

Concert Band Recruiting and Retention Study and Survey for Central Louisiana

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December 20, 2017

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## ABSTRACT

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The purpose of this comparative study was to explore and analyze what helps bands grow as it applies to recruiting and retention. The reason for this empirical study was to discover ways to grow the size and quality of the band program over time. Surveys were administered to band students from two Central Louisiana schools for the purpose of comparison and to obtain student input regarding motivating influences to join and stay in music programs. Findings indicated that both extrinsic and intrinsic factors were valued by students and that social factors were especially influential. Extrinsic factors remained important to students even as they became more intrinsically motivated with experience. The broad diversity of student responses pointed to the need for a multi-targeted approach to attracting and keeping students that reflects the unique personalities, needs, developmental stages, and experience of students. An application model was designed for current and future use and strategies were implemented in the classroom.

### Acknowledgements

This paper is dedicated to the memory of my mother, Margaret Davis, who always encouraged me and never stopped believing in me.

I want to thank my father, Thomas Davis, and sister, Joy Taylor, for their valuable assistance editing, proof-reading, and advice-giving. A special thanks to my wife, Cortne, for her encouragement and patience.

Grateful acknowledgment is also made to Pineville High School Band Director, Johnny Walker, who allowed me to administer a survey to his students. Appreciation is also expressed to the seventy-seven band students from Pineville and Buckeye High Schools who participated in the survey process.

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## Chapter One

### Introduction

Despite the fact that music has traditionally been a large part of Louisiana culture, public school band programs have declined in many instances. Over the past decade I have personally observed situations in which some schools have completely discontinued band programs, new schools have excluded these programs from their course offerings, and others have experienced significant losses in student participation. My own high school band is approximately twenty-five percent smaller in membership compared to ten years ago, and the program at the school where I served as band director for the past two years is approximately fifty percent smaller than its previous all-time high enrollment. Possible speculative reasons for reduction in size of band programs in Louisiana include budgetary restraints limiting staffing and equipment purchases, pressure on schools to make passing “report card” grades based largely on student standardized test scores and other criteria not directly linked to the arts, and the expansion of competing community and school based extracurricular activities. Since these factors are largely outside of the control of the music teacher, I have chosen to focus in this project on an area that a band director can influence: recruitment and retention of band students. These two issues are frequently addressed in the professional literature and among music teachers. The literature indicates that the drop-out rate of students from school band programs each year is approximately twenty to twenty-five percent (Stewart 66). Past research regarding factors affecting drop-out rates have cited loss of interest by students, lack of communication, interest by students in competing activities such as sports, and class scheduling conflicts. (Boyle et. al)

Based on my own experience, I have observed that while the number of sixth grade beginning students recruited initially for band programs has not significantly changed, the number of those students retained declines over time. Therefore, I have decided to address the question of what motivates students today to stay in band long term. I will investigate what draws students to band with particular attention given to intrinsic and extrinsic motivating factors. There is significant professional literature from across the nation addressing these concerns. By reviewing existing literature and through utilizing a survey process to obtain input provided by local students, I will develop a model that I can apply to my music classroom environments now and in the future and one that will also help other music teachers gain insights applicable to their programs as well.



## Chapter Two

### Review of Literature

One common theme found in much of the literature on recruitment and retention of band students involves the concepts of intrinsic and extrinsic motivation. According to Avi Kaplan, "Intrinsic motivation refers to engagement in an activity with no reason other than the enjoyment and satisfaction of engagement itself." Kaplan describes extrinsic motivation as motivation to engage in some activity to receive an end result that is beyond and separate from engaging in the activity itself. Caitrin Blake adds, "Extrinsic motivation is characterized by factors that are external to self. The student is motivated to learn or achieve not by personal interest or desire for growth, but from a desire to please others...External motivation can also involve punishment and rewards..." Blake states that intrinsic motivation "is characterized by a deep-seated interest in a topic and an understanding of its relevance." Students who are intrinsically motivated work and learn because they enjoy what they are doing and achieve pleasure from the task itself and the sense of satisfaction that comes from self-improvement. Examples of intrinsic motivation applicable to band students include statements such as "I practice my instrument because I enjoy getting better," or "I escape reality when I am performing music which is why I continue band." Examples of extrinsic motivation include "I practice so I can get first chair, trophies, a scholarship, or to please my parents (or to avoid their criticism)," or "I am practicing so I will have enough entries in my log to win a pizza party." It is important as band directors to be aware of these differences with students so we are able to influence motivation by meeting the specific, evolving, and unique needs of our students.

The literature suggests that intrinsic and extrinsic motivational methods each have advantages and disadvantages. Awareness of these is helpful in deciding the balance between intrinsic and extrinsic motivators that we apply to our unique teaching situations. One article I found particularly intriguing which addresses the pros and cons of intrinsic and extrinsic motivation is through Vanderbilt University Center for Teaching. In summary, Vanderbilt identifies the advantages of intrinsic motivation as having long term benefits; students become self-sustaining and learning is enhanced or prompted. The disadvantages of intrinsic motivation are identified as being slow to affect behavior and requiring special or time consuming preparation such as getting to really know your students to help supply a variety of approaches to meet individual needs. Application of concepts of intrinsic motivation to a band program is important because we need students to become self-sustained when personal and independent practice is essential preparation for concerts or performances. We want students to practice because they desire and receive satisfaction from personal improvement as well as a favorable perception of the band as a whole. Ultimately recruitment and retention is positively impacted when the band is regarded as a source of pride by students, the school, and the

community as a whole. On the other hand, the disadvantages are also a concern. As band directors we are sometimes in high pressure situations in which we need immediate results to please administration and parents. Time becomes a factor and it is more challenging to get to know students on an individual basis as a band program grows in size. Vanderbilt's findings on advantages of extrinsic motivation are as follows: extrinsic motivation requires little preparation, is usually not as time consuming, and usually causes behavior changes quickly. It does not require extensive knowledge about one's individual students. Some of the disadvantages cited by Vanderbilt are that the awards may sometimes be distracting and are sometimes difficult to choose appropriately. Moreover, extrinsic awards and punishments often have to escalate over time in order to reach the desired effect. Ellen Criss adds that "If extrinsic reinforcers are overused, students do not feel in control of their own behavior, and they may feel manipulated" (62). Finally, Vanderbilt identifies eight strategies for motivating students: "Becoming a role model for student interest. Deliver your presentations with energy and enthusiasm...Get to know your students. You will be able to better tailor your instruction to the students' concerns and backgrounds, and your personal interest in them will inspire their personal loyalty to you...Use examples freely. Many students want to be shown why a concept or technique is useful before they want to study it further...Use a variety of student active teaching activities. These activities directly engage students in the material and give them opportunities to achieve a level of mastery...Set realistic performance goals and help students achieve them...Place appropriate emphasis on testing and grading. Tests should be a means of showing what students have mastered, not what they have not...Be free with praise and constructive criticism. Negative comments should pertain to particular performances, not the performer."

