

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

**SYSTEMATIC APPROACH  
TO RECRUITING AND RETENTION OF INSTRUMENTAL STUDENTS IN  
DIVISION ONE UNIVERSITY MARCHING BAND**

A Thesis Submitted to  
the Faculty of the School of Music  
In Candidacy for the Degree of  
Doctor of Music Education

by

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## ABSTRACT

This study examines recruitment and retention in Division One (D1) university marching bands, while understanding high school and university directors' perspectives and impact on student choice. This project surveyed university band directors, seeking commonalities for recruiting and retention of instrumental students. Based on the results, universities will have better strategies on what, how, and why recruitment and retention issues should be addressed. Student enrollment is important to the well-being, development, and continuity of marching band programs. They may result in better recruitment and retention for other university ensembles, applied studios, the music department, and the university enrollment overall. This study may highlight what students need to be successful university students through participation in the university marching band.

## DEDICATION

This work, as my entire career, would have never happened without the continued support of my family. My three daughters, Meagan, Allison, and Kendall have been my anchor to keep me strong. My wife, Angela, has been the rock that gives me the foundation for everything I do. A special thanks to the entire faculty of Liberty University. Their knowledge, encouragement, and faith in me to achieve this milestone has been an inspiration. I heartily thank Dr. Stephen Kerr and Dr. Andrew Phillips for their invaluable advice and work during this process. Lastly, praise and gratitude to our Almighty God and the Lord Jesus Christ for the blessings I have been given.

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## CHAPTER ONE:

### Introduction

This study examines systematic approaches to recruitment and retention of instrumental students in Division One University Marching Band. Using existing and new data, research examined new knowledge on this important subject from different perspectives. Research will “compare groups on an independent variable to see its impact on a dependent variable... group comparison”<sup>1</sup> and will give this research more validity. Comparison of common practices, as well as unique processes, provides a better insight into what is needed, what works, and how to implement approaches to improve the recruiting and retention process. Within the framework of student expectations and the approach of universities addressing student needs, this research examined common and unique strategies used. Analyzing a unique group from a variety of majors, ethnic backgrounds, educational levels, economic supports, and social foundations gives a challenge for every university to reach these students. Knowing the uniqueness of the students pursued, as well as the variety of ways to approach the issue, research shows a commonality used by universities and the common expectations of students. Understanding that every university is different, a university’s focus will be affected by needs and demands of the institution, yet the most productive programs have common approaches that succeed in motivating students to enter and remain members of the ensemble. This research focus is on meeting the demands of band programs, music departments, and the universities while student expectations are also met to motivate their participation and continuation in a D1 university marching band.

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<sup>1</sup>John W Creswell and J. David Creswell. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, (SAGE Publications, Inc, Thousand Oaks, CA Fifth ed., 2018).

## Background of Topic

As early as the 1930s, college band directors have sounded the alarm to the lack of instrumental participation following graduation from high school. Ironically, high school directors have a common complaint that middle school feeder programs need to promote high school programs, but research shows very little assistance is given in promoting students to continue music making, following graduation from high school into college. Student expectations of cognitive, social, and institutional factors are seldom addressed in university choice or enrollment in their choice of university marching band programs. Few universities, band programs, or university band directors address enrollment in a logical, methodical way. As a result, college programs struggle to recruit and retain quality instrumentalists in their music ensembles, especially the marching band. The struggle for student participation at the collegiate level has been an issue for decades. Dr. William Revelli, Director of Bands Emeritus at the University of Michigan, stated in 1937:

Perhaps one of the greatest weaknesses of our school band program is that, for most of the students, active participation ceases upon the day of graduation from our high schools... I hold to the truth that nothing is practical that does not lead to a permanent value. If our school music ceases in the senior year, then, in my opinion, it is not practical.<sup>2</sup>

Almost seventy-five years later, the issue remains the same. Creating lifelong learners that continue music making, as well as consumers of music, is a problematic issue that is known, but not systematically addressed. Research examined approaches in these areas with results to improve important aspects of every university marching band.

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<sup>2</sup> William D. Revelli, "The School Band Movement," (*Music Educators Journal*, 1937), 33. <https://doi.org/10.2307/3384579>.

## Theoretical Framework

Data used in this research focused on the student perspective of their own expectations, needs, and motivations to become, and remain, members of a D1 university marching band. Data collected illustrated the historical practices, as well as modern techniques, by university schools of music, admissions departments, and marching band directors/staff to reach potential students. As each of these stakeholders' have their own agenda, it is critical to reach common ground in the recruiting and retention process that allows each group to support the other. This data provided detailed information on the perception of each stakeholder's role, as well as perceived responsibility to reach students. Existing research was used from a more focused lens, as well as the collection of new data from historical, qualitative, and quantitative research. New data collected comprised perceptions of prospective students at university and marching band participation. Similar data was from the focus of existing students who chose to remain in the marching band program, with a separate group of data from high school directors on how and why they recommended certain universities to a limited group of graduated high school seniors. Last was the best practices data from D1 university marching band directors on systems currently used to recruit and retain instrumentalists. Teachers develop a "teacher persona... the person you become when you enter the classroom"<sup>3</sup> which music educators strive to develop. This research showed that directors must develop a recruiter persona that activates as the need might arise. Every director that is successful has that persona; exploration of what and how the best recruiters do what they do is revealing. New knowledge in this research gave practical approaches with the goal of improving the entire process of recruitment and retention of quality instrumentalists.

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<sup>3</sup> Colleen M. Conway and Thomas M. Hodgman, *Teaching Music in Higher Education*, (New York: Oxford University Press, 2009):84.

## **Problem Statement**

With data gathered, research provides, to every director of bands as well as all stakeholders, a systematic approach to the issues faced. Looking at the approach from the perspective of students, directors, universities, alumni, parents, and high school music educators may provide the knowledge needed to address and serve more students. With a praxial philosophical view, “access to a quality music education is the right of every student and the responsibility of every school district and community”;<sup>4</sup> does not end at the conclusion of high school but making music should be a lifelong pursuit that includes the university level and beyond. With data from this research, students’ expectations may be met, perceptions from high school directors may improve, and logical best practices may exist from the universities to attract instrumentalists to the marching band. This research will not be the end of the subject, but a starting point that creates a better dialog between all stakeholders for better success in the areas of recruitment and retention.

## **Research Questions**

As a proponent of lifelong learning, every music educator must strive to meet the continuing needs of students and their continuing participation in music ensembles. This philosophical approach drives current and future research to fill the gap. The unique questions to be asked are:

What fundamental recruitment strategies are implemented by D1 university marching bands to secure enrollment of high school instrumentalists?

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<sup>4</sup> John L Benham., *Music Advocacy: Moving from Survival to Vision*, (Chicago, IL: GIA Publications, 2016):7.

What social, philosophical, and musical structures are foundational to continued student membership of university instrumentalist in D1 university marching bands?

The purpose of this study is to answer questions that address the attitudes, processes, techniques, and results of recruitment and retention of instrumentalists in D1 university marching bands. Addressing the factors of why it is necessary, what is done to accomplish it, and how may it be improved is the results from this research. It confirms that “recruiting [and retention] is a year-round activity”<sup>5</sup> and prioritizes the need of all stakeholders to focus on this area. Conclusions will be a description of a systematic series of processes in recruiting and retention of instrumentalists that are intentionally driven to aid all concerned. A commitment of effort with these processes should become part of the persona and philosophy of a director, staff, and entire marching program.

### **Significance of Question**

The significance of the question proposed influences not only a marching band itself, but a department of music, a university, and a student’s success within a university setting. There is a responsibility of all faculty to take part in the process. Many times:

faculty members too often come into an institution believing that they have a specialty that they will pursue for their whole career- not a reasonable expectation given the many changes institutions make (e.g., cutting programs because of lack of interest or a low priority).<sup>6</sup>

With a focus on responsibility to students and other stakeholders, research reveals a perspective of common and unique approaches by D1 universities to the stated issue. Research

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<sup>5</sup> Tim Lautzenheiser, Barbar McLain, and Willam Gourley, *Recruiting and Retention: Finding and keeping instrumental music students*, (Fort Wayne: Focus on Excellence, 2003): 29.

<sup>6</sup> Daniel W. Wheeler, *Servant Leadership for Higher Education: Principles and Practices*. (San Francisco, CA: Jossey-Bass, 2012):54.

shows that the largest percentage of instrumentalists in a D1 university marching band are non-music majors. With a focus on student needs, concerns, and motivations, this may target factors that move students to take part. The study may show certain factors that move first-year students to join, as well as continue participation in, a large university marching band. There is very little systematic agreement of processes on how to recruit and retain instrumental students to a D1 university marching bands.

Research shows, “students who choose not to participate in their college band have demonstrated that college choice and the decision to participate in college marching band is very complex and individualistic.”<sup>7</sup> Knowledge of data helps each university director, staff, music department, and admissions address student needs, expectations, and concerns. In Timothy Heath’s study of the University of Alabama marching band, “the retention rate was only 66.4% [at Alabama] with the [other universities] surveyed D1 programs at 68% retention.”<sup>8</sup> Research helps to fill the gap that exists to address such a unique group of students. With further research, students in their first year, and even in their returning years, might be better served. Results may improve the overall increase of student marching band enrollment. University band directors may have a better systematic way to recruit and retain students, making their own position more productive. Overall, the university may benefit from a more visible, larger marching band as a marketing ambassador for the university.

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<sup>7</sup> Alan Douglas Whitten, "Recruiting for the Collegiate Marching Band: A Study of Student Perceptions of Recruitment and College Choice Factors in Kansas and Missouri" (*Boise State University Theses and Dissertations*, 2015), 29. <https://scholarworks.boisestate.edu/td/911>.

<sup>8</sup> Timothy A. Heath, "Factors that Influence Second-Year Participation in a University Marching Band." Order No. 10639576, The University of Alabama, 2017. In PROQUESTMS ProQuest Dissertations & Theses Global.

Understanding “student education, college marching bands can provide various benefits for universities, serving as highly visible recruiting and public relations vehicles.”<sup>9</sup> The residual effects of the study may cause better enrollment of other ensembles, applied studios, music departments, and the universities overall. The study may show that, as the marching band grows, the residual effects on other areas may also expand. A philosophical focus has helped D1 band programs, such as Purdue. With 1200 students in the overall band program, 350 in the marching band and full concert bands, this program is the “heartbeat of the university.”<sup>10</sup> Purdue’s band program is a model of student centered, historical pride, and respect for the program that is a model for other D1 university band, especially marching band, programs.

### **Core Concepts**

The major components of the study look from several perspectives. The first area is knowing the expectations and needs of the student instrumentalist in high school and universities. Additional knowledge of the influence of the high school teacher and music educators on the deciding factors of students to participate in these university ensembles is paramount. Looking from the university perspective, the university band director and band staff must review their own practices, compare these processes to other universities, and assess more productive ways to reach students in recruitment and retention. Last, are the traditions, marketing, and outreach by universities, departments of music, and alumni, as an impact on the recruiting and retention process.

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<sup>9</sup> Jason P. Cumberledge and Amy I. Acklin. "From Competition to Exhibition: Student Perceptions of the Transition From High School to College Marching Band." *Journal of Band Research* 54, no. 2, Spring, 2019): 26,45,71-72.

<sup>10</sup> Purdue University Band. <https://www.purdue.edu/bands>.

Research addresses a unique group of students. Based on data collected, “it appears, based on the literature concerning non-continued participation of high school band members in college, that the recruiting practices used to attract music majors [and non-majors] may not be effective at recruiting marching band members.”<sup>11</sup> With a better understanding of what motivates students to take part in a university marching band and motivation to attend a certain university, research may provide band directors, admissions officers, and parents a better understanding of what motivates a student. New knowledge may help to accommodate and counsel students in the recruiting and retention process. Research has shown, “of the recruiting strategies listed, personal visits to high schools was consistently cited as one of the most effective.”<sup>12</sup> No information has been previously researched to the detail, purpose, and process of strategy. In addition, the data received on student expectations for continuing in the program beyond the first year of college also helps to drive the process to support the student. The data previously gathered and surveyed by music education specialists included in the research, as well as the survey in this study, gave insight to help address recruitment and retention issues. Examination showed “data analysis found even groups who rated the value of their marching band participation lowest still had a more positive than negative overall perception of the experience.”<sup>13</sup> This unique group of university students warrants the focus that research reveals, meeting each student’s expectation, and growing the marching band, department of music, and the university.

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<sup>11</sup> Whitten, *Recruiting*, 27.

<sup>12</sup> E. W. Aho, “A Descriptive Analysis of the Fourteen Mid-American Conference Athletic Band Programs” (Doctoral dissertation, 2005). Retrieved from ProQuest Dissertations & Theses. (UMI No. 305400398).

<sup>13</sup> Erik William Richards, “The Influence of Marching Band Participation on the Development of Effective Music Teaching Skills.” Order No. 3539609, The Florida State University, 2012. In PROQUESTMS ProQuest Dissertations & Theses Global.

With university band directors, studies identified areas in their own processes that need to be addressed and, sometimes, question its continued use. Band directors' demands are apparent. With ever-changing demands placed on D1 university marching band directors, new knowledge gained from research may aid band directors in meeting university and departmental expectations. As "contemporary marching bands are extremely complex organizations comprising two to three hundred members... college band directors must be skilled in all aspects."<sup>14</sup> With the knowledge revealed from research, directors' skills may be systematically enhanced in a way to simplify the complexity of the position. Simplification may take place as a more strategic, systematic approach is detailed for recruitment and retention.

### **Hypotheses**

Fundamental social, philosophical, and musical strategies are implemented to secure initial enrollment and continued membership as instrumentalist in a D1 university marching band.

#### *Research Question 1*

The primary research question is: What fundamental recruitment strategies are implemented by D1 university marching bands to secure enrollment of graduating high school instrumentalists?

#### *Hypothesis 1*

Research shows a commonality, as well as unique practices, in reaching high school instrumentalists for recruitment in a D1 university marching band. This hypothesis is focused on the attitudes, expectations, and factors placed on high school students that

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<sup>14</sup> Fuller, John Allen. "A Descriptive Analysis of the Eleven Big Ten Conference Marching Band Programs." Order No. 9533973, The Ohio State University, (1995):10. In PROQUESTMS ProQuest Dissertations & Theses Global

motivate their future participation in and choice of university attendance and membership in D1 university marching bands.

### *Research Question 2*

The secondary research question is: What social, philosophical, and musical structures are foundational to continued student membership of university instrumentalist in D1 university marching bands?

### *Hypothesis 2*

Research shows a commonality, as well as unique practices, that are foundational in students' continued participation in a D1 university marching band. The culture that exists in an ensemble is clear as a major factor in students' continuation in marching band. Students whose expectations are continually addressed after initial freshmen membership tend to remain in the ensemble throughout their university enrollment. The examination in the study identifies common approaches to student retention beyond initial recruitment. Beyond the philosophy of student-centered curriculum and culture, approaches are common in D1 university marching bands are compared. Unique practices are additionally revealed that could be replicated under certain circumstances.

Answering the two research questions, the focus is “mixed methods integrating the two forms of data and using distinct designs that involve philosophical assumptions and theoretical frameworks.”<sup>15</sup> Collected data provides best results, delivering a more complete understanding using qualitative methods. Beginning from a broad view of the problems that addressed the qualitative results from past studies, followed by an open-ended survey, is the process of the

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<sup>15</sup> John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, (London: Sage, 2018): 4.

study. From a historical lens, looking at what has worked and not worked from directors will contribute to a better understanding of the needs of incoming students as well as veteran students.

Previous research has identified the focus on student factors of school and marching band choice. Data is utilized from a more refined view of why potential students are motivated to participate in D1 programs. Examining restrictions that are both apparent and perceived for reaching these goals are reviewed. In addition, the data from band directors is foundational to these research surveys. Data collected may aid “university band directors [to] be well served to understand the challenges freshmen face during the transition from high school to college marching band, starting the decision-making process and continuing through the initial year of participation.”<sup>16</sup> Digging deeper into the processes used in the recruitment and clarifying assumptions of why there is a need to improve, what needs to improve, and how to improve on the process of recruitment and retention of this unique group of students may give new light to recruitment and retention.

## **Research Plan**

### **Identification of Variables**

The research plan comprises historical data from related dissertations, books, and scholarly journals. In 2008, data collected by Thornton and Bergee surveyed music education majors and found the top five reported influences. As the top two responses were how music is important to others and their personal love of music, student’s individual love of teaching music was close in respondent’s view. As this relates to recruitment and retention, the importance that

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<sup>16</sup> Cumberledge and Acklin. *Student Perception*, 45.

students placed on participation in ensembles should not be overlooked. The last factor illustrated was students' desire to share music with others.<sup>17</sup>

This type of existing research contributes to a greater oversight of students' views of D1 marching band participation. Research "suggests that students that have had positive experiences with music making"<sup>18</sup> find this to be a contributing factor to an instrumentalist's decision to continue in music ensembles at a post-secondary institution. Last, a survey gathered from students, high school directors and D1 marching band directors may give insight to this research.

One method of qualitative research will examine another perspective of previous research. Jennifer Molder's research determined, "the love/enjoyment for playing music was the most reported reason participants listed as influencing their decision to continue playing in their collegiate band."<sup>19</sup> The study by Jennifer Stewart focused on retention. She found that "College marching can provide a means for social interaction at a critical period in student's lives. Students may find social support as a valued reason for band participation."<sup>20</sup>

Jason Cumberledge found that there is "a positive correlation... between college instrumental participation and the likelihood that students would remain in college."<sup>21</sup> A focus from a sociology lens gives a perspective that helps create a better understanding of student motivations and expectations. The research suggests that looking at data from the social, as well

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<sup>17</sup> Scott N. Edgar, "Attracting the Next Generation of Music Educators: A Case Study of Music Education Institutional Recruiting Practices." (*Contributions to Music Education* 43,2018), 28. Accessed February 2, 2021. doi:10.2307/26477997.

<sup>18</sup> Ibid., 292.

<sup>19</sup> Jennifer Molder, Factors Influencing Non-Music Majors' Decisions to Participate in Collegiate Bands, *Journal of Band Research* 54, no. 1 (Fall, 2018): 1,17,69,

<sup>20</sup>Jennifer L. Stewart, "Factors Related to Students' Decisions to Continue in Band." *Contributions to Music Education* 32, no. 1 (2005): 59.

