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Individual Adequacy of Immersed Music Program Participants

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UNIVERSITY OF MIAMI

INDIVIDUAL ADEQUACY OF IMMERSED MUSIC PROGRAM PARTICIPANTS

By

Sandra M. Sanchez

A THESIS

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Master of Music

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UNIVERSITY OF MIAMI

A thesis submitted in partial fulfillment of
the requirements for the degree of
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INDIVIDUAL ADEQUACY OF IMMERSSED MUSIC PROGRAM PARTICIPANTS

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Individual Adequacy of Immersed
Music Program Participants

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The purpose of this study was to examine individual adequacy of immersed music program participants. Participants ($N = 485$) of summer music camps and drum and bugle corps, ages 15 to 21, completed an online questionnaire that measured individual adequacy in general and immersed music settings. The questionnaire contained two scales. The Individual Adequacy Measure examined participants' self-reported individual adequacy in general settings and the Program Experience Measure examined individual adequacy within the context of summer music camp and drum and bugle corps experiences. Results revealed non-significant differences between summer music camp and drum and bugle corps participants' self-reported individual adequacy in general and immersed music settings. Additionally, the sample's self-reported individual adequacy in general settings was positively correlated with their self-reported individual adequacy in immersed music settings. Furthermore, demographic and participation characteristics (age, gender, school attendance, employment status, program type, instrument played, years completed, and leadership roles) did not correlate with participants' self-reported individual adequacy.

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CHAPTER 1

INTRODUCTION

Experiences, environments, and relationships affect individual and social development throughout childhood and adolescence (Greenberger & Sorensen, 1974). The nature of these influences can hinder or enhance development. Positive environments and valuable experiences enhance self-concept, motivation, and confidence, which can increase performance, persistence, and success (Deci, Vallerand, Pelletier, & Ryan, 1991; Gambone & Connell, 2004). Although the majority of youths' experiences occur in home and school environments, community-based organizations and structured activities can also influence development (Bartko & Eccles, 2003).

Research suggests that music participation may promote nonmusical values and skills (Adderley et al., 2003; Bialeschki & Lyons, 2006; Costa-Giomi, 2004; Countryman, 2008; Farrell and Michel, 1973; Henderson et al., 2007; Readdick & Schaller, 2005; Thurber et al., 2007; Zdzinski, 2004). Shinichi Suzuki, the creator of the international Suzuki method of music education, once stated:

Teaching music is not my main purpose. I want to make good citizens. If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline, and endurance. They get a beautiful heart. (Suzuki, 1969, p. 105).

Effects of positive and valued experiences may be heightened, accelerated, or extended through immersion (American Camp, 2005; Thurber et al., 2007; Weinstein, 2006). Immersed programs and camps go beyond traditional activity participation by presenting structured community living conditions apart from everyday home and school settings. Studies of immersed camps that target at-risk, disease-specific, overweight, and general populations suggest that development occurs through experiences of

independence, skill building, and supportive relationships (American Camp, 2005; Cardno, 1998; Gambone & Connell, 2004; Thurber et al., 2007). Furthermore, immersed programs with targeted goals eliminate feelings of insecurity and isolation, which help support strong social bonds and increase the likelihood of positive development (Gately, 2005; Meltzer & Rourke, 2005).

Studies of immersed camp experiences have explored individual benefits through variables such as length, living situation, organization, and gender with individual development (American Camp, 2005). Research regarding immersed camps has also explored programs that focus on specific goals such as weight-loss, medical recuperation, religion, behavior management, and athletics (Brown, 2007; Goodwin & Staples, 2005; Henderson et al., 2007; Meltzer & Rourke, 2005; Michalski, Mishna, Worthington, & Cummings, 2003; Powell, 2003; Rollins, 2010). Although research explores developmental effects of immersed camp experiences through various variables and goals, little research concerns immersed music programs.

Extensive music instruction in an immersed environment may increase musical and nonmusical development. Summer music camps and drum and bugle corps represent two types of immersed music programs for adolescents and young adults. Students in both programs experience shared living facilities and regular social interactions while attending rehearsals, performances, meals, and other structured activities.

Summer music camps vary in length and require auditions prior to acceptance (<http://camp.interlochen.org>, August 14, 2011; www.kinhaven.org, September 1, 2011; www.hartwickmusicfestival.org, August 14, 2011). Residents of summer music camps live in supervised gender-specific dormitories or cabins and follow daily activity

schedules. Students also perform and attend concerts and master classes (<http://camp.interlochen.org>, 2011; www.kinhaven.org, 2011).

Drum corps are independent, not-for-profit music education organizations influenced by American military and parade units (Zdzinski, 2004). Initially sponsored and supported by groups of Veterans of Foreign Wars and Catholic Youth Organizations after World War I (www.bostoncrusaders.com, September 1, 2011), programs currently operate under Drum Corps International (DCI): “Marching Music’s Major League™.” DCI oversees more than 20 drum and bugle corps, comprised of 150 brass, percussion, and color guard members ages 13 to 22.

Drum corps seasons begin in the fall with weekend-long auditions and continue monthly rehearsals through the spring. During the summer, members begin daily rehearsals at a centralized location for about four weeks. Following this period, drum corps leave their sites and travel on a bus for a six-week tour comprised of rehearsals, performances, and competitions. Corps typically travel over 10,000 miles each season to perform and perfect a nine to 11-minute choreographed show (www.bostoncrusaders.com, 2011; www.dci.org, 2011).

Summer music camps and drum and bugle corps are both music immersion programs, but differences are evident. Summer music camp participants are provided with individual and group experiences through private lessons, classes, labs, chamber ensembles, orchestras, and bands. Participants rehearse varied repertoire and strive towards personal improvement and weekly performances. In contrast, drum corps participants almost always rehearse in a group setting. Participants rehearse and perform one field show and compete against other drum corps throughout the course of a season.

Summer music camp participants typically stay in one place throughout their experience, while drum corps participants travel the country on a bus and sleep on gymnasium floors. Although activities and living situations vary, summer music camps and drum corps provide immersed music experiences to groups with shared interests and goals.

Need for the Study

Music education research typically examines school-based music programs (Adderley et al., 2003; Betancourt, 2009; Clair & Bruhn, 1999; Eder & Kinney, 1995; Lamont, 2002; Morrison, 2001), but research involving music programs beyond school settings is increasing (Coffman & Adamek, 1999; Koopman, 2007; Robinson, 2003). Extensive commitments and immersion are variables that have not been addressed in either school or community-based music instruction. The likelihood of musical and nonmusical benefits may increase through extreme levels of commitment (Becnel, Vest, & Simpkins, 2010). In order to assess enhanced benefits of extended music participation, extreme cases of music participation should be explored.

Participants of community environments with goals focusing on adventure, health, or skill demonstrate numerous developmental benefits (Brown, 2007; Goodwin & Staples, 2005; Henderson et al., 2007; Meltzer & Rourke, 2005; Michalski et al., 2003; Powell, 2003; Rollins, 2010). The effects of immersed music programs such as summer music camp and drum and bugle corps have rarely been explored. One study completed by Zdzinski (2004) examined the quality of life issues in drum corps alumni, but its retrospective nature may have produced distorted views and responses from its far-removed participants. Programs claim their experiences teach valuable life skills, yet there is little research to support these statements (www.dci.org, 2011; www.yea.org,

2011).

Drum corps directors claim that the activity attempts to do much more than provide performance opportunities for students. The Cadets Drum and Bugle Corps organization states that through the drum corps experience, students will learn valuable life, leadership, goal setting, and conflict resolution skills through a curriculum that includes opportunities for students to “exercise their potential not only as musicians, but as complete human beings” (www.yea.org, September 1, 2011). Various summer programs operate by their own mission statement, which concentrates on musical and nonmusical outcomes. The New England Music Camp’s mission is:

To enrich the lives of young musicians by providing a high quality summer music camp experience that places a balanced emphasis on the musical growth, recreation, and personal development of each individual camper. (<http://nemusiccamp.com>, November 5, 2011)

Similarly, the Blue Stars Drum and Bugle Corps’ mission is:

To provide educational and performance opportunities in the area of performing arts to help them to develop life skills. Members learn through teamwork, dedication, a strong work ethic, setting goals, and discipline, that success can be achieved both on and off the performance field. (www.bluestars.org, September 1, 2011)

Alternate activities and programs may be able to help increase positive developmental experiences beyond home and school environments (Bartko & Eccles, 2003; Gately, 2005). Immersed camp research has explored programs with weight-loss, medical, religious, behavioral, and athletic goals (Brown, 2007; Goodwin & Staples, 2005; Henderson et al., 2007; Meltzer & Rourke, 2005; Michalski et al., 2003; Powell, 2003; Rollins, 2010), but has not examined programs with musical goals. Because the degree of involvement may affect the degree of program benefits (Becnel, Vest, & Simpkins, 2010), it is important to examine intensive music participation. Summer music

camp and drum and bugle corps are immersed music programs that claim to improve the lives of their students in various areas, yet limited studies supporting these views exist. Through areas of research regarding structured activity participation, music participation, and immersed experiences, implications regarding immersed music experiences and enhanced individual development may be made.

