They Need Our Help: Mentoring First-Year Band Directors

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Starting a career in music education is difficult; there are many challenges that first-year band directors face. These challenges can include praxis shock, isolation, stress, and high workloads. First-year band directors may need mentoring support as they transition into the profession. There are different types of mentor programs that a school or district can provide, and many do so. Researchers have examined different mentorship models that work with varying degrees of success. In this study, I utilized a multiple case study approach to better understand the first-year mentorship experiences of three second-year band directors during their first year of teaching. Data in the form of paper artifacts from mentorship experiences and semi-structured interviews were collected using the Zoom platform. Findings included (a) difficulties with participants' mentors and mentorship programs, (b) searching for mentorship, (c) feedback and desires for mentorship programs and (d) challenges of the first year. Based on these findings, suggestions for administrators and teachers to improve the mentorship process are discussed.

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Music education is a career path that is both challenging and highly rewarding. Similar to other content areas in education (Davis et al., 2006; Garcia & Slate, 2011), beginning a career as a music educator is not easy. Evidence of the challenges for early career educators is apparent when looking at attrition rates. Prior to the Covid-19 pandemic, 27-44% of general classroom teachers (DeAngelis & Presley, 2011) and approximately 20% of music teachers (Killian & Baker, 2006) left the profession within the first five years. This relatively high attrition rate can lead to a teacher shortage (Killian & Baker, 2006).

Challenges for First-Year Music Teachers

First-year music teachers face many challenges as they transition from student to teacher. Praxis shock is a phenomenon where teacher expectations of the teaching profession as a whole do not align with the reality of their personal teaching experience; this is one common challenge that new teachers face (Ballantyne, 2007; Blair, 2008; Stringham & Snell, 2019). Although this phenomenon is common among all teaching disciplines, there are unique factors that music teachers face that increase praxis shock. For example, in a study of 15 early-career Australian music teachers, Ballantyne (2007) found that they were "expected to perform multiple roles, beyond that of other classroom teachers" (p. 185). Additionally, the author found that these roles varied compared to pre-existing expectations and that first-year music teachers may also feel that they cannot rely on their pre-service teacher education and must instead learn as they go.

Isolation is another challenge that impacts first-year music teachers (Ballantyne, 2007; Benson, 2008; McCann & Johannessen, 2004; Sindberg, 2011). Music teachers report experiencing physical (i.e., pertaining to the location of the music room) and content (i.e., being the only music teacher on campus) isolation (Benson, 2008). Teachers who experience physical and/or content isolation are more likely to feel as if they are not a part of the school community

(Benson, 2008). Isolation makes it more difficult to find time for stress relief (McCann & Johannessen, 2004), and may negatively impact teachers' working relationships, resulting in reduced opportunities to learn from colleagues (Blair, 2008).

In addition to praxis shock and isolation, first-year music teachers, and music teachers generally, tend to have higher workloads than the typical classroom teacher (Ballantye, 2007). A heavy workload can further exacerbate feelings of isolation because it may lead to limited interactions with colleagues and make socializing difficult. This is partially due to a school culture that values autonomy and independence in teachers (Sindberg, 2011). In their study of 120 band directors, Heston et al. (1996) found that four of the top ten stressors were related to workload (teaching load, non-teaching duties, paperwork, and administrative support). These high workloads can be very overwhelming for new music teachers, and researchers have found that they lead to higher attrition levels (McCann & Johanessen, 2004).

Even if the aforementioned challenges are relatively well managed, first-year teachers also experience challenges in the classroom that lead to notable amounts of stress. This is a major challenge for first-year music teachers (Benson, 2008; Gordon, 2000), and high amounts of stress can lead to burnout and attrition (Benson, 2008; Hamann & Gordon, 2000). Common stressors for music teachers include student behaviors and attitudes, program management, having to focus on other issues besides teaching, and a perceived lack of support from administration and colleagues (Gordon, 2000; Madsen & Hancock, 2002; Sindberg, 2011).

Taken together, it is clear that new music teachers face many challenges when they first enter the profession. Praxis shock, isolation, heavy workloads, and stress all impact new music teachers' initial years in the profession. To help ease this transition, many districts implement programs to support novice teachers. One common example is employing the use of mentorship.