Intrinsic and extrinsic motivation is also addressed by Deci, Koestner, and Ryan. According to their concept of Cognitive Evaluation Theory, external events such as rewards, deadlines, and evaluations affect intrinsic motivation to the extent that they influence the student's perception of self-determination and sense of autonomy. "Events that decrease perceived self-determination (i.e. that lead to a more external perceived focus of causality) will undermine intrinsic motivation, whereas those that increase perceived self-determination (i.e. that lead to a more internal perceived focus of causality) will enhance intrinsic motivation " (3). For example, in the high school band environment, marching season all too often focuses on achieving top scores at marching festivals and bringing home a trophy. This requires satisfying outside judges and anticipating scoring rubrics. It often begins with selection of marching shows intended to meet judging requirements rather than student satisfaction or preferences. This overall process risks not allowing students to connect with or enjoy the music or to perform just for the sake of self-satisfaction. Students and teachers may view external influences such as judging biases as causative factors in score results. Band directors can overcome some of these outcomes and thus enhance intrinsic motivation through attention to

more internal matters such as allowing students to have input into choice of musical selections, choreography, visuals, and props and by filtering and interpreting judges' comments in ways that focus on personal and group improvement. Moreover, Deci et. al. described two components of external rewards: informational aspects and controlling aspects, the former enhancing intrinsic motivation by supporting self-determination, and the latter undermining intrinsic motivation by implying external causative factors. For example, verbal feedback is generally regarded as informational if the teacher delivers it in an interpersonal style that does not convey an effort to control. Tangible rewards are generally regarded as controlling and thus detrimental to intrinsic motivation if students are required to perform certain behaviors for the rewards. However, if "tangible rewards are given unexpectedly to people after they have finished a task, the rewards are less likely to be experienced as the reason for doing the task and are thus less likely to be detrimental to intrinsic motivation" (4). Deci et.al. refer to these rewards as task-noncontingent. Further, Deci et al used Meta analysis to test their hypothesis that intrinsic motivation would not be affected by these awards: "Whereas verbal rewards tended to enhance intrinsic motivation...and neither unexpected tangible rewards nor task-noncontingent rewards affected intrinsic motivation, expected tangible rewards did significantly and substantially undermine intrinsic motivation, and this effect was quite robust" (15). This would suggest that in the band room rewards such as food, prizes, or gift cards given for completing certain tasks may ultimately limit students' intrinsic motivation to succeed; they may lose their passion for success from within in an environment that over-emphasizes pre-established and task contingent rewards. On the other hand, surprise, random rewards such as pizza after a practice or free snow cones during a break at band camp, can build spirit and morale without impairing intrinsic motivation. Additionally, intrinsic motivation can be encouraged when the band director gives verbal feedback in a positive, supportive manner and provides information and advice that help the student make informed choices and decisions. Deci et. al state, "Specifically, the results indicate that rather than focusing on rewards for motivating students' learning, it is important to focus more on how to facilitate intrinsic motivation, for example, by beginning from the students' perspective to develop more interesting learning activities, to provide more choice, and to ensure that tasks are optimally challenging" (15). The interpersonal style of the teacher, one that promotes autonomy versus an effort to control, and the overall social culture of the classroom are essential to promote intrinsic motivation and prevent loss of interest. This does not mean that we never use extrinsic motivation. Greg Fant suggests "We must use extrinsic motivation to lead students to an experience that will allow them to develop intrinsic motivation. Certain students, but only a handful, join a music program because of something inside them that they want to express. The majority of our students get involved, at the outset...for reasons that are extrinsic rather than intrinsic: their friends are there, a trip involved, their parents made them, and so forth. It takes extrinsic motivation to get them totally involved" (18). Offered in an environment that is

supportive of intrinsic motivation, extrinsic motivational strategies used initially for tasks students are not especially or typically motivated to do can prompt them to internalize their motivations for these tasks (Kaplan 5-6.) For example, the band student who begins to practice and learn scales in order to win a prize may come to enjoy the exercises and experience personal satisfaction from self-improvement and mastery and need fewer extrinsic motivators.

Lepper and Hodell (cited in Wang)) suggest four methods for enhancing intrinsic motivation:

1. Challenge: Design challenging activities which convey the message to the learners they have competitive skills. (Examples include setting challenging and attainable goals through selection of ensemble and solo music to meet individual needs. And implementing point systems and musicianship awards that provide for growth opportunities.)
2. Curiosity: Activities that create disequilibria for the learner can elicit curiosity. Presenting discrepant ideas – those that conflict with their prior knowledge or belief – can prompt students to seek information that will resolve the discrepancy. (Example include showing how scales and other fundamentals are used by famous musicians, having students research how video games and movies sometimes incorporate timeless classical music, and confronting common stereotypes through music history.)
3. Control: A sense of responsibility will be better fostered in learners if they are allowed to make meaningful choices in the learning process. (Examples include allowing students to make informed choices regarding music selection, performance and competition venues, and field trip ideas.)
4. Fantasy: The design of simulations and games that involve fantasy can increase intrinsic motivation. (Examples include creative use of costumes and choreography consistent with musical themes, having dress-up or instrument decoration days and playing games - such as music trivia - as part of classroom content.)

While the primary emphasis in this project is on the effective use of extrinsic and intrinsic motivation strategies to achieve improved recruitment and retention of music students, other theories are also noteworthy. Maslow's Hierarchy of Needs theory proposes five levels of needs (physiological, safety, love, esteem, and self-actualization) arranged in a hierarchy of predominance, requiring successive lower level needs to be satisfied before each of the next level emerges as dominant and the center of attention. The highest level need, self actualization, which is consistent with intrinsic motivation, is only achievable if the lower level needs are met. Maslow adds that "...we may generalize and say that the average child in our society generally prefers a safe, orderly, predictable, organized world, which he can count on

and in which unexpected, unmanageable or other dangerous things do not happen..." (5). For example, the director must be sensitive to students' physical and social needs. Applying Maslow's theory to the music education environment, students' intrinsic motivation to master challenging tasks can only be achieved when their physical and social needs have been successfully addressed. For example, during summer band camps in the Deep South careful attention must be given to frequent hydration breaks and time out of the sun. Students will also need opportunities to socialize and have fun in addition to task oriented activities. Moreover, the overall environment must be free from perceived physical and emotional threats caused by hazing, bullying, and ridicule. According to Maslow it is only when these lower level needs are met that the student can enjoy the personal satisfaction of his or her music.