Purpose of Study

The purpose of this study was to examine individual adequacy of immersed music program participants. This study examined immersed music program participants' individual adequacy in an attempt to address and answer the following questions:

1. What are the demographics, program types, and participation characteristics of the sample?
2. Do summer music camp and drum corps participants differ in self-reported individual adequacy?
 - a. Does individual adequacy in general settings differ by program type?
 - b. Does individual adequacy in immersed music settings differ by program type?
3. What relationships exist among demographic characteristics, participation characteristics, and participants' individual adequacy during and outside of their immersed music program experience?
4. What specific aspects of immersed music programs contribute to participant enjoyment?

Operational Definitions

Immersed Programs are community living programs that require participants to move away from home and focus on specific activities and goals.

Immersed Music Programs are extensive music programs that manage and educate residents at an exceptionally high standard, for long periods of time. These programs also require extreme degrees of involvement and commitment.

Summer Music Camps (SMC) are immersed music programs. The participants of SMC include 15 to 21 year old, band and orchestral instrumentalists.

Drum and Bugle Corps (DC) are immersed music programs. Includes members of Drum Corps International's Open and World Class Division drum corps. Drum corps include brass, percussion, and color guard members, but this study limits members to 15 to 21 year old, brass and percussion instrumentalists.

Delimitations

The delimitations in this study result from the immersed music programs examined. Limitations may exist among SMC and DC populations due to program availability. The numbers of participants accepted into programs vary, causing music camps to require auditions and tuition. Students who perform at low musical levels or experience financial hardships may not participate in SMC or DC. As a result, low functioning musicians and students from low socio-economic status families may not be in the data sample (<http://camp.interlochen.org>, August 14, 2011; www.hartwickmusicfestival.org, August 14, 2011; www.kinhaven.org, September 1, 2011).

Immersed music program criterion aided in generalizability of participant experiences. As a result, the survey used in this study was not available to all participants

of SMC and DC. In order to generalize immersed music experiences of adolescents and young adults who generally participate in music ensembles, singers, pianists, and color guard members did not complete the survey.

CHAPTER 2

REVIEW OF LITERATURE

This study examines the relationships between individual adequacy and immersed music experiences. Although research concerning immersed music experiences is scarce, research in structured activity participation, music participation, and immersed camp programs suggest developmental benefits for participants. This review of literature synthesizes the following research in order to investigate possible trends coinciding with effects of music instruction and immersed experiences on individual development.

Psychosocial Development and Maturity

Psychosocial maturity supports characteristics that society deems crucial for individual and societal functioning and survival through three adequacies: individual, interpersonal, and social (Greenberger et al., 1974). Individual adequacy defines one's capacity to function effectively and independently. Self-reliance, identity, and work-orientation are the character traits that make up one's individual adequacy. Self-reliance traits are independent thoughts and actions, self-control, and initiative action. Possessing a clear identity of one's self can increase one's self-concept, values, and self-esteem. Individual adequacy also concerns work orientation and self-sufficiency through skill, performance, and positive work attitude (Greenberger & Sorensen, 1974).

Interpersonal adequacy represents one's capacity to interact with others. Communication skills, enlightened trust, and leadership each play a vital role in interpersonal adequacy. Communication skills are the ways one conveys feelings and

ideas to others. One who possesses enlightened trust realizes the importance of relying on others, but understands that judgment and decisions should be made on a situational basis (Greenberger & Sorensen, 1974).

Social adequacy is the capacity to contribute to social cohesion through commitment, flexibility, and tolerance. Social commitment encourages teamwork, and discourages selfishness towards success. Flexibility promotes open-mindedness and ability to cope with change. Tolerance, the final characteristic of psychosocial maturity, pertains to one's ability to interact and empathize with others (Greenberger & Sorensen, 1974).

Individual, interpersonal, and social skills affect the level of psychosocial maturity in an individual (Greenberger et al., 1974). Absences of these skills can affect one's sense of responsibility, temperance, and perspective (Jankauskiene, Kardelis, Sukys, & Kardeliene, 2008) causing poor judgment, delinquent behavior, (Jackson, 2009), bullying (Jankauskiene et al., 2008), and low expectations (Waterman, 1972). In contrast, the presence of these characteristics enhances intellectual abilities (Oh-Hwang & Mantzicopoulos, 1998) and optimistic perspectives (Waterman, 1972). Many characteristics defining psychosocial maturity depend on and connect with one another, making the combination of individual, interpersonal, and social adequacies imperative to individual functioning (Greenberger et al., 1974).

Gambone and Connell (1999) created a Community Action Framework in support of positive youth development. Through sources of existing frameworks, academic theory, adolescent development, and other operating youth organizations, the authors present a systematic approach for planning, implementing, and evaluating activities for

youth. The Community Action Framework supports and encourages experiences that influence youth productivity, identity, relationships, leadership, and problem solving through supportive relationships, challenging and stimulating learning experiences, and meaningful opportunities for participants. Gambone and Connell conclude that social environments can influence the pace and progress of psychosocial development in an individual. Providing supplemental experiences for development through activities may ensure higher maturity levels.

The intra- and interpersonal skills defined by psychosocial maturity supports individual and societal functioning and survival through self-sufficiency, social relationships, and community involvement efforts (Greenberger et al., 1974). Psychosocial development relates to social exchange, making daily experiences and environments large components to one's development of identity, competence, and compassion. Acquiring adequacies of identity, productivity, communication, and tolerance through positive experiences and environments raise levels of psychosocial maturity, increasing the likelihood of adult success, while decreasing chances of poverty, substance addiction, and delinquency (Gambone & Connell, 1999). Characteristics defining psychosocial maturity support and connect with one another. Solid foundations in each category may ensure adequate functioning (Greenberger et al., 1974). For the purposes of this study, the primary focus concerns individual adequacy and development. Individual adequacy defines effective and independent functioning through characteristics of self-reliance, identity, and work orientation. These characteristics can be established through independent thoughts and actions, self-esteem, and self-sufficiency (Greenberger & Sorensen, 1974). Supportive environments and positive

experiences provide opportunities for individual development and may instill the characteristics that define individual adequacy (Gambone & Connell, 1999).

Developmental Effects of Structured Activity Participation

Alternate activities and programs can provide additional or supplementary developmental experiences to individuals beyond residential and school environments. Participation in structured activities may enhance psychological and behavioral functioning through positive environments and effective experiences (Bartko & Eccles, 2003). The benefits of structured activity involvement may differ by program type (Eccles & Barber, 1999; Fletcher, Nickerson, & Wright, 2003; Larson et al., 2006).

Research suggests relationships between psychosocial characteristics and adolescent participation vary by structured and unstructured extra-curricular activities (Bartko & Eccles, 2003). Adolescents ($N = 918$) beginning their senior year of high school reported academic performance, problem behavior, psychological functioning, and participation in 11 activity domains. The 11 activity domains included sports, reading for pleasure, homework, chores, time with friends, watching television, school clubs, community clubs, volunteering, religion, and paid work.

Psychological functioning measured depressive symptoms, psychological resilience, self-esteem, and psychological health. The 26-item Children's Depression Inventory measured depressive symptoms (Kovacs, 1992), which had a reliability score of *alpha* .87. Four items, with an internal consistency of .73 examined psychological resilience. Five items adapted from Harter's Global Self-Worth Scale (1985), reliability of *alpha* .82, surveyed self-esteem. Lastly, internalizing and externalizing total syndrome scores from the Child Behavior Checklist (Achenbach, 1991) measured psychological

health.

