

High School Music Trips: An Analysis of Contributing Motivational Factors to
Overnight Music Trip Attendance

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ABSTRACT

The purpose of this empirical study is to determine the perceptions regarding optional overnight music trip attendance of high school music ensemble directors and the music community within Council Rock High School North. Music directors from across the Philadelphia region and music students and parents of the aforementioned high school will be surveyed. Specifically, participants will be asked what motivational factors contribute to the outcome of student attendance. Core trip design aspects such as location, cost, performance opportunities, time of year, length, group bonding, and cultural exchange will be covered in the survey. Directors will be asked additional questions regarding the structure of their music programs. All findings will be organized and detailed in graphic data for comparison. Common perceptual trends will be noted and emphasized. Conclusions will be drawn based on the data that point to optimizing attendance on optional overnight music trips.

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Chapter 1: Introduction

1.1 Background of Study

In recent decades high school students have seemingly had more opportunities to attend overnight music trips with their fellow students. These trips are designed in diverse ways depending on school history and community expectations. They evolve over time and aim to serve the educational needs of students by exposing them to performance opportunities and cultures they would not otherwise experience. In the Council Rock School District music students are given the opportunity to travel internationally every four years in each program area of choir, band, or orchestra. Attendance on these trips has fluctuated depending on the design and personal situations. Music trip planning and execution takes a significant amount of time for the music director, students, parents, and administration. It can be a major investment, and therefore warrants a close look through research.

1.2 Statement of the Problem

Students benefit from trips, but many do not attend because they are typically optional due to cost and scheduling. Why are students deciding to attend or not? The music programs have seen swells in the trip year and dips in the three off years. That inconsistency has caused many issues with the programs such as course scheduling and instrumentation. Trips can be an integral part of programs, which support overall educational value. That value is helpful if it supports a majority of students in the program. Students attend if a very specific set of circumstances align for them. Many factors weigh into their decision, and any one of them may prevent attendance. In hopes of gaining insight into the community, this study may provide the

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necessary tools for trip design that fit the needs of more students, and ultimately, may encourage higher attendance.

1.3 Statement of Purpose and Design

The purpose of this empirical study is to investigate the motivational factors that contribute to the attendance of high school music ensemble students on optional overnight music trips. In this study high school music students at Council Rock High School North of Newtown, Pennsylvania, were surveyed with questions that target their motivations for attending trips. The trips are optional, and will cost their family money outside of the minimum financial requirements for membership in the ensemble(s). Factors covered in the survey include cost, location, time of year, length, music performance, music enrichment, culture, socialization, and sightseeing. Parents were given the same survey questions with an additional question regarding their experience with trips. Furthermore, high school directors within the Philadelphia region were surveyed with the same questions regarding their students' motivations. The directors were asked about school demographics and current trips. The surveys took place over email through a Google Form in the winter of 2020. The data will be analyzed for common responses, which will inform the decision-making regarding trips.

1.4 Statement of Rationale

Traveling can be an essential element in achieving a broad worldview, and combining travel with musical experiences has the potential to enrich students' lives. When student musicians are provided the opportunity to perform music in a new setting with their peers they become stronger musicians and gain life skills. Sharing their prepared music has great value. High school music programs often offer an optional trip experience for students on a regular

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basis. These are optional because they cost extra money. Therefore, students are offered the choice to attend or not. It is the hope of music directors that they attend because instinctively, they know it will benefit the students' education and character. Students become better musicians and performers, make friends, learn responsibility, and gain respect through exposure to diverse peoples regardless of where and how far they travel. Directors hope that a significant number of their students attend music trips. The goal of this study is to help directors design the music trips around the motivations and needs of their unique community of students and parents. This is in addition to their own passions with the intention of finding an optimal trip structure that will encourage the maximum number of students to attend. Although music trips are only a part of the music education of high school students, it is an area worth analyzing and improving for individual music programs across the United States. The more students share music outside of their community the better they become at positively expressing their humanity. This study intends to assist high school directors in making the best trip designs to achieve this goal by meeting the needs of their ensemble programs.

Chapter 2: Historical Context of Student Travel

2.1 General History

Student learning and growth can be achieved through many means, and one essential method is organized student travel. Students have been traveling from the days of the one room schoolhouse such as going outside to find something new on the school grounds. The oldest surviving school house is in Springfield, Vermont and dates from 1785 (Pinney, 1969). Activities such as going outside have been dubbed ‘field trips’ because they involve going out to the literal field of study to discover what is happening. “Field trips are a type of experiential learning that gets children away from the traditional classroom setting and into a new mode of learning” (Nabors, Edwards, & Murray, 2009). From the days of Darwin, field trips have traditionally been focused around topics of the natural world by visiting sites such as zoos, museums, or nature centers. When students would go outside for a ‘field trip’ they would likely be observing nature. Field trips have expanded to all areas of study from science to the arts and remain popular. However, the reasoning and motivations behind them can be unclear. According to Delaney (1967), “the field trip is education's oldest technique, it is also one of the least understood”. It is difficult to quantify the positive outcomes of field trips because a subsequent formal assessment is uncommon. The experience appears to matter more.

Students learn more on field trips by participating in activities. “Hands-on experiences seem to give students a better understanding of the subject matter and help maintain their interest during the educational excursion” (Pace & Tesi, 2004). Memory is a key aspect of learning and the memories associated with trips are strong within students. This fact is evident through the

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research of Pace and Tesi when documenting the adult perceptions of field trips. Their study revealed that field trips clearly create both educationally and socially related memories among the subjects. “The experiences they partake in should get them involved and connect them to the classroom, the real world, and possibly even to things they would never have the opportunity to see. The memories they take from them can change their lives” (2004). The experiences students have on field trips may never be available to them through their family or other community organizations. An educational institution can be the outlet they need to reach this type and level of personal and/or professional growth.

2.2 Cultural Celebration

Within the context of the arts, people gathering in a centralized format to celebrate their culture is a well established tradition globally. These gatherings have taken the societal and cultural format of festivals, which provide a framework for student music festivals later on. In many cultures the community festival is integral to their way of life. Bolin & Dunstan describe the views of festivals in this way:

[Festival preparations and performances] are not viewed by the Balinese as frivolous, hedonistic, or solely pleasurable endeavors set apart from the rest of their cultural life.

They are deemed necessary if one is to have a fully human existence; the Balinese make no distinction between life, art, and religion (1985).

This description speaks to the power that festivals can have in shaping the life experience of citizens, and especially students. The celebration of culture is a fundamental structure that aids in defining a society. There is evidence through history that music has become a part of that

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celebration. Increasingly in the United States, educators are providing opportunities for students to experience music in a festival format off-site from their daily education.

2.3 Student Music Travel

The National High School Orchestra established by Joseph Maddy in the 1920s was one of the first opportunities music students had to travel and gather for a music experience (Hash, 2009). Their experience can be interpreted as a type of cultural music festival such as the Balinese festivals referenced above. Despite the fact that students were selected and therefore limiting, it was an opportunity for public school students to have a “field” experience learning and performing music from the western tradition in public, at a level consistent with how adults in the professional music field would experience it. “For many students, the NHSO provided the first opportunity to play the standard repertoire in an ensemble with complete instrumentation” (2009). This became a model for future festival style music experiences for school students. There were many critics of the NHSO, especially in reference to the authenticity of the experience due to lack of technical proficiency. Imperfection in a music festival does not negate the value of the festival itself. Maddy responded to the “highbrow” critics with students' needs in “challenging music” for inspiration despite lacking technical perfection (2009). Any experience when music students perform and would otherwise have not had the opportunity is a healthy activity. The NHSO paved the way for students coming together through travel to celebrate arts culture.

Music Educators have further developed the concept of festivals through student performance by providing competitive festivals. In 1951 Philip Cory did a national survey of

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what states provide in the way of music festivals. He found that the majority of states have started to run local, regional, and state level festivals for students to travel, perform, receive adjudication comments, and even explore sightseeing within the festival location. These types of festivals have been hosted by local school districts and sometimes include performances at local venues at the higher levels. Even in the 1950s, students would travel an average of 230 miles for a final competition staying overnight 1 or 2 days (Cory, 1951). These types of trips would later expand to be more of a ‘tour’ format. Nimmo of Performing Arts Consultants, a tour company for student music groups, describes all the tour types that his company offers. Some of those include the Music Festival Tour, Customized Performance Tour, Clinic Performance Tour, Performance Cruise, and the International Performance Tour (Nimmo, 2016). The competitive festivals and especially the overnight culminating ones that Cory describes in his 1951 article would fall under Nimmo’s ‘Music Festival Tour’ category. Music ensemble directors in schools have identified in recent decades that student travel to music festivals is a positive experience for their students. Therefore, they have created a demand for the other types of music tours that Nimmo describes, which are not necessarily locked into a specific festival. There are numerous companies offering tour packages for all types of overnight music travel with a diversity of cost and experiences. Directors now have many options to choose from when considering overnight travel with their student musicians.

2.4 Benefits of Travel

There is a consensus centered on the benefits of student travel, and specifically for student musicians. Pace and Tesi found in their study of trip perceptions that “75% or six of the

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eight participants noted social benefits of field trip experiences. Many of the social benefits discussed by these participants derived from overnight trips, of which five of the eight participants or 62.5% recalled as a positive memory” (2004). There is something binding that happens when students spend extended time together such as on an overnight excursion. Students experience enhanced positive social interactions and even gain the opportunity to develop independence from their parents in a unique way (2004). In a northeastern school district, a high school choral program showed similar evidence of positive social interactions. Among other activities, trips had an impact. “Regular and consistent interaction as well as participation in special events, such as trips, contributes substantially to the experience of belonging” (Parker, 2010). Even the mere presence of an impending trip increased belonging among members (2010). Travel also impacts how students view other cultures, which will benefit their ability to empathize. One director took a group of student musicians to Cuba with goals centered on immersion and mutual sharing. They reflected:

Yet, what was so nice about getting these kids to experience something that made them uncomfortable at times is that they got to question their own views. As an educator, that’s the true grit of it all. Sometimes when you get your hands a little dirty, that’s when the best things can happen (Parish, 2013).

Students grow when they experience something new, and there are few things as powerful as cultural exchange. Doing this through music, such as the students referenced above, allows people to dive into that aspect of each culture. Travel also helps students learn critical life skills such as planning, budgeting, and goal setting within a specific context (Lawson, 2015). The act

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of student travel has proven benefits, yet many students do not travel in their education experience growing up. There may be more than one reason for this.

2.5 Finances

For families who struggle financially across the United States, they may not be able to provide enrichment experiences such as traveling. One music director, Norman Dea, based in California wrote on this topic. “Parents are being asked more and more to shoulder the burden of funding even the most basic services in many school districts, including the one I teach in” (School Band Travel: State of the Nation, 2010). If a school district can fund a portion of the trip taken by students, that is helpful, but in many cases the family funds most of it. “Not surprisingly, the two aspects of performing-related travel that seem to have been affected the most by the economic downturn are the frequency of trips taken and the distance that groups can afford to trek” (Poliniak, 2009). The trend of economic downturn and degrading travel quality seem to correlate even though the benefits remain. Changes can be made to still provide opportunities. Denese Odegaard describes what she has seen in that, “annual trips could be adjusted to a two-to-four year rotation so students have the opportunity to travel at least once during their four years of high school” (2010). There are other suggestions for assisting in student travel through cost sharing, local travel, and grant applications that will impact whether students receive these opportunities.

The authors of the State of the Nation article referenced mostly money in their analysis of student trips. Even though funding is a significant factor, there has to be more motivations that impact whether student musicians travel. Motivations to travel are worth identifying, analyzing,

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and applying to help design travel that is provided in the education system. If directors can understand the needs of their community, then perhaps in combination with creative financial solutions, other motivations can be fulfilled and acted on to provide students with this beneficial aspect of their education experience.