From a developmental theory perspective, Erik Erikson proposes eight sequential stages of development across the lifespan, each stage encountering a corresponding crisis and eventually a lasting solution. The stages range from "Trust versus Mistrust" in infancy, to "Integrity versus Despair" in mature age. (56,129). The stage particularly relevant to middle and high school students is "identity versus Identity Diffusion" in adolescence. Erikson proposes that "growing and developing young people...are now primarily concerned with attempts at consolidating their social roles. They are sometimes morbidly, often curiously, preoccupied with what they appear to be in the eyes of others as compared to what they feel they are...." Erikson adds, "... self esteem, confirmed at the end of each major crisis, grows to be a conviction that one is learning effective steps toward a tangible future" (95). Further, real identity gains are achieved only from meaningful and consistent recognition of actual accomplishment. Finally, Erikson states, "The adolescent process...is conclusively complete only when the individual has subordinated his childhood identifications to a new kind of identification, achieved in absorbing sociability and in competitive apprenticeship with and among his age-mates. These new identifications are no longer characterized by the playfulness of childhood and the experimental zest of youth: with dire urgency they force the young individual into choices and decisions which will, with increasingly immediacy, lead to a more final self-definition, to irreversible role pattern, and thus to commitments 'for life'" (119).

The middle and high school music class is an especially well-suited environment for adolescents to address self-identity issues as described by Erikson. The healthy band or choir milieu provides a social niche for students to benefit from honest and legitimate recognition for achievement while assuring protections from bullying and ridicule. For some students, the experience leads to pursuit of music as a career, and for others it may foster a life-long love for music or performance; for still others it may provide affirmation that they are persons of value accepted and respected by their peers or it may result in discovery of leadership abilities. Based on interviews with music students, Adderley et. al concluded, "The social climate of these ensembles is important to each member, and provides many with an outlet that they

might not have had to meet others from within the larger school setting, or to form relationships away from the home environment that assist them in negotiating the often turbulent high school years” (204).

In addition to general theories of motivation, I reviewed material which applies more specifically to music education issues and strategies, the highlights of which are summarized below.

Jagow identifies three main influences on motivation include peer influence, parent influence and teacher influence (132-136). In addition to these influences, the Music Achievement Council also stresses the importance of building support of the school, administration, and community at large. (Tips for Success) These influences working together are the key to success in a music education program, and are also addressed by other writers.

Parent influence is an effect from the student’s nurture and home environment. Do parents encourage and support their children? What are the parents’ values? Does the child believe that his or her parents genuinely care? These are all questions to consider. The Music Achievement Council emphasizes the importance of educating parents regarding their role supporting their music student. This can be achieved through informative parent meetings, parental follow up, and effective use of electronic media. The Music Achievement Council provides a sample parent letter about how parents can help at home and at school. The letter emphasizes parental support for regular at-home practice, the importance of providing a good quality instrument and how to care for it and teaching the student to be on time for lessons and rehearsals. Additionally, the letter encourages parents to attend all concerts and parent meetings, to participate in parent activities, and to advocate for music education.

Another influence on motivation in music education is peer influence. The music educator can use the power of peer influence and the importance that adolescents and pre-adolescents place on meeting social needs as strong motivating factors. Strategies may include building a positive image of the band among students and in the community, protecting students from public embarrassment through careful choice of musical selections and performance venues, positive use of competitive opportunities, public recognition through awards and praise, and providing opportunities for socialization and hanging out with friends. Additionally, based on personal experience, I have learned the value of identification and constructive use of students who are natural leaders. Students who demonstrate natural leadership ability – regardless of whether their influence initially has been either positive or negative – can be motivated and coached by the teacher to have positive influences on their peers for the benefit of the overall program.

The influence of the music educator is also a motivating factor for students. A music educator who encourages from the heart can have a significant positive effect on the students and the overall program (Jagow 141). Motivating from the heart is a strategy that is easily overlooked compared to the other strategies. As professional musicians and educators we spend so much time focusing on tasks and what needs to be fixed that it blinds us to complimenting people when they are doing well and giving attention to the affective, or emotional aspects of the process that are particularly important to music. Students are more likely to stay in the program when their music teacher strives to establish rapport and positive teacher-student relationships and demonstrates dedication to students (Albert 62) "Show the students that you care about them. If the students perceive that you do not care about them or about music, then motivation is impossible" (Fant 19). The music teacher can create an environment that fosters a sense of family, insures a safe space that they can be themselves, and provides opportunities to participate in memorable events such as concerts and festival trips (Albert 63-64). Additionally, the Music Achievement Council emphasizes the director's responsibility for keeping the students' attention, sustaining their interest and earning their support.

The Council identifies these considerations:

1. Consider students' scheduling issues and competing activities when planning the calendar.
2. Consider each student's individual needs within reason.
3. Make participation in the music program attractive to the students.
4. Provide formal awards and informal praise and emphasize success and gains instead of failure. (*A Practical Guide...* 12)

"There is no greater motivator than success" (Gourley). When a student is set up to fail he or she most likely will want to quit. It is embarrassing to students when they fail in front of their peers and family. Students who are successful in band tend to enjoy band more and are more likely to stay in band. Success gives students the opportunity to feel like they have improved and moves them toward self actualization.

In addition to the influence of peers, parents, and teacher, building support of the school, administration and community at large is an important component of recruitment and retention. Exposure of the band program to elementary students and the surrounding community has been identified as a major recruiting tool. This includes promotion of the band through community concerts, performances in elementary schools, meetings featuring hands-on contact with instruments, publicity through local media (including school publications and websites), and apparel that advertises the band. The band students should be seen as having fun and regarded as a "cool" group (Albert 60-61). The school administration can be educated

regarding the value of music education to the school's overall goals, and kept informed regarding band success stories and achievements.

Dr. Tim Lautzenheiser identifies 4 cornerstones of recruitment and retention success:

1. Success breeds success. Students want to be part of a program that instills pride and encourages intrinsic motivation by its reputation as being one of high quality. The image of the ensemble among its members, the student body, and the community as a whole is important to its overall success.
2. Personalization. Students are more likely to stay in a program when they feel valued for what they have to offer and when they are recognized for their effort.
3. The best recruiters are the performing students. When the ensemble performs before a group of potential students whether it be a planned recruiting concert or playing at football games or marching in a parade, those students need to see a group that they would like to join. That happens when the ensemble members are enjoying what they are doing.
4. Communication. First, potential recruits are informed that they are wanted and would be valued by the group and the director. Second, each potential student receives timely follow up through personal contact inviting them to join the group. Third, students and parents receive a second follow up contact encouraging them to join the group. (10-11)

Finally, William Gourley emphasizes, "A successful instrumental program is grown from the bottom up." This simply means that students must start young and continually progress in order for the higher level programs or next level to achieve at a high standard. There is certainly no comparison between a high school student who has never been in band before compared to one that has been playing in band since 6<sup>th</sup> grade.