Although the reliability for the psychological resilience measure was somewhat lower than the other variables measured, results indicated that adolescent activity involvement relates to psychological and behavioral functioning. Structured pro-social activity participants exhibit positive academic performance, behavior, and psychological functioning, while adolescents who engage in few constructive activities exhibit poorer functioning.

Potential benefits and risks associated with participation have been examined for five activities: pro-social clubs, team sports, school involvement, performing arts, and academic clubs (Eccles & Barber, 1999). The original longitudinal study included 1,259, mostly European-American, adolescents residing in Michigan for seven years. This study only utilized information pertaining to activity involvement, risky behaviors, academic outcomes, and family characteristics of grade 12 participants. Questioning of how many times the student drank alcohol, got drunk, skipped school, and used drugs measured risky behaviors. School records and enjoyment levels measured academic outcomes in these participants. Mothers' education, recorded from a parent survey completed at the beginning of the study, identified family characteristics. Results showed correlations between pro-social club involvement, including church and volunteer groups, and positive education and low rates of risky behaviors. In contrast, team sport participation related with positive education and high rates of alcohol consumption. Adolescents involved in the performing arts, however, were less frequently engaged in risky behaviors and alcohol use. Participation in performing arts also related to a greater liking of school, higher GPA, and a greater likelihood of becoming a full-time college student at age 21.

The types of developmental and negative experiences that youth encounter in different extracurricular and community-based activities have also been examined (Larson, et al., 2006). High school juniors ($N = 2280$) from 19 diverse Illinois schools completed a computerized questionnaire consisting of 70 items. The items included six domains of personal and interpersonal developmental experiences and five domains of negative experiences. Six activity categories: sports, fine arts, academic clubs, community oriented organizations, service organizations, and faith-based youth groups, measured frequency of participation.

Youth responses conveyed the significance of positive developmental experiences, claiming to occur more often in extracurricular programs than during school classes. Results found that when compared to other activities, faith-based activities report greater benefits contributing to identity, emotional regulation, and interpersonal development. Although sport participation relates to high stress in adolescents, sports and arts programs provide developmental experiences of initiative.

Associations have also been found between well being and participation in structured leisure activities (Fletcher et al., 2003). Fourth grade students ($N = 147$) and their primary caregivers completed interviews and questionnaires to find the relationships between participation and academic competence, psychosocial development, externalizing behavior, and internalizing behavior. Activities included sports teams, church activities, and other types of clubs.

In order to measure psychosocial development, the students' classroom teachers completed the social competence subscale of the Harter Perceived Competence Scale (1982). Designed to measure perceptions of abilities to competently affiliate with others,

this five-item scale reported a reliability score of *alpha* .93. Additionally, the students completed the work orientation and self-reliance subscales of the Psychosocial Maturity Inventory (Greenberger et al., 1974). A combination of items in the two sub-scales formed a 20-item scale with a Chronbach's *alpha* measure of .72.

Results suggest that higher academic grades and competence occur through participation in clubs such as 4-H, Girl Scouts and Boy Scouts while higher levels of psychosocial maturity and social competence occur through participation in sports. Associations between the measured variables and involvement in church activities were not apparent.

Relationships among after-school activities, academic achievement, and demographics have also been examined (Cooper & Valentine, 1999). Four hundred and twenty-four parents and their children, grades 6 through 12, reported gender, grade level, ethnicity, free lunch eligibility, level of adult supervision after school, standardized achievement test scores, and class grades. In addition, students reported participation in five after-school activities: homework, television viewing, extra-curricular activities, structured after-school clubs, and jobs.

Results found after-school activities to contribute significantly to the prediction of achievement. Longer durations of time spent in extra-curricular activities and other structured groups, as opposed to jobs and television viewing, encourage higher test scores and class grades. Additionally, the combination of effects in participants who took part in all five after-school activities nearly doubled the prediction of achievement when compared to a single activity.

Research suggests that relationships between involvement in school-based extracurricular activities and school dropout before completion of Grade 11 exist (Mahoney & Cairns, 1997). Adolescent interviews ($N = 392$) began in seventh grade, and continued every year until the students reached senior year. The Interpersonal Competence Scale, completed annually by students' teachers, included 18 social behavioral items through levels of aggression and popularity, and academic competence. Slight effects of extracurricular involvement occurred in early school dropout rates of participants who seem to be competent or highly competent in middle school. Additionally, at-risk students who participate in extracurricular activities exhibit lower dropout rates than at-risk students who do not participate in extracurricular activities.

Developmental Effects of Athletic Involvement

Athletic participation supports psychosocial maturity, social competence, relationships (Broh, 2002; Fletcher et al., 2003), self-esteem, and social confidence (Fullinwider, 2006; Marsh, 1993; Taylor & Turek, 2010; Ward, 2009). Subsequent positive interpersonal interactions provided by team sport participation may also promote positive identity formation, peer group membership, and attachment to non-familial adults (Eccles, Barber, Stone, & Hunt, 2003).

The effects of participation in extracurricular activities may vary (Broh, 2002). Data taken from a longitudinal study sponsored by the National Center for Education Statistics recorded eighth grade students' responses ($N = 24,599$) referring to schoolwork, relationships, family, attitudes, and behaviors from 1,052 different schools in the United States. Additionally, follow-ups on participants occurred during their sophomore and senior years of high school. Results show that participation in activities

such as sports and music improves achievement through challenges and promotes development through social relationships.

Youth participation in organized sport activities have been explored in attempts to find effective alternatives for prevention, intervention, and rehabilitation for juvenile delinquents (Poole, 2010). Results found that characteristics assisting with prevention of delinquency relapse in reoffending juveniles such as increased self-esteem, sense of belonging, self-worth and social relationships may develop through sports participation. These positive developments in incarcerated juveniles suggest a lesser likelihood of involvement in gang relations after discharge.

Research suggests that physical education programs that are specifically designed for moral development are effective (Mouratidou, et al., 2007). Equally sampled males and females ($N = 157$) ages 11 to 13 made up the control ($n = 80$) and experimental groups ($n = 77$). The program met three times a week for six weeks with lessons in volleyball, track and field, and dance. The control group followed activities with their regular instructors, while the experimental group followed activities integrated with moral development interventions with the researcher. Administration of the Learning and Performance Oriented Physical Education Classes Questionnaire (Papaioannou, 1994) and the Moral Judgment Test (Lind 1985, 2002a, 2002b) took place in the beginning and end of the study. Results showed that the experimental group exhibited greater moral reasoning gains after the intervention compared to the control group.

Doty and Lumpkin (2010) completed an exploratory study on sports and character. Research took place at a service academy where 2296 students, ages 17-25, completed a survey developed by the researcher. Cronbach's *alpha* reliability scores

ranged from 0.733 to 0.867 in three pilot tests. Each sport recorded categorized level of contact based on the combination of frequency and intensity of contact. Correlations of athlete character with sport, competitive level, amount of contact of the sport, college classification, and gender measured respect and integrity. The collected data suggested that participating in sports does not automatically result in the development of character. Although athletes in non-contact sports scored exceptionally high in character, athletes who play high-contact sports are less likely to show ethical behaviors in sports.

Research suggests that structured activity involvement relates to academic performance and psychological and behavioral functioning (Bartko & Eccles, 2003). When compared to non-participants, students in structured activities exhibited lower dropout rates (Mahoney & Cairns, 1997) and raised achievement levels (Cooper & Valentine, 1999). In addition, students perceived the positive experiences provided by structured activities were more effective than experiences during school hours (Larson et al., 2006). Although positive effects are evident through structured activity involvement, comparisons of faith-based activities, clubs, sports, and fine arts programs yield numerous outcomes (Eccles & Barber, 1999; Fletcher et al., 2003; Larson et al., 2006).

Given that different activities generate different outcomes, a great deal of research has focused specifically on athletic participation. Although athletic participants exhibit enhanced academic self-concept and achievement, self-esteem, belonging, and relationships (Broh, 2002; Eccles et al, 2003; Fullinwider, 2006; Marsh, 1993; Poole, 2010; Rees, Howell, & Miracle, 1990; Spreitzer, 1994), participation does not automatically result in character development. Immature moral reasoning, lower levels of positive character, and higher tendencies of aggression were frequently apparent in

athletes who participated in contact sports (Bredemeier, 1986; Lumpkin & Doty, 2007). When compared to various structured activities, high rates of alcohol consumption are present in team sport participants. Adolescents involved in performing arts, however, were found to be less engaged in behaviors relating to alcohol. Additionally, performing arts students exhibited greater likings of school, higher GPAs, and greater likelihoods of attending college full-time at age 21 (Eccles and Barber, 1999).