Mentoring Programs

Quality mentorship aids first-year teachers in dealing with teaching stress (Benson, 2008) and increases the likelihood that they will persist in the profession (Hallam et al., 2012). Researchers have found that mentoring can have benefits and can help alleviate the "shock" of everyday teaching (Benson, 2008, p. 46). When teachers are given frequent access to mentors, especially early in their careers, they are more likely to stay in the profession (Hallam et al., 2012). Conway and Zerman (2004) conducted a study examining Zerman's perceptions of their first-year mentorship experiences. They suggested that strong mentors can help retain first-year teachers. Similarly, teachers have identified mentoring as an asset to support their success (Conway, 2015).

The most common mentorship programs that district administrators enact include individual mentors (Blair, 2008; Feiman-Nenser, 2003), offsite coaching (Hallam et al.,2012), collaborative mentorship (Hallam et al., 2012), and communities of practice (Blair, 2008). Although districts that utilize these models strive to accomplish the same goal of helping first-year teachers through their first years in the profession, each model has potential advantages and disadvantages. The individual or student-master model is one of the more traditional models of mentoring, where a more experienced teacher is assigned a first-year teacher for that teacher's initial year of instruction (Blair, 2008; Feiman-Nenser, 2003). This mentor can be assigned in several ways and typically only for the teachers' first year (Blair, 2008).

The offsite coaching model incorporates a district-level instructional coach to mentor teachers in addition to in-school mentors and support systems (Hallam et al., 2012). Hallam and colleagues (2012) found this model to be semi-effective because teachers gave high ratings to their on-campus support systems such as on-campus mentors and grade-level teams. However,

participants in their study tended to give their district coaches lower ratings because instructional coaches were difficult to reach and the teachers' personal mentors seemed to surrender their mentor responsibilities to the district-level personnel.

In a collaborative mentor program, first-year teachers receive support from multiple sources including mentors, Professional Learning Community (PLC) teams, and other school staff (Hallam et al., 2012). This model of mentoring provides young teachers with varied levels of support throughout their first three years of teaching and helped to retain teachers more than an offsite model (Hallam et al., 2012).

One final model of mentoring is the community of practice model. In this model, a group of first-year teachers works together in a group led by a master teacher mentor (Blair, 2008). While studying the experiences of five novice teachers, Blair (2008) employed this model to mentor five teachers. By the end of the study, the teachers ended up requiring the mentor less as they were able to rely on each other for support and mentorship.

Although mentorship programs can be beneficial, there are key considerations for administrators to keep in mind when implementing mentor programs for first-year music teachers. For example, many mentoring programs are designed for core subjects (Benson, 2008). Because of the unique challenges that music teachers face (Ballantyne, 2007), music teachers do not feel supported in programs designed without taking their unique experiences into consideration (Benson, 2008). Even when music educators are considered in the design and implementation of these programs, recruiting and matching mentors and mentees can be difficult (Baumgartner, 2020). Furthermore, not all mentors with teaching experience are well-equipped to mentor another teacher (Stringham & Snell, 2019).

Many music teachers can feel excluded from mentorship programs because these programs do not align with the music teacher's schedules (Benson, 2008). Additionally, some mentorship programs are ineffective because they require a significant time commitment in addition to regular teaching duties (Benson, 2008; McCann & Johannessen, 2004). This can be especially true for music teachers who often have extended work schedules due to out-of-school rehearsals and performances among other related activities (Benson, 2008).

Due to the time commitment their ensembles require, the competitiveness of the activity, and the nature of teaching an elective class, understanding band directors' mentorship experiences may aid in finding ways to keep these teachers in the profession. Therefore, the purpose of this study is to better understand first-year band directors' mentorship experiences. My research questions were:

1. What are new band directors' mentorship experiences during the first year of teaching?
2. How do new band directors describe their first-year teaching?
3. What kinds of support systems do new band directors believe would be most beneficial during their first year?

Method

Creswell (2013) defines a case study as a study using a real-life context or setting within a "bounded system" (p. 97). In a multiple-case study, a single issue is studied using multiple different cases (Creswell, 2013). A multiple case study including three cases was chosen because three cases would give a sufficient number of differing viewpoints. In order to include "many forms of qualitative data" (Creswell, 2013, p. 99) for analysis in the current study, I gathered data through participant interviews and mentorship artifacts (i.e., handouts from mentoring programs, participant notes, and journaling related to their mentorship experiences).