## Chapter Three

### Methodology: Survey Design, Administration, and Results

#### *Survey Design*

A survey was designed to obtain student input regarding both intrinsic and extrinsic motivational factors relative to joining and staying in band programs. The survey included twenty statements utilizing a five point Likert- type Scale scored according to the following weighted response categories: 5 – Strongly Agree; 4 – Agree; 3 – Undecided; 2 – Disagree; 1 – Strongly Disagree. A total score was achieved by averaging the weighted responses to each of the items. Based on the literature review and on personal classroom experience, I identified each of the twenty statements as either primarily intrinsically or extrinsically motivating, and on four items as either intrinsic or extrinsic. These identifiers were not noted openly on the survey as administered to students. The twenty items (and corresponding identifiers) are:

1. I have made new friends in band (Extrinsic)
2. I enjoy playing my instrument. (Intrinsic)
3. My parents encourage me in band and attend most performances. (Extrinsic)
4. I enjoy practicing and rehearsing. (Intrinsic)
5. I stay in band to please my parents. (Extrinsic)
6. I look forward to performing in concerts. (Intrinsic or Extrinsic)
7. I like it when I know I am getting better on my instrument. (Intrinsic)
8. I may be interested in a college band scholarship after high school. (Extrinsic)
9. I like performing challenging music. (Intrinsic)
10. I look forward to performing in marching shows. (Intrinsic or Extrinsic)
11. I enjoy competing with other bands. (Extrinsic)
12. I like marching in parades. (Extrinsic)
13. I like hanging out with my friends in band. (Extrinsic)
14. I want to be the best player on my instrument. (Intrinsic)
15. I like receiving positive feedback from my band director. (Extrinsic)
16. I enjoy band trips and going out to eat with the band, (Extrinsic)
17. I would like to help choose music and shows for the band. (Intrinsic)
18. My chair placement in band is important to me. (Intrinsic or Extrinsic)
19. I want to see the band succeed and improve (Intrinsic or Extrinsic)
20. I want to be part of a band that I can be proud of. (Extrinsic)

Three additional open-ended short-answer statements addressed motivational issues on a more personal basis:

1. What is your favorite band memory?
2. List the two top reasons you want to stay in the band.
3. Describe how and why you joined the band.

Students were also asked to indicate years of experience in the band by choosing one of two categories:

- a. 1-3 years
- b. 4 or more years.

### *Population*

Surveys were administered to band students at two schools: 1) Buckeye High School, the initial site for this project and where I served as Band Director for two years, and Pineville High School, a nearby school that is the Magnet School for the Arts for Rapides Parish.

#### Buckeye High School

Buckeye High School is located in the Deville community in Rapides Parish which is in the center of Louisiana. Deville is a rural, somewhat isolated community in the Parish, having a population of 1,764 of which 98% are white (suburbanstats Deville). This racial demographic is inconsistent with the parish as a whole which is approximately 62% white, 32% black, and 2.8% Hispanic (suburbanstats Rapides). The median household income in Deville is \$41,161 and the median housing value is \$68,100 according to the United States Census Bureau. Buckeye High School encompasses grades 6-12. Its enrollment is approximately 1100 students and includes students from rural areas near Deville. The school's student body is 97% white. It is a rural school and 47% of the students are eligible for free or reduced lunch (localschooldirectory Buckeye). The staffing of the band program is one teacher for grades six through twelve. Approximately half of the students use a school-owned instrument due to affordability which is a direct reflection of the school's student eligibility for free and reduced lunch. In the academic school year 2016-2017, approximately twenty-five students were in sixth through eighth grade bands and thirty-five students were in the high school band. The program is staffed by one full-time music teacher who is responsible for classroom instruction in multiple classes grades six through twelve including elementary, middle school, and high school bands, and additionally responsible for percussion and guard classes. Buckeye High School has significant turnover in band directors over the past twenty years, the longest tenure probably being about five years.

## Pineville High School

Pineville High School is located in the City of Pineville in Rapides Parish. Pineville is a twin City to Alexandria which is one of the seven major cities in Louisiana. Pineville has a population of 14,555 of which 64% are white, 30% black or African American, 2% Hispanic, and 1% Asian. The median household income for Pineville is \$38,049, and the median housing value is \$122,900 (suburbanstats Pineville). Pineville High School includes grades 9-12 and has an enrollment of 1,185 students of which 65.8% are white, 30.5% black, 2% Asian, and 1% Hispanic. Students eligible for free or reduced lunch comprise about 43.8% of the overall enrollment (localschooldirectory Pineville). Pineville High School is designated as the Magnet School for the Arts for Rapides Parish. The Band program is staffed by two full-time teachers. An additional full time teacher staffs the Middle School band program that is in the feeder school for Pineville High School. Pineville High School has had the same band director for over twenty years.

Expectations for both bands are consistent with those across the parish, which includes marching in half-time shows during football season and participation in competitive marching and concert events.

### *Survey Administration*

The surveys were administered during each school's summer band camp. The opportunity to participate was offered to every student present, but students were informed that their consent to participate was strictly voluntary with no reward or consequences for either participation or non-participation. Students were informed that there was no risk involved as a result of their participation. Additionally, students were informed that survey responses were anonymous and students were instructed not to include names or any identifying information on their responses. Surveys were administered on paper and were collected by someone other than the band directors and later entered manually on Survey Monkey. A total of seventy-seven students returned completed survey results. Fifty-seven of those were students from Pineville High School and twenty were students from Buckeye High School. (Two additional surveys returned by Buckeye students were substantially incomplete and judged to be un-scorable.)

### *Results – Objective Items*

Responses were filtered according to each school and collectively. Weighted average scores were calculated on each of the twenty Likert-Scale statements. Additionally, the percentages of all students responding to combined 5 – Strongly Agree and 4 – Agree were calculated for each item. (See Table 1). Weighted average responses were also rank ordered according to each school and collectively. (See Tables 2, 3, and 4).