<sup>21</sup> Cumberledge, *Student Perceptions*, 28.

as the philosophical, supports a foundation that shapes and directs approaches addressing recruitment and retention. Initial recruitment and continued retention as a member have been examined, but not the target of instrumentalists specifically. Previous data examined, as well as new data collected may give a “greater understanding [enabling] college band directors to help these young people to be successful during the freshman year... [as understanding] interpersonal relationships can be impactful during the students’ first year transition and positively influence continued retention.”<sup>22</sup> Research will aid in the acquisition of new knowledge with a systematic approach as student needs and expectations are met. Little research on the impact of recruitment and retention of students from high school and/or university directors has been studied. As these director’s perspectives play an influential role in student’s decision-making processes, new knowledge examined may improve the recruiting and retention process. Molder found in her 2006 study that “the influence of the high school band director is a primary reason [a] student initially decides to become a member of school band programs.”<sup>23</sup> Research expanded to include the influence of the high school director on student choice to participate in marching band beyond high school is paramount. In fact, the same data showed that “little research exists that examines factors leading to continued participation at the collegiate level.”<sup>24</sup> From a praxial philosophical view, every music educator should “want the same thing; for all students to have a lifelong relationship with active music-making... music lasts for a lifetime.”<sup>25</sup> A pragmatic approach enhances what is commonly used by D1 university marching bands. The survey

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<sup>22</sup> Cumberledge, *Student Perceptions*, 26-27.

<sup>23</sup> Molder, *Factors*, 17.

<sup>24</sup> *Ibid.*, 17.

<sup>25</sup> Neel, Marcia. "100% Retention Rate? Go Team!" (*School Band & Orchestra*, 05, 2015),.10.

examines high school visits, student outreach, and student on-campus events that may aid in decisions of recruitment and continuation in the marching band. Adding to the research survey, interviews with the most historically productive D1 program directors will give added insight that complements the data. Many universities have a unique tradition that will not affect other institutions. The aim is to stir universities to develop better options.

As the research unfolds, past research will be examined through the lens of this group of instrumentalists in D1 university marching bands. Understanding the areas that impact a student's university experience may parallel the strategies used by marching band programs to meet student expectations. Cognitive, social, and institutional factors are important to the overall satisfaction of every university student. Needing the same with a focus on musical development and appreciation, university marching band student's expectations and needs cannot be overlooked.

Dr. Joe Cuseo, psychologist for Advancement Via Individual Determination (AVID) for Higher Education, researched student success at the university level. Dr. Cuseo contended that "five key features tend to characterize effective student-success"<sup>26</sup> in higher education: holistic, systemic, sustained, transformative, and empirical analysis is examined from the Cuseo research perspective. His research focused on the general population of students as well as underrepresented students and factors that determine success in a university setting. As a group of instrumentalists is researched, there may be a correlation between student's needs and expectations of their participation in D1 marching bands.

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<sup>26</sup> Joe Cuseo, "Cardinal features of an effective student retention and student success system," AVID for Higher Education, 2013.

With a better understanding of the needs and expectations of the students, the processes or approaches used by D1 marching bands may attract more students. The focus of university band directors, alumni, music department, and the university may improve the recruiting and retention of students. Music educators agree, “You can’t ever let up. You always must be looking at next year’s numbers, and how you’re going to fill your program. There isn’t a season, it happens all year long.”<sup>27</sup> As the findings of the research are applied, bands may grow, fostering positive student attitudes, and the “mutual support from the school itself where the student body appreciates the band, just like they might appreciate the football team or anything else,”<sup>28</sup> may be the result. The contribution to research may be foundational in the focus of priorities as new concepts to address possible improvement in the process and approaches to reaching and keeping students.

### **Definition of Terms**

Understanding the use of terms in the research is important to the collection of data, as well as the understanding of data. A uniformity of these terms allows a better systematic approach for sharing the information in this study. Clarity of terms has been a focus as to provide the reader a better understanding of the premise of research and the method that conclusions are reached. The following key terms are paramount in the research's focus and allow a better economy of words.

#### **Comprehensive Musicianship through Performance (CMP):** Deeper

curriculum that attracts university students who are motivated by a better music

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<sup>27</sup> Cynthia DesRosier V., “If You Build It...” (*Choral Director*, vol. 11, 2010),20.

<sup>28</sup> Eliahu Sussman, "Inside the Biggest Band in Texas (Or Anywhere Else!)." *School Band & Orchestra*, Vol.05 (2011): 18.

experience. Digging deeper into student’s musical experiences-avoiding “the insipid, often shallow, music that had long been a staple of many schools music programs.”<sup>29</sup>

**Stakeholders:** This group contains every person with a vested interest in the process of recruitment and retention of college instrumentalists. Included, but not limited to, the group of prospective students, parents, high school band directors, private teachers, high school counselors, university admission personnel, faculty, and staff of schools of music, existing university students, university band directors and staff, marching band members, alumni, and the community at large. Giving “access to a quality music education is the right of every student and the responsibility of every school district and community”<sup>30</sup>

### Chapter Summary

This research may be important, impactful, and necessary for the life, development, and success of D1 university marching bands. The research does not reduce the time or focus on the area of recruiting and retention of instrumentalists but provides ways to better reach student expectations and more students in a systematic approach. As all directors should understand, “recruiting [and retention] is a year-round activity... the best recruiters are performing students... personalization [in ensembles]...[open] communication.”<sup>31</sup> Attitude toward recruiting and retention is foundational to the data supported by research.

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<sup>29</sup> Marks and Madara, *Contemporary*, 26.

<sup>30</sup> Benham, *Music Advocacy*, 8.

<sup>31</sup> Lautzenheiser, *Recruiting and Retention*, 27.

Research also is foundational to a student-centered philosophy, in and out of the classroom. Using student-centered philosophy promotes an environment that may foster the application of the results. As in the classroom, the process of recruitment and retention must be focused on what is best for the student. The research supports logical, systematic solutions to the long-standing problem of recruiting and retention of instrumentalists. Providing data to directors and admissions departments may allow students to be better served. In addition, research may take the frustration out of the process of recruitment and retention of quality instrumentalists. The result will be more talented students that are happier because of expectations addressed. Directors may be more productive, with a streamlined process that can and should be used, which gives more time for music educators to teach music. From a university standpoint, the increase in quality students provides better data for accreditation, as well as stable tuition that maintains the financial stability of the institution. Music departments, professors, and applied teachers may have full studios and classrooms to validate employment positions. Alumni, having a better understanding of the process, may promote more pride in the program, leading to alumni contributions, impactful programs, and focused ambassadors for the marching band program. Community pride in a growing marching band program may warrant a push for financial, as well as moral support.

The study attempts to create an open dialogue of directors in professional organizations such as College Band Directors National Association (CBDNA), National Association for Music Education (NAfME), and state associations, where processes may be refined, reviewed, and replicated. As the music education profession is one of collaboration, research will bring into focus more options to better recruit and retain students that impact every university director. This open pursuit will aid every program in growth and fulfilling the expectations of instrumental

students enrolled. The lifelong learning of music of the whole student will help to further a praxial view of music education, allowing universities to take the high school student to the next level of development. As student growth and enrichment develop, “the university music educator is often the last hope in rekindling the light that has been extinguished by the keepers of closed forms and the upholders of traditional standards.”<sup>32</sup> As performance ensembles- such as the marching band- improve, the foundational ideas of Comprehensive Musicianship will be foundational for the growth of enrollment and quality of university musicians, ensembles, and departments.

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<sup>32</sup>Randall E. Allsup *Remixing the Classroom: Toward an Open Philosophy of Music Education* (Bloomington: Indiana University Press, 2016): 22.

## CHAPTER TWO: LITERTURE REVIEW

### Introduction

Kirk Moss, in his 2020 study, explained “once a student has joined the music program, shift the focus from recruiting to retention... keeping a focus on what will most benefit the student.”<sup>33</sup> In reviewing this literature as it relates to this study, it may warrant a change of philosophy of all concerned. With this focus, student needs and expectations drive the direction of what is appropriate in recruiting and retaining students, not the needs of the ensemble, music department, or university. The residual effects of this focus may be advantageous to all those areas, but the student must be the focus, as an individual. As a result, this student-centered focus may improve results. Marks and Madura add to this in their concept of a “teacher persona.”<sup>34</sup> Within this persona is how educators treat and respond to their students. This persona may carry over to recruitment and retention. As a student develops a confidence in the university band director and staff, a relationship could ensue that may be an advantage in the student’s decision to participate and/or remain in the marching band.

### Recruiting

#### The Scope of Recruitment of Instrumentalists in D1 Marching Band

The scope of the past literature, as it examines recruitment, is broad and varied as to the approach and focus pursued. Regarding recruiting students, Brad Rogers’ concept of “*Fill’er* up please,”<sup>35</sup> in his 2019 article, has become the attitude of many music educators. This approach has

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<sup>33</sup> Kirk Moss, “Recruit, Register, Retain, Repeat,” *School Band & Orchestra*, 02, (2020).15

<sup>34</sup> Michael Mark and Patrice Madura. *Contemporary Music Education*. Fourth ed. (Schirmer, Boston, MA, 2014).89.

<sup>35</sup> Rogers, Brad. “A driven, Meaningful Change to the Band,” *School Band & Orchestra*, 10, (2019). 22.

been a motivation to recruit students for band directors at every level, yet little agreement exists on how to achieve recruitment goals. Studying past literature may reveal recruitment factors that examine the necessity of doing, processes to accomplish, and how to improve recruiting. The commitment of the university band director and his/her staff should focus on recruiting, as “recruiting is a year-round activity.”<sup>36</sup> This review will focus this mind set and processes studied that may bring a more systematic approach to recruitment.

### **Fundamental Concepts**

The fundamental concepts addressed in past literature on the recruiting process encompass positive experience and student perception of their music experiences. These studies suggest that students who have had “positive experiences with music making may heighten their interest”<sup>37</sup> to continue to pursue music. A continuation of positive musical experiences at the university level may be an important factor that university band directors must address.

In the recruiting and retention process, it is essential that students understand the special benefits that the continuation of music making affords. Scott Edgar states:

Music is something people do and is cognitive through and through.... it is intentional, contextual, multidimensional, and diverse. Moreover, it has two primary and interdependent manifestations: music listening and music making, both of which revolve around a form of procedural, situated knowledge called musicianship.<sup>38</sup>

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<sup>36</sup> Lautzenheiser, Tim, Barbar McLain, and Willam Gourley, *Recruiting and Retention: Finding and keeping instrumental music students*, (Fort Wayne: Focus on Excellence, 2003): 29.

<sup>37</sup> Edgar, Scott N. "Attracting the Next Generation of Music Educators: A Case Study of Music Education Institutional Recruiting Practices." *Contributions to Music Education* 43 (2018): 38.

<sup>38</sup> *Ibid.*, 18.

Research has shown that expectations of student musicians are created by their previous musical experiences, and they will seek the same caliber of musical experiences throughout their time in various programs

Additionally, understanding student expectations and hurdles of incoming freshmen instrumentalists is addressed:

University band directors would be well served to understand the challenges freshmen face during the transition from high school to college marching band, starting with the decision-making process and continuing through the initial year of participation.<sup>39</sup>

A shift from students focusing on what their role in the program is, to the band focusing on how they will serve the individual student, brings value to the student and may improve the recruiting process. With this change of focus, a better understanding “may enable college band directors to help these young people to be successful during the freshman year.”<sup>40</sup> As research has demonstrated, successful freshmen make committed, persistent sophomores.

### **Past Research to Support Study**

Tim Lautzenheiser, Barbara McLain, and Willam Gourley, *Recruiting and Retention: Finding and Keeping Instrumental Music Students*, has been one of the most referenced resources by most music educators since first published in 2003. Lautzenheiser, McLain, and Gourley proclaimed the foundation of recruiting is based on four cornerstones, “success breeds successes, the best recruiters are student performers, personalization, and communication.”<sup>41</sup>

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<sup>39</sup> Cumberledge, Jason P. and Amy I. Acklin. "From Competition to Exhibition: Student Perceptions of the Transition from High School to College Marching Band." (*Journal of Band Research* 54, no. 2 Spring, 2019).26.

<sup>40</sup> Ibid.,26.

<sup>41</sup> Tim Lautzenheiser, Barbar McLain, and Willam Gourley, *Recruiting and Retention: Finding and keeping instrumental music students*, (Focus on Excellence, Fort Wayne, 2003).27-28.

Implementation of each of these cornerstones is therefore important. As a university band program becomes more successful, it should promote its success to future students. In addition, potential students watching the university marching band perform may prove to be a contributing factor to future students' desire for membership. Connecting to the students personally may be the most arduous task in many large university programs, but studies have concluded that a student that feels "like a number", and not an individual, will be deterred from choosing to enroll. The last cornerstone, while logical, is many times overlooked. Communication to and from potential students may be the deciding factor in a student's decision-making process.

In E.W. Aho's 2005 study of the Mid-American Conference bands, he discovered that "of the recruiting strategies listed, personal visits to high schools were consistently cited as one of the most effective."<sup>42</sup> In addition, campus visits, students attending university events, and students taking part in music events with university bands were all noted as helpful strategies. However, Aho failed to examine in detail what took place, how they related to students, and why each strategy worked. Future research needs to have a refined purpose as the details of these strategies are explored.

Similar determination was seen with Joseph Elliot Scheivert's 2018 research of Big Ten marching bands.<sup>43</sup> Even though overall numbers were covered with each program, recruiting was referred to as "making a big push"<sup>44</sup> with little process revealed. Scheivert observed that the common theme of Big Ten programs is a process that "they [potential students] are most

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<sup>42</sup> Aho, E. W. "A descriptive analysis of the fourteen mid-American conference athletic band programs" (Doctoral dissertation, 2005). 91. Retrieved from ProQuest Dissertations & Theses.

<sup>43</sup> Scheivert, Joseph Elliot. "Big Life. Big Stage. Big Ten. an Examination of Big Ten Conference Marching Band Policies and Procedures Concerning Social Media, Copyright, Relationships with Athletic Departments, and Behavioral Expectations." 2018., 231. In PROQUESTMS Social Science Premium Collection.

<sup>44</sup> Ibid., 231.

comfortable,”<sup>45</sup> however, the “comfort” has changed over the years with today’s student leaning towards social media over any other type of communication. Scheivert’s data suggests that non-music majors are “influenced more significantly by bands’ social media recruiting efforts.”<sup>46</sup> Constant updates and outreach through social media may be more productive for this group of students. Even though most Big Ten schools have dedicated staff personnel to address social media content and feedback, data showed Big Ten band directors had little or no input into the process.<sup>47</sup> This apparent lack of oversight by directors may be a problematic situation that needs to be addressed. Scheivert concludes with, “Ideally, online recruiting will help maintain membership numbers, but if the opportunity to see a Big Ten band in your own community is declining, the bands’ positions as ambassadors of premier state institutions may as well.”<sup>48</sup> Even though recruiting tools are identified, the lack of process is still evident.

In his 2018 study, Scott Edgar identified student expectations that motivate them to participate at a university level. Even though he focused exclusively on music majors, the data is useful. His survey determined the top five reasons students choose to participate in music and music education as “[music is] important to them, love of music, love of teaching, participation in music organizations, and a desire to share music with other students.”<sup>49</sup> With this data, the focus on what the student expects from joining the university marching band takes shape.

“Although revealing important influences and experiences... the majority of research on...

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<sup>45</sup> Scheivert, *Big Life*, 339.

<sup>46</sup> *Ibid.*, 256.

<sup>47</sup> *Ibid.*, 256.

<sup>48</sup> *Ibid.*, 257.

<sup>49</sup>Scott N. Edgar, "Attracting the Next Generation of Music Educators: A Case Study of Music Education Institutional Recruiting Practices." *Contributions to Music Education* 43 (2018): 19.

recruitment to date has been conducted with current college students.”<sup>50</sup> Once again, research shows a student focus is needed, which this study will address. Taking this data on student expectations and needs will play a fundamental role that may be a productive factor in the development of a systematic process for recruiting D1 marching band students.

As these and other studies are examined, it is paramount that again, it is understood that “the decision to participate in college marching band is very complex and individualistic.”<sup>51</sup> Allan Douglas Whitten’s 2015 study attempted to focus on these individualistic, but complex, factors. In his study, college band directors ranked their personal opinion regarding recruitment of students in order of importance. The most important factor was the personality of and relationship with the university band director. Additional factors in order of importance included social possibilities and friends in band, scholarships awarded, athletic teams, and high school band director recommendation.<sup>52</sup>

Ironically, student’s perception did not match the band director’s view. This may suggest that a better understanding of student motivation by university band directors may improve student participation in marching bands. The number one reason students take part in the band is “I chose the school first, and then decided to participate in the marching band”, followed closely in the same study as students selected their participation “because of the marching band.”<sup>53</sup> The study concludes that “friend and/or family attending the university and the success of the athletic

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<sup>50</sup> Edgar, *Attracting*, 295.

<sup>51</sup> Alan Douglas Whitten, "Recruiting for the Collegiate Marching Band: A Study of Student Perceptions of Recruitment and College Choice Factors in Kansas and Missouri" (*Boise State University Theses and Dissertations*, 2015), 29. <https://scholarworks.boisestate.edu/td/911>

<sup>52</sup> *Ibid.*, 51.

<sup>53</sup> *Ibid.*, 62.

teams”<sup>54</sup> are statistically the least important reasons a student decides to participate in the university marching band. However, in another part of the question survey, one of the top reasons for participation is “friends/family in the band [with] time commitment as biggest concern.”<sup>55</sup> This seemingly contradictory statement warrants a closer examination and expansion of the research. Consequently, the university director’s perception of student needs and expectations needs to be refocused on the individual student, not a general approach.

In Jennifer Molder’s dissertation, she determined the three leading factors for students not participating in a college band were “personal lack of time, perceived lack of personal musical ability needed to be a member of the university band, and negative feelings towards the students’ high school band director.”<sup>56</sup> University band programs addressing these areas are critical in the recruiting process. With a better understanding of student’s negative factors of non-participation, band directors and staff may stave off the student from exiting the program. In addition, Molder’s data confirmed that 83% of high school students responded that the “love and/or enjoyment of music... and having fun”<sup>57</sup> represented the largest factor for participation of those surveyed. A comparison of the last two studies confirmed that factors for high school participation do not match university enrollment in the band. Not to discount high school expectations, but as students mature with age, expectations change, therefore, current data may aid in giving more direction to recruiting these students.

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<sup>54</sup> Whitten, *Recruiting*, 69.

<sup>55</sup> *Ibid.*, 72.

<sup>56</sup> Molder, Jennifer, “Factors Influencing Non-Music Majors’ Decisions to Participate in Collegiate Bands,” (*Journal of Band Research* 54, no. 1 Fall, 2018).29.

<sup>57</sup> *Ibid.*, 70.

Jason P. Cumberledge and Amy I. Acklin's 2019 study, uncover interesting data on the transition from high school to university band programs. Reviewing the benefits of student academics, social interaction, and health, this study provides data that may improve the recruiting and retention process. An examination of each area may produce more insight into the importance of these areas of benefit.