Participant Identification and Recruitment

I contacted two music education faculty members at two large public universities in the southwestern United States to procure a list of names of recently graduated students who would be in their second year of teaching. I decided to study second-year teachers because they would have recently completed their entire first-year teaching and mentorship experience.

Once a list of potential participants was obtained, I conducted Google and social media searches to find contact information. After identifying contact information, an IRB-approved recruitment message was sent that outlined the details and procedures of the study. I followed the initial invitation with two reminder messages. Because initial responses were limited, I continued identifying potential participants using a snowball approach (Patton, 1990) by asking colleagues for the names of potential participants. Finally, I also created a recruitment post on the Texas Band Directors Facebook group. As a result of my recruitment process, three participants were identified.

Data Collection Procedures

I developed a series of interview questions to gather information about participants' first year of teaching, mentorship experiences, and participants' opinions of their mentorship. I interviewed each participant for one hour using a semi-structured format. This format allowed for a better dialogue between the participants and me. Interviews were conducted via the *Zoom* platform using individual links for each participant. Interviews were transcribed using *Otter*, a transcription app. After each interview, I edited the transcript while listening to the interviews to ensure an accurate transcription. For ease of reading, I naturalized participant quotes where necessary. After the interviews, participants were also asked to send any materials related to their first-year mentoring experience.

Validity and Trustworthiness

I used three validation strategies for this study: triangulation, peer review, and a bias statement. I triangulated data looking for confirming and disconfirming evidence using the processes of across-sources triangulation (i.e., triangulating data from each of my participants) and methods triangulation (i.e., artifacts from participants and interview responses) as described by Denzin (1978). I engaged in peer review with a colleague who had recently received their master's degree and was familiar with qualitative research. Finally, I attempted to adopt a state of neutrality while analyzing the data by bracketing or setting aside prior experience pertaining to the topic being investigated (Creswell, 2013). To begin this process, I wrote a bias statement regarding my previous experiences. A short excerpt of this statement is included below.

> I am personally interested in the topic of mentorship because when I was a first-year band director I did not have anyone to help me figure out how to be a successful teacher. My first two years of teaching were very stressful and overwhelming. I had to try and figure it out by myself and I considered leaving the profession multiple times. I believe that having a mentor would have made my first years as a band director much more bearable.

To demonstrate reliability, I recorded the interviews and created transcriptions of the audio (Creswell, 2013). I coded each transcript using descriptive and in-vivo coding. Codes were created

by summarizing the content of each line of the transcription and short phrase codes were used where applicable to develop and locate themes. To determine the reliability of the coding process a peer coder was used and the intercoder reliability was calculated by dividing the number of agreements by the number of agreements and disagreements. My reliability coder was a music educator who was pursuing her master's degree in music education and was familiar with qualitative processes. We each individually coded one entire interview with a resultant inter-rater reliability of 85%, meeting the minimum standard threshold of 80% recommended by Creswell (2013). I then met with the reliability coder and discussed the codes and clarified definitions until consensus was achieved. I then re-coded the previous interview with the new code book and proceeded to code the remaining data.

Participants

Will[1] is a middle school band director whose primary instrument is the clarinet. He teaches at a medium-sized, Title I middle school in the southwestern part of a large urban metropolis, and he works with one other teacher who serves as his head band director. His school is very diverse with large Hispanic and African American student populations. Will's current duties included teaching woodwind and percussion classes and managing inventory and the music library. Will is at the same school he was at during his first year of teaching and his duties have mostly stayed the same.

Ted is a percussion specialist at a diverse large high school located in a large urban metropolis. His band colleagues include a head band director, and two other assistants besides himself. His duties consist of teaching the drumline and front ensemble of the high school and teaching the beginning and advanced percussion classes from both feeder middle schools. Ted is at the same school he was at during his first year of teaching and his duties have remained the same from last year.

Alexa is a middle school band director whose primary instrument is percussion. She currently teaches in Central Texas at a very diverse medium-sized middle school with a large Spanish-speaking population. This is Alexa's first year at her current school. Her first year of teaching was at a charter school in South Central Texas. In her previous school, Alexa was the sole band director and therefore had to teach all the classes herself including ensemble classes and beginner classes. This year Alexa's duties include teaching the beginning percussion and woodwind classes, and the percussion ensemble.