Table 1  
Summary of Weighted Averages by Item

Item #	Item Statement	All Responses	Pineville	Buckeye	% of all students Responding "4" or "5"
1.	I have made new friends in band (Extr)	4.56	4.56	4.55	94.8
2.	I enjoy playing my instrument. (Intr)	4.58	4.63	4.45	96.1
3.	My parents encourage me in band and attend most performances. (Extr)	4.09	4.19	3.80	79.2
4.	I enjoy practicing and rehearsing. (Intr)	3.89	4.00	3.58	75.0
5.	I stay in band to please my parents. (Extr)	2.12	2.16	2.00	19.5
6.	I look forward to performing in concerts. (Intr/Extr)	4.39	4.47	4.15	89.6
7.	I like it when I know I am getting better on my instrument. (Intr)	4.68	4.70	4.60	97.4
8.	I may be interested in a college band scholarship after high school. (Extr)	4.04	4.14	3.75	61.0
9.	I like performing challenging music. (Intr)	3.78	3.96	3.25	62.3
10.	I look forward to performing in marching shows. (Intr/Extr)	4.19	4.19	4.20	77.9
11.	I enjoy competing with other bands. (Extr)	4.22	4.25	4.15	83.1
12.	I like marching in parades. (Extr)	3.77	3.70	3.95	58.4
13.	I like hanging out with my friends in band. (Extr)	4.78	4.75	4.85	96.1
14.	I want to be the best player on my instrument. (Intr)	4.26	4.30	4.15	84.4
15.	I like receiving positive feedback from my band director. (Extr)	4.42	4.56	4.00	90.8
16.	I enjoy band trips and going out to eat with the band, (Extr)	4.72	4.67	4.89	94.7
17.	I would like to help choose music and shows for the band. (Intr)	3.99	4.00	3.95	70.1
18.	My chair placement in band is important to me. (Intr/Extr)	3.77	3.79	3.70	62.4
19.	I want to see the band succeed and improve (Intr/Extr)	4.66	4.70	4.55	97.4
20.	I want to be part of a band that I can be proud of. (Extr)	4.65	4.67	4.60	96.0

Table 2

All Responses Rank Ordered by Weighted Average

Ranking (Highest to Lowest)	Item #	Item Description	Weighted Average	% of Students Answering "4" or "5"
1	13.	I like hanging out with my friends in band. (Extr)	4.78	96.1
2	16.	I enjoy band trips and going out to eat with the band. (Extr)	4.72	94.7
3	7.	I like it when I am getting better on my instrument. (Intr)	4.68	97.4
4	19.	I want to see the band succeed and improve. (Intr/Extr)	4.66	97.3
5	20.	I want to be a part of a band that I can be proud of. (Ext)	4.65	96.0
6	2.	I enjoy playing my instrument (Intr)	4.58	96.1
7	1.	I have made new friends in band. (Extr)	4.56	94.8
8	15.	I like receiving positive feedback from my band director. (Extr)	4.42	90.7
9	6.	I look forward to performing in concerts (Intr/Extr)	4.39	89.6
10	14.	I want to be the best player on my instrument. (Intr)	4.26	84.4
11	11.	I enjoy competing with other bands. (Extr)	4.22	83.1
12	10.	I look forward to performing in marching shows. (Intr/Extr)	4.19	77.9
13	3.	My parents encourage me in band and attend most performances. (Extr)	4.09	79.2
14	8.	I may be interested in a college band scholarship after high school. (Extr)	4.04	61.0
15	17.	I would like to help choose music and shows for the band. (Intr)	3.99	70.1
16	4.	I enjoy practicing and rehearsing. (intr)	3.89	75.0
17	9.	I like performing challenging music. (Intr)	3.78	62.3
18	18.	My chair placement in band is important to me. (Intr/Extr)	3.77	62.3
18	12.	I like marching in parades. (Extr)	3.77	58.4
19	5.	I stay in band to please my parents. (Extr)	2.12	19.5

Table 3

## Pineville Responses Rank Ordered by Weighted Average

Ranking (Highest to Lowest)	Item #	Item Description	Weighted Average	% of Students Answering "4" or "5"
1	13.	I like hanging out with my friends in band. (Extr)	4.75	96.5
2	19.	I want to see the band succeed and improve. (Intr/Extr)	4.70	96.4
2	7.	I like it when I know I am getting better on my instrument (Intr)	4.70	96.5
3	20.	I want to be part of a band I can be proud of. (Extr)	4.67	95.0
3	16.	I enjoy band trips and going out to eat with the band. (Extr.)	4.67	93.0
4	2.	I enjoy playing my instrument. (Intr)	4.63	94.7
5	15.	I like receiving positive feedback from my band director. (Extr)	4.56	94.7
5	1.	I have made new friends in band. (Extr)	4.56	94.7
6	6.	I look forward to performing in concerts. (Intr/Extr)	4.47	93.0
7	14.	I want to be the best player on my instrument. (Intr)	4.30	86.0
8	11.	I enjoy competing with other bands. (Extr)	4.25	82.5
9	3.	My parents encourage me in band and attend most performances. (Extr)	4.19	80.7
9	10.	I look forward to performing in marching shows. (Intr/Extr)	4.19	77.2
10	8.	I may be interested in a college band scholarship after high school. (Extr)	4.14	66.7
11	4.	I enjoy practicing and rehearsing. (Intr)	4.00	77.2
11	17.	I would like to help choose music and shows for the band. (Intr)	4.00	70.2
12	9.	I like performing challenging music. (Intr)	3.96	68.4
13	18.	My chair placement in band is important to me. (Intr/Extr)	3.79	64.9
14	12.	I like marching in parades. (Extr)	3.70	56.1
15	5.	I stay in band to please my parents. (Extr)	2.16	22.8

Table 4

## Buckeye Responses Rank Ordered by Weighted Average

Ranking (Highest to Lowest)	Item #	Item Description	Weighted Average	% of Students Answering "4" or "5"
1	16.	I enjoy band trips and going out to eat with the band. (Extr)	4.89	100
2	13.	I like hanging out with my friends in band. (Extr)	4.85	95
3	20.	I want to be part of a band that I can be proud of (Extr)	4.60	100
3	7.	I like when I know I am getting better on my instrument. (Intr)	4.60	100
4	19.	I want to see the band succeed and improve. (Intr/Extr)	4.55	100
4	1.	I have made new friends in band. (Extr)	4.55	95
5	2.	I enjoy playing my instrument. (Intr)	4.45	100
6	10.	I look forward to performing in marching shows. (Intr/Extr)	4.20	80
7	11.	I enjoy competing with other bands. (Extr)	4.15	85
7	6.	I look forward to performing in concerts. (Intr/Extr)	4.15	80
7	14.	I want to be the best player on my instrument. (Intr)	4.15	80
8	15.	I like receiving positive feedback from my band director. (Extr)	4.00	79
9	17.	I would like to help choose music and shows for the band. (Intr)	3.95	70
9	12.	I like marching in parades. (Extr)	3.95	65
10	3.	My parents encourage me in band and attend most performances (Extr)	3.80	75
11	8.	I may be interested in a college scholarship after high school. (Extr)	3.75	45
12	18.	My chair placement in band is important to me. (Intr/Extr)	3.70	55
13	4.	I enjoy practicing and rehearsing. (Intr)	3.58	65
14	9.	I like performing challenging music. (Intr)	3.25	45
15	5.	I stay in band to please my parents. (Extr)	2.00	10