From a view of academic benefits of college marching band, Cumberledge and Acklin determined that "lessons in cooperation, leadership, responsibility, and mental discipline by enabling students to assume leadership roles and practice teaching and decision-making,"<sup>58</sup> resulted in improved student achievement. As this may improve student recruitment, it appears this must be conveyed to potential students in an individualized way. Educational benefits may also aid in a cross-curricular way. This conclusion was part of a survey of students with their responses. Researchers contended that mathematics, problem solving, communication and cultural diversity seem to be enhanced because of membership in a university marching band. The review of this literature also revealed a benefit through social interaction of a university marching band. Jason Cumberledge and Amy Acklin stated:

Band participation provides a means for social interaction and self-expression at a critical period in students' lives. Many colleges freshmen have an expectation that ensemble participation will provide valuable social experiences. Furthermore, some students characterize marching band as a family and a "home away from home." This is no surprise, as marching band students spend long hours together throughout the marching season.<sup>59</sup>

As with the academic assumptions, the social aspects of a student are individual and must be addressed in a personal way.

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<sup>58</sup> Cumberledge, *Transition*, 45.

<sup>59</sup> *Ibid.*, 46.

As a benefit to student health, research has recently investigated the effects of a marching band on the students' physical fitness. This study quoted researchers, Strand and Sommer, who:

...measured 16 college marching band members wearing heart rate monitors in marching rehearsals and found that participants did not demonstrate significant amounts of physical activity. However, [in this later study] there was found to be a significant difference between the average heart rate of participants during standing and playing rehearsals. It was also discovered that college marching band members took an average of 13,987 steps on game day and 8,337 steps on non-game day.<sup>60</sup>

The referenced research, along with others reviewed, indicated that marching band participation may be efficient and effective as a training activity that increases expiratory pressure. This study continued, claiming that "increased expiratory training can positively influence students' lives by increasing speech production and breath support."<sup>61</sup> As stated, the individualization of this area may be a benefit in the recruiting process if addressed correctly. In today's health conscience society, the promotion of better health because of university marching band participation may be a benefit to some prospective students.

Cumberledge concluded that "a positive correlation was reported between college instrumental participation and the likelihood that students would remain in college."<sup>62</sup> This data and its correlation suggest the importance of membership in a university ensemble, such as the marching band, plays on the overall success of students.

Recruiting is a process that requires a commitment from all concerned. From university band directors, to staff, to admissions, this process must be a focused effort to achieve success.

Cynthia DesRosier stated, "There is not a recruiting season but an all-year process [directors

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<sup>60</sup> Cumberledge, *Transition*,46.

<sup>61</sup> *Ibid.*, 47.

<sup>62</sup> *Ibid.*, 26.

must] scrap for every student and be tenacious about it.”<sup>63</sup> The studies reviewed have demonstrated a common thread in knowing the expectations and needs of potential students. As this knowledge is expanded, it may help with the systematic process of recruitment at the D1 marching band level. Seeking, analyzing, and addressing student needs and concerns may be the key to productive recruitment. Additionally, the personal connections made by a university band director, band staff, and other students can be a solidifying result for incoming freshmen. Making a student feel included, important, and valued to the ensemble, seem to be key elements in the process.

## **Retention**

### **The Scope of Retention of Instrumentalists in D1 Marching Band**

This literature review, as it relates to retention of instrumentalists in D1 marching band, is fundamentally scarce. As recruiting is apparent at every level, the focus seems to be less on retaining students than it is to initially recruit them. At the university level, band directors seem to accept that most freshmen will leave the program. As a result, recruitment has taken the priority over retention. This study is an attempt to focus on the importance of retaining students and address a systematic approach to achieve that goal, considering student expectations must go beyond initial recruitment. Students’ expectations and needs change from year to year, therefore, a better understanding of the changing factors may allow programs to more fully address returning students to remain in the marching band program. Discovering expectations and addressing each one is paramount as programs strive to retain more students.

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<sup>63</sup> Cynthia DesRosier V., “If You Build It...” (*Choral Director*, vol. 11, 2010),.20.

### **Fundamental concepts**

In the examination of literature, the idea of retaining students at the university level went much deeper than retaining in the marching band program. If a student fails as a college student, but is still a productive member of any ensemble, the result is the same- the student will leave school. This overall retention concern of American universities resulted in the American Council on Education (ACE) to commission a work on retention of college students. Alan Seidman, working with ACE, assembled educational researchers to create *College Student Retention: Formula for Student Success*.<sup>64</sup> Seidman's book is monumental within itself because of the volume of information and research completed. However, though not specifically addressed from a perspective of retention in D1 marching bands, the basic principles certainly apply. *College Student Retention: Formula for Student Success*<sup>65</sup> addressed several issues and provided a compilation of relevant material, resulting in a comprehensive examination of university student retention.

The first area to be reviewed by researcher Linda Serra Hagedorn was how best to define retention. Having been a researcher in this area in the past, Hagedorn admitted her assignment was daunting:

Despite the recent attention [on retention], measuring college student retention remains complicated, confusing, and context dependent. Higher education researchers will likely never reach a consensus on the "correct" or "best" way to measure this very important outcome.<sup>66</sup>

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<sup>64</sup> Alan Seidman, *College Student Retention: Formula for Student Success*, (Rowman & Littlefield, American Council on Education: New York, 2012).78.

<sup>65</sup> Ibid.,78.

<sup>66</sup> Ibid., 81.

Nevertheless, she approached the purpose of the chapter as a review of problems, a discussion of methods and attempted to reach a policy that universities have a consensus on improving university student retention. The researcher provided several situations that illustrate why students drop out:

Student A enrolls in a university, remains enrolled for two years, and drops out to return six years later. Student B enrolls in a university, remains for one year, and transfers to another university to complete the degree. Student C enrolls in two community colleges simultaneously, ultimately earning a certificate from one of them. Student D enrolls in college but does not complete any credits. The next year, the student re-enrolls and remains continuously enrolled to degree completion. Student E begins at a community college and successfully transfers to a university. However, the student is unsuccessful at the university and leaves prior to earning any credits. The next semester, the student returns to the community college, taking the remaining courses necessary to earn an associate degree. Student F enrolls for a full-time load of five courses but drops all but one class. Student G enrolls in two courses but drops one, keeping only a physical education course. Student H enrolls in a community college for a full load of remedial courses, re-enrolling in the same courses the next semester because he or she has not yet mastered the material. Student I enroll in a full-time load of courses, but due to low GPA and lack of progress is academically suspended. Student J, due to unlawful behavior, is judiciously expelled from the university. Student K finishes one course at a community college and decides to continue his or her education in an online college. Student L enrolls in a community college in hope to transfer to a four-year institution but ends up graduating with a certificate.<sup>67</sup>

This small sample, in which ACE identified students classified as ‘dropouts’. shows that retention is multifaceted and must be addressed. Ultimately, these groups of students must be measured in a more comprehensive way. With little agreement on measurement of retention, Hagedorn contended, “retention requires a series of measures and perhaps even perspectives to allow researchers and administrators to measure student progress more accurately.”<sup>68</sup> The research shows that there are different perspectives on retention and that multiple approaches to

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<sup>67</sup> Seidman, *Formula*, 82.

<sup>68</sup> *Ibid.*, 81.

address retention must be enacted. Reflecting on the above list, institutions are not in agreement and at times, manipulate the numbers to reflect a better impression of their own university. Additionally, the reason for this lack of agreement, as research shows, is because of a limited understanding of student departure. This researcher points out, “the label ‘dropout’ is one of the more frequently misused terms in our lexicon of educational descriptors.”<sup>69</sup> Research shows, more than any time in history, students return to complete their education, transforming from being classified as ‘dropout’ to ‘non-dropout.’ As a result, it is important to understand “a ‘perfect’ classification of dropouts versus non-dropouts could be achieved only when all the students had either died without ever finishing college or had finished college.”<sup>70</sup> Relating the concept to retention of D1 instrumentalists in marching band, retention may need to be refocused to not give up on those students that have temporarily dropped out but may return to the ensemble.

Hagedorn’s study attempted to redefine the classification of terms from a student’s perspective. Mislabeled students, institutions grouped students incorrectly. Researchers suggested students to be classified from two perspectives: “differentiate the terms by using ‘retention’ as an institutional measure and ‘persistence’ as a student measure.”<sup>71</sup> Persistence of a student considers the individual situation of a student versus retention looking only at they left the school. Studying student retention as an overall view may need to concentrate on student persistence to address individual student needs and expectations.

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<sup>69</sup> Seidman, *Formula*, 84.

<sup>70</sup> *Ibid.*, 85.

<sup>71</sup> *Ibid.*, 86.

This portion of the book finished by stating, “Curious, however, is that despite the plethora of articles and books on the topic, the concept of retention and its appropriate measurement tools remain cloaked in a significant level of ambiguity.”<sup>72</sup> As this is paramount to the foundation of this study, clearing up part of the ambiguity of retention may aid in the systematic approach to retention of D1 instrumentalist in marching band.

A review of another ACT study is from Thomas G. Mortenson on student persistence as it relates to continuing in college. Mortenson contended that “voluntary school or college enrollment is not capricious, students (or their parents) must consciously decide and act to maintain student status in education and it gets ever more costly to do so.”<sup>73</sup> This planned action is one that cannot be taken lightly from the student or the institution, for this study, and the marching band program. This research admitted that the measurement of student persistence in education is complicated by the various ways students move through the options available in the United States higher education system.<sup>74</sup>

The same type of study for general population students may pertain to student musicians. Thomas Mortenson’s research, using data from Academic Comprehensive Testing (ACT), found a correlation between stricter admission requirements to student persistence that led to elevated institutional retention. “Institutions that practice more selective admissions tend to have higher freshman-to-sophomore persistence rates than do colleges that practice less selective admissions.”<sup>75</sup> The freshman-to-sophomore persistence rate at highly selective institutions was

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<sup>72</sup> Seidman, *Formula*, 88.

<sup>73</sup> *Ibid.*, 39.

<sup>74</sup> *Ibid.*, 54.

<sup>75</sup> *Ibid.*, 42.

92.4%, with those classified as selective at 81.6%, traditional admission standards 70.7%, liberal was 59.6%, and open standards at 66.4%.<sup>76</sup> As a result, college readiness is a viable factor that is supported by data. Reflecting on the selective admissions study, D1 marching band students, as stated in other reviewed literature (i.e., Richards), the focus on musical readiness may contribute to student success and continuation in an ensemble.

The last section of this book to review was personally written by the editor and lead researcher for the entire study, Alan Seidman. In his section, entitled *Taking Action: A Retention Formula and Model for Student Success*, avowed “for intervention programs and services to be successful they must be powerful enough to effect change.”<sup>77</sup> This change has to be from the institution's perspective, but as research explains, the change has to be a student's choice. Past research, “gives the impression or implies that a student can have a successful college experience if he chooses a college carefully and if the college is compatible with his individual characteristics.”<sup>78</sup> Again, research backs the premise that student success is individual. Seidman took past research and constructed a formula or process to improve retention: **Retention** = *Early Identification* + (Early+Intensive+Continuous) *Intervention*.<sup>79</sup> Examining each component of the formula is important to its understanding. *Early identification* is an assessment of student skill levels. *Early intervention* is the institution (or the marching band) starting an intervention as early as possible to aid the student’s deficiencies. *Intensive intervention* is creating a program that is strong enough to effect the desired change in the student. *Continuous intervention* is an

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<sup>76</sup> Seidman, *Formula*, 42.

<sup>77</sup> *Ibid.*, 267.

<sup>78</sup> *Ibid.*, 268.

<sup>79</sup> *Ibid.*, 267.

intervention that is consistent and persists until the affected change is achieved. Educators are accustomed to assessing a student and addressing any deficiencies through targeted pedagogy. Therefore, it would be expected that this would be a common practice to apply to student retention. However, research and experience have shown this to not be the case currently.

Applying this formula of student persistence to increase retention in D1 marching bands may be the best course of action. If marching band programs attempt to focus on individual students, meet the needs of students early in the process, be intensive and deliberate in this goal, and never give up on the student, more students may continue to take part and be successful. This intentional intervention may be a critical element needed to increase retention. Researchers have historically referred to this as a student who is integrated, but this research has determined that the term *engaged* is a better concept. As integrating has a sense of being a part of the ensemble, engaged takes on a personal responsibility and commitment to the group. Engagement of instrumentalists in a D1 marching band may be effective in helping students to remain enrolled in the group.

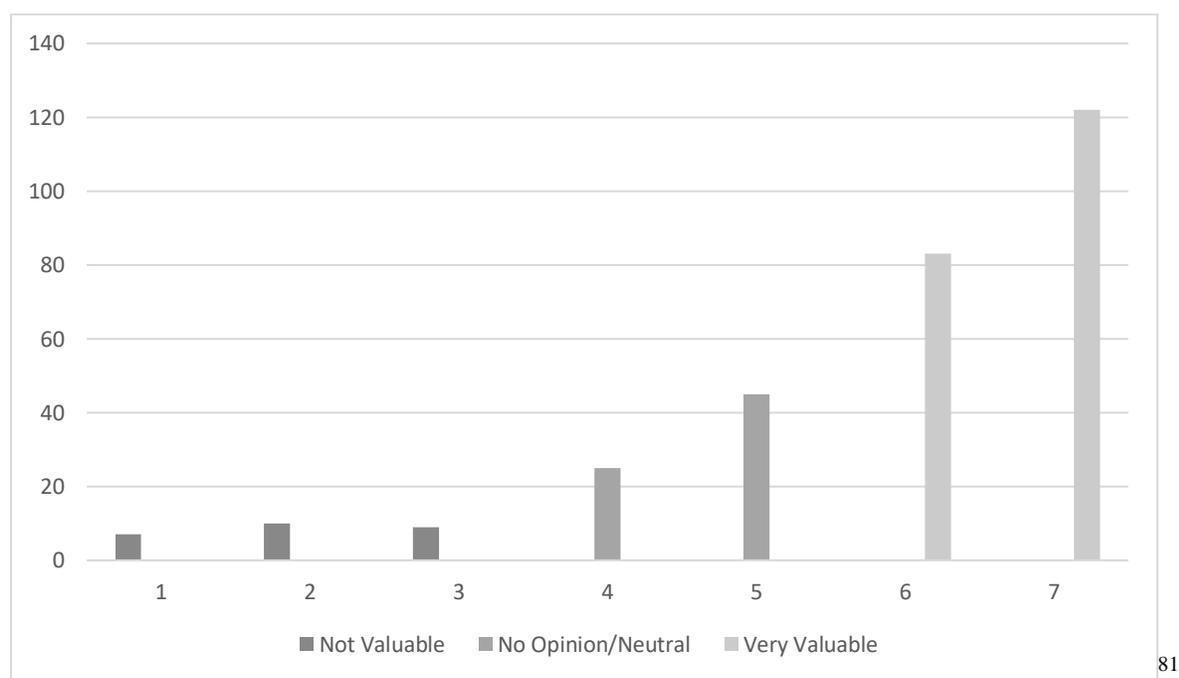
A study conducted by Erik William Richards in his 2012 dissertation at Florida State University examined the development of effective music teaching skills as influenced by participation in the marching band. As several other studies have also determined, a positive experience tends to be a contributing factor to a student's continuation in any ensemble, but in this study, specifically, the marching band. "In fact, over 80% of respondents had an overall positive perception of their college marching band experience compared to less than 10% who had an overall negative perception of the experience."<sup>80</sup> Once again, as other research has stated, the student's satisfaction in the experience may be a major component to retention.

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<sup>80</sup> Richards, *Influence*, 60.

One such study is the data chart from Erik Richards' study on the influence of marching band participation. This data gives university directors an insight into student perspectives toward the band program. Placing a personal value on an individual's perception of band participation may give university band directors ways to influence students. The question Erik Richards asked was to what value the members felt marching band was to them, using a ranking scale from one to seven, with one being not valuable at all, seven being very valuable and four being No Opinion. The summary from the 309 respondents is illustrated in the chart below.

Figure 2.1



The data gathered from Erik Richards' study is invaluable to the processes developed by D1 marching bands to meet the needs of students. According to data, attitudes toward participation in the marching band programs demonstrate a better perspective to aid university directors in the recruiting and retention process.

<sup>81</sup> Richards, *Influence*, 47.

Richards suggested within his own data that respondents “found their individual musical skills to be significantly well-developed and therefore, choose to stress the development of instructional skills... during their participation in college marching band.”<sup>82</sup> This research, though lower in respondents ranking of importance, confirmed that “results suggest ability to maintain high musical standards is the music teaching skill respondents consider having been most influenced and developed by their participation in college marching band.”<sup>83</sup> As examined earlier, in the initial recruitment phase, findings demonstrated that one of the top reasons for student non-participation was their own lack of perceived musical skill. This may also be a contributing factor to retention and student persistence in continuing in the marching band. Viewing the research as the endeavor to illustrate a systematic approach to this subject, it is apparent that high musical standards are beneficial to engaging, motivating, and retaining quality musicians past the first year of participation.

In Timothy Heath’s 2017 study on factors that influence second year participation in a university marching band, the foundation of high school participation was analyzed. Heath’s study revealed that “students were happy to remain involved in their high school marching band program because it created a sense of teamwork and provided benefits of working within a group.”<sup>84</sup> This attitude changed after one year of university band participation. “Common ideas emerging from participants’ open-ended responses to items enjoyed [at the university level] were social, travel, performance, pride, and game day, while items they did not enjoy were time-

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<sup>82</sup> Richards, *Influence*, 61.

<sup>83</sup> *Ibid.*, 62.

<sup>84</sup> Timothy A. Heath, "Factors that Influence Second-Year Participation in a University Marching Band." Order No. 10639576, The University of Alabama, (2017)., 6.

commitments, number of rehearsals, external factors, leadership, and musical selections.”<sup>85</sup> Research shows both high school and university musicians respond to ensemble participation “because of academic, social, and musical reasons.”<sup>86</sup> Yet, the approach to a second year university student has to be addressed differently. How can these expectations be addressed so as related to retaining quality experienced students yet not let the ensemble suffer in the process? Accordingly, Heath’s research showed that “students who are more about their work efforts will most likely place greater concern into their studies, ultimately producing higher levels of achievement.”<sup>87</sup> The pursuit of these students tends to be the focus of D1 programs. In Heath’s study, 53% of students reported marching band made an impact on his or her choice of schools and contended that they would have participated in the marching band program at their preferred chosen school, while 11% expressed they would not have participated at any another institution and 33% polled were unsure if they would participate or not.<sup>88</sup> Data provides insight for university band directors into what motivates students to be a part of a D1 marching band program, hence, allowing them to focus on needed recruitment and retention strategies.

Larger programs in the Southeastern Conference and Big Ten Conference addressed these options for returning members. Jay Gephart, Purdue University Director of Bands, defined the priority as “our students are here, number one, for the academic purposes of their degree program,”<sup>89</sup> placing the choice of participation in the marching band or any other ensemble in the

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<sup>85</sup> Heath, *Factors*, 3.