Developmental Effects of Music Involvement

Although membership in music ensembles and programs serves various musical purposes, numerous non-musical benefits exist. Although many musicians deem musical aspects of participation important, individual and group experiences are also significant (Pitts, 2005). Music participation provides a supportive environment to a group with shared interests, while presenting experiences and goals that may enhance individual development (Adderley et al., 2003; Eder & Kinney, 1995; Lamont, 2002; Morrison, 2001; Pitts, 2005; Robinson, 2003).

Research concerning music involvement through general music classes and instruction suggests various outcomes through a variety of populations. Music instruction has various effects on the self-esteem of disadvantaged learners (Farrell & Michel, 1973). African-American boys ($N = 14$) labeled with learning and behavior problems were observed in two phases.

The first phase included a seven and a half week period of fifteen music classes and ukulele lessons. Phase two studied the length of attention spans through music activities in the same student subjects. Both experiments concluded that music skill

development may contribute to gains in self-esteem in disadvantaged students and behaviors learned through music sessions can transfer to other environments.

Individual music instruction has also positively affected self-esteem in students of lower income families as well (Costa-Giomi, 2004). Fourth grade students of lower income families ($N = 117$) received three years of piano instruction. Results found that the music instruction received by the children had positive effects on students' self-esteem.

Research exploring music participation through high school band programs shows promising evidence of non-musical outcomes in participants. In their 2003 study, Adderley, Kennedy, and Berz investigated a typical high school music classroom through structured interviews of band, choir, and orchestra members. Questions concerned motivations to join and remain in music ensembles, member and non-member perceptions of music groups, meanings and values of music ensemble participation, and social climates of music classrooms. Results suggested that musical ensemble participation enhances musical, academic, psychological, and social development.

Results suggest music participation is a source of emotional expression that provides outlets from everyday stress, and enhances positive identity, goal-orientation, persistence, and achievement in its members. Furthermore, participants declared development of social skills and relationships to be of utmost importance in their experience and enjoyment of music programs. Interviews found that students "feel like they're a part of something" when they are around their ensemble, claiming how music helps break down social barriers, providing opportunities for stronger friendships and deeper understanding of one another.

High school band programs also have effects on members' school identity and engagement (Dagaz, 2010). Two midwestern high school marching bands were examined through participant observation and interviews of students, parents, and band directors. Results concluded that students developed a close-knit, diverse community within the school. In addition, the social structure of the marching band encouraged tolerance and acceptance of all students, promoting friendships regardless of race or social status.

The perceived effects of musical involvement can vary (Rothlisberger, 1995). Principals, band directors, and band students of 30 Texas high schools were surveyed to find the perceived impact of band on student education. Findings suggest that participation in a band can positively affect student education. In addition, survey participants reported the enhanced development of life skills, such as problem solving, creative thinking, self-discipline, teamwork, motivation, responsibility, communication, and leadership, through band involvement.

Betancourt (2009) investigated student and director perceptions of non-musical outcomes in suburban school band programs. The researcher distributed a questionnaire to music students and directors, as well as a control group. Although music student perceptions were not significantly greater than the control group in the areas of responsibility and critical thinking, music directors disagreed. Music student perceptions concerning the development of respect through band did link with their directors' perceptions.

In addition to band, high school orchestral and choral programs have also been included in research. Canadian high school music experiences were explored through interviews of former music students ($N = 32$). Responses revealed that music experiences

enhance positive influences on self and community development. Furthermore, the collaborative and fun, yet expressive and inspiring nature of music involvement created effective experiences for student enjoyment, learning, and development.

Public school music programs are not the only organizations examined in studies concerning the music experiences of children, adolescents, and young adults. Zdzinski (2004) explored the effects of drum corps participation to the quality of life of drum corps alumni. Alumni ($N = 77$) completed a questionnaire, claiming benefits of drum corps participation in areas of personal development, mental and physical health, and social and musical development.

The most common personal developments perceived by drum corps alumni include work ethic, time management, self-discipline, accountability, communication, cooperation, and self-confidence. Alumni reported mental health benefits of drum corps including self-discipline, self-esteem, and mental toughness. Additionally, reports of crucial aspects of socialization resulted in stronger relationships and greater communication, cooperation, and team-building skills.

Music participation in camp settings supports non-musical outcomes as well. Robinson (2003) explored the arts as a tool for socialization in at-risk children ($N = 70$), 10 to 15 years old. "The Performing and Visual Arts Camp for Kids" incorporated teaching life skills and character development through the performing and visual arts. The eight-week curriculum infused music, dance, drama, film, and visual art, with experiences of positive interaction, communication, respect, initiative, problem solving, perseverance, and goal orientation. At the conclusion of the study, participants executed

the performance and leadership skills developed throughout the camp experience with a final musical theater production.

In order to examine a variety of music environments and experiences, studies have also compared music participation in schools, universities, residential summer schools, and music festivals. Case studies of each setting were completed and found that musical participation promotes self-confidence and provides opportunities to acquire learning strategies and musical skills. Music participation also encouraged social interaction and friendship, as well as communication and teamwork (Pitts, 2005).

Examinations of band experiences have also expanded to populations beyond children, adolescents, and young adults. The contributions of wind band participation to quality of life in senior adults were explored through surveys completed by members of a volunteer wind band for senior citizens (Coffman & Adamek, 1999). Results found that participants experienced social, mental, and physical benefits.

Music participation provides opportunities of meaningful experiences and challenging activities (Coates, 1984). The unique combination of these experiences promotes individual discovery, satisfaction, and creativity and encourages group development and coherence (Pitts, 2005). Enhancements of well-being (Adderley et al., 2003; Coffman & Adamek, 1999), identity (Adderley et al., 2003; Countryman, 2008), self esteem (Costa-Giomi, 2004; Farrell & Michel, 1973; Zdzinski, 2004), confidence (Pitts, 2005; Zdzinski, 2004), perseverance (Adderley et al., 2003; Robinson, 2003; Zdzinski, 2004) goal orientation (Adderley et al., 2003; Robinson, 2003), and responsibility (Rothlisberger, 1995; Zdzinski, 2004) are also evident in music participants.

Exploration of music participation varies by commitment and involvement levels. The level of commitment required by music programs ranges from casual to moderate amounts of participation in music education research. In addition, music instruction varies through general, individual, school, and community-based programs. Although general and individual music involvement may provide non-musical benefits (Costa-Giomi, 2004; Farrell & Michel, 1973), group instruction may result in enhanced social and individual benefits (Adderley et al., 2003; Coffman & Adamek, 1999; Pitts, 2005). Music ensemble participation occurring in school environments is prevalent in music research; however, research regarding community ensembles is beginning to expand.

Developmental Effects of Immersed Programs

Resident camps present immersed community living environments apart from attendees' familiar settings. This environment provides numerous developmental opportunities for youth through skill building and supportive relationships (American Camp, 2005; Thurber et al., 2007). In addition, immersion into community-style living with the absence of one's home may effect maturation and accelerate growth in development long after residency (Thurber et al., 2007).

Residential camping experiences enhance positive values, self-esteem (Bialeschki & Lyons, 2006; Readdick & Schaller, 2005), and self-concept (Larson, 2007) throughout populations of low-income and at-risk youth. Participants who attended a summer camp targeted towards at-risk youth obtained significantly higher grades, as well as fewer absences, tardies, and detentions when compared to a control group (Hanes, Rife, & Laguna, 2005). In addition, low-income and at-risk youth has shown increases of

social skills and responsibility as a result of participation in immersed environments (Bialeschki & Lyons, 2006).

The camp environment of programs that target youths diagnosed with diseases or disabilities may offer forms of support not available in other environments (Altmaier & Conrad, 2009). These camping environments may contribute to the development of individual characteristics including responsibility, self-reliance, independence (Brannan et al, 1996; Fullerton, Brandon, & Arick, 2000; Goodwin & Staples, 2005; Weinstein, 2006), and self-control (Michalski et al., 2003). Group living experiences contain a community of peers, which may enhance one's self-esteem, social acceptance (Brown, 2007; Goodwin & Staples, 2005; Meltzer & Rourke, 2005; Michalski et al., 2003; Powell, 2003), and social interaction (Brannan et al., 1996; Weinstein, 2006).