The Buckeye High School students reported less experience in band with fifty percent indicating four or more years compared to seventy-five percent among Pineville High students. The combined average response among all students from both schools on all twenty Likert Scale items was 4.18. This indicates that students responded with a moderately high level of agreement on most items. The weighted averages on individual items ranged from a high of 4.78 for “I like hanging out with my friends in band,” to 2.12” for “I stay in band to please my parents.” The two highest scoring items among combined responses were “I like hanging out with my friends in band,” and “I enjoy band trips and going out to eat with the band.” No students indicated either disagreement or strong disagreement on these items, suggesting that these are very strong motivators regardless of student experience or other factors. Pineville and Buckeye shared four items with weighted averages of 4.60 or above, indicating consistently strong agreement across schools. These items are:

I like hanging out with my friends in the band. (Extr)  
 I enjoy band trips and going out to eat with the band. (Extr)  
 I like it when I am getting better on my instrument. (Intr)  
 I want to be part of a band that I can be proud of. (Extr)

Two additional items appeared on the Pineville High School responses scoring 4.60 or above:

I want to see the band succeed and improve. (Intr/Extr)  
 I enjoy playing my instrument. (Intr)

These results suggest that while social and extrinsic influences (experiences with friends and the image/reputation of the band) are consistently highly valued, intrinsic factors are also important to students. Moreover, the fact that Pineville High students tended to score intrinsic items slightly higher may be a reflection of more experience in the band.

Items with weighted averages among all responses indicating moderate agreement (4.00-4.59) tended to reflect values placed on performance, competition, personal improvement, positive feedback and encouragement, and participation in choice of music. (See Table 2). An exception to value placed on performance opportunities was marching in parades which received relatively lower scores.

Pineville and Buckeye shared three items with weighted averages indicating marginal agreement (3.00-3.99). These items are:

I like performing challenging music (Intr)  
 My chair placement in band is important to me. (Intr/Extr)  
 I like marching in parades. (Extr)



Four additional items appeared on Buckeye High School responses scoring 3.00-3.99:

- I would like to help choose music and shows for the band. (Intr)
- My parents encourage me in band and attend most performances (Extr)
- I may be interested in a college scholarship after high school. (Extr)
- I enjoy practicing and rehearsing. (Intr)

Both bands scored the same item – “I stay in band to please my parents,” (Extr) with the lowest weighted average scores indicating little or no agreement. However, “My parents encourage me in band and attend most performances” (Extr) received an overall weighted average of 4.09, indicating moderate agreement.

### *Results – Open Ended Questions*

Students provided a total of 267 responses to the three open ended questions: “What is your favorite band memory?” – 73; “List the top two reasons you want to be in the band.” – 116; and “Describe how and why you joined the band.” – 77. For the purpose of summation, similar responses were grouped into categories which were assigned a descriptive heading and rank ordered from highest to lowest according to the number of responses. The responses to each of the three questions from all students in both bands are reported together due to the relatively small number of students in the Buckeye group. (See Tables 5, 6, and 7).

Table 5

“What was your favorite band memory?” – Summary of All Responses, Rank Ordered

Ranking (Highest To Lowest)	Description of Response	# Responding
1	attending competitive events	23
2	fun with friends	16
3	memorable performances	7
3	field trips	7
3	marching band memories	7
4	band camp	4
5	selecting my instrument	3
6	getting better on my instrument	2
7	seeing the band improve	1
7	playing music	1
7	chance to direct the band	1
7	watching live bands	1
7	caring band director	1

Student responses to “What was your favorite band memory?” reflect a very strong value placed on social influences. The five highest ranking responses (attending competitive events, fun with friends, memorable performances, field trips, marching band memories, and band camp) are essentially activities carried out by the band as a group. Most of the responses that follow tend to reflect individual experiences, (selecting my instrument, getting better on my instrument, playing music, and chance to direct the band); these are more indicative of influences that are intrinsic in nature.

Table 6

“List the top two reasons you want to stay in the band.” – Summary of All Responses, Rank Ordered

Ranking (Highest To Lowest)	Description of Response	# Responding
1	friends	32
2	enjoyment of music	22
3	fun activities	12
4	improvement of self on instrument	11
5	scholarship potential	9
6	I like my instrument	6
7	marching band	4
7	something I am good at	4
7	to be challenged	4
8	competitions	2
8	to prove myself	2
9	planning professional music career	1
9	leadership role	1
9	to express myself	1
9	easy A	1

Responses to “List the top two reasons you want to stay in the band” indicate that social aspects (i.e. friends) are significant determining factors affecting retention. However, intrinsic factors such as enjoyment of music, and self-improvement were frequently identified as well. It is important to note that responses to this question were very diverse. Items receiving a lower number of responses (to prove myself, planning professional music career, leadership role, and to express myself) represent a smaller group of more serious students who more clearly identify themselves as musicians or who even are music career bound.

Table 7

“Describe how and why you joined the band.” – Summary of All Responses, Rank Ordered

Ranking (Highest To Lowest)	Description of Response	# Responding
1	influence of friends	11
1	influence of parents	11
1	to learn how to play an instrument	11
2	influence of siblings	10
3	enjoyment of music	9
4	for the experience	7
5	looking for an activity	6
6	to get out of class	2
7	teacher influence	1
7	to fill in schedule	1
7	family unspecified	1
7	recruiting concert	1

Responses to “Describe how and why you joined the band” suggest that the strongest factors in recruitment of students are the influences of friends and family. Recruiting concert was cited by only one student as a reason for joining the band.

### *Interpretation of Results*

- 1) Consideration of social influences – friends and fun activities with friends - is essential to successful recruitment and retention of music students. These social factors remain important for all students, including the more experienced ones even as they become more responsive to intrinsic motivators.
- 2) Extrinsic influences as a whole remain a strong motivating factor for all students and cannot be overlooked as efforts are made to encourage intrinsic motivation.
- 3) The wide range of responses to both objective items and open ended questions indicate that students have diverse needs and that the music teacher who is successful in recruitment and retention efforts will be attentive to those individual needs by employing a multi-targeted approach that considers each person.

- 4) Peers, parents, and siblings can be the best recruiters for new students. While recruiting concerts have a place in advertising and promoting the program, they are not most effective as the sole method of recruiting.