<sup>86</sup> *Ibid.*, 5.

<sup>87</sup> *Ibid.*, 20.

<sup>88</sup> *Ibid.*, 24.

<sup>89</sup> Scheivert, *Big Ten*, 265.

students' hands. As a result, many upper classmen decide to lessen their role in the musical ensembles and may or may not choose to remain in the marching band. The diminished yet continued membership in some capacity gives students the opportunity to contribute to the band program with a possible return later to the marching band itself.

The examination of the works of Watson Scott Swail and Bean and Eaton's model of student retention is also of utmost importance. Swail, noting retention from the impact of "the student experience focusing on cognitive, social, and institutional factors"<sup>90</sup> lays out a general background, but is rather broad to focus on retention of marching band students past the first year of participation. The foundational aspects of Swail's student expectation supports a systematic approach to retention. Deirdre McRoy, in her 2019 dissertation, explains Swail as:

Academic abilities and skills are cognitive factors associated with the student. Once these academic abilities are identified, educational institutions must socially integrate the student into the institutional environment while considering social factor in the student's background, such as past educational experiences, goal commitment, and family support. Institutional factors, such as financial aid and academic services, increase the institution's ability to help students overcome cognitive and social deficiencies.<sup>91</sup>

McRoy's study examined the "Student Monitoring System" that comprises five areas of focus: "Recruitment and Admissions, Academic Services, Curriculum and Instruction, Student Services, and Financial Aid."<sup>92</sup> A focus on these areas for the retention of instrumentalist in D1 marching bands allows a targeted approach to address students'

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<sup>90</sup> W. S. Swail, *The Art of Student Retention: A Handbook for Practitioners and Administrators*. (Austin: Educational Policy Institute. 2004).

<sup>91</sup> Deirdre McRoy, "An Exploratory Study of the Retention, Progression and Grade Point Averages of Marching Band Student Classified as Profile Assessors at a Southern University," The Florida Agricultural and Mechanical University, (2019),.29.

<sup>92</sup> *Ibid.*, 15.

needs. Applying Swail's perspective, a student may be more engaged in the marching band program and the university if each student has a directed connection to both.

As institutions have worked to improve the recruitment and retention rate of all students, it is important to look at the data collected from the implementation in marching programs.

Deirdre McRoy analyzed Florida A&M student retention rates of band students. In an attempt to aid student achievement, freshmen students were put on an academic expectation path. The path included peer involvement and faculty accountability to student success. The data showed:

78.8% of the pre-implementation marching band profile assessors retained and 82.8% of the post-implementation marching band profile assessor students retained. Based on the preliminary analyses, the post-implementation group had a higher retention rate than the pre-implementation group.<sup>93</sup>

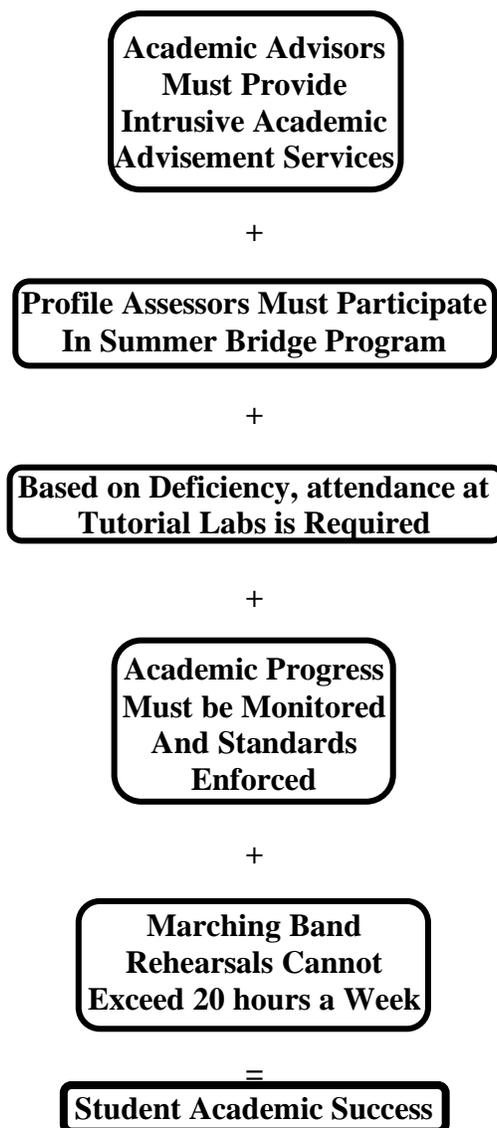
The enforcement of academic, as well as social, standards created a marked improvement in student retention of the marching band and the university itself. The data also illustrated that 68.4% of those that earned less than 24 credit hours in their first year were not retained, with the percentage reducing to 31.6% for those who had earned 24 credits or more in the first year. Additionally, 57.1% of freshmen with at least a 2.0 GPA remained, whereas only 42.9% remained if the GPA was below a 2.0.<sup>94</sup> The importance of McRoy's data is to demonstrate that an efficient monitoring of band members' academic progress is important to an increased retention rate. A breakdown of the student success model is as follows:

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<sup>93</sup> McRoy, *Exploratory*, 109.

<sup>94</sup> *Ibid.*, 111.

Figure 2.2: *Schematic Overview for Future Marching Band Studies*<sup>95</sup>



Retention is problematic in university bands, but data from overall student success should also be considered. Alan Seidman's research reminded universities that 14 million students

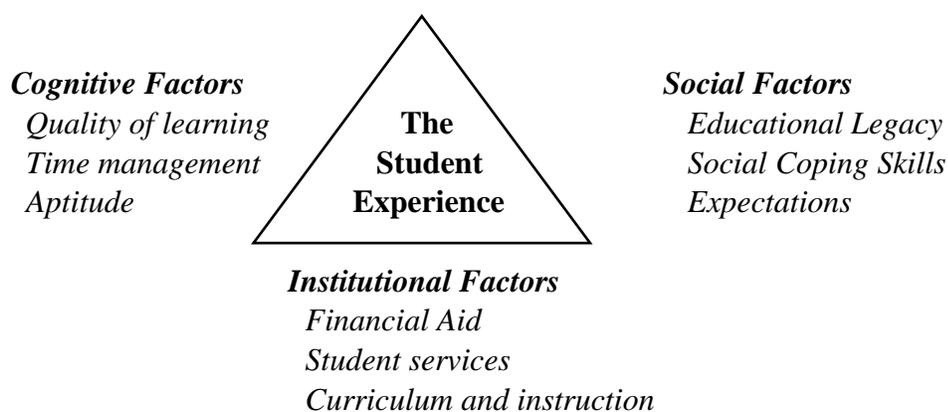
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<sup>95</sup> McRoy, *Exploratory*, 115.

nationwide, “over one third of beginning students leave without a degree after six years, and only half of those with a goal of a bachelor’s degree reach their goal.”<sup>96</sup>

Focusing on multiple aspects of student achievement is essential to create a successful experience with students. The chart below illustrates the areas in this focus. Identifying each area of the individual may aid university band directors in developing better methods to monitor students, which may aid in the retention of band students.

Figure 2.3 The Geometric Model of Student Persistence and Achievement  
 “The Art of Student Retention: A Handbook for Practitioners and Administrators”<sup>97</sup>



Other research data was collected from students and revealed the reasons they chose to participate in music. Students who had a positive, rewarding experience in high school tend to want the same in college. In recent studies, the top three responses given by students as to why they took part in university band programs was “I loved the feeling of the performance and want to capture it again”, “I really enjoyed the experience”, and “I found the experience extremely

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<sup>96</sup> Seidman, *Retention*, 10.

<sup>97</sup> Swail, *Art of Retention*, 11.

rewarding”.<sup>98</sup> This objective on intrinsic student reward must be considered in recruitment and retention at the D1 university level.

In a more present study, Dr. Swail, as president & research scientist for the *Educational Policy Institute*, surveils five areas that are needed to keep students: “Fix the educational pipeline, Students taught to be self-advocates, Improve learning organization (working together in a coordinated pathway to success), Target the right focus, and Install a new culture of excellence.”<sup>99</sup> Examination of each may require more commitment as it relates to band students. To fix the educational pipeline, directors will need to recruit students that are prepared musically as well as academically. As the students are assessed and monitored, band directors may have a better understanding of a student’s potential to succeed, as well as areas that could result in failure. Additionally, teaching students to advocate for themselves becomes one that helps band directors understand each student’s academic status. If a student is open to directors about academic status, directors may be able to assist in resolving issues before they become a problem. Improving learning organizations is an area that will take a concerted effort by band directors. Starting tutoring groups within a band program may be an option, but the addressing of student academic achievement must not be avoided. With information, directors can target the individual focus of each student’s academic needs. Relating these specifically to retention of instrumentalists in a D1 marching band may give a direction to the process as to develop a systematic approach. Swail believes that all five areas can only be implemented with a culture of change. “Changing culture is sending a clear message to students, faculty, and staff that everyone

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<sup>98</sup> Steckel, *Exploration*, 47.

<sup>99</sup> Swail, *So, You*, 11.

matters, and we all have our collective backs.”<sup>100</sup> With a commitment from all concerned, the ability of a student to engage in the university and the band program may aid in the student’s own persistence to continue in their own education. A keen focus on each of these areas may lead to a better outcome as to the commitment to the student remaining a part of the band program, as well as the continuation of selected degree of study.

Jennifer Stewart also examined areas of retention focused on student factors to continue in the band. In her research, she states that:

support the premise that self-efficacy predicts current and future performance behaviors and students who perceive their performance ability associated with certain tasks to be poor will most likely disengage themselves from those tasks.<sup>101</sup>

Stewart recognized that most self-efficacy studies were outside the music field. However, her findings were that students’ self-reporting of personal talent, as compared to their actual skill level, played a role in retention. If students feel their musical talent is not at the level of an ensemble, continuation in that ensemble will cease. This is referred to as “expectancy-value theory, which states that an individual’s perceptions of abilities and the extent to which he or she values a task contribute to his or her choice of activities, persistence, and performance.”<sup>102</sup> An individual’s own perceptions of personal ability and the value they place on that task or pursuit appear to be a contributing factor in retention of the activity and need to be addressed in terms of university retention. Stewart, specifically, sought to answer the following questions in her study:

What is the extent of the relationship between students' decisions to remain in or drop out of band and their gender, starting grade of instrumental music study, private music lessons, academic

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<sup>100</sup> Swail, *So, You, II*.

<sup>101</sup> Stewart, *Factors*, 67.

<sup>102</sup> *Ibid.*, 69.

achievement, self-efficacy, interest in band and performance contexts, and home music background? (2) What is the extent of the relationship between students' self-efficacy related to their music performance and the accuracy and quality of their actual performance?<sup>103</sup>

The review of study data related to high school participation may or may not be adapted to university retention. Stewart's survey shows self-efficacy and performance as the top contributing factor, with home music background the least impactful on student decisions. The one area that Stewart confirmed needed further examination was the influence of the music teacher or director on student retention. "The support and encouragement teachers may have given to participation band students may have been explicit or implicit and could possibly have encouraged or deterred student from continuing in band."<sup>104</sup> As the review of this and other literature revealed studies are inconclusive and unclear as to the environmental, interpersonal, and intrapersonal variables on student attrition in the band. As a result, this deficiency warrants study and future research to better understand the correlation on retention.

In a review of related literature, the concept of alumni bands and their impact on recruitment and retention within the D1 marching band has been observed. In his 2017 article in *School Band & Orchestra*, Marty Steiner examined the importance of these groups. Interviewing several D1 band directors, it became apparent that alumni bands play an important role in present-day marching bands. "The future and success of bands and music programs across the spectrum of public, private, high school and college environments seems to be ever increasingly linked to having an active band alumni group."<sup>105</sup> As with the previous reviews, further study is required to determine if alumni groups affect the retention process.

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<sup>103</sup> Stewart, *Factors*, 67.

<sup>104</sup> *Ibid.*, 70.

<sup>105</sup> Marty Steiner, "The Importance of Band Alumni Groups." *School Band & Orchestra*, 03, (2017). 29.

Focusing on discipline as it relates to retention, Tim Lautzenheiser, Barbar McLain, and Willam Gourley contend that overlooking student behavior is a mistake. A study of 1229 students in Texas “found that [music] teachers who had stricter discipline techniques experienced a lower dropout rate.”<sup>106</sup> Also, in the same sense, this study stressed the need for band directors to create well-organized, consistent, and open communications with all parties. These researchers concluded that those “who feel frequent frustration with the program are likely to look elsewhere for a rewarding activity.”<sup>107</sup> Students can sense programs that are in a state of flux, therefore, it is important to establish a systematic approach to attain students, but paramount to establish a culture and plan to retain students.

As this study is a focus on the retention as it relates to instrumentalists in D1 marching bands, the literature review has been foundational to the data needed to promote ideas. It illustrates the deficiencies that need to be addressed with new knowledge gained as well. As Marcia Neel concluded, the goal “is for all students to have a lifelong relationship with active music-making.”<sup>108</sup> With this goal, music educators must realize that participation in a university marching band aids in the process of retention. Most researchers agree that retention at every level promotes a lifelong relationship between music making and music appreciation, yet the “how” to achieve is in debate. The study strives to address the “how” in a systematic approach that may help all to not just get successful students, but to keep them.

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<sup>106</sup> Lautzenheiser, *Students*, 105.

<sup>107</sup> *Ibid.*, 105.

<sup>108</sup> Marcia Neel, "100% Retention Rate? Go Team!" (*School Band & Orchestra*, 05, 2015). 14.

### Literature Review Summary

Throughout the literature review, the superfluity of information studied, data collected, and published works clarifies that recruitment and retention are a priority throughout education. Because of this abundance of studies, there are numerous perspectives on the issues. Sifting through these resources from a unique lens, new perspectives develop, creating new knowledge on the plethora of research. As John and J. David Creswell explain, reviews are to “build a bridge among topics or the identification of central issues.”<sup>109</sup> These reviews have served a purpose. As research literature has been identified:

deficiencies in past literature may exist because topics have not been explored with a particular group, sample, or population... because past studies have overlooked an important variable, [this] study will include it and analyze its effect.<sup>110</sup>

Helping to better understand past research on the subject, a systematic approach to recruiting and retaining instrumentalists in D1 marching bands may develop more productive procedures.

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<sup>109</sup> John W. Creswell and J. David Creswell. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* Fifth ed, (Thousand Oaks, CA: SAGE Publications, Inc., 2018).29.

<sup>110</sup> Ibid., 111.

## **CHAPTER THREE:**

### **Introduction**

The previous chapter examined existing research that supports the hypothesis of this study. There is a gap in the scholarly literature as it pertains to recruitment and retention of university band students. An examination from a band director's view of recruitment and retention of instrumentalists was needed to help close that gap in the previous research data. The questionnaire sought to discover and quantify factors used by band directors that impact student recruitment and retention. This may support a more effective systematic approach to the use of effective strategies.

Classifying data from students, high school band directors, and university band directors' various perspectives showed a correlation that is not prevalent in many band programs. The widespread common approach of recruitment and retention strategies by band directors could contradict the needs and expectations of the students, as well as the university. This study provided a more refined view of reaching students, as well as university band program's needs. The goals of this study were to add to the historical studies conducted, to define what were common strategies, and what were common student expectations that motivated them to initially take part in D1 marching band programs. Analysis took the strategies used by band directors and staff on retention and compared the students' needs beyond the first year of participation and developed a correlation between these perspectives.

In designing the current study, the goal was to collect the missing data overlooked from past studies while collecting current data to address the premise of this study. The target questionnaire attempted to aid in a more systematic approach of recruitment and retention of instrumentalists in D1 marching bands. Survey questions focused specifically on band director's

strategies, philosophies, and planning to better recruitment and retention of band students. A combination of yes/no, multiple choice, and ranking responses were used in the questionnaire. Data collection was completed by Google Forms via a secure link that validated the data and protected participants' identities. This data identified trends of strategies, philosophies and director that aid in greater achievement of recruiting and retention goals.

### **Questions and Hypotheses**

The questionnaire addressed the following, collecting data from directors at both high school and university levels,

1. What position do you currently hold?
2. What type of institution are you currently working?
3. Rank in order, with #1 being the most important, what you feel describes the focus of your philosophy of music education.
4. Who sets the recruiting policies and strategies for your individual program?
5. Rank your personal focus on recruiting students, with #1 being the highest.
6. Check recruiting strategies used (Check all that apply).
7. List approximate numbers of instrumental participants by length of participation in your program in their first year (1<sup>st</sup> year participants)
8. List approximate numbers of instrumental participants by length of participation in your program in their second first year (2nd year participants)
9. List approximate numbers of instrumental participants by length of participation in your program in their third year (3<sup>rd</sup> year participants)
10. List approximate numbers of instrumental participants by length of participation in your program in their fourth year (4th year participants)
11. What do you feel motivates your students to remain in the band program?
12. What band member retention strategies do you use to retain members in the program year to year?

All band directors were asked to complete the questions above with the following questions only to be answered by high school band directors: Question #8 was listed to obtain a more focused response to the data collected.

1. Do you promote music participation at the college level?
2. Do you advocate for students to attend certain institutions?
3. Do you dissuade students from attending certain institutions?
4. Do you recommend your alumni institution over others?

5. Do you recommend certain institutions based upon the student's ability?
6. Do you recommend certain institutions based upon the quality of the band program?
7. Do you recommend certain institutions based upon your respect of the university director?
8. What impact do you have on your student's choice of post-secondary institution?
9. On average, what percentage of our senior band members do you encourage to participate in university marching band?
10. On average, what percentage of your senior band members enroll and participate in university marching band?

The last question was an optional response for all participants, both high school and university directors, to gather additional data:

Please feel free to provide any additional comments on your ideas, philosophies, and strategies for recruiting and retention of instrumentalists in your situation.

The questions in the survey may aid in an appreciation of each of the premises to better acknowledge the systematic approach to recruiting and retention of instrumentalists at D1 university marching bands. Data collected from the previous research illustrated in Chapter Two, as well as these new findings, will attempt to address the focus of the research questions and hypotheses. The primary research question is: What fundamental recruitment strategies are implemented by D1 university marching bands to secure enrollment of graduating high school instrumentalists? The primary hypothesis is that fundamental recruitment strategies implemented by D1 university marching bands to secure enrollment of graduating high school instrumentalists include consistent communication, student loyalty to a specific program and meeting student's projected expectations of the ensemble experience. The secondary research question is: What social, philosophical, and musical structures are foundational to continued student membership of university instrumentalist in D1 university marching bands? The secondary hypothesis is that social, philosophical, and musical structures that are foundational to continued student

membership of university D1 marching bands include the existing culture that of an ensemble and student expectations being continually addressed after initial freshmen membership

Using the data from past research, as well as new data gained, this study showed a view of what initially motivates prospective university band students to participate, and then continue to take part, in D1 university marching bands. Data collected may aid “university band directors [to] be well served to understand the challenges freshmen face during the transition from high school to college marching band, starting the decision-making process, and continuing through the initial year of participation.”<sup>111</sup> Understanding better processes in the recruitment and retention of students may motivate directors to better understand what students need and how to address those needs.