Positive social comparisons are likely found in any camp where the population has a shared interest or background. A group composed of similar peers may provide adolescents with an adequate control group, instilling a more appropriate template for self-evaluation and understanding (Meltzer & Rourke, 2005). A disease-specific camp environment and population aids in providing a similar peer group with a shared background or disability, boosting levels of understanding, acceptance, and compassion between campers. Immersion in a highly effective social environment may aid in the formation of optimistic and positive attitudes towards diseases and symptoms of campers (Rabian & Briery, 1999; Ross, 1953). The knowledge and acceptance gained by participants in a camp environment may have also aided in decreased levels of anxiety of campers (Rabian & Briery, 1999; Simons, et al., 2007). The social communities established throughout camp experiences aid in the formation of strong bonds between

campers. Special friendships established through camp experiences have shown to be so evident that many campers maintain contact outside of camp and throughout the year (Weinstein, 2006). In addition, campers often form strong relationships with their camp program and staff, leading some campers to return for volunteer or work positions (Hackett, Hilton, & Watson, 2010).

Although participants of disease-specific camps may benefit from unique social environments, opportunities and experiences related to athletic and non-athletic skills also illustrate individual benefits (Brannan et al., 1996; Goodwin & Staples, 2005; Maron & Hassler, 1979; Ross, 1953; Simons et al., 2007). Campers often experience detrimental effects to self-esteem and self-concept through limitations of daily activities or restricted extra-curricular involvement. Ongoing individual and group activities provided by disease-specific camps promote feelings of normalcy and belonging, which has shown relation to the enhancement of participants' self-esteem, peer support, and cooperation (Hackett et al., 2010).

Positive camp environments and experiences enhance developmental skills and characteristics such as self-reliance, responsibility, independence (Brannan, et al., 2000; Brannan et al., 1996; Goodwin & Staples, 2005; Weinstein, 2006), self-control, self-esteem, and social acceptance (Brown, 2007; Goodwin & Staples, 2005; Meltzer & Rourke, 2005; Michalski et al., 2003; Powell, 2003). Evidence shows some campers not only display developmental characteristics within a camp environment, but also display maintenance of or increased developments following an experience at a disease-specific camp (Brannan et al., 1996; Weinstein, 2006).

Research shows that residents of weight-loss camps may receive physical and mental gains from a camp experience (Gately, 2005; Quinlan, et al., 2009). Residential weight-loss programs provide immersion in an emotionally supportive atmosphere, where attendees work towards a common goal through experiences of physical activities and nutritional education (Miller, 2007).

Many attendees of these programs achieve physical goals of body mass index reduction (Quinlan et al., 2009), and show significant improvements in blood pressure, aerobic fitness, (Gately, 2005), eating choices (Hill, 2009), and overall health (Miller, 2007). Although campers often participate in these residential programs for these physical purposes, intrapersonal developments of self-esteem, attitude, and self-efficacy have increased significantly through camp (Gately, 2005; Hill, 2009; Miller, 2007; Quinlan et al. 2009). In addition, interpersonal gains of social functioning and interaction have also been observed (Quinlan et al., 2009).

In addition to disease-specific camps, weight-loss programs also provide a peer support system, which can help eliminate feelings of insecurity and isolation through appropriate social comparisons (Meltzer & Rourke, 2005). Strong social bonds may stem from similarities and aid in the creation of extended support and motivation between campers, increasing the likelihood of positive developments in numerous areas. Although a variety of residential weight-loss camps can be highly effective, some research shows longer durations of stay may be associated with greater improvements in physical and emotional outcomes. Prolonged attendance may contribute to the formation of healthy habits and the strengthening of bonds throughout the camp community (Gately, 2005).

Similar to an immersed camp environment, students who attend residential high schools may also be given opportunities to experience psychological changes, academic adjustment, social adjustment and social comparison. Residential high school programs encourage personal development, management skills, and college readiness (Rollins, 2010). Research suggests that residential education provides supportive social systems and possibly a stronger likelihood of positive youth development, school completion (Jones & Lansdverk, 2006), and academic success (Eatmon, 2007). Residential education programs such as the Job Corps have been found to have long-term, significant success in students' purpose and direction in life (Withers, 2002).

Immersed programs go beyond traditional participation in activities by presenting structured, community living environments apart from familiar settings. Immersed programs with specific goals often provide supportive social systems of similar peers. As a result, strong bonds form between peers through increased understanding, acceptance, and compassion (Jones & Lansdverk, 2006; Meltzer & Rourke, 2005). Programs including overnight residency and shared living facilities provide continuous social interaction opportunities that may improve development of communication skills, social interaction, and sense of belonging (American Camp, 2005; Brannan & Fullerton, 1999; Henderson et al., 2007; Thurber et al., 2007). Immersed programs may also enhance motivation, confidence, independence, leadership, and decision-making through combinations of positive social comparisons and extensive skill building activities (American Camp, 2005; Brannan & Fullerton, 1999; Henderson et al., 2007; Thurber et al., 2007).

Summary

The intra- and interpersonal skills defined by psychosocial maturity support individual and societal functioning and survival. Individual adequacy represents capabilities of effective and independent functioning through traits of self-reliance, identity, and work orientation. Daily environments and experiences affect individual development. Positive influences in home and community settings are vital for individual adequacy and growth (Greenberger et al., 1974).

Supportive environments and positive experiences provide opportunities for individual development and may encourage traits attributing to individual adequacy. Alternate activities and programs can present supplementary or additional developmental experiences and positive outlets to individuals beyond residential and school environments (Gambone & Connell, 1999). Although structured activities generate positive outcomes (Eccles & Barber, 1999; Fletcher et al., 2003; Larson et al., 2006), participation may not always automatically result in positive development (Bredemeier, 1986; Lumpkin & Doty, 2007). When compared to various activities, adolescents involved in performing arts were less engaged in risky behaviors, and more engaged in academic motivation and achievement (Eccles & Barber, 1999).

Music provides unique and shared experiences to diverse groups of people through meaningful stimulation, challenging activities, and supportive environments (Adderley et al., 2003; Coates, 1984; Pitts, 2005). These unique experiences have contributed to traits that concern individual adequacy through the development of responsibility, identity, self-esteem, and goal orientation (Adderley et al., 2003; Coffman

& Adamek, 1999; Costa-Giomi, 2004; Countryman, 2008; Farrell & Michel, 1973; Pitts, 2005; Robinson, 2003; Rothlisberger, 1995; Zdzinski, 2004).

The degree of activity involvement can affect the extent of its benefits. When compared to casual participation in the same activity, extensive participation resulted in increased likelihoods of benefits and developmental experiences (Becnel, Vest, & Simpkins, 2010). Immersed programs combine extensive activity participation and community living environments, apart from familiar settings. Immersed experiences may enhance traits contributing to individual adequacy through skill building instruction and supportive relationships. Additionally, immersed programs heighten individuals' motivation, confidence, independence, and decision-making (American Camp, 2005; Brannan & Fullerton, 1999; Henderson et al., 2007; Thurber et al., 2007) during and preceding residency (Thurber et al., 2007). Research regarding immersed experiences typically focus on programs with goals of weight-loss, medical recuperation, religion, behavior management, academics, and athletics (Brown, 2007; Goodwin & Staples, 2005; Henderson et al., 2007; Meltzer & Rourke, 2005; Michalski et al., 2003; Powell, 2003; Rollins, 2010). Music participation provides numerous positive benefits to its participants, yet there is limited research concerning the effects of immersed music participation.

Music participation and immersed program research found enhancements of individual adequacy through responsibility (American Camp, 2005; Brannan et al., 2000; Goodwin & Staples, 2005; Henderson et al., 2007; Rothlisberger, 1995; Thurber et al., 2007; Weinstein, 2006; Zdzinski, 2004), self-esteem, identity (Adderley et al., 2003; Bialeschki & Lyons, 2006; Costa-Giomi, 2004; Countryman, 2008; Farrell & Michel,

1973; Henderson et al., 2007; Readdick & Schaller, 2005; Thurber et al., 2007; Zdzinski, 2004), and confidence (Brannan & Fullerton, 1999; Pitts, 2005; Zdzinski, 2004;). By combining variables of the main areas of research, implications regarding enhanced individual development through immersed music experiences may be made.