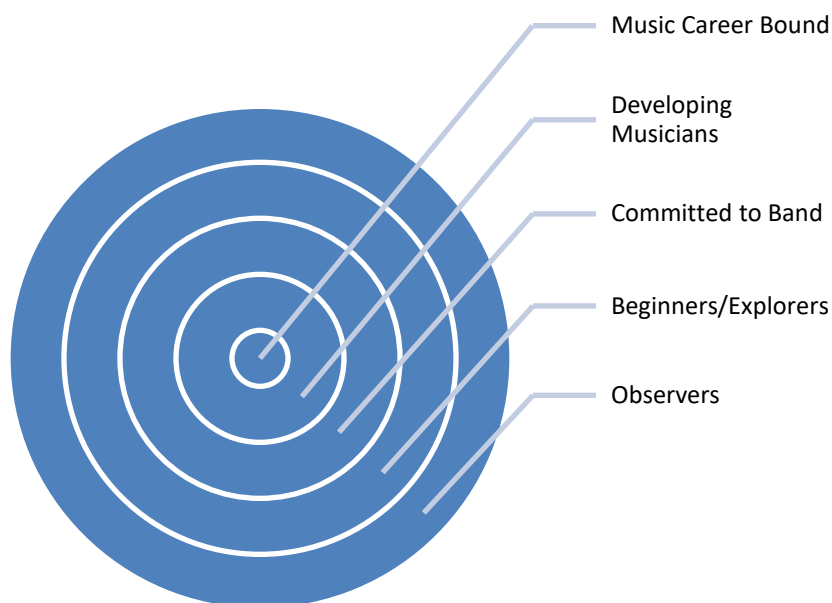
## Chapter Four

### Application Model

After review of the literature and analysis of student input, it is apparent that a “one size fits all” approach to motivating students to join and remain in music programs is insufficient. Instead, as music teachers we must implement multiple methods that reflect the diverse and unique needs of students in concert with where they are in their music education journey. Accordingly, I have developed a model that addresses the various stages of interest and experience among students, each stage involving corresponding motivational strategies. I have designed the model in the form of concentric circles, each circle representing students at different stages of progression in their motivational needs. The model involves five groups, starting with Observers followed by Beginners/Explorers, Committed Band Members, Developing Musicians, and finally, Music Career Bound. (See Fig. 1.) The challenge for the music educator is to address the needs of students in each stage with the goal of facilitating movement of students to their unique highest level of potential and interest. It is assumed that the numbers of students will become smaller with movement toward the core. These students are most likely to increasingly respond to intrinsic motivators while continuing to value the extrinsic motivating influences encountered earlier in their journey. I will describe each stage in detail along with strategies for application.

Fig 1

A Strategic Application Model for Recruitment and Retention of Music Students



Observers:

These are persons who are not current band members but who are either potential music students or who are persons or groups who can have influence on recruitment and retention. These include the community at large, the student body at large, parents, and potential band members, including students from feeder schools. Survey responses identified parents, friends, and siblings as important influences. Also, the image of the band – “a band I can be proud of” – was reported as being highly valued.

Classroom Strategies:

- 1) Provide opportunities for the band to perform in public venues including ball games, parades, and other community events. Provide opportunities for the band to perform at school-wide events before the student body.
- 2) Select music for public performance purposes that the band can enjoy and is prepared and ready to play well. Do not set up the band for embarrassment by having it perform music that is too difficult or without adequate preparation.
- 3) Plan opportunities for the student body and community at large to see the band having fun during performances and other events.
- 4) Insure that band apparel is appealing and promotes group pride. Use informal band apparel such as t-shirts to advertise and promote the band.
- 5) Use school announcements and school social media to celebrate successes by individual band members and the band as a whole.
- 6) Plan recruiting concerts that target potential members. Use band members to talk about what they enjoy about the band. Follow up with interested students and parents. Hold a parent/student meeting that provides a chance to meet and greet, answer questions, handle instruments, and learn about costs and financing options. Encourage band members to contact friends and younger siblings about band membership.

Beginners/Explorers:

These are students enrolled in band class but not yet committed to identifying with the band as a group. They are essentially “on a test drive” of their particular instrument and the band as a whole. They may have joined band because of encouragement by family or friends, their personal interest in music, while looking for an activity, to get out of class, or thinking they can get an “easy A.” Their experience during the first year will most likely determine whether or not they remain.

### Classroom Strategies:

- 1) Guide students in selecting instruments that each will enjoy and have the best chance of success. Allow an introductory period during which students can try out instruments from all instrument groups.
- 2) Create a safe environment and band culture that insures that all students are free from bullying, hazing, or ridicule. Quickly and decisively handle any effort of students to introduce these negative influences in the band. Be sensitive to the physical needs of students including water and bathroom breaks.
- 3) Make a point of establishing positive rapport between the band director and band members; show interest in them and their needs. Be responsive to concerns and needs. Provide verbal feedback in a positive way.
- 4) Provide a vehicle for immediate success by helping all students quickly learn how to play a simple song.
- 5) Maximize the opportunity for success by providing a curriculum that offers logical sequential order for development of sequential musical skills.
- 6) Include in the curriculum culturally and age relevant content to stimulate interest in musical styles and genres.
- 7) Use extrinsic rewards regularly and frequently with beginner students. These can include little items such as food or small parties or games. Provide opportunities for fun with friends.
- 8) Set realistic performance goals that create a sense of pride and success.

### Committed Band Members:

These are students who are definitely “with the band.” They have identified with the band as a group and consider other members as friends and like family. The social aspects of membership are the most important. They place high values on band camp, marching band, memorable performances, and trips. They want to be part of a band they can be proud of. They focus more on the success and image of the group as a whole rather than on their own personal improvement; they will work for the good of the band.

### Classroom Strategies:

- 1) Promote team spirit through group activities. Provide opportunities to socialize.
- 2) Encourage student input into selection of music, t-shirt design, and trip destinations.
- 3) Plan task non specific rewards, such as surprise pizza parties.
- 4) Provide random recognition for stepping up for the good of the band.
- 5) Allow for student input for rewards and recognition but also offer some awards decided by the band director only that recognize over and above actions.

- 6) Select competitive music that provides a challenge while allowing an opportunity for success and celebration.
- 7) Provide spontaneous verbal recognition.
- 8) Introduce intrinsic influences that promote self-satisfaction in personal improvement. These may include encouraging participation in solo ensemble and honor band tryouts and assistance in selection of appropriate music and in preparation for the tryout.

#### Developing Musician:

These students identify as musicians beyond band membership. They enjoy playing their instruments and practicing and rehearsing. They gain satisfaction from personal improvement and they like challenging music. While extrinsic influences are important to them, they are clearly intrinsically motivated as well. They view music as important parts of their lives, and they are interested in college scholarships even if they are non-music majors. Music will likely be a life-long interest and as adults they may play in community bands or volunteer in church ensembles.