Findings

Four themes emerged from these three band directors' experiences with mentorship during their first year. The first theme, *difficulties with participants' mentors and mentorship programs*, referred to the struggles that participants faced with either their district mentor program or their assigned mentors. The second theme, *searching for mentorship*, referred to using previous connections to help supplement participants' mentorship and the desire for mentors outside of their official schools or districts. The third theme, *feedback, and desires for mentorship programs*, related to the different types of feedback that were used when the participants were being mentored and the different aspects that participants wanted to see in a mentorship program. The final theme

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[1] Pseudonyms are used in place of proper names.

was *challenges of the first year;* this theme related to the struggles and challenges that participants faced during their first year of teaching.

Difficulties with Participants' Mentors and Mentorship Programs

During their first year of teaching, these three band directors had multiple challenges with their mentorship. One of these challenges was time. For example, Will stated "I was required to go to them [program meetings], but I didn't have time to do it. I was super busy last year with everything going on." Alexa also mentioned time being a challenge. However, unlike Will, she discussed the feeling that mentor teachers did not have the time to take on mentees. "It was just really difficult, because I mean, directors are so busy. They're so busy. And it's taking the time to stop and say 'Oh, this person is new and needs help.'"

Another challenge for the participants was a general lack of music mentorship. For Ted, his head band director served as his official mentor, however, there was a distinct lack of mentorship happening. He said, "I wouldn't exactly be confident in saying that she was my mentor." Ted was generally left on his own and forced to learn as he went. He said, "I personally felt that there was a more, 'You're kind of on your own and we all have our own responsibilities, so you need to figure it out.'"

Conversely, because she was the only music teacher on her campus, Alexa was assigned a journalism teacher as her mentor. Because of the different content specialties, Alexa and her mentor only discussed general teaching concerns. As Alexa put it, "She helped with general classroom things, but she wasn't a music-specific mentor."

Only two out of the three participants had a district-wide mentorship initiative; however, both mentioned a general focus on the core content areas. When asked, Will said, "It was not really catered to Fine Arts; it was mostly catered to the academic side. So, a lot of stuff was catered to the core classes, in a sense. And I kind of felt a little bit frustrated." Ted also discussed that his district program covered more general teaching aspects: "Essentially, the training was just kind of talking about the way teachers can improve their classroom management. Or just tips and tricks like little games you could do with kids on a certain topic or something like that."

Searching for Mentorship

One common thread between participants was the use of personal connections to help supplement their mentorship. Will stated that he used his middle school band director as a mentor saying: "So we definitely talk a lot. And then we also met up every TMEA to talk about the bigger issues too." Ted said he also reached out to a previous relationship saying: "One of those being [name], I worked with him in [South Texas city] my hometown, at [South Texas] High School. And he, I felt mentored me a lot, through college and stuff." Alexa discussed reaching out to friends to ask questions.

> But I've had friends who had been teaching for a couple of years, and I would text them or call them or email them and [ask], "Hey, how do I handle this?" Or "What do I do if this happens?"

Alexa did end up finding a music mentor through her charter school system.

Will also discussed reaching out to other directors to help supplement his mentorship. He mentioned reaching out to a well-known band director in the Dallas-Fort Worth area, saying: "I know I talked a little bit about Miss (Ruth), but she really helped me to be the teacher that I needed. And her being a woodwind player, she tells me, 'Oh this is what you need to fix.'"

Feedback and Desires for Mentorship Programs

Participants received different types of feedback during their mentorship experiences. Firstly, there was a trend for mentors to provide instruction-based feedback, that is, content-specific feedback based on the teacher's teaching. For example, Alexa and her music mentor tended to discuss music-specific instructional themes. Alexa said, "Our conversations—because he was a music person—were always more pedagogy-based and classroom management and instructional-based." She continued:

> So, he knows, "Hey, this note on the clarinet tends to be sharp or flat." Or if they're trying to go across the break, they can keep their right hand down. Just reminding me things of that. He reminds me, because I haven't taught beginner woodwinds: "Hey, you need to remind them to sit up, you need to remind them that they need to have a soft, C-shaped hand when they're playing." And things like that.