### **Participants**

The historical data used in this study focused on students that are prospective future D1 university band members, as well as students that are already members. In addition, the perception of university directors from past research may provide an insight to a better impact on student involvement.

The new data was based on a more focused group. Using the questionnaire, the study group was directed at band directors. The participants must have served three years, or presently serve, as university band directors, assistant directors, associate directors, or another director assignment. High school directors were also identified as a group that would give their perspective on recruitment of high school students by university band programs.

To reach this specific group of professional educators, the process was three-fold, including asking directors to participate through specific band director pages on Facebook,

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<sup>111</sup> Cumberledge, *From Competition* ,45.

emails to members of the College Band Directors National Association (CBDNA), and emails to the members of National Association for Music Education (NAfME). Each recruitment document was examined and approved by the Institutional Review Board (IRB) of Liberty University and each association's media officer. Figure 3.1 is the recruitment wording for colleagues on Facebook.

*Figure 3.1 Survey Advertisement*

ATTENTION FACEBOOK FRIENDS:

I am conducting research as part of the requirements for a Doctor of Music Education degree at Liberty University. The purpose of my research is to better understand the systematic approaches used to recruit and retain instrumentalists in D1 university marching bands. Participants, if willing, will be asked to complete an anonymous online survey, which should take about 5 minutes. If you would like to participate and meet the criteria below, please click the link provided at the end of this post. A consent document will be provided as the first page of the survey. Please review this page, and if you agree to participate, click the "proceed to survey" button at the end.

To participate, you must be a current or former high school or university band director with 3 or more years of full-time teaching experience and a current or former member of the National Association for Music Education (NAfME) or the College Band Directors National Association (CBDNA).

*Figure 3.2 Survey Advertisement*

ATTENTION Fellow CBDNA members:

I am conducting research as part of the requirements for a Doctor of Music Education degree at Liberty University. The purpose of my research is to better understand the systematic approaches used to recruit and retain instrumentalists in D1 university marching bands. Participants, if willing, will be asked to complete an anonymous online survey, which should take about 5 minutes. If you would like to participate and meet the criteria below, please click the link provided at the end of this post. A consent document will be provided as the first page of the survey. Please review this page, and if you agree to participate, click the "proceed to survey" button at the end.

To participate, you must be a current or former high school or university band director with 3 or more years of full-time teaching experience and a current or former member of the National Association for Music Education (NAfME) or the College Band Directors National Association (CBDNA).

*Figure 3.3 Survey advertisement*

ATTENTION Fellow NAFME members:

I am conducting research as part of the requirements for a Doctor of Music Education degree at Liberty University. The purpose of my research is to better understand the systematic approaches used to recruit and retain instrumentalists in D1 university marching bands. Participants, if willing, will be asked to complete an anonymous online survey, which should take about 5 minutes. If you would like to participate and meet the criteria below, please click the link provided at the end of this post. A consent document will be provided as the first page of the survey. Please review this page, and if you agree to participate, click the “proceed to survey” button at the end.

To participate, you must be a current or former high school or university band director with 3 or more years of full-time teaching experience and a current or former member of the National Association for Music Education (NAfME) or the College Band Directors National Association (CBDNA).

### **Setting**

Once the link was selected, participants were shown the title of the research with the IRB approval number and institution (figure 3.4), followed by the information about the study and the surveyor’s agreement to participate (figure 3.5). The details additionally served for protection afforded the researcher, as well as the institution. This information gave the participant the information needed to contact the researcher and/or institution with questions or concerns about the study. The last part, as illustrated in Figure 3.5, was the time estimate for the study.

*Figure 3.4 Liberty University IRB Approval*

Systematic Approach of Recruiting and Retention of Instrumentalists in D1 Marching Bands Liberty University IRB-FY20-21-729 Approved for Michael Yopp, Doctoral Candidate in Music Education

*Figure 3.5 Respondent Agreement*

All participants understand this is a blind research survey and no personal questions or any questions that can identify individual participants would be asked. This is a completely voluntary survey and participants agree to answer to the best of their ability.

Mark only one oval.

- I Agree to participate
- I Decline to participate

**Survey Questions**

Please answer the following questions. This survey should take less than 10 minutes to complete.

**Instrumentation**

The document in this study used the Google Forms format. The result was a professional presentation to the participants, as well as a valid collection of data that was used to address the findings. Each question is simple to read, with choices given to be selected that best fit the participants' own perspective. The first is the position held by each respondent. The second question asks for what type of institution the respondent works. Collected data may give a more refined focus to the premise of this study. Understanding the perspective of each respondent's position and what kind of institution they serve may also give a broader perspective on the questions asked. The understanding of high school directors versus the perspective of university directors may contribute to better understand the recruitment and retention of students in D1 marching bands.

*Figure 3.6 Respondent Position Held*

What position do you currently hold or retired from in last three years?

Mark only one oval.

- Director of Bands
- Associate Director
- Assistant Director
- Graduate Assistant

What type of institution are you currently working?

- High School
- D1 university
- D2 university
- Other

The next section dealt with the philosophy each respondent has as to the importance placed on their own focus. The question provided several areas to be ranked. This data may support the study in a way that illustrates a common focus regarding recruitment and retention of students. An examination of these seven areas in rank of importance may give a correlation to the success and better development of a systematic approach university band directors use to recruit and retain members.

*Figure 3.7*

Rank in order, with #1 being the most important, what you feel describes the focus of your philosophy of music education

*Mark only one oval per row*

	Students	Institution	Program	Department	Tradition	Alumni	Community
<b>Rank</b>							
<b>1</b>	○	○	○	○	○	○	○
<b>2</b>	○	○	○	○	○	○	○
<b>3</b>	○	○	○	○	○	○	○
<b>4</b>	○	○	○	○	○	○	○
<b>5</b>	○	○	○	○	○	○	○
<b>6</b>	○	○	○	○	○	○	○
<b>7</b>	○	○	○	○	○	○	○

Next, the questionnaire sought to determine who sets the strategies in each respondents' institutions. The policies set are critical to the success of recruitment and retention. With the data from the previous section, the current section may give better insight into knowing the decision makers.

*Figure 3.8*

Who sets the recruiting policies and strategies for your individual program?

- Admissions
- Department
- Band Director
- Other: \_\_\_\_\_

In the following part of the questionnaire, the ranking of respondents' personal focus as it relates to recruiting students was asked. These seven areas, through prior research, appeared to be the most common areas of focus that band directors have regarding recruitment. Ranking students' expectations, talent, choice of major, and student's high school are placed as important in the band director's focus. Additionally, program needs, influences on the student choice, and expectations of the institutions are considered. The next sections concentrated on the strategies used by directors. This part of the data may give a better insight regarding the commonality used in the recruiting process between certain types of directors.

Figure 3.9

Rank your personal focus on recruiting students, with #1 being the highest.

Mark only one oval per row.

Rank	Student Expectations	Student Talent	Student Major	School Feeder	Program Need	Feeder Influence	Institutional Expectations
1	<input type="radio"/>						
2	<input type="radio"/>						
3	<input type="radio"/>						
4	<input type="radio"/>						
5	<input type="radio"/>						
6	<input type="radio"/>						
7	<input type="radio"/>						

Check recruiting strategies used (check all that apply)

- Personal visits to schools
- Follow up phone calls
- Follow up texts or emails
- Social media connections (i.e., Facebook, Twitter, Instagram, etc.)
- Prospective students on campus for honor bands
- Prospective students on campus for concerts
- Contact with feeder directors
- Recruiting booths at various events
- Connecting college band members to feeder programs as staff members
- Other: \_\_\_\_\_

The questionnaire continued by asking the respondents to identify the average enrollment information. Data gained by breaking down the numbers from first-, second-, third-, and fourth-year student participation may provide the trends of current programs regarding recruitment, as well as retention. The last question asked how many students remain in the band program that do not remain a member of the marching band. As a continuation of the ideas of retention, Figure 3.10 asks band directors' view of student, and strategies used by directors to meet the needs.

*Figure 3.10*

What do you feel motivates your students to remain in the Band program?

Check all that apply

- Band program has a positive culture
- Students have quality musical experiences
- Students feel that they are a valuable part of the continuation of the program after the first year
- The band program continues to meet the student's expectations
- Directors are aware of the time commitment they are requiring of students
- Band traditions/ Student pride in program

What band member retention strategies do you use to retain members in the program year to year?

Check all that apply

- Scholarships are increased with years of service
- Scholarships are increased with student contribution to the program (i.e., participate in multiple bands)
- Commitment to creating a family atmosphere
- Social media connections that are overseen by the program
- Director and Staff are approachable by all members
- Director(s)/staff put effort into showing students appreciation
- Student leadership maintains a connection to all students
- Student leadership communicates issues to director(s)/staff
- Policies in place to prevent hazing
- Inclusion is apparent
- Directors are aware of the number of performance commitments by the entire band
- Small performing groups are developed to meet the needs of the community

The following was for high school directors only, with a series of yes/no answered questions, ending with data on student participation. Figure 3.11 gives these questions as listed.

*Figure 3.11***High School Directors ONLY:**

Please answer the following questions:

Do you promote music participation at the college level?

- Yes
- No

Do you advocate for students to attend certain institutions?

- Yes
- No

Do you dissuade students from attending certain institutions?

- Yes
- No

Do you recommend your alumni institution over others?

- Yes
- No

Do you recommend certain institutions based upon the student's ability?

- Yes
- No

Do you recommend certain institutions based upon the quality of the band program?

- Yes
- No

Do you recommend certain institutions based upon your respect for the university director?

- Yes
- No

What impact do you have on your student's choice of post-secondary institution?

Choose one

- I have the largest impact
- I have somewhat of an impact
- I have little impact
- I have no impact

On average, what percentage of your senior band members do you encourage to participate in university marching band?

On average, what percentage of your senior band members enroll and participate in university marching band?

The conclusion of the questionnaire was a voluntary comment section for all band directors regarding their ideas, philosophies, and strategies for recruiting and retaining instrumentalists.

### **Procedures**

The survey administration included procedures to validate its findings, appeal to the population of respondents, and provide security to maintain the confidentiality of each respondent's information. The validation of data will be paramount to give credence to the study. Therefore, members of CBDNA and/or NAFME must be currently working in the music education field or have been retired in the last three years. In an attempt to provide most current information, retirees of over three years were excluded. To ensure confidentiality, data and questions were worded to protect each respondent's identity and stored on a password protected computer only accessible to the researcher. These data will be maintained, per Liberty University

IRB requirements, for seven years, at which time, all data will be deleted with no copies saved to prevent misuse.

### **Summary of Method**

The data analysis was gathered into a Google Forms document. This will be presented in the next chapter, using the data to compare and illustrate the strategies used by band directors and band programs for recruitment and retention of instrumentalists. Each question has a corresponding graph that illustrates the data collected. As each question is examined, a correlation with each respondent may emerge. The culmination will give a summative overview of the data collected, which may aid in the development of a better systematic approach that answers the questions of the hypothesis in this study.

## CHAPTER FOUR: RESEARCH FINDINGS

### Introduction

The findings of the study are a combination of historical studies, as well as new knowledge. Past research on recruiting and retention has revealed the trends that refine understanding of strategies and meeting the needs of programs at the university level. These studies examined the student's perspective of what motivates his or her participation in university marching bands. Also, how retention after the first year requires a change of focus from the original recruitment. The study results that are explained in this chapter are recruiting and retention from the band director's perspective and focus. The findings give a clear vision of best strategies needed to meet the needs of students, programs, and the universities themselves more completely.

### New Findings

The survey, as approved by the IRB of Liberty University, solicited responses from university and high school band directors. Previously, "University band directors would have been well served to understand the challenges freshmen face during the transition from high school to college marching band, starting with the decision-making process and continuing through the initial year of participation."<sup>112</sup> The findings were based on an anonymous survey from the members of the College Band Directors National Association (CBDNA) and National Association for Music Education (NAfME) directors. Of the 356 Division One (D1) universities, 252 field a football team and 187 have active marching bands.<sup>113</sup> 42% of the D1 Marching band directors responded to the survey with a total of 78 participating. Respondents understood there

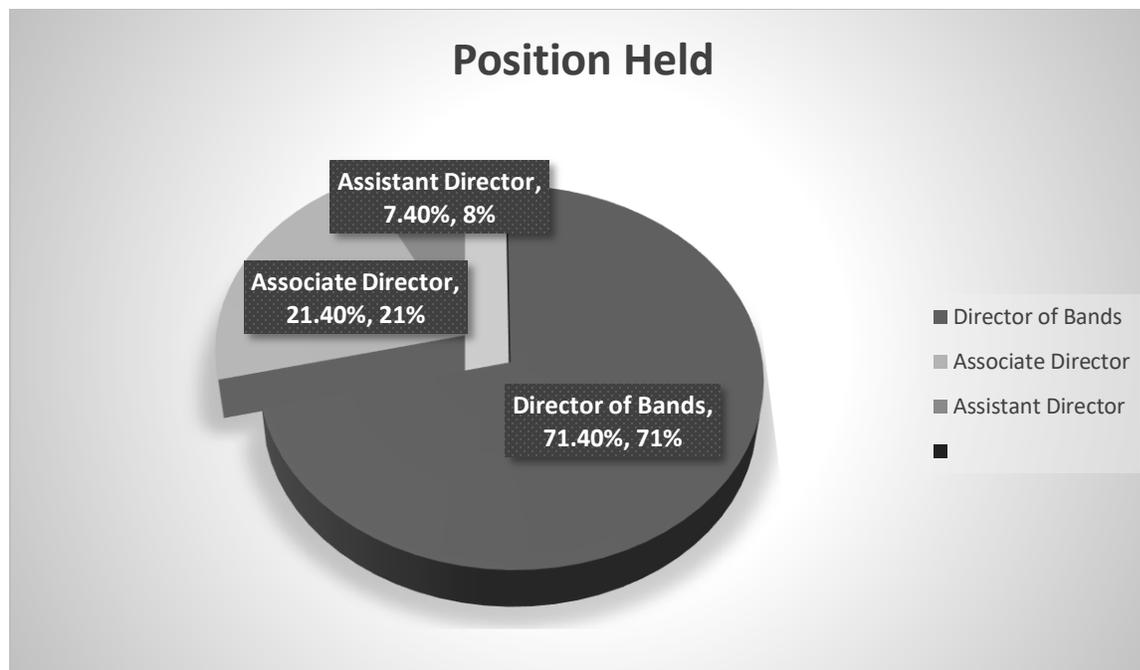
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<sup>112</sup> Cumberledge and Acklin, *Exhibition*, 26.

<sup>113</sup> [www.ncsasports.org](http://www.ncsasports.org).

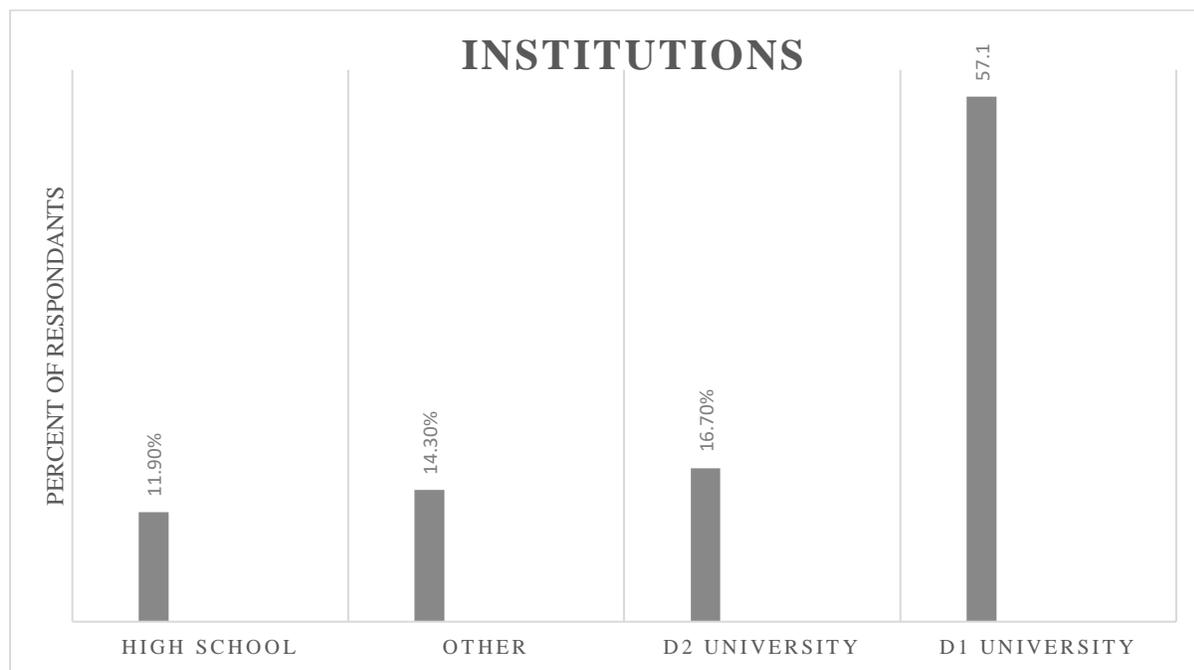
were no fees to participate, and no responses would be identified by director. With 100% agreement to the voluntary survey, each respondent agreed to participate. The job position held by participants at the time of the survey are as follows.

Figure 4.2



Participants are Directors of Bands at 71.4%, Associate Directors at 21.4%, and Assistant Directors at 7.1%. The mix of responsibilities provides a prominent perspective on answers given in the study. The mix of institutions represented gives a broader view that supports the validity of the study. Below is the breakdown of the respondents' places of employment.