CHAPTER 3

METHOD

The purpose of this study was to examine individual adequacy of immersed music program participants. This study examined immersed music program participants' individual adequacy in an attempt to address and answer the following questions:

1. What are the demographics, program types, and participation characteristics of the sample?
2. Do summer music camp and drum corps participants differ in self-reported individual adequacy?
 - a. Does individual adequacy in general settings differ by program type?
 - b. Does individual adequacy in immersed music settings differ by program type?
3. What relationships exist among demographic characteristics, participation characteristics, and participants' individual adequacy during and outside of their immersed music program experience?
4. What specific aspects of immersed music programs contribute to participant enjoyment?

Participants

Participants ($N = 485$) included summer music camp ($n = 149$) and drum corps ($n = 336$) members. The criteria for selecting summer music camp (SMC) and drum corps (DC) programs included participant age, primary instrument, and program length. In order to target adolescents and young adults of immersed music programs, the criteria set

for this study included band and orchestral instrumentalists ages 15 to 21. Additionally, program lengths were a minimum of four weeks. Program and contact information for SMC and DC was acquired through the National Federation of Music Clubs (www.nfmc-music.org) and Drum Corps International (www.dci.org) for participant recruitment. The researcher e-mailed SMC and DC administrators and directors a consent letter and description of the study (See Appendix A), along with a link to the online questionnaire. Directors and administrators who decided to participate forwarded the survey link to recent participants of their program in order to recruit individuals that met participant criteria.

Each participant was presented with a link to the online survey. The survey used question logic options in order to navigate participants to appropriate consent pages. Participants at least 18 years of age were directed to a consent form (See Appendix B) and a link to the survey questions. Participants under the age of 18 were directed to a parental consent form (See Appendix C). Parent(s) and/or guardian(s) were instructed to review the form prior to granting permission for their child's participation. Parents and guardians that agreed to support participation were redirected to a student assent form (See Appendix D) that contained the link to the survey questions. The consent and assent forms discussed the purpose of the study, participation conditions, and secureness of information of each participant.

Independent Variables

The independent variables examined in this study were demographic and participation characteristics. Demographic characteristics of participants included age, gender, school enrollment status, and employment status. Participation characteristics

included the type of program (SMC or DC), amount of seasons completed, participants' primary instrument, and participants' leadership role.

Dependent Variables

The dependent variable measured in this study was individual adequacy. Individual adequacy was measured in general settings through participants' attitudes and self-perceived behaviors. The Individual Adequacy Measure (IAM) contained items referring to self-esteem, self-reliance, and work orientation. Self-esteem measured degrees of self-confidence, self-worth, and self-respect (Rosenberg, 1989). Self-reliance measured sense of control, initiative, and social validation needs. Work orientation measured standards of competence and general work skills (Greenberger & Sorensen, 1974).

The Program Experience Measure (PEM) solicited similar information as the IAM, but the questions were tailored to the participants' music program experiences (See Appendices E and F). These experiences were explored through five categories: socialization, self-esteem, work orientation, self-reliance, and specific enjoyable aspects. Socialization consisted of participants' attitudes towards relationships, belonging, and trust. Self-esteem included participants' feelings of pride and contribution in their experience. Work orientation examined participants' perseverance and focus. Self-reliance measured adaptation, decision-making, and responsibility of participants during their experience. Lastly, a question adapted from Coffman and Adamek's Quality of Life Issues Survey (1999) was included to identify the particular program aspects deemed enjoyable by participants.

Measure Development

In order to collect responses quickly and efficiently, an electronic survey was used. The use of an online questionnaire ensured cost-effective and prompt responses from participants residing throughout the United States. The questionnaire was worded specifically for SMC and DC respondents (see Appendices E and F) to avoid confusion and contained consent forms, the Individual Adequacy Measure, the Program Experience Measure, and questions pertaining to demographic and participation characteristics.

The questionnaire was assembled through a table of specifications concerning dependent variables in order to confirm intended research areas, and eliminate unnecessary questions (See Table 1). Individual adequacies of participants in general settings were measured by the author-compiled Individual Adequacy Measure (IAM) which used Rosenberg's Measure of Self-Esteem (1989) and Greenberger and Sorensen's Psychosocial Maturity Inventory Self-Reliance and Work Orientation subscales (1974). Individual adequacies of participants during immersed music programs were measured through questions created or adapted by the researcher for the Program Experience Measure (PEM), which included an open-ended question adapted from Coffman and Adamek's Quality of Life Issues Survey (1999) was included in order to identify the particular program aspects deemed enjoyable by participants.

Table 1
Table of Specifications: Dependent Variables

<i>Content Area</i>	<i>Item Type</i>	<i>Item Numbers</i>
IAM- Self-Esteem	L	1-10
IAM- Self Reliance	L	11-22
IAM- Work Orientation	L	23-33
PEM- Socialization	L	42-46
PEM- Self-Reliance	L	47-51
PEM- Work Orientation	L	52-57
PEM- Self-Esteem	L	58-62
PEM- Enjoyable Aspects	O	63

Note: IAM indicates the Individual Adequacy Measure and PEM regards the Program Experience Measure. L specifies Likert-type scale items and O indicates open-ended response items.

The Individual Adequacy Measure (IAM) examined self-esteem, self-reliance, and work orientation through 33 questions. Ten items measured self-esteem (Rosenberg, 1989), 11 items evaluated self-reliance, and 12 items measured work orientation (Greenberger & Sorensen, 1974). The Program Experience Measure (PEM) examined self-esteem, self-reliance, work orientation, and socialization through 21 questions. Participant socialization was examined through five questions created by the researcher and concerned the degrees of friendships developed, sense of belonging, and the trustworthiness of others involved in the program. Five self-esteem items were adapted from Rosenberg's Self-Esteem Measure (1989) by the researcher to explore participants' feelings of pride and contribution from their immersed music experience. Six questions measured work orientation through the perseverance and focus of participants, which were adapted by the researcher from Greenberger and Sorensen's Psychosocial Maturity Inventory Work Orientation Sub-scale (1974). Five self-reliance items were adapted from Greenberger and Sorensen's Self-Reliance Sub-scale and concerned adaptation, decision-making, and responsibilities of participants during their experience. IAM and PEM questions ensured thorough assessment of individual adequacy through Likert-type scale responses ranging from *Strongly Disagree* (1) to *Strongly Agree* (4). Reverse coding was utilized in negative response questions such as "I feel I do not have much to be proud of".

The middle section of the questionnaire (See Appendices E and F) was assembled through a table of specifications regarding the independent variables to ensure that all research areas intended for examination were included (See Table 2). Demographics and participation characteristics were examined through nine questions developed or adapted by the researcher.

Table 2
Table of Specifications: Independent Variables

<i>Content Area</i>	<i>Item Type</i>	<i>Item Numbers</i>
D	C	34-37
PC	C, O	38a, 38, 39, 40, 41

Note: D indicates the variable Demographics and PC specifies Participation Characteristics. C designates categorical items and O indicates open-ended response items.

The demographic characteristics (D) of participants were explored through four categorical questions: age, gender, school enrollment status, and employment status.

Items concerning participation characteristics (PC) addressed program type, instrumentation, amount of sessions completed, and leadership roles.

Pilot Study

A pilot study was administered in order to determine reliability, validity, and readability of the participant questionnaire. Questionnaire administration was conducted with 43 members of the 2011 Boston Crusaders Drum and Bugle Corps and utilized paper copies of the questionnaire. The duration of the pilot administration was about twelve minutes.

Upon completing the pilot administration, the questionnaire was evaluated for reliability. The Cronbach's *alpha* for the composite IAM was .905. Reliability analyses were also performed on each subscale for IAM and found that the self-esteem subscale had a Cronbach's *alpha* of .899. The Cronbach's *alpha* measure of the self-reliance subscale was .766 and .734 for the work orientation subscale. The reliability of the composite PEM was slightly lower than the composite IAM, with a Cronbach's *alpha* of .845. The PEM socialization subscale had the highest PEM reliability with a Cronbach's *alpha* of .904. The PEM self-reliance and work orientation subscale reliabilities were not as strong, finding Cronbach's *alphas* of .607 and .678. The PEM self-esteem subscale

had the lowest reliability (Cronbach's alpha .485). Reliability outcomes may have been affected due to the size of the pilot group.