Chapter 3: Findings and Analysis

3.1 Survey Process

The primary goal of the survey process in this study was to collect data on the perspectives of three populations, all of which are stakeholders in music trips. High school music directors, parents, and students were surveyed. The surveys were conducted during a targeted time of year to avoid holidays, student exams, concert seasons, and family vacations. The late winter was selected as an appropriate time frame to survey these populations. All surveys included a disclosure statement that participants were required to agree to. The disclosure outlined that their participation is voluntary and all responses are anonymous.

The director population was determined by the southeastern region of Pennsylvania because the general culture of these schools would be relevant to the culture in my high school. I used the email list from Region VI of the Pennsylvania Music Educators Association to contact participants. These participants' high schools are located in Philadelphia, Chester, Delaware, Montgomery, and Bucks Counties. On February 11th, 2020, I contacted the presidents of PMEA District 11 & 12, which make up Region VI of PMEA, to request email access to the general director membership. They agreed to send my survey to the email list of high school directors currently on file in their respective districts. On that same day I sent the presidents an invitation email to forward. Between February 20th and March 24th, 2020, 43 directors responded to the survey. Their survey included 12 questions related to their program's demographics, eight questions related to motivations of student attendance identical to the parent and student surveys, and one open ended question regarding student attendance.

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The parent and student population I selected was my high school because I wish to better understand the cultural perceptions of music trips in the community that I serve. Even though this sample has a narrow focus, being only my school, I believe any director could use these survey questions and/or results as a framework to survey their own communities should they wish to gain more insight into cultural perceptions of music trips. It was necessary to receive approval from the administration to conduct these surveys. On February 18th, 2020, I contacted my administration via email with an official request to conduct this research. The request included the research purpose, parent invitation email, survey questions, communication plan, student survey facilitation, and the timeline. On February 24th, 2020, my survey process for parents and students was approved by the building and district level administrations. Once approved, I emailed parents of current music ensemble students in orchestra, band, and choir. On March 3rd, 2020, I sent a parent invitation email with the survey link to my colleagues to forward to their parent groups within that week. Between March 3rd and March 27th, 2020, 27 parents responded to the survey. They were asked if their student has participated in an overnight music trip and eight questions related to motivations of student attendance identical to the director and student surveys.

Also on March 3rd, 2020, I emailed the student survey link to my colleagues. Students were given the option to respond to the survey during their orchestra, band, or choir class within the following week. The student survey link was posted to the teacher website, Canvas, Google Classroom, or through Remind, and they used any available technology such as i-pads and cell phones to participate. Between March 3rd and March 12th, 2020, 160 students responded to the survey. They were asked their grade, if they had attended an overnight music trip, and eight

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questions related to motivations of student attendance identical to the director and parent surveys.

3.2 Director Responses

The first section in the director survey covered aspects of the participants' program. Of the 43 responses, all but one had planned and/or executed an optional overnight music trip for their students. The vast majority of directors were sharing their perceptions from a vantage point of having run a trip. The school population size was diverse with 11.6% 500 or less, 14% 500-1000, 32.6% 1000-1500, 25.6% 1500-2000, and 16.3% 2000 or more (Figure 1). The surveyed schools encompass small, medium, and large sized student populations.

How many students are in your high school?
43 responses

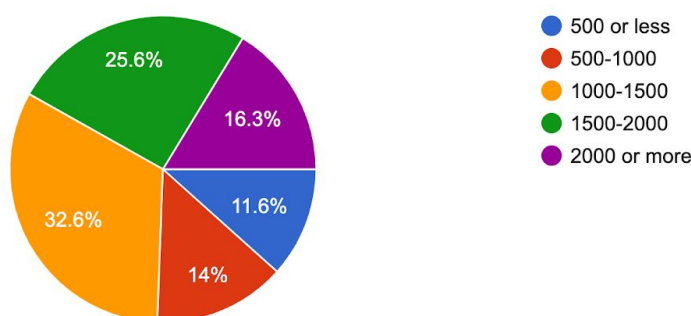


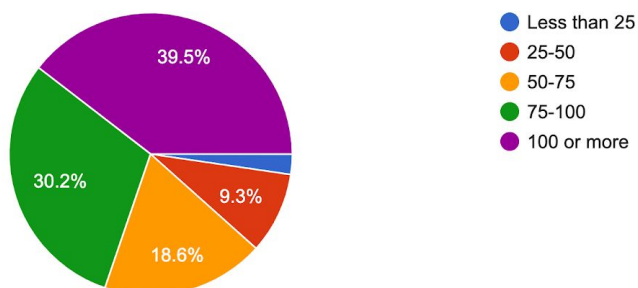
Figure 1. Director Survey Question: How many students are in your high school?

Directors were asked how many students were eligible to attend an optional overnight trip (Figure 2). The response showed that a majority of schools could send 75 or more students on a trip, which is a major undertaking.

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Of the students in your program this year, how many are eligible to attend an optional overnight music trip?

43 responses



Figure

2. Director Survey Question: Of the students in your program this year, how many are eligible to attend an optional overnight music trip?

The ratio of eligible students to actual attendance was asked next. 37.3% reported taking over 75% of their eligible students. 39.5% of directors said 50%-75%. 14% said 25%-50% attended and 9.3% noted that 25% of students attended their recent trip (Figure 3).

What approximate percentage of those eligible students attended the most recent trip?

43 responses

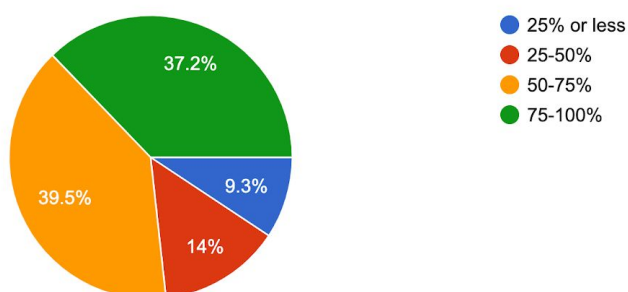


Figure 3. Director Survey Question: What approximate percentage of those eligible students attended the most recent trip?

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The most common attendance ratio was 50%-75% of the student population within a music program, proving that in many music programs the majority of students are motivated to attend optional overnight music trips.

88.4% of directors reported using a tour company to operate their music trip in the past, and about 83.7% reported that there is a parent booster group paired with their program. These high numbers show that a vast majority of music programs have infrastructure in place to support the planning and execution of optional overnight music trips. Funding a trip is a critical component of the planning process. The experience is unique to what vehicle or account is used to pay the trip costs. Directors were asked which vehicles they used the most (Figure 4).

Rank in order of most used the following funding vehicles to pay the trip cost.

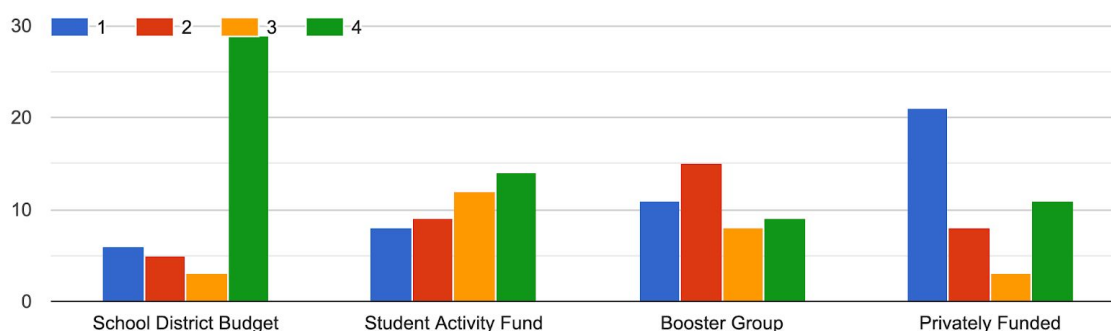


Figure 4. Director Survey Question: Rank in order of most used the following funding vehicles to pay the trip cost.

On average the school budget was not used very often, whereas privately funded, where families pay tour companies directly, was the most used. Student activity accounts and booster groups fell in the middle as the funding vehicle of choice or tradition for directors.

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The last few questions asked only of the directors relate to trip planning and design.

Directors were asked to rank the most used trip distances (Figure 5).

Rank in order of most used the following overnight trip distances.

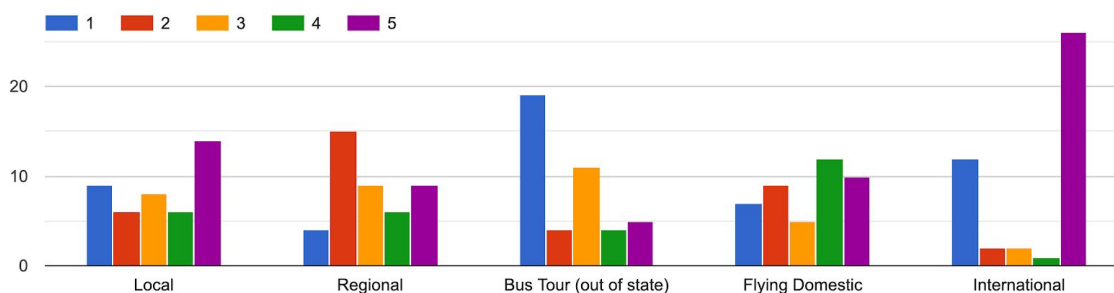


Figure 5. Director Survey Question: Rank in order of most used the following overnight trip distances.

Directors were fairly divided up for traveling ‘Local’ and ‘Flying Domestic’. Many chose ‘Regional’ as their second most used, which may encompass going to a festival across the state such as a PMEA conference or another festival performance. The most number of directors’ first choice was the ‘Bus Tour’ (out of state). If directors travel with their students, they are most often going on a long bus trip. The most unique set of rankings was the ‘International’ because it appears to mostly be all or none. 12 of the 43 responses ranked ‘International’ as number one and 26 ranked it last, which was the highest number on any *one* ranking in any *one* distance category. Very few were in the middle. It appears directors typically traveling internationally always do it, and those typically not traveling internationally almost never do.

The next question asked, was how often an overnight trip occurred. About 28% said yearly, almost 40% said every two years, and 18.6% said every four (Figure 6).

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How often does an overnight trip occur?

43 responses

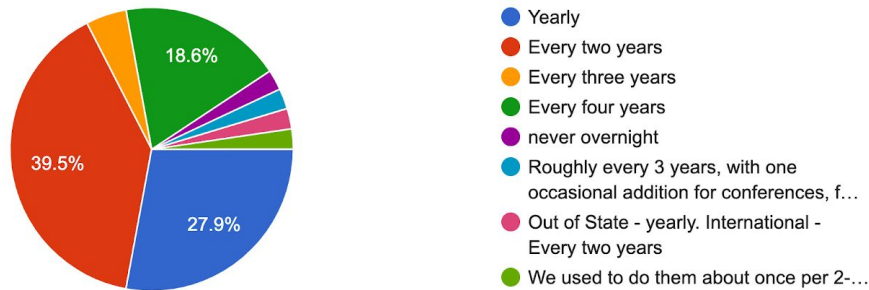


Figure 6. Director Survey Question: How often does an overnight trip occur?

I find it fascinating that more than half of the directors that prefer a travel distance of ‘International’ also travel every two years. That is a significant amount of time for any director to plan and execute trips, and for families to afford in a public school setting every other year.

Directors tend to announce trips with a lot of lead time. On average, 18% reported 15 months or more ahead, 25% 12-15 months, and 34% 9-12 months (Figure 7). This shows that a majority of directors announce their trip the school year prior or at the very beginning of that school year. One can infer a two-school-year planning process for the director on most trips taken. Combining this observation with the data point of participants doing ‘International’ every two years, at least six of the 43 directors that responded to the survey, on average are planning or executing an international trip during every school year.

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When is the typical trip announced prior to traveling?

43 responses

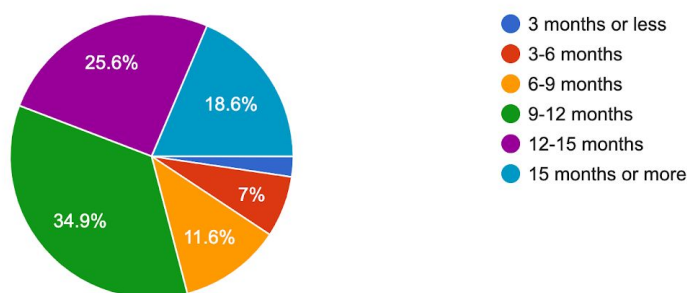


Figure 7. Directors Survey Question: When is the typical trip announced prior to traveling?