Figure 4.3

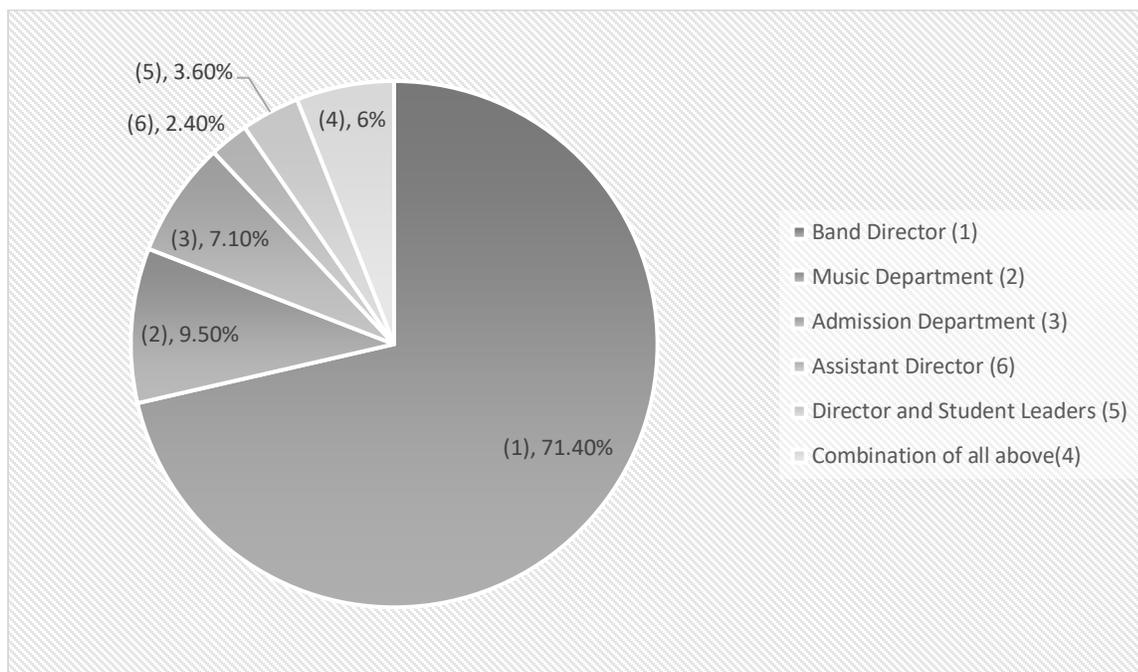


A majority of participants were university level directors, with only 11.9% being high school directors. The largest group of directors were working in D1 universities at 57.1% that responded. There are only 356 D1 universities in the United, therefore the number of D1 university directors that participated in the study is significant to the validity of the data.

The findings of the next part of the survey were the rankings of each director's areas of focus with regards to their philosophy of music education. Over 98% of respondents recognized a focus on students as the most important, with needs of the individual program as next important. The remaining areas of importance were as follows: a mix of institutional needs and demands, department needs, tradition, alumni, and community.

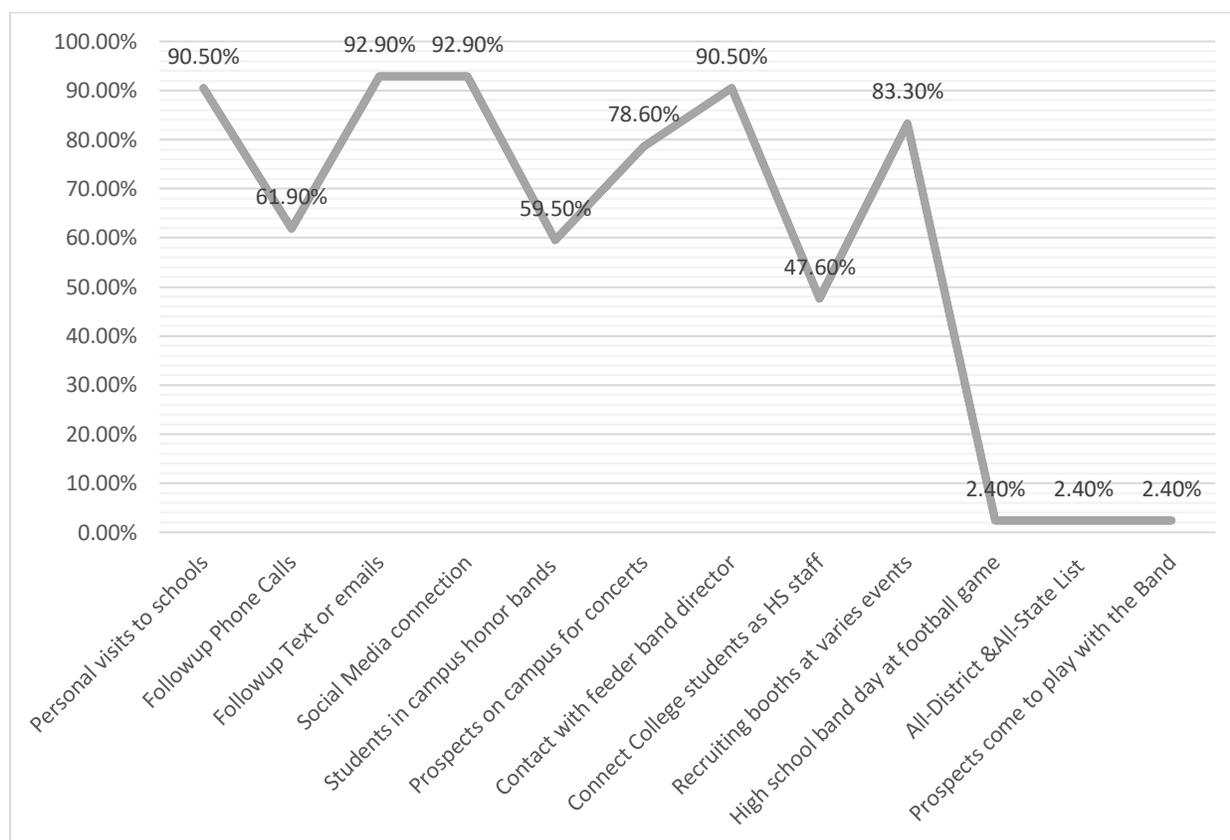
Establishes recruitment strategies and responsible for implementation and monitoring of strategies is the next area addressed. The following chart shows the results.

Figure 4.4



As the chart illustrates, the individual band director sets, oversees, and implements strategies in most institutions 71.4% of the time. The music department controls the second highest at 9.5% and the third is the university admission department at 7.1%. The lowest is the assistant director, with a larger group using the student input. It is also interesting that the fourth area at 6% used is a combination of all other stakeholders. Respondents were asked to check strategies used. The following chart gives a breakdown of most used.

Figure 4.5 Recruitment Strategies

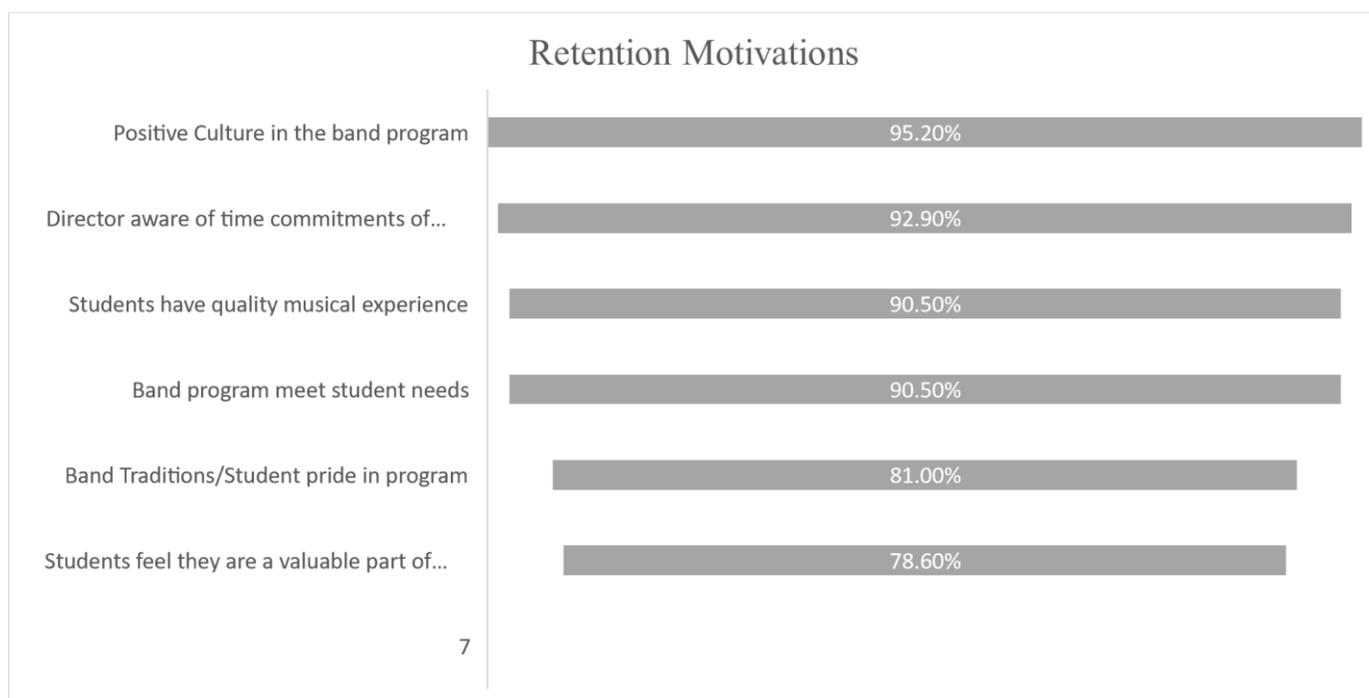


The chart illustrates the importance of personal contact with potential students as a strategy to help solidify a student's commitment to participate in the university marching band. Respondents overwhelmingly used personal visits to schools, connection with prospects through social media, follow up with text and email, and keeping in contact with feeder band directors. Data illustrates that 90.5% of responding directors personally visit the student's high school. Ironically, the percentage of students coming to campus events is drastically different. Only 59.9% of directors claim to use campus visits as a strategy. It appears the majority of university directors believe going to the student is more effective in the recruitment process than the student coming to the university for a visit.

Next was a ranking of each director's personal focuses in the recruiting process. Over 75% of respondents ranked student expectations, program needs, and student talent as the top three areas focused on during recruiting students. Specific data of this magnitude were useful in developing final conclusions.

Data then shifted focus to the retention of existing university band students. Directors were asked what they observed that motivated students to remain in the band programs. The following are the top reasons revealed.

Figure 4.6 Retention Motivations



As the chart illustrates, a positive culture in the program leads the data, followed closely by musical experiences and meeting student needs. These, with the continued awareness that is needed by directors toward the student, tend to be agreed upon as foremost. Directors also identify student value, pride, and tradition at the same level of importance.

Strategies directors use in the retention process are the area of focus. The number one response showed that directors and staff develop an approachable environment in the program, and a family atmosphere is created and maintained. Student scholarships were considered in the process. Only 23.8% of D1 directors responded that increasing scholarship with years of service was effective, but 33.3% claim increasing scholarship for students' added involvement, which aided in retention. 90.5% of directors find it essential to put an effort to show students appreciation and value within the band program. Ironically, social media is highly used to recruit, but only 38% expressed it was beneficial in retention of existing members. Student leadership maintaining connections with students was also shown as a major benefit, with 83.3% of respondents recognized the benefit.

Respondents' participation in non-marching band ensembles was extremely mixed. Only 9.5% of the university band directors did not consider those students as part of the band program. These students may only be a part of other ensembles under the band program but are not members of the actual marching ensemble. Whether it was an ambiguity of the question, or universities have a wide range of participation, data seemed to lack validity. Further, the 2.8% of students that responded claimed to be in the programs but did not march. An average D1 marching band of 300 members would have about 10 members that were considered part of the band program but would not participate in the performances.

High school directors claim they promote student participation at the college level. Responses to the survey indicated 100% of high school directors believe they promote students' participation at the university or college level. These directors are split evenly as to advocating one university more than another, but 25% admit they dissuade students from attending certain universities. Only 12.5% of the respondents admit they influence students to attend high school

director's own alumni institution. The discrepancy of this data is the percentage of high school students that high school directors claim to participate in university band programs. High school directors responded that only 12% of student participate in university band programs. Important to note, the university band director has a large influence on the high school director and if the high school director promotes their university to students. High school directors responded that 75% believe that respect for the university band director has an impact on advising students to join that person's program. Last, 87% of these directors believe they have a direct impact on school choice by high school students.

The last section of the study is a voluntary comment section. Here, respondents added their own views of the study on recruitment and retention. Some of the comments include:

“We have a scholarship system based on ensemble participation. The more ensembles, the more scholarship. We also provide retention scholarships for students the sophomore through senior year. Based on department participation and student need.”

“I teach at a D3 college. 95% of the participation students are not music majors. Would love to see the results of the survey!”

“Currently, our Admissions maintains control over outreach to applicants, accepted students, and confirmed incoming. If a prospective student completes our “online interest form,” we can communicate directly via that opening. All the best, Michael.”

“We have no music majors or minors. Students come to our program most often to continue a positive high school musical experience. One band of about 100 provides music for the university. Basketball, Men's and Women's, Football, and all other campus needs. Concerts, events, Special Olympics, graduations, NROTC, and more. 60-65 gigs per year with 50% being athletic. We're a top tier basketball school and travel NCAA every year. Students stay in our program because they learn to love the basketball culture. Our football band is a scramble band. Folks don't care so much for football.“

“There are no academic or financial incentives for students to participate in our program. I would be very interested in learning about the quantitative membership/retention differences between programs that provide these incentives vs. those that do not.”

“Contact students in person so they can see how passionate you are about music, teaching, university, and the band program.”

“Financial Aid is a big factor in recruitment/retention.”

### **Summary of Findings**

Information will be combined with past data to reach conclusions to be discussed in the next chapter. The data from academics, social interaction, socio-economics, as well as student focus are critical in the recruitment and retainment process. This data is helpful for directors, both high school and university levels, to understand and implement for better successes in recruitment and retention of instrumentalists of D1 university marching band programs. The data has illustrated a multifaceted view of recruitment, and retention must be observed.

## CHAPTER FIVE: CONCLUSION

### Summary of Study

Looking at the summary of the entire study, an understanding of the complexity of recruitment and retention of instrumentalists in D1 university marching bands is expected. Each program, director, and institution are unique in what they provide and what expectations are demanded. The new data can be a tool that may be used to improve the processes and motivate more examination to expand procedures for a more productive approach for recruitment and retention. A detailed examination has been conducted from the points of view of directors, staff, students, the university, the music department, high school directors and their influences, and the expectations of a student. The focus has been the implication of financial impacts, program needs, traditions, social impacts, and student academics on recruitment and retention of university bands. Data provided a clearer systematic approach or process that may develop as to attract students, as well as help to retain students as members of a D1 university marching band.

With this data, processes may be developed that may improve the growth of a band program. The study may spur the continuation of gathering data to add future advancements in the growth process. The development of mutual understanding and respect of all the stakeholders to each other, the program, and university should be the result. Programs that focus on the student and their expectations may reach higher levels of overall expectations for all stakeholders involved. Directors that have the pressures of institutional, departmental, and program expectations may achieve these demands as a residual effect of meeting the student's individual needs primarily. As the findings are assimilated, the future implementation may give each university more tools to reach higher levels of success.

### **Summary of Findings and Prior Research**

To summarize the multiple findings of this study, it is paramount that a better understanding of perspective is warranted. Directors must understand program needs, university expectations, alumni desires, staff needs, and, most importantly, student needs and expectations. University and departments must understand the needs of the band program, directors, staff, and students. Students must know their own expectations and strive to achieve those expectations in a band environment that fosters that effort.

#### **Student perspective**

In research from Cumberledge and Acklin, data collected may aid “university band directors [to] be well served to understand the challenges freshmen face during the transition from high school to college marching band, starting the decision-making process, and continuing through the initial year of participation.”<sup>114</sup> As several past studies have illustrated, the expectations and need of students are varied but must be addressed. Financially, research shows that band and music departments that provide merit scholarships to students convey a respect for the student’s work, past efforts, and contributions to the program. Socially, as research data illustrates, student interactions with other students, student leaders, staff, and the directors creates an atmosphere that contributes to individual growth. Data also illustrates that music expectations are essential to a student’s decision to participate and continue to participate in the marching band program. The benefit through social interactions of a university marching band may be an important factor. The study states that band participation provides a means for “social interaction and self-expression at a critical period in students’ lives... an expectation that ensemble

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<sup>114</sup> Cumberledge and Acklin. *Perceptions*, 45.

participation will provide valuable social experiences... students characterize marching band as a family and a home away from home.”<sup>115</sup> Even though most university band directors do not focus on academics, data in research stresses the need for student academic success and the direct correlation it may have to university band membership.

Data from research also demonstrates that students continue to grow musically once they are participating in a university band program. Music experience must be satisfying to the student and the student must continue to grow musically as to feel a productive member of the program. Last, data confirms that students expect respect for their talent from all stakeholders. These areas may give the personal growth that a student may need to value their membership in the band program.

### **High School Band Directors**

A high school director’s perspective is one area that may need more attention. As high school directors tend to put demands on their own middle school feeder programs, high school directors have little connection with university programs. The connection and perceived responsibility to a university is missing from the high school band director’s perspective. Whether this be the high school or university director’s failure, the need to expand is needed. High school directors’ influence must not be overlooked, and university directors must strive to expand relationships and expand their own influences with this group of music educators. High school directors must be aware of the influence they may have on students’ continuation, participation, and choice of schools following high school. “The support and encouragement teachers may have given to participating band students may have been explicit or implicit and

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<sup>115</sup> Cumberledge, *Benefits*, 46.

could possibly have encouraged or deterred student from continuing in band.”<sup>116</sup> High school directors must give students a chance to participate at the university level and not prejudge student ability at a music major level. University directors must communicate with high school directors of the need for non-majors and talent expectations. As data has illustrated, high school directors have a bias based on university program/director reputations, both positive and negative. In fact, 100% of high school directors survey respondents believe they promote students’ participation at the university or college level. These directors are split evenly as to the advocating one university over the other, but 25% admit they dissuade students from attending certain universities. Only 12.5% of the respondents admit they push students to their own alumni institution. Important to note that the university director has a significant influence on high school directors promoting their school to students. 75% of high school directors responded that the respect they have for the university band director has an impact on advising students to join that program. Last, 87% of these directors believe they have a direct impact on school choice by high school students. As this data illustrates, the improvement of high school and university band directors’ relationship may be a direct impact on initial recruitment of high school students.

### **Music Department and University**

From the music department and overall university perspective, recruiting and retention must be addressed on a more personal, student-oriented focus. Only giving the responsibility to the band director and band program may be problematic within itself. University administration, admission counselors, as well as music administrators and other professors, must understand direct involvement with students, with a focus on meeting expectations and needs may help the band program, but also the music department and university, overall. More band students equate

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<sup>116</sup> Cumberledge, *Benefits*, 70.

to more music students with more students overall, and ultimately more tuition to fund the university, department, and band program.

According to the survey in this study, university band directors claimed that less than 10% of the admissions and/or university administration impact student recruitment and retention of the university band student. Interestingly, the same study revealed that meeting admission, departmental, and university expectation is a major factor in recruitment and retention of band students.