Data Collection Procedures

Data collection for the main study took place during February 2012. SurveyMonkey.com was used for administration in order to ensure the questionnaire was uploaded to a secure website. An annual subscription for a select membership to Survey Monkey amounts to \$200. This subscription was chosen because it supports an unlimited amount of responses for each survey and provides advanced Secure Socket Layer (SSL) security for transmission of responses. The questionnaire link was e-mailed to participants by program directors and administrators. Since participation was voluntary, participants agreed to complete the questionnaire by clicking the link to the Survey Monkey Questionnaire and agreeing to the consent forms.

Reliability Analysis

The data collected from the questionnaire was stored by Survey Monkey and downloaded to spreadsheets, using Microsoft Excel. Data was organized and inserted into Statistical Packages for the Social Sciences (SPSS). Cronbach's *alpha* was used to determine the internal reliability of all scales and subscales (see Table 3).

The Cronbach's *alpha* reliability of the composite IAM was .924. The IAM subscales were also evaluated for reliability: self-esteem (Cronbach's alpha .879), self-reliance (Cronbach's alpha .824), and work orientation (Cronbach's alpha .828). The reliability of the composite PEM was a Cronbach's *alpha* of .902. The subscales revealed Cronbach's alpha measures of .850 for socialization, .821 for self-esteem, .689 for self-reliance, and .737 for work orientation. Question 49 "I didn't break the rules" was

omitted to improve reliability of the composite PEM and its self-reliance subscale.

When compared to the IAM, the lower reliability ratings of the PEM may be attributed to a number of factors. The amount of items in each measure could have affected reliability ratings since the IAM was longer than the PEM. The longer the test, the more reliable it is. Furthermore, reliabilities of the measures may differ because IAM utilized preexisting measures and the PEM contained questions created or adapted by the researcher. The subscales of the IAM have been utilized in numerous situations prior to this study and have already established reliability and validity. With the exception of one question, the PEM may have a lower reliability due to the fact that it has not been used prior to this study.

Table 3
Reliability Analysis of Individual Adequacy and Program Experience Measures

<i>Scale or Subscale</i>	<i>N</i>	<i>M</i>	<i>SD</i>	<i>Skew</i>	<i>Cr. Alpha</i>
Individual Adequacy	485	105.00	13.53	-.603	.924
Self-Esteem	485	32.82	5.11	-.771	.879
Work Orientation	485	37.54	5.40	-.407	.828
Self-Reliance	485	34.62	5.30	-.495	.842
Program Experience	485	69.77	7.81	-1.278	.902
Socialization	485	17.27	2.70	-1.048	.850
Self-Esteem	485	17.80	2.61	-1.505	.821
Work Orientation	485	20.64	2.57	-.880	.737
Self-Reliance	485	14.05	1.75	-.898	.689

CHAPTER 4

RESULTS

The purpose of this study was to examine individual adequacy of immersed music program participants. Summer music camp (SMC) and drum corps (DC) instrumentalists ($N = 485$), ages 15 to 21, completed demographic and program characteristic questions in addition to two measures: (a) the Individual Adequacy Measure (IAM) consisting of Rosenberg's (1989) Self-Esteem Scale and Greenberger and Sorensen's (1974) Work Orientation and Self-Reliance subscales and (b) the researcher-designed Program Experience Measure (PEM). The results of the survey address the following research questions:

1. What are the demographics, program types, and participation characteristics of the sample?
2. Do summer music camp and drum corps participants differ in self-reported individual adequacy?
 - a. Does individual adequacy in general settings differ by program type?
 - b. Does individual adequacy in immersed music settings differ by program type?
3. What relationships exist among demographic characteristics, participation characteristics, and participants' individual adequacy during and outside of their immersed music program experience?
4. What specific aspects of immersed music programs contribute to participant enjoyment?

Descriptive Analysis

In order to address the first research question, characteristics of immersed music program participants were explored through demographic (See Table 4) and participation characteristics (See Table 5). The average age of immersed music program participants in this study was 18.8. In order to obtain larger age categories for statistical analysis, ages of participants were condensed into two categories: participants 18 and under and participants over the age of 18. Additionally, almost two-thirds (63.1%) of the participants were males. Gender was nearly equal in SMC populations, but over 70% male in DC populations.

Most of the sample (89.3%) attended school and almost half were employed. Participants who simultaneously attended school and were employed made up over a third (37.8%) of the sample. Additionally, over half (50.5%) of the sample attended school but were not employed. Only a tenth of the sample was employed full-time, and a small portion (1%) did not attend school or possess a job.

Table 4
Frequency of Demographic Characteristics

<i>Demographics</i>	<i>Classification</i>	<i>n</i>	<i>%</i>
Age	15	31	6.4
	16	34	7.0
	17	59	12.2
	18	80	16.5
	19	84	17.3
	20	70	14.4
	21	127	26.2
Sex	Male	306	63.1
	Female	179	36.9
School Enrollment	Currently Enrolled	433	89.3
	Not Currently Enrolled	52	10.7
Employment Status	Currently Employed	235	48.5
	Not Currently Employed	250	51.5
School and Employment Status	Enrolled, Employed	188	37.8
	Enrolled, Not Employed	245	50.5
	Not Enrolled, Employed	47	9.7
	Not Enrolled, Not Employed	5	1.0

The sample was comprised of SMC and DC participants ($N = 485$), but over two-thirds (69.3%) of the sample was DC participants. Thirty SMC and 38 DC were represented in the sample (see Appendix G). On average, participants completed two years of an immersed music program. Almost half of the sample attended one program session and the remaining participants were somewhat equally distributed over two, three, and four or more completed sessions. Over half of the sample played wind instruments and the remaining population was almost equal between string players (23.3%) and percussionists (22.7%). Most of the SMC participants (76%) were string players and most of the DC participants (72%) were wind players. Lastly, almost a third (31.3%) of the participants reported having a leadership role during their experience.

Table 5
Frequency of Participation Characteristics

<i>Participation Characteristics</i>	<i>Classification</i>	<i>n</i>	<i>%</i>
Program Type	SMC	149	30.7
	DC	336	69.3
Instrument	Wind	262	54.0
	String	113	23.3
	Percussion	110	22.7
Seasons Completed	1	223	46.0
	2	99	20.4
	3	80	16.5
	4+	83	17.2
Leadership Role	Yes	152	31.3
	No	333	68.7

Multivariate Analysis of Variance

Result means were compared (see Table 6) and a multivariate analysis of variance was completed (see Table 7) in order to address research question two. The means of DC participants' scores were higher than the means of SMC participants' scores in all composite measures and subscales. The largest mean differences between the two

populations occurred in the IAM Self-Esteem subscale, the composite PEM, and the PEM Self-Esteem subscale.

Table 6
Mean Scores of Individual Adequacy and Program Experience Measures

<i>Variable</i>	<i>SMC Mean</i>	<i>DC Mean</i>	<i>SMC Std. Error</i>	<i>DC Std. Error</i>
IAM	103.20	105.80	1.11	0.74
IAM- SE	31.59	33.38	0.41	0.28
IAM- SR	34.26	34.80	0.43	0.29
IAM- WO	37.35	37.63	0.44	0.30
PEM	68.35	70.40	0.64	0.42
PEM- SE	17.16	18.09	0.21	0.14
PEM- SR	17.13	17.35	0.17	0.11
PEM- WO	20.44	20.74	0.21	0.14
PEM- Soc	16.93	17.42	0.22	0.15

Note: SMC regards Summer Music Camps and DC specifies Drum Corps. PEM indicates Program Experience Measure and IAM specifies Individual Adequacy Measure. SE regards self-esteem, SR indicates self-reliance, WO specifies work orientation, and Soc regards socialization.

The multivariate test found a significant Wilks' Lambda distribution ($F = 3.58$, $df = 8/476$, $p < .01$). The results of the IAM and PEM Self-Esteem subscales were significant ($p = 0.00$) and accounted for 2.6% of shared variance. The overall PEM scores were also significant ($p = 0.008$) and accounted for 1.5% of the shared variance between SMC and DC participants. Shared variance for these measures suggests modest practical significance. The overall IAM ($p = 0.05$) and PEM Socialization subscale ($p = 0.063$) approached significance and accounted for less than 1% of shared variance. The scores of the IAM and PEM Self-Reliance and Work Orientation subscales were not significant.