The last two questions in this section refer to how families pay. In 95% of programs, students are offered fundraising opportunities. 55.8% of families pay 75%-100% of the trip cost out of pocket. Another 34.9% pay 50%-75%. 7% pay 25%-50%. And only 2.3% pay 25% or less of the trip cost (Figure 8). This means, on average, families mostly pay for these trips.

Approximately how much of the trip is funded by families out of pocket?

43 responses

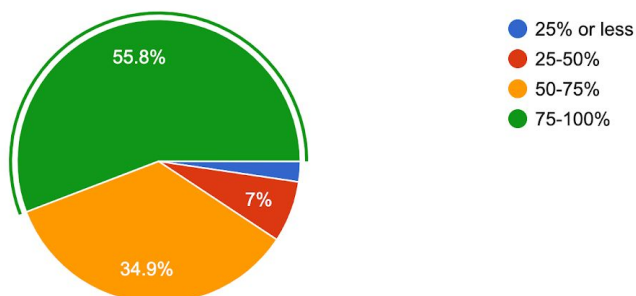


Figure 8. Director Survey Question: Approximately how much of the trip is funded by families out of pocket?

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The next section in the director survey contained questions relevant to the motivations behind student attendance which were also asked of parents and students. Participants were asked how important performing music outside the school setting is to their students. The scale of importance was from one to five, with five being very important. This question asked about their assumption of how their students feel. 44.2% responded with a five, 32.6% with a four, 20.9% with a three, and 2.3% with a two. No one responded with a one (Figure 9). Over 75% of directors believe their students think it is important to perform outside of school.

How important is performing music in a setting outside of your school community to your students?

43 responses

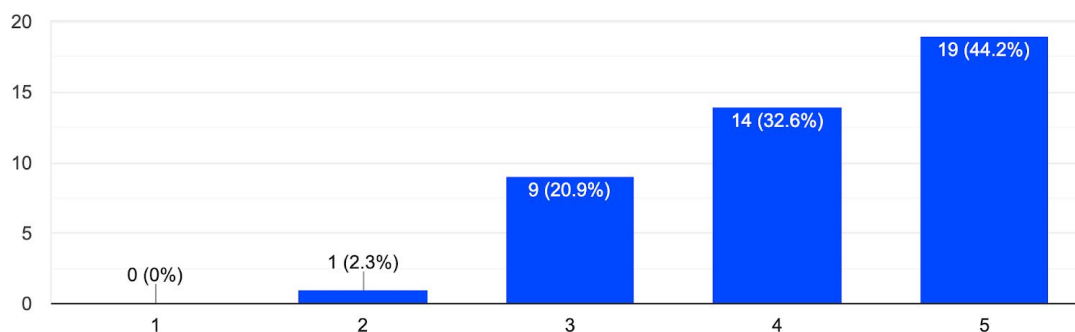


Figure 9. Director Survey Question: How important is performing music in a setting outside of your school community to your students?

Using the same rating scale of importance level, directors were asked about the monetary cost to families. Their responses were similar to the prior question with a few more responding ‘two’ instead of ‘three’. See exact percentages below (Figure 10).

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How important is the monetary cost to the families?

43 responses

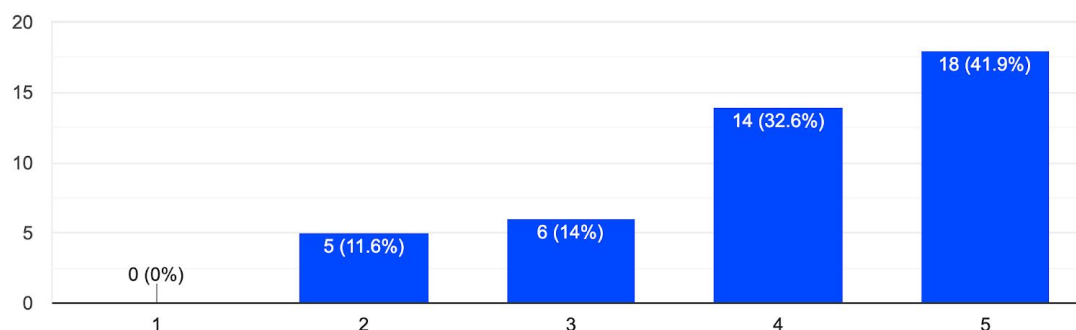


Figure 10. Director Survey Question: How important is the monetary cost to the families?

Then directors were asked how much money they think families are willing to spend on an optional music trip. The range was \$500 or less to \$3500 or more. The most common responses were \$1000-\$1500, then \$500-\$1000, followed by \$1500-\$2000 (Figure 11).

Given one year notice, approximately how much money would families in your program be willing to spend out of pocket to attend an optional overnight music trip?

43 responses

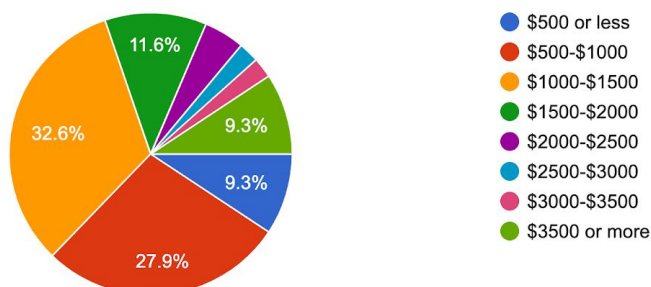


Figure 11. Director Survey Question: Given one year notice, approximately how much money would families in your program be willing to spend out of pocket to attend an optional overnight music trip?

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The likelihood of student fundraising was addressed next. Director perceptions were evenly divided on this issue. The rating scale was out of five and the largest response was a three. Several directors responded with one and/or two and even more responded with four and/or five, suggesting that fundraising participation does not have overarching trends and may follow the circumstances of individual families. See breakdown below (Figure 12).

Given the opportunity to do fundraising, how likely are your students to participate?

43 responses

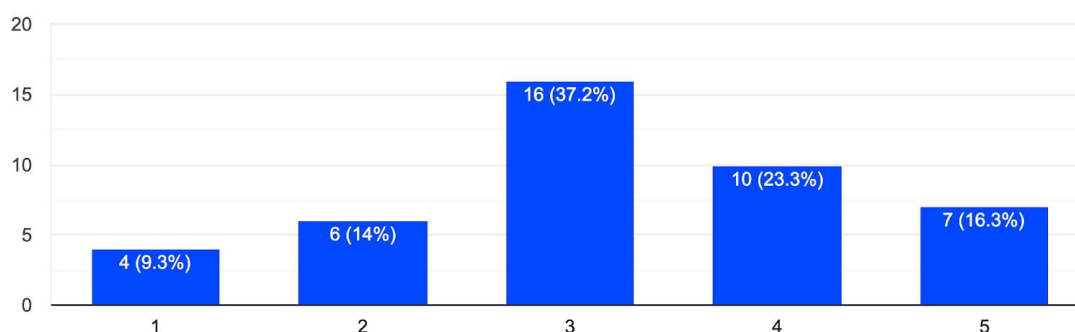


Figure 12. Director Survey Question: Given the opportunity to do fundraising, how likely are your students to participate?

Directors were asked about the number of days students would miss for a trip. A majority of responses were under three days of school. A few reported their students are willing to miss seven or more days, but very few reported the middle ranges of four to six (Figure 13). It appears students tend to avoid missing school as much as possible due to the academic fall out. For those few who commit to a significant trip, they are willing to go a long time since it may be the trip of a life-time.

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Approximately how many days of school do you believe students are willing to miss for a music trip?

43 responses

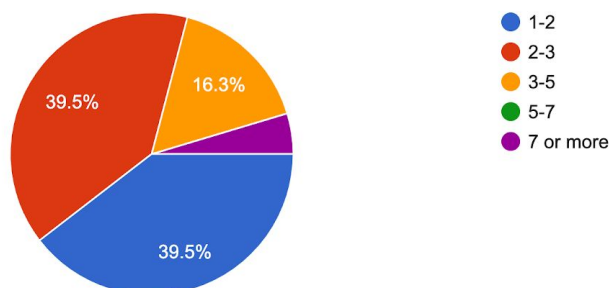


Figure 13. Director Survey Question: Approximately how many days of school do you believe students are willing to miss for a music trip?

The last three questions in this section encompass the core aspects of what could motivate students to attend an optional overnight music trip. There are likely more motivations. However, I have summarized them into seven broad categories of trip design, of which I am confident directors consider during trip planning and execution. The categories are as follows: Location (sightseeing, attractions, culture, etc.), Length (number of nights), Cost (out of pocket cost to family), School Year vs. Summer (timing of travel), Performance Opportunities (music selection, shared concerts, festivals/clinics, venues, etc.), Group Bonding (social/free time), and Cultural Exchange (interaction with local community). Directors were asked which aspect they believe was the most important to their students followed by the least important (Figures 14 & 15). Location, Cost, and Performance Opportunities were the most common responses for the *most important*. Cultural Exchange, Length, and School Year vs. Summer were the most common responses for the *least important*. It is important to note that some directors believe the students do not care about location (only 2), and instead focus on the cost or being with their friends.

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What aspect of music trip design is most important in your students' decision to attend?

43 responses

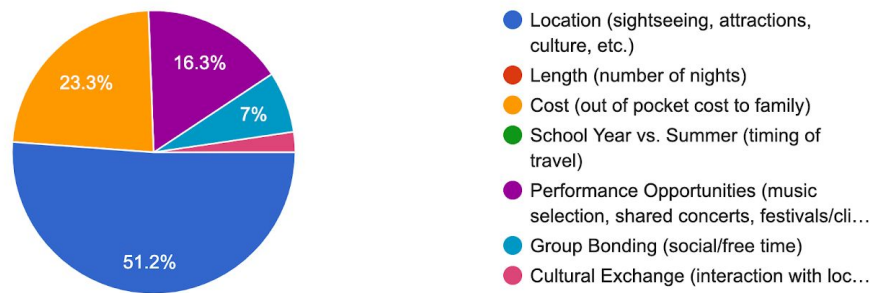


Figure 14. Director Survey Question: What aspect of music trip design is most important in your students' decision to attend?

What aspect of music trip design is least important in your students' decision to attend?

43 responses

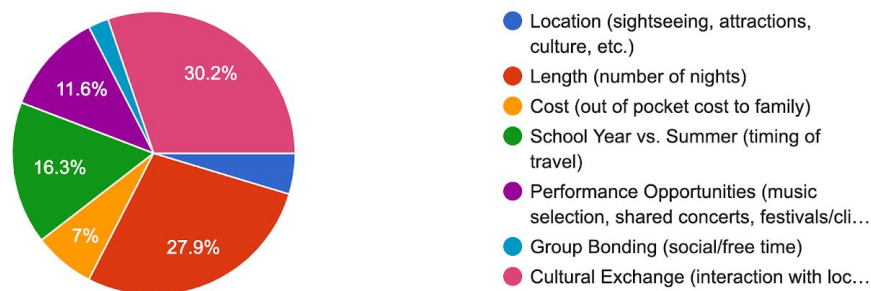


Figure 15. Director Survey Question: What aspect of music trip design is least important in your students' decision to attend?

The final question common to the parent and student surveys was taking these seven aspects and rating them by importance level. The scale included Not Important (blue), Somewhat Important (red), Important (orange), and Very Important (green). Some labels are inserted below the figure. (Length, School Year..., Performance..., & Cultural...) See Figure 16 below.

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Rate the importance level of the following elements of music trip design that contribute to the decision of students to attend an optional overnight music trip.