### **University Band Director and Staff**

As the new findings, as well as several past studies discussed in this work, university band directors and staff must lead the effort to meet student needs and expectations. The data supports development of a personal connection that may be the most important factor in improving student enrollment. Marks and Madura add in their concept of a “teacher persona.”<sup>117</sup> Teacher persona is how educators treat and respond to their students. Persona may carry over to recruitment and retention. As a student has a confidence in the university band director and staff, a relationship could develop that may be an advantage in the student’s decision to participate and/or remain in the marching band. As several of the studies reveal, school visits, contacting students, student involvement on campus, and building a relationship between directors and students may be key to a better systematic way to recruit. Directors and staff who are approachable and show genuine concern for the individual student appear to achieve results in recruiting instrumental students. Maintaining good mutual relationships may aid in the retention process. Directors must continue to focus on returning students with the same dedication used to

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<sup>117</sup> Michael Mark and Patrice Madura. *Contemporary Music Education*. Fourth ed. (Schirmer, Boston, MA, 2014),89.

convince new student participation. Developing strategies that reward student loyalty, participation, talent, and leadership beyond the first year may be as important as the initial recruiting effort. Directors must take the lead with complete support from all staff and student leaders in recruiting and retention. Directors' visibility to all students should be intentional and should expand the desire for students to give their best to the program. Conversely, directors who are aloof, with little personal interaction, may find students deciding to leave the band program. Data also showed that the most productive programs address student expectations and adjust time commitments as students get older. Directors must have policies in place that make accommodations that are appropriate to the program and the student.

### **Overall View of Research**

Data collected strives to aid every university director in developing a better, more efficient system for recruiting and retaining quality students. As directors must adapt to their personality, program needs and restrictions, as well as program traditions, knowing each perspective may be paramount in developing an individualized systematic approach. It is important to take data from this study and others and develop a plan. Recruiting and retention are not seasonal, but is a continuous focus driven attitude. Taking the data provided must be a start, not a conclusion, to the recruitment and retention process. As changes occur in the field, directors may need to adjust systems to accommodate those changes.

The study identifies a recruitment philosophy that is student-centered. A focus on the success of the student with an emphasis on meeting the individual's expectation may need to be the primary approach. An awareness for recruiting and retaining university band students is not just an effort, but an attitude that must permeate throughout the program. Directors, staff, student leaders, departments, and the university at large need a more personal focus that addresses

students as individuals, not a number. Directors must develop and maintain working relationships with high school directors who possess a commitment to their programs and students. The rewards may be achieved through a mutual relationship, which could be essential to the student's choice to participate and continue to participate in the university marching band. From the standpoint of the university and music department, the university band director must secure a commitment to the process and the funding that is required to run a program and, more importantly, meet the students' expectations. The data collected may aid in the understanding that demands a better focus on an individual student, which may ultimately improve overall enrollment in the band program, music department, and the university.

### **Recommendation for Future Study**

The personal adaptation of data collected is central in use of the information provided. Future studies are warranted from a student perspective. Knowing the mind of a prospective college student, then comparing the change of student perspective during his or her first year, is lacking. A better understanding of how and why expectations and student needs change from year to year may give the information needed to allow band programs to meet the needs of more students. The perspective of director/staff to student relationship needs to be explored in a more focused way. How a relationship matures is lacking in available data. Last, the perspective from a music major, music minor, and non-major needs more investigation. How does degree program of study and his or her studies change commitment to the band program? How does the attitude of the director, staff, or program change as the commitment from the student changes toward the band program?

The study was a focus on D1 students, but the need for a comparison of large to small university band programs is warranted. Looking at the different band programs, variety of

institutions, and students in each is lacking in the study. A focus on public versus private institutions would aid in a better understanding of building relationship with students. Examining older, traditional, large programs versus the smaller, newer programs may demonstrate a more informed need for a better understanding of different restrictions, obstacles, and demands on directors and students.

### **Implications for Practice**

Implementing strategies because of these finding may have a greater implication on D1 university marching bands, as well as student involvement. A student focus from directors, staff, and the university itself may improve recruitment and retention of students. Relationships between all stakeholders may be the foundational basis of each recommendation. Directors with a clearer understanding of students, high school directors, staff members, and institutional or program needs may prove to be advantageous in program growth. A concerted effort must be made to determine expectations from every view. As university band directors gather information, a more effective focus is needed to help fulfill the student expectations. University band directors must maintain inspection and control of the process, taking ownership and pride in the building of these multifaceted relationships. The implications may be far-reaching in its development of more efficient recruitment and long-term retention of existing members of a D1 University marching band.

The strategies each director chooses is a personal one, according to data collected and directors' personal situations must be considered. However, a common thread of successful programs is realized from the results of this study as follows.

1. A university Director of Bands must take an ownership of the entire process since data has illustrated that students follow the Director of Bands. Allowing others to drive the process may be problematic in the overall development of the process.
2. Priority must be to meet individual student expectations. Students' financial, social, academic, or musical experience, according to the data, are common ingredients to the most successful programs.
3. University Directors and staff must develop a better outreach to alumni high school directors. From the data collected, better alumni outreach may be the most revealing of all the findings. The lack of loyalty to the alumni institution has been overlooked.
4. Scholarships must be appropriate to students' talent, needs, and expectations as it relates to the band program's needs and expectations.
5. Social environment must be supportive to every student and strive to help the individual student grow in the university process.
6. Systems must be implemented to monitor, aid, and advise student's individual academic success. Data illustrated that student retention in university marching bands has a direct correlation to academic success.
7. Music experiences must be in place that motivate students to continue in the ensembles, as well as mature as musicians. Directors must look for every opportunity to provide a student experience that will be a positive experience for a lifetime.
8. Directors must implement processes that consider time restraints on students at every level of involvement.

9. Changing the attitudes about student expectations may improve a program's ability to recruit and retain students.
10. A university Director of Bands needs to develop better working relationships with high school directors. Opening themselves and staff to aid these high school programs may encourage a greater percentage of high school directors to influence their students to participate in the university program.
11. Complete understanding and commitment of the institution, music department, admissions, staff, student leaders, and alumni of the recruitment and retention processes is necessary.
12. Institutional and music department expectations must be in conjunction with the program's expectations, and not in a completely different direction. University directors must improve the ability to help steer the institution and department toward the advantage of the program and students involved.
13. Retention of existing students must change in a priority placement toward the retention process. Retention of existing students cannot be overlooked. Directors must implement student retention strategies that address individual students, their needs, and, most importantly, expectations.
14. Directors develop and maintain an environment that expects loyalty, teamwork, and an overall family atmosphere.
15. Lastly, data has illustrated processes that suggest a continuous commitment to recruitment and retention of students. The environment that a university director strives to implement will drive this process. Recruitment and retention must become part of the philosophy of directors, as well as all concerned.

These are foundational to the development of a more systematic approach to recruitment and retention of D1 university marching band students and may be supported by the study findings. Each program and university have its own qualities that will need to be maintained in the building process of a university marching band.

### **Summary**

As a final statement of the study, the hope is to stir others to examine additional approaches in building bigger, more talented ensembles. Universities have cut programs across the country, for many reasons. The marching band program and the asset it provides to the university must be elevated. Bands are ambassadors, a means to market the institution, and sources of pride that should never be overlooked. A program that is reducing in number is a prime target for an institution to overlook and, ultimately, cut funding. Once funding is cut, the mitigating effects are far reaching, with impacts on students, music departments, applied studios, and the university. Directors have a responsibility to maintain and take care of the traditions of university marching bands to the next generation. Negating the marching band as an invaluable asset will create irreparable harm and must be respected by all parties. The respect others have for the marching band program starts with the director of the program. The university band directors must understand the positive energy given to the program may motivate the student to have pride in the university, program, and individual.

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## Appendix A: Institutional Review Board Approval Letter

**LIBERTY UNIVERSITY.**  
INSTITUTIONAL REVIEW BOARD

June 16, 2021

Michael Yopp  
Stephen Kerr

Re: IRB Exemption - IRB-FY20-21-729 Systematic approaches to recruiting and retention of instrumentalists of D1 university marching bands

Dear Michael Yopp, Stephen Kerr:

The Liberty University Institutional Review Board (IRB) has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. **This** means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

Your study falls under the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:101(b):

Category 2.(i). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording).

The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects.

Your stamped consent form(s) and final versions of your study documents can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration.

Please note that this exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification

of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

If you have any questions about this exemption or need assistance in determining whether possible modifications to your protocol would change your exemption status, please email us at [irb@liberty.edu](mailto:irb@liberty.edu).

Sincerely,

**G. Michele Baker, MA, CIP**

*Administrative Chair of Institutional Research*

**Research Ethics Office**

## Appendix B: Institutional Review Board Submissions

Date: 10-2-2021

IRB #: IRB-FY20-21-729

Title: Systematic approaches to recruiting and retention of instrumentalist of D1 university marching bands  
Creation Date: 3-17-2021 End Date:

Status: Approved

Principal Investigator: Michael

Yopp Review Board: Research

Ethics Office Sponsor:

### Study History

Submission Type	Initial	Review Type	Exempt	Decision	Exempt
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### Key Study Contacts

Member Stephen Kerr	Role Co-Principal Investigator	Contact spkerr@liberty.edu
Member Michael Yopp	Role Principal Investigator	Contact mgyopp@liberty.edu
Member Michael Yopp	Role Primary Contact	Contact mgyopp@liberty.edu

### Initial Submission

#### IRB Overview

Application for the Use of Human Research Participants

Before proceeding to the IRB application, please review and acknowledge the below information:

Administrative Withdrawal Notice

This section describes the IRB's administrative withdrawal policy. Please review this section carefully.

Your study may be administratively withdrawn if any of the following conditions are met:

- Inactive for greater than 60 days and less than 10% of the app has been completed
- Duplicate submissions
- Upon request of the PI (or faculty sponsor for student submissions)
- Inactive for 90 days or more (does not apply to conditional approvals, the IRB will contact PI prior to withdrawal)

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\*required

- ✓ I have read and understand the above information.

### Study Submission & Certification

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This section describes how to submit and certify your application. Please review this section carefully. Failure to understand this process may cause delays.

#### Submission

- Once you click complete submission, all study personnel will need to certify the submission before it is sent to the IRB for review.
- Instructions for submitting and certifying an application are available in the IRB's Cayuse How-to's document.

#### Certification

- Your study has not been successfully submitted to the IRB office until it has been certified by all study personnel.
- If you do not receive a "submission received by the IRB office" email, your study has not been received.
- Please check your junk folder before contacting the IRB.

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\*required

- ✓ I have read and understand the above information.

### Moving through the Cayuse Stages

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In Cayuse, your IRB submission will move through different stages. We have provided a quick overview of each stage below.

#### In Draft

- The In Draft stage means that the study is with the study team (you). In this stage, the study team can make edits to the application.
- When the IRB returns a submission to the study team, the submission will move back to the In-Draft stage to allow for editing.

---

### Awaiting Authorization

- Each time a study is submitted, it will move from In-Draft to Awaiting Authorization.
- During this stage, the submission must be certified by all study personnel listed on the application (PI, Co-PI, Faculty Sponsor). This ensures that every member of the study team is satisfied with the edits.
- Please note, the IRB has not received your submission until all study personnel have clicked “certify” on the submission details page.

#### Pre-Review

- When your application is submitted and certified by all study personnel, your study will move into the Pre-Review stage.
- Pre-Review means the IRB has received your submission. The majority of the IRB review occurs during the Pre-Review stage.
- Once received, an IRB analyst will conduct a cursory review of your application to ensure we have all the information and documents necessary to complete a preliminary review. This cursory review usually occurs within 3 business days of receipt.
- If additional information or documents are needed to facilitate our review, your submission will be returned to you to request these
- changes. Your study will be assigned to an analyst once it is ready
- for review. Preliminary and any subsequent reviews may take 15–20 business days to complete depending on the IRB's current workload.

#### Under Review

- Studies will only move into the “Under Review” stage when the analyst has completed his or her review and the study is ready for IRB approval.

\*required

- ✓ I have read and understand the above information.

#### Finding Help

The IRB has several resources available to assist you with the application process. Please review the below information or contact our office if you need assistance.

#### Help Button Text (?)

- Some questions within the application may have help text available.
- Please click on the question mark to the right of these questions to find additional guidance.

Need Help? Visit our website, [www.liberty.edu/irb](http://www.liberty.edu/irb), to find:

- Cayuse How-Tos
- FAQs
- Supporting document templates

Contact Us:

- irb@liberty.edu
- 434-592-5530
- Office Hours: M-F; 8:00AM-4:30PM

---

\*required

I have read and understand the above information.

\*required

Acknowledgement

---

Please acknowledge that you have reviewed and understand the above information. You can refer back to this information at any time.

I acknowledge that I have read and understand the above information. Take me to the IRB



application.

## Project Information

\*required

What type of project are you seeking approval for?

Please make the appropriate selection below.

Research

- Research is any undertaking in which a faculty member, staff member, or student collects information on living humans as part of a planned, designed activity with the intent of contributing relevant information to a body of knowledge within a discipline.

Archival or Secondary Data Use Research ONLY

- Archival data is information previously collected for a purpose other than the proposed research. Examples include student grades and patient medical records.
- Secondary data is data that was previously collected for the purpose of research. For example, a researcher may choose to utilize survey data that was collected as part of an earlier study.

Doctor of Nursing Practice (DNP) Scholarly Project

- This option is specific to Doctor of Nursing practice (DNP) students' evidence-based practice scholarly projects.

\*required

Please indicate the primary purpose of this project:

Why is this project being proposed?

Doctoral Research

\*Note: Students must enter themselves as PI and their faculty sponsor under Faculty Sponsor.

\*required

Have you passed your dissertation proposal defense?

Doctoral candidates may not submit their project for IRB review until they have successfully passed their proposal defense.

Yes

No

N/A

Masters Research

Undergraduate Research

Faculty Research

Class Project

Other

## Study Personnel

---

Please fill in all associated personnel below.

Please note: All study personnel must complete CITI training prior to receiving IRB approval. The IRB will accept either of the following CITI courses: "Social & Behavioral Researchers" or "Biomedical & Health Science Researchers."

- [IRB Training Information](#)
  - [CITI Training Website](#)
- 

\*required

Primary Contact

---

The individual who will receive and respond to communication from the IRB should be listed as the primary contact. For student projects, the primary contact will be the student researcher(s). For faculty projects, the primary contact may be the researcher or a student(s), administrative assistant, etc. assisting the faculty member. The same individual may be listed as the primary contact and the principal investigator.

Name: Michael Yopp

Organization: Graduate Music Studies

Address: 1971 University Blvd , Lynchburg, VA 24515-0000

Phone: 4345822000

Email: mgyopp@liberty.edu

\*required

Principal Investigator (PI)

---

The principal investigator (PI) is the individual who will conduct the research or serve as the lead researcher on a project involving more than one investigator.

Name: Michael Yopp

Organization: Graduate Music Studies

Address: 1971 University Blvd , Lynchburg, VA 24515-0000

Phone: 4345822000

Email: mgyopp@liberty.edu Co-

Investigator(s)

---

Co-investigators are researchers who serve alongside the principal investigator and share in the data collection and analysis tasks.

\*required

Faculty Sponsor

---

Projects with students serving as the PI must list a faculty sponsor, typically a dissertation or thesis chairperson/mentor.

Name: Stephen Kerr

Organization: Users loaded with unmatched Organization affiliation.

Address: 1971 University Blvd , Lynchburg, VA 24515-0000

Phone: 4349073698

Email: spkerr@liberty.edu

\*required

Will the research team include any non-affiliated, non-LU co-investigators?

---

For example, faculty from other institutions without Liberty University login credentials. Note: These individuals will not be able to access the IRB application in Cayuse, however, the information provided below allows the LU IRB to verify the training and credentials of all associated study personnel. Yes

No

Conflicts of Interest

---

This section will obtain information about potential conflicts of interest.

\*required

Do you or any study personnel hold a position of influence or academic/professional authority over the participants?

---

For example, are you the participants supervisor, pastor, therapist, teacher, principal, or district/school administrator? Yes

No

\*required

Do you or any study personnel have a financial conflict of interest?

---

For example, do you or an immediate family member receive income or other payments, own investments in, or have a relationship with a non-profit organization that could benefit from this research? Yes

No

Funding Information

---

This section will request additional information about any funding sources.

\*required

Is your project funded?

---

Yes

No

Study Dates

---

Please provide your estimated study dates.

\*required

Start Date

---

05/03/2021

\*required

End Date

---

08/06/2021

Use of Liberty University Participants

---

Please make the appropriate selection below:

\*required

I do not plan to use LU students, staff, and/or faculty as participants.



- Note: Use of LU students, faculty, or staff also includes the use of any existing data.

I plan to use a single LU department or group.

- You will need to submit proof of permission from the department chair, coach, or dean to use LU personnel from a single department.

I plan to use multiple LU departments or groups.

- If you are including faculty, students, or staff from multiple departments or groups (i.e., all sophomores or LU Online) and you have received documentation of permission, please attach it to your application. Otherwise, the IRB will seek administrative approval on your behalf.

\*required

Purpose

---

Please provide additional details about the purpose of this project.

Write an original, brief, non-technical description of the purpose of your project.

---

Include in your description your research hypothesis/question, a narrative that explains the major constructs of your study, and how the data will advance your research hypothesis or question. This section should be easy to read for someone not familiar with your academic discipline.

Fundamental social, philosophical, and musical strategies are implemented to secure initial enrollment and continued membership as instrumentalist in a D1 university marching band.

This study looks at previous data in other research to examine student expectations, as well as D1 marching band program strategies in recruitment and retention. As this is helpful, there is little research from a High School directors influence on initial student participation and no research to the common systems implemented by University Directors and the band program. The proposed blind survey will be sent to the College Band Directors National Association (CBDNA) and National Association for Music Education (NAfME) to its members for voluntary participation in this short survey.

There is anonymity with no identification of participants other than type of school (HS, D1, D2,) and position held (director, assistant, associate). This information will give a pattern that is common to recruiting and retention that is lacking in existing data.

### Investigational Methods

Please indicate whether your project involves any of the following:

\*Required

Does this project involve the use of an investigational new drug (IND) or an approved drug for an unapproved Use?

Yes

No

\*Required

Does this project involve the use of an investigational medical device (IDE) or an approved medical device for an unapproved Use?

Yes

No

### Participant Information

#### Participant Criteria

Please provide additional information about your participants.

\*Required

What characteristics make an individual eligible to be in your study (i.e., your inclusion criteria)?

- For example, do your participants have to be 18 or older? Must they work in a specific career or field? Do they have to be part of a specific racial or ethnic group?
- If you will have multiple participant populations/groups, like a teacher group and an administrator group, please list the populations/groups separately and provide the inclusion criteria for each.