#### Classroom Strategies:

- 1) Provide students with practice material that offers challenge and growth.
- 2) Provide opportunities to be featured as soloists in performances and concerts.
- 3) Encourage and provide support for solo and ensemble and Allstate auditions.
- 4) Offer students opportunities to help other band members with musical skills.
- 5) Offer help with higher level skills such as more extensive work on scales and sight reading.
- 6) Provide leadership opportunities.

#### Music Career Bound:

These students identify as musicians and are making plans for a career in music. They most likely want to earn a college degree in music. They are self-motivated and respond well to intrinsic influences.

#### Classroom Strategies:

- 1) Offer leadership opportunities.
- 2) Help students prepare for college auditions.
- 3) Identify gaps in knowledge and skills (e.g. sight reading, music theory, piano skills) and guide students in addressing those gaps.
- 4) Provide additional out-of-state class material to promote personal growth.



- 5) Bring in teachers from local or nearby colleges as guest lecturers or for master classes.
- 6) Help students prepare for individual competitions such as all state.
- 7) Offer opportunities for recital pieces or solo performances at concerts.

Application of Strategies and Concepts at Buckeye High School:

- 1) I held a recruiting concert at the feeder school. I selected band students to share their experience in band and to perform short musical selections. I secured the names of interested students for follow-up. Current band students were asked to each contact three friends about joining the band.
- 2) Two band parents were enlisted to manage a band Facebook page. The parents updated the Facebook page more regularly and used appealing graphics. This social media outlet was used as a method for communication, promoting band issues, celebrating successes, and showing students having fun.
- 3) I insured a safe environment for band members. At the beginning of the year I set the expectation that only positive words and actions would be used toward peers in a non-judgmental environment, and that bullying or hazing would not be tolerated. Physical safety was insured by scheduling breaks from being outside during hot weather and by providing generous amounts of water and sports drinks for all band students.
- 4) At the beginning of the school year, opportunities for fun and socialization were incorporated into the two week summer band camp. Some examples included a surprise snow cone day, dress up days, a barbeque, a birthday party, and a fire truck day during which the entire band was sprayed down by the local fire department.
- 5) Students were invited to participate in decision-making for the band on several occasions including the marching band show theme, stand tunes during football games, concert music selections, t-shirt designs, end of year rewards, and the destination for the spring field trip.
- 6) Band apparel such as section shirts and themed t-shirts was utilized to advertise and promote the band.
- 7) I provided task non-contingent and task contingent rewards throughout the year. Examples included a pizza party after a rehearsal, seasonal class parties, and an end-of-year field trip. Opportunities for socialization, such as eating out in restaurants and free time during road trips and festivals, were provided to students throughout the year.

- 8) I selected appropriate music levels of music for the band as a whole and for individuals to insure challenging but successful experiences. I took time to prepare students for audition music, honor bands and solo ensembles.
- 9) Opportunities for public performances were scheduled including football games and parades. Students were encouraged to have fun and be seen having fun during these activities. Examples included decorating instruments for the Christmas parade, and dancing during the Mardi Gras parade and in the football stands.
- 10) I invited professors from two different colleges to provide master classes for the band.
- 11) I used leadership positions to influence the band. I used an audition process with an interview to select leaders. Some of these positions included drum major, section leaders, loading crew, and others. Leaders were called upon for input into band plans and activities throughout the year.
- 12) Some end-of-year award recipients were selected by student vote. Recipients for more prestigious awards were selected by the band director. Two of the awards unique to my program were the "Davis Cup" and the "Whatever it Takes" awards. These awards addressed student activities that were primarily intrinsically motivated. The "Davis Cup" award was given to a student who consistently worked hard, was dedicated to the band's success, and who faced every task with a "can do" attitude. The "Whatever it Takes" recipient was a student who always supported the band director, consistently sought improvement, and always volunteered for the good of the band, even for unpopular tasks.

## Chapter Five

### Conclusion

This project helped me grow as a teacher by increasing my awareness that successful recruitment and retention in music programs require that the teacher address the diverse and unique needs of every student. I especially realized the importance of providing opportunities for socialization and having fun. As application strategies were implemented in my classroom, I observed that students grew closer as a group. Some individual students grew in their commitment to the band and to their personal improvement. Others moved towards becoming developing musicians. Overall, students became more positive and helpful to the band and to one another.

I learned through this project that as a band director I had to move from being task oriented to more process oriented. There is often pressure on the band director to produce a product in a short period of time (marching shows, seasonal concerts, high scores at festivals and competitions, last minute requests to perform at school events). This pressure can come from school administration, parents, or can be self-imposed by the teacher himself. This project has helped me realize that successful recruitment and retention require more attention be given to the process – socialization, fun activities, attention to individual needs, providing a safe environment, etc. Ultimately, investment in the process can lead to better outcomes. For example more committed self-motivated students require less rehearsal times, and growth in the band program can solve instrumentation issues. However, giving more attention to the process is labor-intensive and is initially challenging to the teacher who is still expected to produce time-sensitive tangible outcomes. This is especially true in programs that are not sufficiently staffed. Therefore, adequate staffing (and funding) of school music programs is an additional important element in achieving band growth through recruitment and retention efforts. There is a growing need to mobilize and equip people for effective advocacy for better funding of music education in public schools; definitely a subject for further study.

## Appendix

### Band Student Survey

Thank you for completing this survey. It will be used to help improve our band program. Your input is very important but your participation in this survey is not mandatory and will have no impact on your grade one way or the other. Do not place your name or anyone else's name anywhere on this form. All responses are anonymous.

How many years have you been in band? Circle one option.

- a. 1-3 years
- b. 4 or more years

Indicate your degree of agreement or disagreement by circling only one item on each of the following statements.

1. I have made new friends in band.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

2. I enjoy playing my instrument.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

3. My parents encourage me in band and attend most performances.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

4. I enjoy practicing and rehearsing.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

5. I stay in band to please my parents.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

6. I look forward to performing in concerts.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

7. I like it when I know I am getting better on my instrument.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

8. I may be interested in a college band scholarship after high school.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

9. I like performing challenging difficult music.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

10. I look forward to performing in marching shows.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

11. I enjoy competing with other bands.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

12. I like marching in parades.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

13. I like hanging out with my friends in the band.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

14. I want to be the best player on my instrument.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

15. I like receiving positive feedback from my band director.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

16. I enjoy band trips and going out to eat with the band.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

17. I would like to help choose music and shows for the band.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

18. My chair placement in band is important to me.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

19. I want to see the band succeed and improve.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

20. I want to be part of a band that I can be proud of.

Strongly Disagree	Disagree	Undecided	Agree	Strongly Agree
(1)	(2)	(3)	(4)	(5)

Please answer the following questions in the space provided.

1. What is your favorite band memory?
2. List the top two reasons you want to stay in the band.
3. Describe how and why you joined the band.

## Works Cited

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