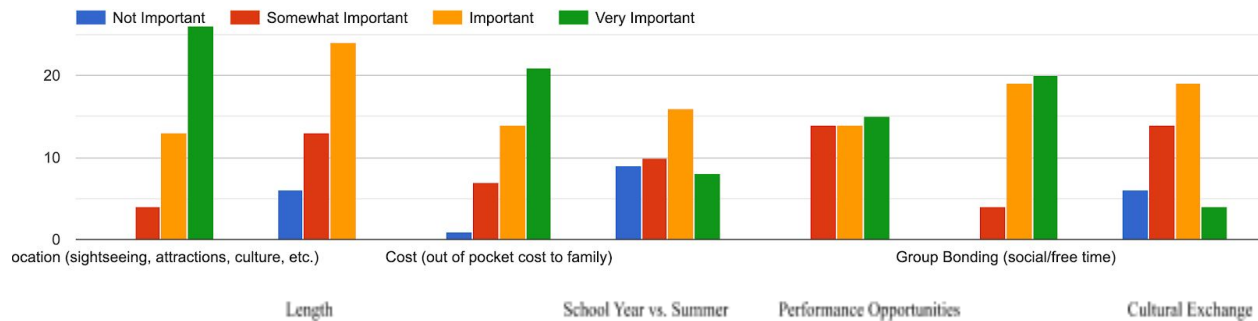


Figure 16. Director Survey Question: Rate the importance level of the following elements of music trip design that contribute to the decision of students to attend an optional overnight music trip.

Notable results are the aspects that received Very Important from more than one third of the sample which include Location (26), Cost (21), Group Bonding (20), and Performance Opportunities (15). Clearly directors tend to believe these aspects matter to their students when designing a music trip. Also worth discussing are the aspects directors reported as Not Important to students. Nine said School Year vs. Summer, six said Cultural Exchange and Length, and one said Cost. These observations may imply that directors think students do not care too much about the *when* of trips, but rather care much more about the *what* and *who*. Even with these data points of extremes (Very Important and Not Important), *every* aspect had 15-20 directors who believed it was Important (orange). This suggests many directors do not ignore *any* aspect, but instead give each element of trip design careful consideration, believing implicitly, their students do as well.

After asking directors the same questions posed to parents and students, they were given an optional opportunity for an open ended response. They were asked to describe any other

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motivational factors that contribute to student trip attendance. 11 out of the 43 directors offered their thoughts. One director had an astute observation about the construct of this survey. They reported that, “Money and time are the two big ones for us. Also, I am filling this out based on assumptions- I can't confirm the exact feelings of my students but this is what I assume is happening based on our most recent experience”. This comment strikes at the heart of the survey because this study is partially based on *approximate facts* and based on director beliefs. Essentially, it is one way to identify how aligned directors and students are regarding perceptions of optional overnight music trips. The foundational question directors can ask themselves when sharing these responses could be, *how well do I know my students on this topic?* Another director commented, “student's motivation and parent's ability or decision to allow their student is also a factor. What motivates a student to want to participate does not always motivate the parents in the same way”. It is clear the parents will have different priorities from their child and directors are aware and hopefully sensitive to this fact. Another director concurred with this line of thinking by saying, “students don't often have the perspective to analyze these different details on the itinerary and weigh them the way a tour planner or adult might”. Directors implicitly know that music trips are good for their students. Directors believe that the experience they provide their student musicians is so unique that it will likely be ‘a once in a lifetime activity’. Therefore, it is a topic within the music education realm worth studying in great detail.

3.3 Parent Responses

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Parents were asked the same eight questions posed to directors and students with an additional question regarding their student(s) participation in music trips. About three quarters of the parents reported their child had attended an optional overnight music trip. The type of trip for this community is an international trip every four years for each leg of the music program on a rotation (choir, band, and orchestra).

On a scale of importance from one to five, with five being very important, participants were asked how important is performing music outside the school setting for high school musicians. 66.7% responded with a five, 14.8% with a four, 14.8% with a three, and 3.7% with a two. No one responded with a one (Figure 17). Generally, parents believe this is important.

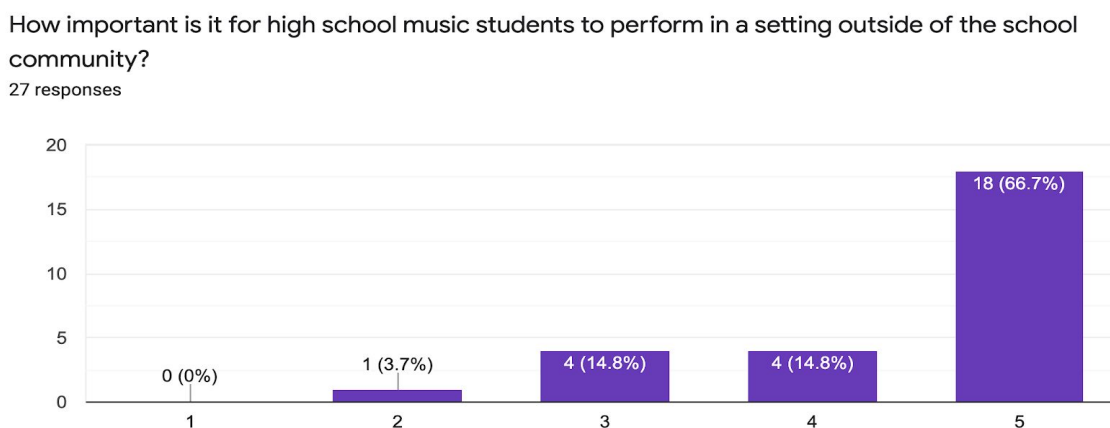


Figure 17. Parent Survey Question: How important is it for high school music students to perform in a setting outside of the school community?

Using the same rating scale of importance level, parents were asked about the monetary cost to families. Parents were divided in their opinions on this. 29.6% said a five, 14.8% a four, 37% a three, 11.1% a two, and 7.4% a one (Figure 18). I was not expecting any parents to

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respond with a one on this question, as money would usually be part of the conversation for any activity their child participates in.

How important is the monetary cost to your family?

27 responses

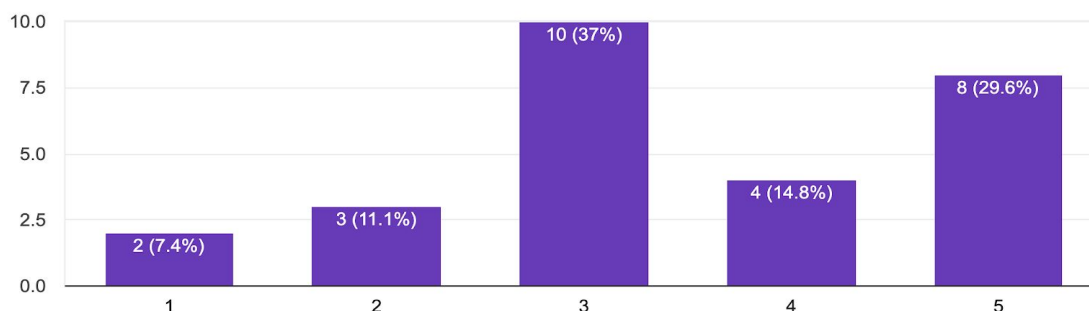


Figure 18. Parent Survey Question: How important is the monetary cost to your family?

There is a strong correlation between responses with a three on the monetary question and those who responded with a five on the prior question regarding importance of performing outside the community. This could suggest that parents generally believe the ends justify the means for this activity.

Parents were then asked how much money they would be willing to spend (Figure 19).

The stand out responses were \$500 or less and \$1500-\$2000. \$1000-\$1500 also had a significant response count. However, if all the responses for \$2000 and up are added together it comes out to around one third of the participants. This suggests families are willing to pay a significant cost to provide their child a music trip experience.

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Given one year notice, approximately how much money would your family be willing to spend out of pocket to attend an optional overnight music trip?

27 responses

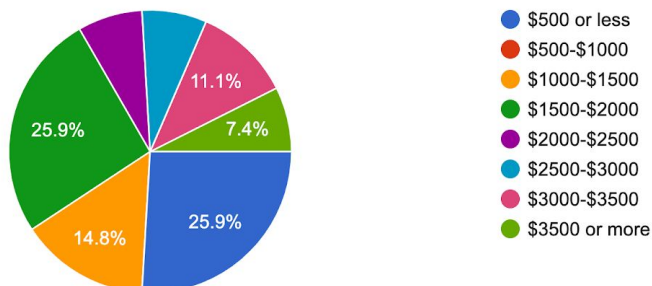


Figure 19. Parent Survey Question: Given one year notice, approximately how much money would your family be willing to spend out of pocket to attend an optional overnight music trip?

Parents were then asked about fundraising. There is no strong trend, but many responded with a five. See Figure 20 below for exact breakdown. Fundraising participation varies based on beliefs regarding effectiveness, and if it is fun.

Given the opportunity to do fundraising, how likely is your student to participate?

27 responses

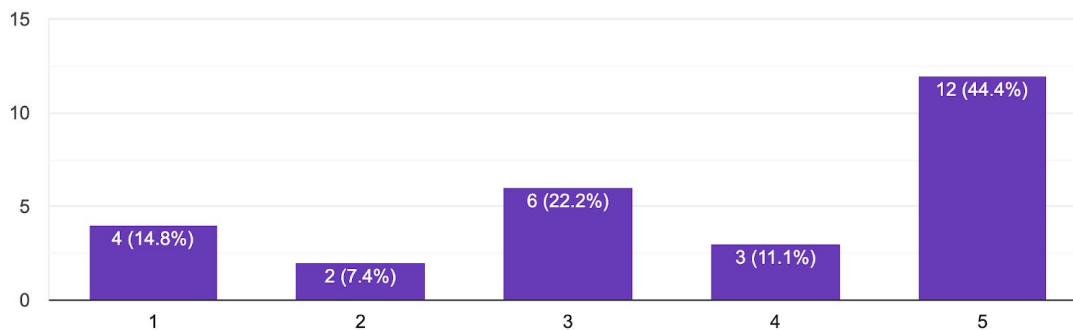


Figure 20. Parent Survey Question: Given the opportunity to do fundraising, how likely is your student to participate?

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Parents were also asked about how many days of school they would allow students to miss. If students participate in high level academics, extra curriculars, and athletics, this may impact the response. It can be a lot of work to make up missed content or examinations, which can cause stress. Some families may consider attendance quite important for the overall success of their child. Based on the results from this question, parents are evenly divided on this topic (Figure 21).

Approximately, how many days of school would you be willing to allow your student to miss for a music trip?
27 responses

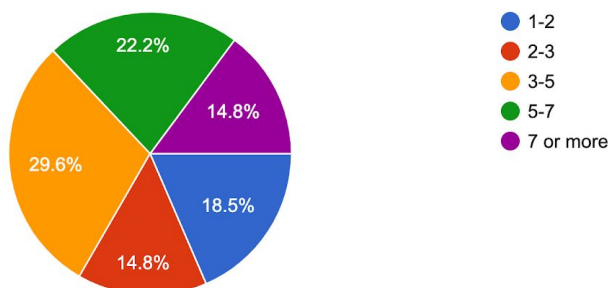


Figure 21. Parent Survey Question: Approximately, how many days of school would you be willing to allow your student to miss for a music trip?

Lastly, parents were asked about the seven broad categories of trip design. In review these were: Location, Length, Cost, School Year vs. Summer, Performance Opportunities, Group Bonding, and Cultural Exchange (for details see Director Responses subsection). Parents reported a clear divide of focus on two aspects when responding to the question regarding the “most important” aspect. 40.7% selected Performance Opportunities and 37% selected location. About 11% selected Cultural Exchange and the other aspects received insignificant response

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counts. Parents responded strongly to some of the backbone design tenets, such as choosing a location and student performances. See Figure 22 below for visual breakdown.

What aspect of a music trip is the most important in your decision to support your student in attending an optional overnight music trip.