Will's mentor also gave instruction-based feedback; however, he took it one step further by not only discussing strategies but also modeling and teaching Will how to teach certain concepts saying:

> He really showed me and modeled it because that's what I started realizing more. And it's like you can do it on paper and pen as much as you want. But if I don't see it, I don't get it. Same thing with the kids here. Yeah, he did a lot of modeling for me. So, it was a lot of back-and-forth. And then he's trying to show me. "Okay, this is how you do it."

Participants also discussed informal conversation-based feedback; this kind of mentor-mentee discussion is more of a back-and-forth between the two and has less to do with instructional practices. Regarding her assigned on-campus mentor, Alexa stated:

> So, with my everyday mentor, it was 75% conversation just like, "How could I do this?" "How can I do this?" How could we implement this?" "How do we stop the kids from sticking gum underneath the tables?" "How do I keep my kids from putting their stands behind their-their phones behind their stands?" Things like that, just different ideas.

When asked about what they wanted to see in their mentors and mentorship programs, participants stated that they would like to see more observations. For example, Alexa said, "I really wish that my mentor was able to actually go into my classroom and actually physically observe me to give me feedback." Ted echoed this statement, saying, "I think they need to also just watch you teach. That has to happen. I think that's a component of a really good mentorship program."

Along with observation, participants also tended to want mentor figures to pass down and discuss pedagogy and skills to their mentees. For example, Alexa stated, "I would like to see just more of those master teachers passing on even just general things about what they know and how they approach instruction...how they utilize the pedagogy that they know." Ted also stated that he would want a mentor to talk about these topics, "And then go up to the teacher maybe in private and talk to them like, 'What did you hear? What are you thinking of saying next?' Or 'What are we going to try to do for this class?'"

Participants also indicated that they wanted a mentorship program to be accessible and transparent. Alexa stated that "It should be more accessible. It should be more readily available than what it's made out to be." Will's comment echoed this statement: "I think catering to all making time flexible, or even if it was a module or something, and then catering to time too."

Will also suggested that a good program should be transparent on whether or not certain meetings pertain to the arts or not, "Be transparent. [Say] 'this is for core, this is for fine arts.' 'Show up to this, show to that.' Rather than 'Oh, you're a first-year teacher—you need to go to this!'"

Challenges During the First Year

During the participants' first year of teaching, each teacher dealt with considerable challenges. One of these issues was classroom management. Will stated that he had a considerable problem with classroom management during his first year.

> However, in my band, when I was directing the non-varsity group it was just...it wasn't good for me. I just had a lot of kids that would not play, a lot of kids that didn't care. Kids being very disrespectful not only to me but to my head director and others. So the environment for that group was not good. I couldn't get stuff done because kids were constantly not paying attention in rehearsal or they would not participate.

Participants also struggled with being overwhelmed, unprepared, and isolated. Will described the feeling of being overwhelmed when he said this, "That's the big thing, as a first-year teacher, you're overwhelmed with everything, you're overwhelmed with the calendar, you're overwhelmed with planning, students, shoot—if you have to sub for a class. It's overwhelming as a first-year."

All participants mentioned feeling unprepared at some point, Alexa felt unprepared starting a program from scratch at her school, while Ted had multiple duties as a percussion director that he was not prepared for such as dealing with moving trucks.

> But one of my responsibilities was dealing with the Penske trucks, we had to rent those and use them. So, it was my job to call them and tell them we need two trucks for this week. And then had to deal with the business office and other people back and forth with sending the invoices and saying, "We need to pay for this." And that alone during supply chain problems and inventory problems was a nightmare. On top of trying to make the program good, it was so hard.

Discussion

Because I was interested in the mentorship experiences of first-year band directors, I interviewed three band directors in their second year of teaching. The analysis of these interviews led to the finding of four themes related to participants' experiences.

Participants seemed to have difficulties with time and relevance regarding their district and campus-level mentorship. This is consistent with previous research findings that indicate that most mentorship programs cater mainly to the standard core-subject teachers and are not flexible enough for a music teacher's schedule (Benson, 2008). School district administrators should consider restructuring their district-wide programs to include differing types of content, not just catering strictly to core subjects or general concepts. Participants also discussed their on-campus mentors; Ted, for example, was assigned his head band director as his mentor. Unfortunately, this arrangement did not work well for him. Identifying and matching mentors with mentees can be difficult (Baumgartner, 2020). Ted's head director was probably an easy choice; however, there could be multiple reasons this pairing did not work. Ted's head band director might not have possessed adequate mentorship skills (Stringham & Snell, 2019), or Ted's director might have been focused on leading the program and expected Ted to come to her. Researchers might further examine mentorship by band directors' immediate supervisors to better understand how head band directors mentor their subordinates.