High School music educators that are present or past member of the National Association for Music Education (NAfME)

University band director that are present or past member of the College Band Directors National Association (CBDNA)

Participants must be a current or former high school or university band director with 3 or more years full-time teaching experience. All participants music be a current or past member of the NAfME or CBDNA associations.

\*Required

Will your participant population be divided into different groups (or different procedures)?

(i.e., experimental and control  
groups) Yes

No

\*Required

Are you related to any of your participants?

Yes

No

\*Required

What characteristics make an individual ineligible to be in your study (i.e., your exclusion criteria)?

For example, will you exclude persons under 18 years of age?

These are High School and University band directors

\*Required

Types of Participants

Who will be the focus of your study? (Check all that apply).

Adult Participants (18-65 years old)

Minors (under 18 years)

Seniors (65+)

College or University Students

Active-Duty Military

Discharged or Retired Military

Inpatients, Outpatients, or Patient Controls

Pregnant Women

Fetuses

Individuals with Cognitive Disabilities

Individuals with Physical Disabilities

Individuals Incapable of Giving

Consent Prisoners or

Institutionalized Individuals

Specific Ethnic or Racial Group(s)

Other Potentially Elevated Risk Populations

\*Required

Please provide a rationale for selecting the above groups(s).

(i.e., Why will these specific groups enable you to answer your research question? Why is the inclusion of these groups necessary?)

See a commonality of band directors' procedures from a High School and University perspective will provide the data this research needs.

\*Required

Provide the maximum number of participants you plan to enroll for each participant group.

---

You will not be approved to enroll a number greater than the number listed. If at a later time it becomes apparent that you need to increase your sample size, you will need to amend your protocol prior to doing so. As appropriate, sample sizes should be justified in accordance with the study design and methodology.

500

## Recruitment

### Recruitment of Participants

This section will collect additional information on the recruitment of potential participants.

\*Required

How will you contact potential participants to recruit them for your study?

- Be specific. Examples include email, a phone call, social media, snowball sampling, flyers, etc.
- If you plan to use phone calls or emails, please describe how you will obtain the phone numbers/email addresses (e.g., publicly available, list will be provided to you, personal acquaintances, etc.).
- Please state whether the same recruitment template will be used for all recruitment methods. For example, if separate recruitment templates are required (e.g., one for email and one for social media), please attach both below.
- If you will follow-up with participants (phone, email, etc.) please say so in your below response.

As a member of both CBDNA and NAFME, the voluntary survey will be emailed to the members of these groups.

In addition, the voluntary survey will be posted in the FaceBook band director site.

\*Required

Describe the location and timing of recruitment.

Unless you are recruiting at a specific event, please refrain from listing an exact date (you can provide a general estimate, or simply state "recruitment will begin upon IRB approval.").

recruitment will begin upon IRB approval

\*Required

How and when will you ensure that participants meet your study criteria?

For example, a screening survey or verbal confirmation.

If participant does not meet criteria, the survey will not be used. Example nonmembers of NAFME or CBDNA that participate will not be used in data collected.

\*Required

Attach your recruitment documents as separate Word documents\* here.

\*If you are using a proprietary screening tool (e.g., PAR-Q), it can be submitted as a PDF.

Depending on your above responses, you may need to attach multiple documents:

- Screening Survey/Instrument
- Email(s)
- Letter(s)
- Social media
- post(s) Flyer(s),  
etc.

[Yopp\\_729RecruitmentRevision1 \(1\).docx](#) Sample documents: [Recruitment \(Letter/Email\)](#) ,

[Recruitment \(Follow-up\)](#) , [Recruitment \(Flyer\)](#) Note: If any recruitment documents will need to be provided in a different language, those documents should be attached here.

---

## Consent

## Determination of Consent Waiver Eligibility

The below questions will help us determine if your project qualifies for a waiver of consent, consent elements, or signed consent.

\*Required

Does your project involve deception?

Deception may include, but is not limited to, the following:

- Withholding the full/true purpose of the study.
- Withholding information about experimental/controls groups.
- Audio/video recording or photographing participants without their knowledge.

Yes

No

\*Required

Does your project involve anonymous data collection methods?

Yes

No

\*Required

Does your project involve a participant population where signing forms is not the norm?

Yes

No

\*Required

Waiver of Signed Consent

Please answer the below questions.

\*Required

Would a signed consent form be the only record linking the participant to the research?

Yes, only the signed form would link the participant to the study.

No, there are other records/study questions linking the participants to the study.

\*Required

Does a breach of confidentiality constitute the principal risk to participants?

Yes, while unlikely, the primary risk is a potential breach of confidentiality.

No, there are other risks involved than a breach of confidentiality.

\*Required

Does the research pose no more than minimal risk to participants?

(i.e., no more risk than that of everyday activities) ✓ Yes, the study is minimal risk.

No, the study is greater than minimal risk.

\*Required

Does the research include any activities that would require signed consent in a non-research context?

(e.g., liability waivers)

Yes, there are study-related activities that would normally require signed consent.

✓ No, there are not any study-related activities that would normally require signed consent

\*required

Are the subjects or their legally authorized representatives (LARs) members of a distinct cultural group or community in which signing forms is not the norm?

Yes, the subjects/their LARs are members of a distinct cultural group or community in which signing forms is not the norm, and there is an appropriate alternative mechanism for documenting that informed consent was obtained.

No, the subjects/their LARs are not members of a distinct cultural group or community in

✓

which signing forms is not the norm.

\*required

Will you provide the participants with a written statement (i.e., an information sheet that contains all of the elements of an informed consent form but without the signature lines) about the research?

✓ Yes, participants will receive written information about the research.

No, participants will not receive written information about the research.

### Obtaining Parental Consent and Child Assent

This section will gather details about the parental consent and child assent processes.

\*required

Does your study require parental/guardian consent?

If any of your participants are under 18 years of age, parental consent is most likely a requirement. Yes

✓ No

\*required

Is child assent required for your study?

---

Assent is required unless the child is not capable of assenting due to age, psychological state, or sedation OR the research holds out the prospect of a direct benefit that is only available within the context of the research.

- Children under the age of 13 should receive a separate child assent form written at their grade level that they can read or that can be read to them.
- Children between the ages of 13 and 17 can provide assent on the parental consent form.

Yes

No

\*required

Obtaining Consent

---

This section will gather details about the consent process.

\*required

How and when will you provide consent information to participants?

---

For example, will consent be provided as an attachment to your recruitment email, as the first page participants see after clicking on the survey link, etc.?

consent will be attached to recruitment; the participants will see by clicking on survey link.

\*required

How and when will signed consent be obtained?

---

For example, participants will type their names and the date on the consent form before completing the online survey, participants will sign and return the consent forms when you meet for their interview, etc.

If your study is anonymous and qualifies for a waiver of signed consent, please state the following in the below box: "A waiver of signed consent has been requested." A waiver of signed consent has been requested.

Please attach your consent form(s) as separate Word documents.

---

If you have multiple participant groups, you may need to submit a consent form for each group.

[Yoppstudy-Consent.docx](#) Sample documents: [Consent](#) , [Consent \(Medical\)](#)

Note: If any documents written in a language other than English will need to be provided to potential participants, those documents should be attached here.

---

## Procedures

## Study Design

---

This section gathers additional information about planned procedures.

\*required

Will your study involve any of the following?

---

Check the applicable boxes. If none apply, select "N/A."

Extra costs to the participants (tests, hospitalization, etc.)

Alcohol consumption

Protected Health Information (from health practitioners/institutions)

VO<sub>2</sub> Max Exercise

Pilot study procedures (which will be published/included in data analysis)

Use of blood

The use of rDNA or biohazardous material

The use of human tissues or cell lines

Fluids that could mask the presence of blood (including urine/feces)

Use of radiation or radioisotopes

N/A

## Procedures

---

This section will gather additional information about all planned study procedures.

\*required

In an ordered list, please describe the procedures for each participant group.

---

Be concise. Please include time estimates for each procedure. For example:

1. Online survey. 10 minutes.
2. Interview. 30-45 minutes.

If different participant groups are involved, you must also specify which procedures correspond to each group. For example:

1. Online Survey. 15 minutes. (All participants).
2. Focus Group. 45 minutes. (4-5 participants from Group A).
3. Recorded Interview. 30 minutes. (3 participants from Group B).

Online survey. 10 min (all participants)

Please attach all of your data collection instruments as separate Word documents\*.

\*If any of your data collection instruments are proprietary/validated instruments, you may submit them as PDFs.

---

Possible attachments may include:

- Survey/Questionnaire questions
- Interview questions
- Observation protocols
- Session outlines
- Prompts
- Checklists
- Educational handouts, etc.

[SurveyIRB.docx](#)

Note: If any documents written in a language other than English will need to be provided to participants, those documents should be attached here.

## Compensation

Note: Certain states outlaw the use of lotteries, raffles, or drawings as a means of compensating research participants. Research compensation exceeding \$600 per participant within a one-year period is considered income and will need to be filed on the participant's income tax returns. If your study is grant funded, the Office of Sponsored Programs (OSP) policies might affect how you compensate participants. Contact the IRB or OSP for additional information.

\*required

Will this project involve participant compensation?

Compensation may include gift cards, meals, extra credit, etc. Yes

✓ No

## Study Sites & Permissions

This section will gather information about study locations and any necessary permissions.

\*required

Please state the actual location(s)/site(s) at which the study will be conducted.

Be specific. Include the city, state, school/district name, clinic name, etc. All online via College Band Directors Association and National Association For Music Education.

\*required

Will you need to receive conditional IRB approval before your study location(s) will grant permission?

---

The conditional IRB approval letter states that a study is ready for complete IRB approval once documentation of permission is received. Yes

✓ No

Please submit any permission letters you have obtained.

- If you are still in the process of obtaining permission letters, they can be uploaded at a later time.
- If you would like us to review your permission request template(s) or permission letter template(s), please submit those here.

Sample documents: [Permission \(Request Letter\)](#) , [Permission \(Example Letter\)](#)

## Data Security

## Privacy &amp; Data Analysis

This section will collect additional information about how you plan to protect privacy and analyze your data.

\*required

Describe the steps you will take to protect the privacy of your participants.

- If you are conducting interviews, will you use a private setting where others will not overhear?
- If you plan to use online surveys, will they be anonymous or stored securely in an online database?
- If you plan to use hardcopy surveys, will the data be stored in a locked cabinet/desk?

Online surveys that will be anonymous

\*required

Where will the data be stored and who will have access to the data?

I.e., a password-locked computer, a locked drawer, and locked filing cabinet, etc.; only the researcher; the researcher/faculty committee.  
password-locked computer; only the researcher has access

\*required

Will the data be destroyed after three years?

It is strongly advised that data be retained for a minimum of 3 years after the study has been completed.

✓ Yes

\*required

Describe how the data will be destroyed.

I.e., it will be deleted from the computer, paper copies will be shredded, etc.  
deleted from computer files

No

\*required

How will the data be analyzed?

As applicable, describe the statistical methods to be used, any use of data analysis software/packages, whether you will use grouping or themes, etc. Grouping of Data in a quantitative method

\*required

What will be done with the data and resulting analysis?

Include any plans for publication or presentation.

Liberty University DME Thesis and used for later submissions to music education journals.

\*required

Will this project involve the use of archival data or secondary data?

- 
- Archival data is information previously collected for a purpose other than the proposed research. Examples include student grades and patient medical records.
  - Secondary data is data that was previously collected for the purpose of research. For example, a researcher may choose to utilize survey data that was collected as part of an earlier study.
  - If you plan to collect documents from participants or an organization (meeting minutes, policies, syllabi, notes, etc.) please respond "yes."

Yes

No

\*required

Media Use

---

This section gathers additional information about any planned use of media and/or audio/video devices.

\*required

Will this project involve any of the following?

---

Check the applicable boxes. If none apply, select "N/A."

Audio recording

Video recording

Photography

N/A

\*required

Confidentiality

---

Confidentiality means that the researcher can identify participants and link them to their data, but the researcher will not reveal participant identities to anyone outside of the study.

\*required

Based on the above definition, are any aspects of your study considered confidential?

---

Yes

No

\*required

Anonymity

---

Anonymity means that although the researcher knows whom he or she invited to participate in his or her study, once the data is collected, the researcher cannot link individuals to their personal data. This means that no personally identifying information can be collected in an anonymous study.

\*required

Based on the above definition, are any aspects of your study considered anonymous?

---

Yes

No

\*required

Anonymous Data Collection

---

This section will gather additional information about the anonymous aspects of your project.

\*required

What process(es) will you use to ensure that the data collected is anonymous?

---

For example, will you not request or collect any identifying information (e.g., names, email addresses, ID numbers, IP addresses, etc.) through your survey? Will you collect pen-and-paper surveys in a box, envelope, or common stack and then shuffle the stack?

I will not request or collect any identifying information through our survey.

Archival Data

Use of Archival Data

---

This section will collect additional information about your proposed use of archival data.

\*required

Please provide a description of the archival data and/or documents you plan to use/collect.

---

For example, what data fields are included in the dataset? What original instruments were used to obtain the archival data? What documents will you be requesting?

Previous Dissertations, published books, journals, and other academic resources

\*required

Please describe your intended use of the archival data.

---

For example, how does use of the data relate to your study purpose? What are you hoping to discover by using and interpreting this data?

Looking at this previous data from the prospective of this research.

\*required

Please name the organization(s) from which you are seeking archival data.

---

Liberty University Library, ProQuest, JStor,

\*required

Please describe the steps you will take to secure the archival data.

---

For example, where will the data be stored and who will have access to it?

Password protected computer with research only access

\*required

Where is the archival data located/housed?

---

For example, is the data publicly available (e.g., government website) or privately held (e.g., a private corporation or firm)?

The data is publicly available (i.e., anyone can obtain access).

\*required

How will you access the data?

---

For example, a website. If so, please provide the link to the website. Liberty University Library <https://www.liberty.edu/library/>

The data is privately held (i.e., permission/special access is required to obtain the data).

\*required

Will you receive the raw data stripped of identifying information?

---

For example, will the data be free of any names, addresses, phone numbers, email addresses, student IDs, medical record numbers, social security numbers, birth dates, etc.?

Yes

No

\*required

Describe what data will remain identifiable and why such information will not be removed.

---

Approved personal quoted in public accessed sources

\*required

Can the names or identities of the participants be deduced from the raw data?

---

Yes

No

\*required

Please place your initials in the box.

---

---

I will not attempt to deduce the identity of the participants in this project.

MGY

## Documentation & Permissions for Archival Data

---

The below attachment buttons should be used to provide additional information about your archival data use.

Please submit any data forms, templates, or collection sheets that will be used in association with the archival data for this study.

---

For example, if you will provide/use an Excel spreadsheet to receive or organize the data, please attach the document here.

Please submit documentation of permission to access/use the archival data.

---

This documentation should state the following:

1. You have permission to access/use the data.
2. Whether the data will be stripped of any private, identifiable information prior to you receiving it.

Sample documents: [Permission \(Request Letter\)](#) , [Permission \(Example Letter\)](#)

## Risks & Benefits

### Risks

---

This section will gather additional information about any potential risks involved with your project.

\*required

Describe the risks to participants and any steps that will be taken to minimize those risks.

---

If the only potential risk is a breach in confidentiality if the data is lost or stolen, state that below. Remember:

- Risks can be physical, psychological, economic, social, or legal.
- No study is completely without risk.

The only risk is data stolen but minimal risk to participants

\*required

Will alternative procedures or treatments that might be advantageous to the participants be made available?

---

Yes

No

\*required

Is this project considered greater than minimal risk?

---

Remember, minimal risk means that the probability and magnitude of harm or discomfort anticipated in the research are not greater in and of themselves than those ordinarily encountered in daily life or during the performance of routine physical or psychological examinations or tests.

Yes

No

Benefits

---

This section will gather additional information about any potential benefits involved with your project.

\*required

Describe the possible direct benefits to the participants. If participants are not expected to receive direct benefits, please state "No direct benefits."

---

Remember:

- Completing a survey or participating in an interview will not typically result in direct benefits to participants.
- Benefits are not the same as compensation. Do not list gift cards, meals, etc. in this section.

No direct benefits

\*required

Describe any possible benefits to society.

---

For example, increased public knowledge on the topic, improved learning outcomes, etc.

increased knowledge on the topic

Evaluation of Risks and Benefits

---

This section establishes whether or not the study is worth doing based on the risks and benefits described.

\*required

Evaluate the risk-benefit ratio.

---

Why is the study worth doing, even with any identified risks?

This study will improve meeting the expectations of students, as well as programs in the growth process of enrollment.

## Attachments

### Human Subjects Training Documentation

Note: This upload is only required for non-affiliated, non-LU personnel. If you are affiliated with LU, we are able to view your CITI training report.

External Investigator Agreement

Note: This upload is only required for non-affiliated, non-LU personnel. If you are affiliated with LU, you are able to provide certification within the Cayuse system.

Proof of Permission to Use LU Participants, Data, or Groups

Note: If you are not using LU participants, data, or groups, you do not need to include an attachment here.

DNP Permission

Note: If you are not in the Doctor of Nursing Practice Program (School of Nursing), you do not need to include an attachment here.

Sample documents: [Permission \(Request Letter\)](#) , [Permission \(Example Letter\)](#)

Recruitment

Note: If you are strictly using archival data, you may not need to include an attachment here.

[Yopp\\_729RecruitmentRevision1 \(1\).docx](#) Sample documents: [Recruitment \(Letter/Email\)](#) , [Recruitment](#)

([Follow-up](#)) , [Recruitment \(Flyer\)](#)

Parental Consent

Note: If your study does not involve minors, you will not need to provide an attachment here. Sample documents: [Parental Consent](#)

Archival Data Forms, Templates, or Collection Sheets

Note: If you are not using archival data, you will not need to provide an attachment here.

Archival Data Permission

Note: If you are not using archival data, you will not need to provide an attachment here. Sample documents: [Permission \(Request Letter\)](#) , [Permission \(Example Letter\)](#)

Data Collection Instruments

Note: If you are strictly using archival data, you may not need to provide an attachment here.

[SurveyIRB.docx](#)

Site Permission

---

Note: If you do not require external permission(s) to conduct your study, you may not need to provide an attachment here.

Sample documents: [Permission \(Request Letter\)](#) , [Permission \(Example Letter\)](#)

Child Assent

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Note: If your study does not involve minors, you will not need to provide an attachment here.

Sample documents: [Child Assent](#)

Consent Templates

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Note: If you are strictly using archival data, you may not need to provide an attachment here.

[Yoppstudy-Consent.docx](#) Sample documents: [Consent](#) , [Consent \(Medical\)](#)

Debriefing

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Note: If your study does not involve deception, you will not need to provide an attachment here.

Sample documents: [Debriefing](#)