27 responses

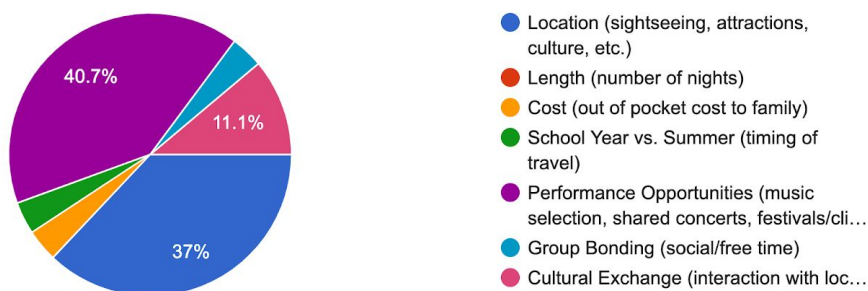


Figure 22. Parent Survey Question: What aspect of a music trip is the most important in your decision to support your student in attending an optional overnight music trip?

Parents were then asked the opposite, pinpointing the least important aspect. About half responded with School Year vs. Summer. Some of the other substantial responses were Group bonding at 18.5% and Length and Performance opportunities, both at 11.1% (Figure 23). Based on these numbers parents were more focused on the *content* of the trip rather than *if and when* a trip happened.

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What aspect of a music trip is the least important in your decision to support your student in attending an optional overnight music trip.

27 responses



Figure 23. Parent Survey Question: What aspect of a music trip is the least important in your decision to support your student in attending an optional overnight music trip?

The final question for parents asked them to rate the importance level of each aspect.

The rating scale included “Not Important”, “Somewhat Important”, “Important”, and “Very Important”. See responses below in Figure 24.

Rate the importance level of the following aspects of a music trip that contribute to your decision to support your student in attending an optional overnight music trip.

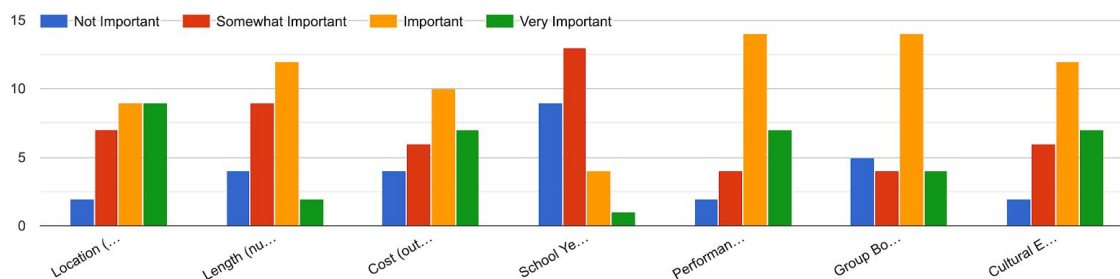


Figure 24. Parent Survey Question: Rate the importance level of the following aspects of a music trip that contribute to your decision to support your student in attending an optional overnight music trip.

All aspects received at least one response from each rating option, which suggests significant diversity of opinions. Overall, every aspect except “School Year vs. Summer” had at least nine

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parents, or one third of participants, reporting that it was “Important”. “Location” received high ratings. “Length” was in the middle. “Cost” was fairly balanced across the scale. “School Year vs. Summer” received fairly low ratings. “Performance Opportunities” had strong ratings. “Group Bonding” had strong ratings, but a core group of parents, around one third, deemed it “Somewhat or Not Important”. Lastly, “Cultural Exchange” received strong ratings. This spectrum of responses suggests that most aspects of trip design are worth careful consideration from a family perspective. The decision is complex because it is so personal. Therefore, directors must be prepared in all aspects of trip design in order to cater to this wide level of concern.

3.4 Student Responses

Students were asked the same eight questions posed to directors and parents with additional questions regarding their year in school and participation in music trips. There was a fairly even split among grade levels with 43 freshman, 31 sophomores, 45 juniors, and 41 seniors responding. 72.5% of the students have participated on an optional overnight music trip. Most juniors and seniors had participated on a trip.

Students were asked how important performing music outside of school was to them on a scale of one to five with five being very important (Figure 25). A majority of students found this activity to be important to them. See exact breakdown below.

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How important is performing music in a setting outside of your school community?

160 responses

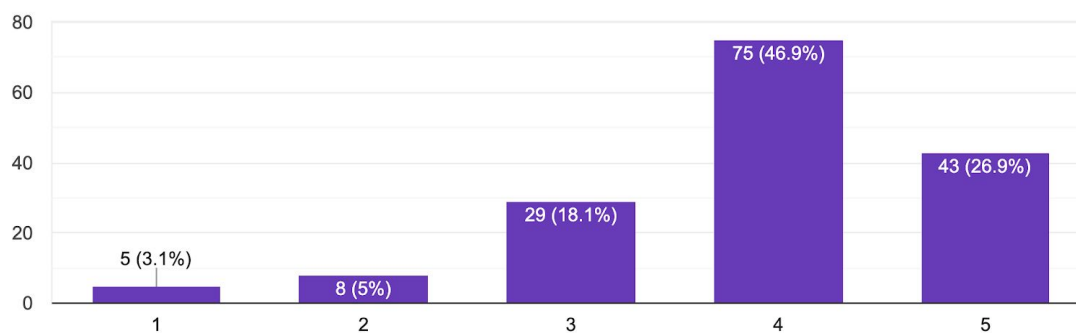


Figure 25. Student Survey Question: How important is performing music in a setting outside of your school community?

When asked about the monetary cost to families, student opinions were more divided. The same rating scale of one to five was used for this question, and about one third of students reported ‘three’, which could suggest little opinion on the topic. About 20% reported one or two and 35% four or five (Figure 26). There were no strong correlations to a particular grade level.

How important is the monetary cost to your family?

160 responses

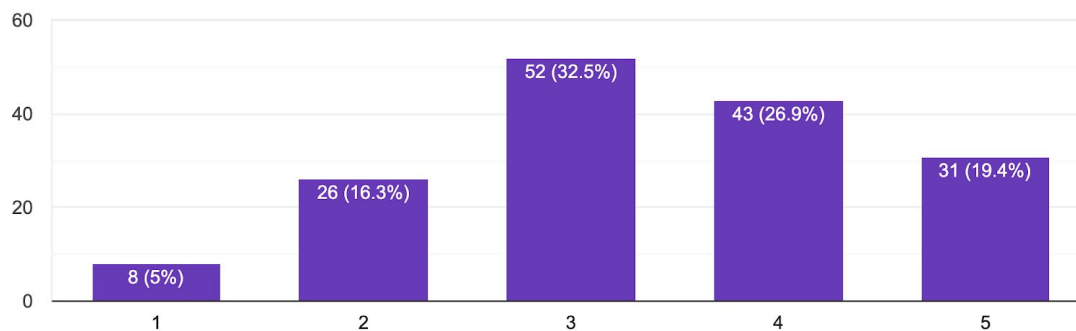


Figure 26. Student Survey Question: How important is the monetary cost to your family?

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Then students were asked how much money their family would be willing to spend.

Figure 27 demonstrates a clear distribution of responses for the cost levels (blue is 6.3%).

Given one year notice, approximately how much money do you think your family would be willing to spend out of pocket for you to attend an optional overnight music trip?

160 responses

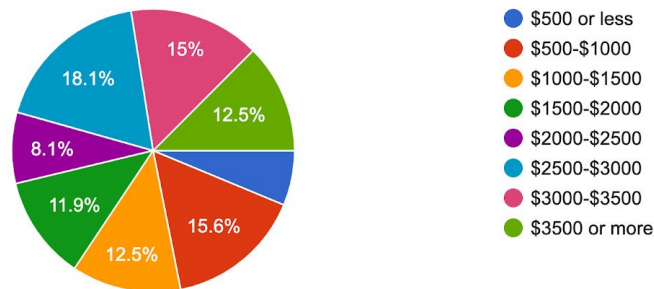


Figure 27. Students Survey Question: Give one year notice, approximately how much money do you think your family would be willing to spend out of pocket to attend an optional overnight music trip?

Both questions regarding money do not have a clear trend amongst student responses. Generally, students could be “guessing”, as they may or may not have a sense of their family’s full financial situation. The money is parent earned, so their stake in spending may be less clear and defined.

Then students were asked about fundraising, and most responded strongly with a four or five on the likelihood that they would participate. Students may tend to enjoy being with each other, and fundraising can be a fun activity which supports friendship. The clear response toward participation aligns with this observation. See Figure 28 for exact breakdown.

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Given the opportunity to do fundraising, how likely are you to participate?

160 responses

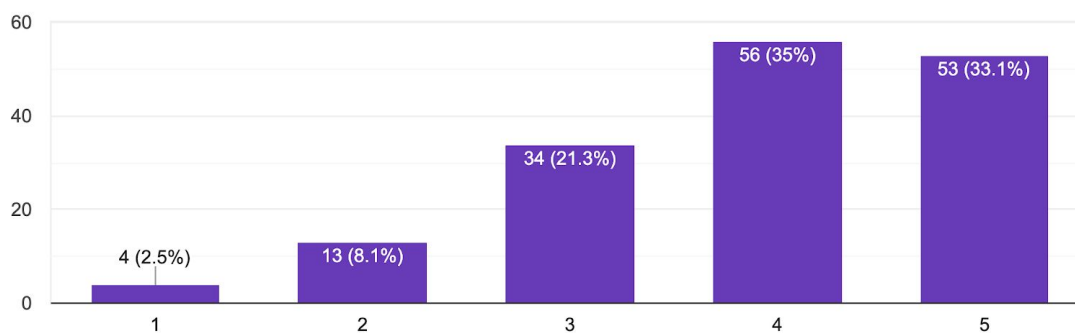


Figure 28. Student Survey Question: Given the opportunity to do fundraising, how likely are you to participate?

Students were asked how many days of school they would be willing to miss. There was a clear divide in responses with most saying “2-3”, “3-5”, or “5-7” (Figure 29).

Approximately how many days of school are you willing to miss for a music trip?

160 responses

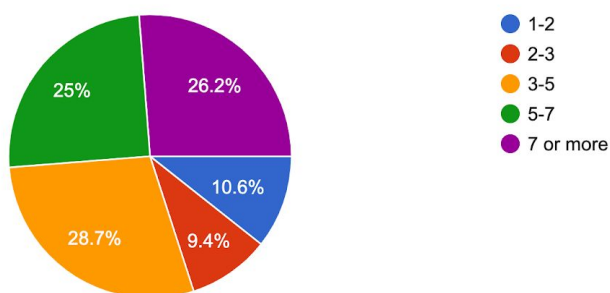


Figure 29. Student Survey Question: Approximately how many days of school are you willing to miss for a music trip?

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Students then responded to the final three questions related to the seven broad aspects of trip design that may factor into the decision to attend. Like the other populations they were asked which was the most important, and which was the least. Figures 30 & 31 below show the results. (not labeled: green is 3.7% and red is 4.4%)

What aspect of a music trip is most important in your decision to attend?

160 responses

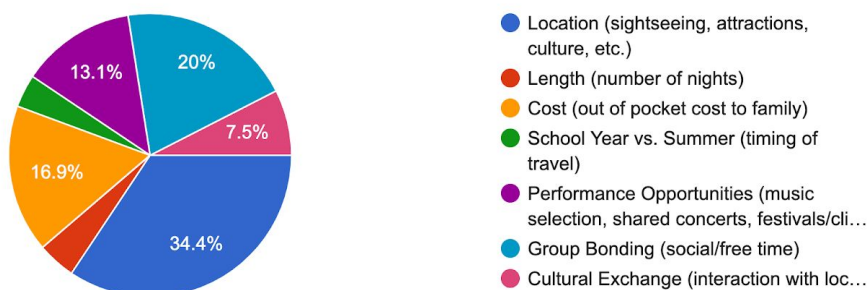


Figure 30. Student Survey Question: What aspect of a music trip is most important in your decision to attend?

(not labeled: blue is 3.1%, light blue is 6.3%, and gold is 7.5%)

What aspect of a music trip is least important in your decision to attend?