It was clear that participants wanted to seek out mentorship in addition to district-provided mentors. This correlates with research findings indicating that teachers should be proactive in their growth (Conway, 2012). Participants used former directors, friends, and coworkers to help supplement their mentorship. It appears that relationships are a large part of the teaching

profession. Researchers might explore the extent of the impact previous relationships have regarding a teacher's mentorship and retention in the profession. Furthermore, pre-service teachers might consider staying in touch with previous directors and classmates to supplement any mentorship opportunities in the future.

Participants' mentors tended to use a blend of instructional-based and conversation-based feedback. These findings align with previous research by Munroe (2021) who found that mentors seemed to adjust their feedback to their mentee's needs at the time. Additionally, Will's mentor also modeled different strategies, a practice previously identified as beneficial in mentorship programs (Sayeski & Paulsen, 2012). These findings can help inform mentors and mentorship programs to include varying feedback strategies in their mentorship. Not all directors will respond to the same types of assessment, so mentors should be able to switch between different variations of feedback when needed.

Participants had a clear desire for more observation and music-specific feedback from their mentors and mentorship programs. This specific feedback is very important to new teachers and is also seen as a good mentorship practice (Sayeski & Paulsen, 2012). Program planners in school districts might consider adding more observations from experienced music educators into their programs because new teachers want assistance and specific feedback on their teaching. Having experienced band directors observe and coach new band directors could be one way to support and retain these teachers.

These three participants faced many challenges during their first year in the profession. Similar to teachers from other studies (Ballantye, 2007), participants tended to describe different elements of praxis shock including feeling overwhelmed and unprepared. Ted also described feeling isolated due to being a percussion specialist, a finding consistent with previous research (Benson, 2008). Additionally, participants discussed stress in different situations. This aligns with previous research that concludes that stress is a major factor among first-year teachers (Benson, 2008; Gordon 2000). Researchers should continue to study the effects of stress and stress management with new band directors. Researchers might focus on wellness techniques to manage band directors' stress levels.

Limitations

Although the rich description of qualitative studies such as this one provides an opportunity to examine data that could be difficult to find in other types of studies, the results of these case studies should not be generalized to all band directors' first-year mentorship experiences. Another limitation was that I used second-year teachers. I selected second-year teachers because they would have knowledge of their entire mentorship experience during their first year; however, a year-long multiple case study with first-year teachers may yield different findings due to participants being able to have more immediate access to their mentorship experiences.

Conclusion

Participants in this study had varied experiences with mentorship. In general, if they had a district-wide program, it was not intended for fine arts teachers. Experiences with on-campus mentors varied as well, as Will and Alexa generally had good experiences, whereas Ted had an overall negative experience. Based on these results and consistent with previous investigations (Ballantye, 2007; Baumgartner, 2020; Benson, 2008; Conway, 2012; Gordon 2000; Munroe, 2021; Sayeski & Paulsen, 2012; Stringham & Snell, 2019), it seems that there is an ongoing need

for administrators to design mentorship programs based on the needs of music and other fine arts teachers. When designing these programs, including observations and feedback from content experts might be one way to support new teachers and thus lower attrition rates. These observations would not have to be live. With modern recording technology, teachers can send recordings to content experts to receive feedback. This program might manifest as a separate mentorship program catering to fine arts teachers. District administrators may consider using existing mentorship programs through state music organizations (such as the Texas Music Educators Association) as a starting point in creating such a program. Benefits of this program may include reducing reliance on direct supervisors as mentors, the ability to provide quick, content-specific feedback, and providing flexibility to accommodate schedules. Experienced band directors might also consider taking on a mentee outside of their campus to achieve the best fit between mentor and mentee. If administrators consider the specific needs of band directors, provide mentorship training to head directors, and create a fine-arts-based mentorship program, first-year band directors could feel more supported in their careers. Increasing support for first-year band directors can help lower band director attrition rates and encourage more band directors to remain in schools—a positive result that will lead to more successful schools, teachers, and most importantly, improved student experiences.

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