160 responses

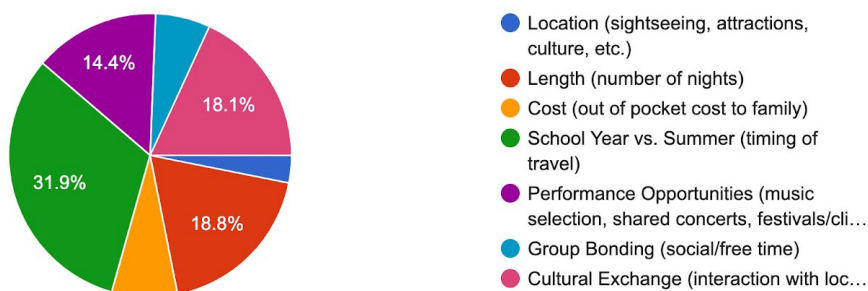


Figure 31. Student Survey Question: What aspect of a music trip is least important in your decision to attend?

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Notable results are the strong responses for ‘Location’, ‘Group Bonding’, and ‘Cost’ for the *most important*. Also, were the strong responses for ‘School Year vs. Summer’, ‘Length’, and ‘Cultural Exchange’ for the *least important*. Students care the most about where they are going and potentially, which of their friends will be there; they seem to dismiss when and how long they will be traveling. ‘Performance Opportunities’ also received a significant response for *least important*. Students may just trust their director will provide a meaningful experience culturally and musically, so they may tend to focus on other aspects.

The final question posed to students was to rate the overall importance on a four level scale for each of the seven aspects. Students reported strong importance for ‘Location’. ‘Length’ was medium. ‘Cost’ was medium high. ‘School Year vs. Summer’ was low. ‘Performance Opportunities’ was medium. ‘Group Bonding’ was high. Lastly, ‘Cultural Exchange’ was medium high (Figure 32). Notable is ‘Location’ was the only aspect to receive zero *not important* responses. Students appear to care greatly about where they are going.

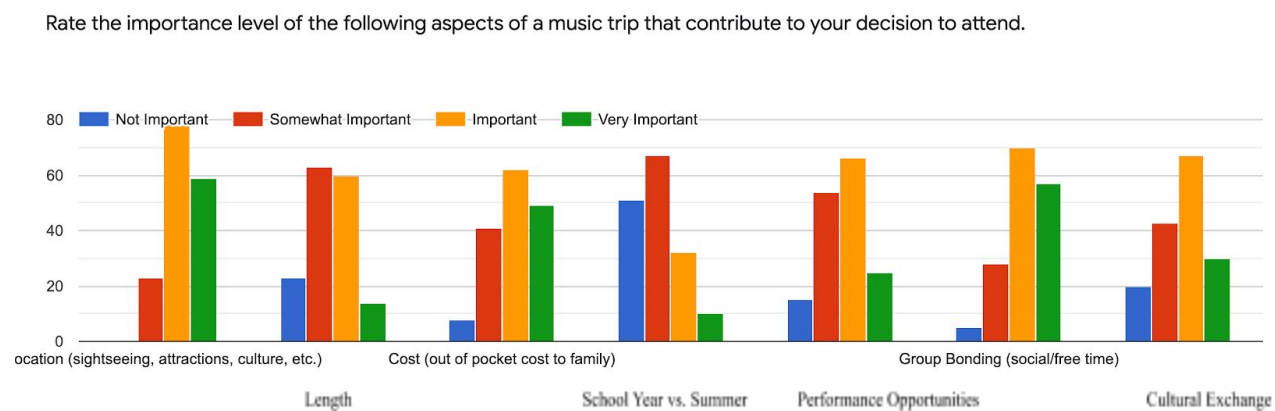


Figure 32. Student Survey Question: Rate the importance level of the following aspects of a music trip that contribute to your decision to attend.

3.5 Response Comparisons

After collecting data on three populations, the extension was to compare their perspectives and gain insight in the *community average*. My goal is to design optional overnight music trips with aspects that reflect what this *average* believes will motivate students to attend. In this section I will describe a comparison of the eight common questions. Strong correlative and non-correlative question responses will be outlined.

Question 1: How important is performing outside of the school community?

Directors were split with significant subgroups agreeing with students on a rating of 4 out of 5. Another subgroup agreed more with the parents on a rating of 5 out of 5. Overall, there was agreement that this is important.

Question 2: How important is the monetary cost?

The strongest correlation was a 3 out of 5 for parents and students proportional to the number of overall participants in each population. The directors responded with higher ratings, which was non-correlative to most students and many parents.

Question 3: How much money are families willing to spend?

Generally, parents responded more on the low end of the price spectrum compared to directors. There were no strong corrections of the same price response. Directors responded more with the \$500-\$1000 and \$1000-\$1500 ranges, and parents more with the \$500 or less and \$1500-\$2000. Students were completely split on this question with some correlation to directors on the \$500-\$1500 ranges. A large segment of students also selected \$2500 and up, which was not the case with parents and directors.

Question 4: How likely are students to participate in fundraising?

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There was little correlation on this issue with students responding with more motivation to participate compared to directors. Parents were in the middle. Directors may have a more “realist” view on this topic as they see participation numbers more often. Students may just be “saying” they are willing to participate, and may or may not actually do so.

Question 5: How many days of school are students willing to miss?

Directors reported fewer days than both parents and students. Most responded with one to three days, whereas about half of the parents said three to seven. Student responses correlate with parents, except a segment of about 25%, reported the highest number of seven or more. Generally, directors were more cautious, parents were in the middle, and students wanted to miss the most school for a trip with their friends.

Question 6: Which of the seven aspects of trip design is the most important?

On average, ‘Location’ had a significant correlation between all three populations. Directors and parents agreed that ‘Performance Opportunities’ was important. Students and directors agreed that ‘Cost’ was important, whereas, few parents reported that opinion. A significant non-correlative was ‘Group Bonding’. 20% of students chose this, while 7% of directors and even fewer parents chose it. Only the student population had all seven categories represented. No parents responded with ‘Length’, and no directors responded with ‘Length’ or “School Year vs. Summer”.

Question 7: Which of the seven aspects of trip design is the least important?

The strongest correlation was many parents and students agreeing with “School Year vs. Summer”. Similar correlations between parents and students were: ‘Performance Opportunities’, ‘Length’, and ‘Cost’. These aspects were much smaller, but proportionally were similar in these

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populations. The directors responded on ‘Performance Opportunities’ with a similar population percentage, yet nearly every other aspect response was different. Directors reported much higher percentages on ‘Cultural Exchange’ and ‘Length’. Overall, there was less agreement between the populations on what is least important compared to what is most important.

Question 8: Rate the importance level of the seven aspects of trip design.

I will conduct a comparison of all aspects. The aspects will be in quotation marks, and the importance level will be italicized. All populations agreed that ‘Location’ was *important* or very *important*. All populations agreed that ‘Length’ was *somewhat important* or *important* with proportionally more directors responding with *important*. For ‘Cost’, the average director response leaned toward *very important*, whereas the average parent and student response leaned toward *important*. Directors were split on ‘School Year vs. Summer’ with a few more responding with *important*. On this aspect parents and students agreed that it was an average of *somewhat important* and *not important*. For ‘Performance Opportunities’ the average director and parent responded with *important*, whereas the average student leaned closer to a split between *important* and *somewhat important*. Directors and students agreed on ‘Group Bonding’ as an average of *important* and *very important*. Most parents selected *important* for this aspect. For ‘Cultural Exchange’, parents and students agreed with the average response of *important*, whereas, the director response averaged between *important* and *somewhat important*.

This final question was the crucial data collected in this study of the three populations because it determined the direct comparison of what they believe a trip should focus on. Of the seven aspects of trip design discussed, there was total agreement on two. Those were ‘Location’ and ‘Length’. At least two of the three populations agreed on the remaining five. Therefore, no

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aspect had complete disagreement, which could imply they all are worth carefully planning for. Considering all aspects in their average important level for all populations, I will rank them. For ties I prioritized directors because of their experience with trips, and then students, because they are the true beneficiaries. In order of importance, the study reported: 'Location', 'Group Bonding', 'Cost', 'Performance Opportunities', 'Cultural Exchange', 'Length', and 'School Year vs. Summer'. In the final chapter, this data will be used to make conclusions regarding trip design and a positive influence on students' motivation to attend an optional overnight music trip.

Chapter 4: Conclusions

4.1 Implications for Local School

This research aims to add insight into the great body of knowledge surrounding the field of education. What is best for *our* students? Teachers, administrators, researchers, parents, community leaders, and politicians try to answer that question to the best of their ability based on information and experience. I believe there is no *right* answer. And yet, I also believe there are *good* answers for unique circumstances. Is organized school travel best for *our* students? In most cases, the answer can be, yes. When combining a music curriculum and student community, travel is worth consideration for the aforementioned stakeholders in education. My ultimate goal was to help the decision process for student travel.

As in most school communities, my students have a desire to feel a part of something bigger than the individual. They want to take advantage of the opportunities presented to them. In my program there is an international music trip only every four years for each ‘leg’ of the music department including choir, band, and orchestra. Students in multiple ‘legs’ may travel on these music trips several times in their high school tenure. Yet for most students, their only opportunity is that one year in the four year window from 9th grade to 12th grade. For those students, it is ‘all or nothing’. That is why pushing the buttons of motivation is crucial for these students to attend at all. This research points to what our school community should prioritize, combining their perceptions with the insight from experienced music educators.

My surveys report that all groups believe performing music outside of the school community is important. Yet, what motivates families to act on that belief is nuanced. We all

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know nothing is free. Families will end up paying one way or another with personal money or time to facilitate the student attending. Despite this fact, parents and students did not find the cost as important as the directors did. Considering how much an optional overnight music trip should cost is really dependent on the current economic climate of the area and the scope of the trip itself. Families will consider the costs differently for a trip to Philadelphia, one hour away, versus Paris or Berlin, a continent away. Since this community has become accustomed to international trips every four years, my analysis of their 'cost' perceptions is based on a framework for this specific trip design frequency.

Ultimately, parents pay for these trips. Therefore, a conclusion of what average price is ideal, will be mostly based on their response. A large segment of parents reported \$500 or less. Another large segment of parents reported \$1500-2000. Averaging both responses, the number is \$1250. I am assuming this 'average' is a conservative number because students may influence their parents into paying more, and therefore, drive the parent average up. I am basing this assumption on the large segment of students that reported \$2500 and up. My conclusion on the topic of trip cost is that the trip attendance motivation would be optimized at \$1500-2000 if the trip frequency remains international every four years.

Fundraising opportunities and outcomes has little impact on actual student trip attendance. There was no consensus on fundraising participation. Consequently, fundraising is more important for the purpose of fostering positive energy and discussion around the trip than for the purpose of influencing the motivation for student attendance. Fundraising is important for the kids that want to 'participate', but it does not significantly impact how many go.

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Families report they are willing to miss three to seven days of school for a trip. Directors were more cautious. There were a significant number of directors who take trips closer to home, for which students typically miss fewer days of school. In my school families are used to sacrificing a lot of time, especially since administration supports them through academic flexibility regarding their other subject teachers. Based on the data, students want to miss the most school compared to directors and parents. Averaging the parent and student responses, I conclude the optimal number of days to miss school for a trip is three to four.

This study outlines seven crucial aspects of trip design to consider in the overall design of optional overnight music trips. The list of aspects is not exhaustive, however, I feel as though other directors and myself spend the majority of our time considering these aspects in the planning and execution of trips. The final few questions pinpoint the importance of these aspects to the directors and my school community. Since I believe they are all important, the conclusions drawn from this study do not imply that a director will spend any more or less time on a particular aspect when designing and implementing a trip. Rather, my intention is to draw conclusions based on the data, which pinpoint an aspect in terms of ‘getting it right’. It is evident through this study that some aspects are crucial to ‘get right’ compared to others, and worth ‘special’ consideration for the community. In review the seven aspects, in no particular order are: location, length, cost, time of year, performance opportunities, group bonding, and cultural exchange. Of these only ‘Location’, ‘Performance Opportunities’, and ‘Cost’ emerged as the crucial aspects to ‘get right’. I conclude that *special consideration* is warranted for these aspects of trip design, and may even be worth conducting further surveys of the community over. The core content of a trip is reflected in location and performance opportunities, and cost is self

HIGH SCHOOL MUSIC TRIPS

explanatory. I believe families are expecting a location that is culturally significant and/or exotic. They also expect students to play quality music for significant audiences. Lastly, the cost should be reasonable. Based on this study, \$2000 is acceptable. If these three aspects are dialed in *the most*, then optimal influence on trip attendance is likely to occur.

Although all seven trip design aspects are important, this study revealed that some do not impact student motivation to attend nearly as much. The time of year has the least impact. Keeping to tradition is the best option in this case, which is during the school year. Significant percentages of the parents and students correlated on 'length', 'performance opportunities', and 'cost'. The individuals who responded with these aspects were not the population base that reported 'performance opportunities' and 'cost' as the most important in the prior question. However, overall, there is less correlation for what is the least important. All aspects, except time of year are worth careful consideration in this community.

The final question asked for a rating of importance level for each aspect, which determines what to focus on during the design phase. In order of importance, the study reported: 'Location', 'Group Bonding', 'Cost', 'Performance Opportunities', 'Cultural Exchange', 'Length', and then 'School Year vs. Summer'. I conclude students will want to go on a trip based on where it is and who is going with them. The answer to 'who is going with them?', is likely determined by, 'where is it?'. Ultimately, the most important decision a director makes when designing and executing an optional overnight music trip is the location. Although this may be obvious, it does not negate the gravity of such a decision. For my school community, I believe getting the location 'right' is the first domino that falls to determine all other aspects which may

impact trip attendance motivation.

4.2 Implications for Further Research

The scope of this research covered broad topics, attempting to narrow the focus and preparation time spent by directors. Although it revealed helpful insights, there is room for further research on the topic of optional overnight music trips. In my specific school a next step could be to survey students on where they are interested in traveling. Several surveys could be conducted to determine preferences. If a local trip was to be planned, students could be surveyed by ranking and/or rating cities. If it is a domestic trip, they could rank and/or rate regions, states, or even cities in the United States. If it is an international trip, they could rank and/or rate counties or even continents. If parents are given the opportunity to travel with the group on a trip, not as chaperones, then they could be offered similar surveys. In addition to location, students and/or parents could be surveyed on performance opportunities. Would they rather perform in the most famous concert hall, communities centers, schools with similar aged peers, or other venues? What kinds of music would they like to perform? Do they want choice in the music selection? Do they want to play a themed or more eclectic set while on a trip? These questions could provide even more information, which may positively influence attendance.

Other directors may determine that the findings in this study are limiting because the parent and student populations were only from my school. Since that is true, further research could be done with the core eight questions for a broader population of students across an entire region such as southeastern Pennsylvania. Or directors could take this model and apply it to their own specific school community, therefore, gaining insights that pertain directly to their

HIGH SCHOOL MUSIC TRIPS

programs' needs. I believe both options are worth consideration for further study on this topic.

Once directors determine responses to their core questions, then they could conduct more specific surveys based on their results such as the aforementioned. Additionally, it could be helpful for directors to use the core survey to vet tour companies. Surveying tour companies would allow directors to compare the priorities of their community with the priorities of the tour company. If those priorities align closely, then the students' trip experience may benefit.

4.3 Final Conclusions

Ultimately, it is up to the director what happens in the music program. Becoming more educated on your community's perceptions is always worth it because this may grow the school music program. The 'growth' does not have to be the number of kids in the program. It can be considered the overall 'health' of a program. A director's education will show the community they care about the students by doing their best to provide them a well-rounded music education, partially through student travel opportunities. The power of experiential learning is vast and field trips are a prime example of the impact of learning by 'doing'. As this director survey participant solidifies, traveling with their peers is a rare opportunity, which serves to compound the power of learning through travel. They state, "The students know that they may have other opportunities to travel in the future to see other cultures, but they will only have one opportunity to travel with their high school friends and peers and to also perform together for people from all over the world...". A successful music field trip has ripple effects on the students who go, and they may recognize their time is well spent as a school musician. They may become even better people by combining music, travel, education, and their community as one.

APPENDIX A: Surveys & Disclosures

5/12/2020

Music Trips Survey ~ Directors

Music Trips Survey ~ Directors

Thank you for participating in this voluntary survey. It will take 5-10 minutes. I am completing a masters thesis at the University of the Arts. My topic is Contributing Motivational Factors to Overnight Music Trip Attendance. All responses will be kept confidential and used in a group analysis. Individual responses will be referred to as "Director A, Director B, etc". Please contact me at jcrooke6@gmail.com if you have questions about this research. Thank you!

*** Required**

1. Are you a high school teacher for choir, band, or orchestra? *

Mark only one oval.

- ☐ Yes *Skip to question 2*
☐ No

Program Information

2. Have you planned and executed any optional overnight music trips? *

Mark only one oval.

- ☐ Yes
☐ No

3. How many students are in your high school? *

Mark only one oval.

- ☐ 500 or less
☐ 500-1000
☐ 1000-1500
☐ 1500-2000
☐ 2000 or more

HIGH SCHOOL MUSIC TRIPS

5/12/2020

Music Trips Survey ~ Directors

4. Of the students in your program this year, how many are eligible to attend an optional overnight music trip? *

Mark only one oval.

- ☐ Less than 25
- ☐ 25-50
- ☐ 50-75
- ☐ 75-100
- ☐ 100 or more

5. What approximate percentage of those eligible students attended the most recent trip? *

Mark only one oval.

- ☐ 25% or less
- ☐ 25-50%
- ☐ 50-75%
- ☐ 75-100%

6. Have you used a tour company? *

Mark only one oval.

- ☐ Yes
- ☐ No

5/12/2020

Music Trips Survey ~ Directors

7. Does your program have a Parent Booster Group? *

Mark only one oval.

☐ Yes

☐ No

8. Rank in order of most used the following funding vehicles to pay the trip cost. *

(1 being most used and 5 being least)

Mark only one oval per row.

	1	2	3	4
School District Budget	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Student Activity Fund	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Booster Group	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Privately Funded	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. Rank in order of most used the following overnight trip distances. *

(1 being most used and 5 being least)

Mark only one oval per row.

	1	2	3	4	5
Local	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Regional	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bus Tour (out of state)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Flying Domestic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
International	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

HIGH SCHOOL MUSIC TRIPS

5/12/2020

Music Trips Survey ~ Directors

10. How often does an overnight trip occur? *

Mark only one oval.

- ☐ Yearly
- ☐ Every two years
- ☐ Every three years
- ☐ Every four years
- ☐ Other: _____

11. When is the typical trip announced prior to traveling? *

Mark only one oval.

- ☐ 3 months or less
- ☐ 3-6 months
- ☐ 6-9 months
- ☐ 9-12 months
- ☐ 12-15 months
- ☐ 15 months or more

12. Are there trip fundraising opportunities for students? *

Mark only one oval.

- ☐ Yes
- ☐ No

HIGH SCHOOL MUSIC TRIPS

5/12/2020

Music Trips Survey ~ Directors

13. Approximately how much of the trip is funded by families out of pocket? *

Mark only one oval.

- ☐ 25% or less
☐ 25-50%
☐ 50-75%
☐ 75-100%

Motivational Factors

14. How important is performing music in a setting outside of your school community to your students? *

Mark only one oval.

	1	2	3	4	5	
Not important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very important

15. How important is the monetary cost to the families? *

Mark only one oval.

	1	2	3	4	5	
Not important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Important

HIGH SCHOOL MUSIC TRIPS

5/12/2020

Music Trips Survey ~ Directors

16. Given one year notice, approximately how much money would families in your program be willing to spend out of pocket to attend an optional overnight music trip? *

Mark only one oval.

- ☐ \$500 or less
- ☐ \$500-\$1000
- ☐ \$1000-\$1500
- ☐ \$1500-\$2000
- ☐ \$2000-\$2500
- ☐ \$2500-\$3000
- ☐ \$3000-\$3500
- ☐ \$3500 or more

17. Given the opportunity to do fundraising, how likely are your students to participate? *

Mark only one oval.

	1	2	3	4	5	
Very Unlikely	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Likely

18. Approximately how many days of school do you believe students are willing to miss for a music trip? *

Mark only one oval.

- ☐ 1-2
- ☐ 2-3
- ☐ 3-5
- ☐ 5-7
- ☐ 7 or more

HIGH SCHOOL MUSIC TRIPS

5/12/2020

Music Trips Survey ~ Directors

19. What aspect of music trip design is most important in your students' decision to attend? *

Mark only one oval.

- ☐ Location (sightseeing, attractions, culture, etc.)
- ☐ Length (number of nights)
- ☐ Cost (out of pocket cost to family)
- ☐ School Year vs. Summer (timing of travel)
- ☐ Performance Opportunities (music selection, shared concerts, festivals/clinics, venues, etc.)
- ☐ Group Bonding (social/free time)
- ☐ Cultural Exchange (interaction with local community)

20. What aspect of music trip design is least important in your students' decision to attend? *

Mark only one oval.

- ☐ Location (sightseeing, attractions, culture, etc.)
- ☐ Length (number of nights)
- ☐ Cost (out of pocket cost to family)
- ☐ School Year vs. Summer (timing of travel)
- ☐ Performance Opportunities (music selection, shared concerts, festivals/clinics, venues, etc.)
- ☐ Group Bonding (social/free time)
- ☐ Cultural Exchange (interaction with local community)

HIGH SCHOOL MUSIC TRIPS

5/12/2020

Music Trips Survey - Directors

21. Rate the importance level of the following elements of music trip design that contribute to the decision of students to attend an optional overnight music trip. *

Mark only one oval per row.

	Not Important	Somewhat Important	Important	Very Important
Location (sightseeing, attractions, culture, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Length (number of nights)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cost (out of pocket cost to family)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
School Year vs. Summer (timing of travel)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performance Opportunities (music selection, shared concerts, festivals/clinics, venues, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Group Bonding (social/free time)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cultural Exchange (interaction with local community)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

22. Describe any other motivational factors that contribute to student trip attendance. (optional)

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5/12/2020

Music Trips Survey ~ Parents

Music Trips Survey ~ Parents

This is Mr. Crooke, and I am working on a Master's Thesis. The topic is Overnight Music Trip Attendance. Please read the disclosure statement below. You must agree to it to fill out the survey. Thank you for participating!

* Required

1. Disclosure *

This survey is for educational purposes only. All responses are confidential. The goal of this research is to determine parent experiences, opinions, and expectations of their child attending an overnight music trip. Your participation is voluntary and you may withdraw at any time. Students will be given an opportunity to voluntarily complete a similar survey in their music class. Any questions about this research may be directed to jcrooke@crsd.org.

Mark only one oval.

- ☐ Yes, I agree to the Disclosure
- ☐ No, I do not agree to the Disclosure

2. Has your student(s) attended an optional overnight music trip during their time in high school? (excluding PMEA festivals) *

Mark only one oval.

- ☐ Yes
- ☐ No

3. How important is it for high school music students to perform in a setting outside of the school community? *

Mark only one oval.

	1	2	3	4	5	
Not Important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Important

HIGH SCHOOL MUSIC TRIPS

5/12/2020

Music Trips Survey ~ Parents

4. How important is the monetary cost to your family? *

Mark only one oval.

	1	2	3	4	5	
Not Important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Important

5. Given one year notice, approximately how much money would your family be willing to spend out of pocket to attend an optional overnight music trip? *

Mark only one oval.

- ☐ \$500 or less
☐ \$500-\$1000
☐ \$1000-\$1500
☐ \$1500-\$2000
☐ \$2000-\$2500
☐ \$2500-\$3000
☐ \$3000-\$3500
☐ \$3500 or more

6. Given the opportunity to do fundraising, how likely is your student to participate? *

Mark only one oval.

	1	2	3	4	5	
Very Unlikely	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Likely

HIGH SCHOOL MUSIC TRIPS

5/12/2020

Music Trips Survey ~ Parents

7. Approximately, how many days of school would you be willing to allow your student to miss for a music trip? *

Mark only one oval.

- ☐ 1-2
- ☐ 2-3
- ☐ 3-5
- ☐ 5-7
- ☐ 7 or more

8. What aspect of a music trip is the most important in your decision to support your student in attending an optional overnight music trip. *

Mark only one oval.

- ☐ Location (sightseeing, attractions, culture, etc.)
- ☐ Length (number of nights)
- ☐ Cost (out of pocket cost to family)
- ☐ School Year vs. Summer (timing of travel)
- ☐ Performance Opportunities (music selection, shared concerts, festivals/clinics, venues, etc.)
- ☐ Group Bonding (social/free time)
- ☐ Cultural Exchange (interaction with local community)

HIGH SCHOOL MUSIC TRIPS

5/12/2020

Music Trips Survey ~ Parents

9. What aspect of a music trip is the least important in your decision to support your student in attending an optional overnight music trip. *

Mark only one oval.

- ☐ Location (sightseeing, attractions, culture, etc.)
- ☐ Length (number of nights)
- ☐ Cost (out of pocket cost to family)
- ☐ School Year vs. Summer (timing of travel)
- ☐ Performance Opportunities (music selection, shared concerts, festivals/clinics, venues, etc.)
- ☐ Group Bonding (social/free time)
- ☐ Cultural Exchange (interaction with local community)

HIGH SCHOOL MUSIC TRIPS

5/12/2020

Music Trips Survey ~ Parents

10. Rate the importance level of the following aspects of a music trip that contribute to your decision to support your student in attending an optional overnight music trip.

*

Mark only one oval per row.

	Not Important	Somewhat Important	Important	Very Important
Location (sightseeing, attractions, culture, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Length (number of nights)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cost (out of pocket cost to family)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
School Year vs. Summer (timing of travel)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performance Opportunities (music selection, shared concerts, festivals/clinics, venues, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Group Bonding (social/free time)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cultural Exchange (interaction with local community)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

This content is neither created nor endorsed by Google.

Google Forms

5/12/2020

Music Trips Survey ~ Students

Music Trips Survey ~ Students

This is Mr. Crooke, and I am working on a Master's Thesis. The topic is Overnight Music Trip Attendance. Please read the disclosure statement below. You must agree to it to fill out the survey. Thank you for participating!

*** Required**

1. Disclosure *

This survey is for educational purposes only. All responses are confidential. The goal of this research is to determine student experiences, opinions, and expectations of attending an overnight music trip. Your participation is voluntary and you may withdraw at any time. Any questions about this research may be directed to jcrooke@crsd.org.

Mark only one oval.

- ☐ Yes, I agree to the Disclosure *Skip to question 2*
- ☐ No, I do not agree to the Disclosure

2. What grade are you currently in? *

Mark only one oval.

- ☐ Freshman
- ☐ Sophomore
- ☐ Junior
- ☐ Senior

3. Have you attended an optional overnight music trip in high school? (excluding PMEA festivals) *

Mark only one oval.

- ☐ Yes
- ☐ No

HIGH SCHOOL MUSIC TRIPS

5/12/2020

Music Trips Survey - Students

4. How important is performing music in a setting outside of your school community? *

Mark only one oval.

	1	2	3	4	5	
Not Important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Important

5. How important is the monetary cost to your family? *

Mark only one oval.

	1	2	3	4	5	
Not Important	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Important

6. Given one year notice, approximately how much money do you think your family would be willing to spend out of pocket for you to attend an optional overnight music trip? *

Mark only one oval.

- ☐ \$500 or less
- ☐ \$500-\$1000
- ☐ \$1000-\$1500
- ☐ \$1500-\$2000
- ☐ \$2000-\$2500
- ☐ \$2500-\$3000
- ☐ \$3000-\$3500
- ☐ \$3500 or more

HIGH SCHOOL MUSIC TRIPS

5/12/2020

Music Trips Survey - Students

7. Given the opportunity to do fundraising, how likely are you to participate? *

Mark only one oval.

	1	2	3	4	5	
Very Unlikely	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Likely

8. Approximately how many days of school are you willing to miss for a music trip? *

Mark only one oval.

- ☐ 1-2
☐ 2-3
☐ 3-5
☐ 5-7
☐ 7 or more

9. What aspect of a music trip is most important in your decision to attend? *

Mark only one oval.

- ☐ Location (sightseeing, attractions, culture, etc.)
☐ Length (number of nights)
☐ Cost (out of pocket cost to family)
☐ School Year vs. Summer (timing of travel)
☐ Performance Opportunities (music selection, shared concerts, festivals/clinics, venues, etc.)
☐ Group Bonding (social/free time)
☐ Cultural Exchange (interaction with local community)

HIGH SCHOOL MUSIC TRIPS

5/12/2020

Music Trips Survey – Students

10. What aspect of a music trip is least important in your decision to attend? *

Mark only one oval.

- ☐ Location (sightseeing, attractions, culture, etc.)
- ☐ Length (number of nights)
- ☐ Cost (out of pocket cost to family)
- ☐ School Year vs. Summer (timing of travel)
- ☐ Performance Opportunities (music selection, shared concerts, festivals/clinics, venues, etc.)
- ☐ Group Bonding (social/free time)
- ☐ Cultural Exchange (interaction with local community)

11. Rate the importance level of the following aspects of a music trip that contribute to your decision to attend. *

Mark only one oval per row.

	Not Important	Somewhat Important	Important	Very Important
Location (sightseeing, attractions, culture, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Length (number of nights)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cost (out of pocket cost to family)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
School Year vs. Summer (timing of travel)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Performance Opportunities (music selection, shared concerts, festivals/clinics, venues, etc.)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Group Bonding (social/free time)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cultural Exchange (interaction with local community)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

APPENDIX B: Administration Emails & Approvals

3/24/2020

Mail - Crooke, Joshua - Outlook

RE: Thesis Surveys

Traczykiewicz, Jason <JTraczykiewicz@CRSD.org>

Mon 2/24/2020 2:56 PM

To: Crooke, Joshua <jcrooke@CRSD.org>

You are good to go with the surveys. You should inform the families of your purpose, and when it will occur.

Thanks

From: Traczykiewicz, Jason**Sent:** Monday, February 24, 2020 7:42 AM**To:** Crooke, Joshua <jcrooke@CRSD.org>**Subject:** RE: Thesis Surveys

Hi Josh,

Susan and I do not have an issue. I just reached out to Robert and Andy to confirm as well. According to our District Policy we need approval from central as well.

Keep you posted.

Jason

From: Crooke, Joshua <jcrooke@CRSD.org>**Sent:** Tuesday, February 18, 2020 8:40 AM**To:** McCarthy, Susan <smccarthy@crsd.org>; Traczykiewicz, Jason <JTraczykiewicz@CRSD.org>**Subject:** Thesis Surveys

Good Morning Susan & Jason,

This semester I am working on a masters thesis toward my degree from The University of the Arts. The focus is optional music trips, and specifically what motivates students to attend. I hope to survey our music student body from each area and their parents with your approval.

Here are the links for each survey. [Student Survey](#) [Parent Survey](#)

I would like to use 5-10 minutes in our music ensemble classes to offer students the option to fill out this survey. It would be a link posted on a discussion through Canvas and we would use our I-pad set. Our three directors would email their parent group the parent survey link. I hope to do this in the next few weeks. Would this process be okay with administration?

Please ask any questions, and I look forward to hearing from you.

Many Thanks,
Josh

HIGH SCHOOL MUSIC TRIPS

3/24/2020

Mail - Crooke, Joshua - Outlook

RE: Parent Invitation

Traczykiewicz, Jason <JTraczykiewicz@CRSD.org>

Thu 2/27/2020 10:44 AM

To: Crooke, Joshua <jcrooke@CRSD.org>

Great. Thanks Josh.

From: Crooke, Joshua <jcrooke@CRSD.org>**Sent:** Wednesday, February 26, 2020 6:53 AM**To:** Traczykiewicz, Jason <JTraczykiewicz@CRSD.org>**Subject:** Parent Invitation

Hi Jason,

Here is the invitation letter for my surveys.

Thanks!

Josh

APPENDIX C: Participant Email Invitations

3/24/2020

Gmail - PMEA Directors



Joshua Crooke <jcrooke6@gmail.com>

PMEA Directors

Joshua Crooke <jcrooke6@gmail.com>
To: president@pmea12.org, briancox@cbsd.org

Tue, Feb 11, 2020 at 3:52 PM

Hi Brian & Justin,

Would it be possible for you to send an optional survey to the PMEA District 11 & District 12 directors through your email lists? I am doing a masters thesis on high school music trips. Please let me know.

Many Thanks!
Josh Crooke
Council Rock HS North

HIGH SCHOOL MUSIC TRIPS

3/24/2020

Gmail - PMEA Directors



Joshua Crooke <jcrooke6@gmail.com>

PMEA Directors

Joshua Crooke <jcrooke6@gmail.com>

Tue, Feb 11, 2020 at 5:35 PM

To: "McAdams, Justin" <Mcadamsj@pasd.com>, "COX, BRIAN W" <briancox@cbsd.org>

Cc: "president@pmea12.org" <president@pmea12.org>

Hi Guys,

Thank you for doing this. Please send this message:

Hello PMEA Directors,

My name is Josh Crooke, and I am doing a masters thesis on High School Music Trips at Uarts. I would be so grateful if you would take a few minutes to fill out this survey. Also, I would be happy to share my research with anyone who is interested in this topic. I am surveying my school's music students and parents with a similar survey. Please contact me with any questions at jcrooke6@gmail.com.

Many Thanks!
Josh

[Survey Link](#)

[Quoted text hidden]

HIGH SCHOOL MUSIC TRIPS

3/24/2020

Mail - Crooke, Joshua - Outlook

Music Trips Survey

Crooke, Joshua <jcrooke@CRSD.org>

Tue 3/3/2020 8:36 AM

To: Bishop, Wayne <wbishop@crsd.org>; Carlin, Ryan <ryan.carlin@CRSD.ORG>



THE UNIVERSITY
OF THE ARTS

Master of Music in Music Education Degree Program
MMED795 Project/Thesis: Music Education

March 3rd, 2020

Dear Music Parents:

I am completing my graduate studies in Music Education at The University of the Arts in Philadelphia, PA. As the capstone experience for this degree program I am in the process of completing my thesis. My topic is: Contributing Motivational Factors to Overnight Music Trip Attendance. To support my research and study of this topic, I am asking music parents and students to voluntarily participate in a survey.

The purpose and rationale of this study is to gain insight into our community. Our music programs provide an immersive educational experience for students through optional trips. With more information our music trips can be designed even better. It is my hope that data from this survey will contribute to a better understanding of how trips are perceived through the eyes of a teenager and their parents, and will guide future planning and design of trips. All survey responses will be confidential, and will strictly be used to complete an analysis of data collected via the survey. Participation is voluntary and students or parents may withdraw at any time.

Students will be given the opportunity to complete the survey during class in early March. Here is their survey: [Student Survey](#)

Parents are invited to participate through this invitation email. Here is the parent survey: [Parent Survey](#)

I hope you will consider participating. Thank you in advance, and I look forward to better serving our public school music community through trips. For further information on this research please contact me at jcrooke@crsd.org.

Thank you,

Joshua Crooke

<https://outlook.office.com/mail/search/id/AAQkAGQ5ZDUwMWQ4LTlkZjUtNDRIZi1hODc0LTdkZjAwZTVhMTdkNQAAQAMmOacpIBA5NhN6xPMkFBWU%3D> 1/2

Orchestra Director

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HIGH SCHOOL MUSIC TRIPS

3/24/2020

Mail - Crooke, Joshua - Outlook

Survey

Crooke, Joshua <jcrooke@CRSD.org>

Tue 3/3/2020 8:30 AM

To: Bishop, Wayne <wbishop@crsd.org>; Carlin, Ryan <ryan.carlin@CRSD.ORG>

Hey Guys,

Here is the student survey link. <https://forms.gle/D9by1kBoZZk2XmsF6>

Thank you so much for doing this! There's no hard deadline, but if you could share this with your students this week or next that would be great. I plan to do it in class this Thursday. I'm going to send you another email that is for parents. Please forward that to your entire parent email list.

Thanks again!
Josh

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