Table 7
Multivariate Analysis of Variance

<i>Variable</i>	<i>df</i>	<i>F</i>	<i>p</i>	<i>Partial Eta²</i>
IAM	1	0.05	0.05	0.008
IAM- SE	1	12.911	0.00	0.026
IAM- SR	1	1.069	0.302	0.002
IAM- WO	1	0.275	0.6	0.001
PEM	1	0.008	0.008	0.015
PEM- SE	1	13.433	0.00	0.027
PEM- SR	1	1.209	0.272	0.002
PEM- WO	1	1.395	0.238	0.003
PEM- Soc	1	3.463	0.063	0.007

Note: PEM indicates Program Experience Measure and IAM specifies Individual Adequacy Measure. SE regards self-esteem, SR indicates self-reliance, WO specifies work orientation, and Soc regards socialization.

Correlational Analysis

The third research question examined the relationships among demographic characteristics, participation characteristics, and participants' individual adequacy in general settings (IAM) and immersed music settings (PEM) through a correlational analysis (see Table 8). A moderate correlation ($r = .611$, accounting for 37% of shared variance) was found between the IAM and PEM scores of the overall sample. No significant relationships were found among demographic or participant characteristics and measures of individual adequacy. Two significant correlations were obtained between participation characteristics. A correlation ($r = -.747$) was found between the instruments played by participants and their program type, which can be explained by the instrument restrictions of the programs in this study. Additionally, as expected, the amount of years completed and the ages of participants were correlated ($r = .415$).

Table 8
Correlational Analysis of D, PC, IAM, and PEM

	<i>PEM</i>	<i>Sex</i>	<i>School</i>	<i>Work</i>	<i>PT</i>	<i>Age</i>	<i>Ins</i>	<i>Years</i>	<i>Leader</i>
IAM	.611**	.005	.089	-.102	.089	.016	-.101	.036	-.100
PEM		-.046	.039	-.048	.121**	.053	-.135**	.03	-.123**
Sex			.011	-.011	-.241**	.003	.254**	.095	-.027
School				-.291**	.043	.214**	-.008	.230**	-.139**
Work					-.145	-.383**	.089	-.227**	.163
PT						.112	-.747**	.028	.099
Age							-.069	.415**	-.188**
Ins								-.063	-.095
Years									-.361**

Note: D specifies demographics, PC represents participation characteristics, IAM indicates Individual Adequacy Measure, and PEM regards Program Experience Measure. PT represents Program Type, Ins indicates participants' instrument, and Leadership regards participants' leadership status.

** . Correlation is significant at the .01 level (2-tailed)

The moderate correlation ($r = .611$) found between the participants' individual adequacy scores in general and immersed music settings was explored through a

correlational analysis that included each measure's subscales (See Table 9). Correlations between corresponding IAM and PEM subscales (i.e. IAM-SE*PEM-SE) revealed that 24% - 26% of shared variance existed between the IAM and PEM self-esteem, self-reliance, and work orientation subscales.

When correlated with the overall IAM measure, the IAM self-esteem ($r = .835$), self-reliance ($r = .874$), and work orientation ($r = .856$) subscales accounted for 70% - 76% of shared variance. The overall PEM measure and the PEM socialization ($r = .803$), self-esteem ($r = .842$), self-reliance ($r = .825$), and work orientation subscales ($r = .804$) accounted for 64.5% - 71% of shared variance.

Inter-subscale correlations between the IAM subscales (i.e. IAM-SE*IAM-SR) accounted for 30 to 40 percent of shared variance. With the exception of the PEM work orientation and self-reliance subscales ($r = .724$), the PEM inter-subscale correlations were slightly lower than the IAM inter-subscale correlations.

Table 9
Correlational Analysis of IAM and PEM

	<i>PEM-SR</i>	<i>PEM-WO</i>	<i>PEM-Soc</i>	<i>IAM</i>	<i>PEM</i>	<i>IAM-SE</i>	<i>IAM-SR</i>	<i>IAM-WO</i>
PEM-SE	.588**	.556**	.569**	.480**	.842**	.514**	.388**	.334**
PEM-SR		.724**	.526**	.551**	.825**	.455**	.497**	.462**
PEM-WO			.456**	.547**	.804**	.410**	.502**	.489**
PEM- Soc				.440**	.803**	.440**	.346**	.345**
IAM					.611**	.835**	.874**	.856**
PEM						.559**	.522**	.488**
IAM-SE							.605**	.551**
IAM-SR								.633**

Note: PEM indicates Program Experience Measure and IAM specifies Individual Adequacy Measure. SE regards self-esteem, SR indicates self-reliance, WO specifies work orientation, and Soc regards socialization.

** Correlation is significant at the .01 level (2-tailed)

Content Analysis

Research question four examined the particular aspects of immersed music program participation that participants found enjoyable. Responses of an open-ended question were reviewed by the researcher and coded into eight categories: relationships, atmospheres, similarities, performance, personal, music, challenges, and organization comparison. Frequency counts were used to explore the enjoyable aspect categories and their rate of reoccurrence in participant responses (See Table 10).

Table 10
Frequency of Enjoyable Aspects Mentioned by Participants

<i>Category</i>	<i>n</i>	<i>Total Participants (N =485) (%)</i>	<i>Participants who completed item (n =395) (%)</i>	<i>SMC Participants (n =149)(%)</i>	<i>DC Participants (n =336) (%)</i>
Relationships	246	50.7	62.3	43.6	53.9
Atmosphere	141	29.1	35.7	28.9	29.2
Similarities	83	17.1	21.0	23.5	14.3
Performance	65	13.4	16.5	4.0	17.6
Personal	72	14.8	18.2	8.1	17.9
Music	88	18.1	22.2	36.2	10.1
Challenges	56	11.5	14.2	2.0	15.7
Organization Comparison	3	0.6	0.8	0.0	0.9

SMC and DC participants mentioned relationships between other peers and faculty as an enjoyable aspect of their experience most frequently. Participants described their program as a “second family” where many enjoyed “meeting new people and making lasting friendships.” Responses stressed the strength of relationships made over a short time, describing bonds as “permanent and deep.” The positive relationships formed between participants and faculty was also enjoyable. Strong bonds developed over the respect, support, inspiration, and encouragement participants received through daily instruction.

The atmosphere presented through immersed music programs was the second most frequent enjoyable aspect mentioned by immersed music program participants. This

aspect was the third most frequent response of SMC participants and the second highest response of DC participants. The fun and supportive environment made participants feel comfortable in new surroundings. Participants stated that they “felt like a member of a group, not a camper at a program” and enjoyed “the sense of community between all of the members.” In addition to the community aspects, participants also enjoyed social activities and daily group rituals and meetings. The secluded locations provided by summer music camps and the opportunity to travel across the country with drum corps also contributed to an enjoyable atmosphere for participants.

Music was the third most common enjoyable aspect mentioned by immersed music participants. SMC participants mentioned music as their second most frequent response, whereas DC participants mentioned it as their second least frequent response. Musical aspects concerned constant music study, practice and improvement, music instruction through various classes and lessons, and unique ensemble experiences. Additionally, participants also enjoyed “being able to focus on music without too many distractions” and “playing music I loved every day to the best of my ability.”

The fourth most frequent response of the entire sample concerned similarities found throughout immersed music program populations. This aspect was also the fourth most frequent response of SMC participants, and the sixth most frequent response of DC participants. Participants enjoyed being around others that loved music and found it easy to develop friendships through shared interests. Additionally, drum corps members stressed the importance of being in a group comprised of people with similar commitment levels through responses such as “everyone in drum corps were there for a common goal and were willing to work hard to reach that goal.”

The next most frequent response referring to enjoyment were personal benefits

and qualities gained throughout the experience. This aspect was the fifth most mentioned response for SMC participants, and the third most frequent response for DC participants. In accordance to personal benefits, one participant stated: “Trying many new things that I usually would consider uncomfortable helped me gain knowledge of myself and my capabilities.” Similarly, participants mentioned personal growth through learning to believe and trust in one’s self.

Performance was the sixth most frequent enjoyable aspect mentioned by immersed music program participants. Furthermore, this aspect was the sixth most frequent response of SMC participants, and the fourth most frequent for DC participants. Responses including “being able to perform in front of thousands of people” and “the rush you get from performing like one unit with over 100 people” described the feelings members expressed towards performing. Another aspect of performing mentioned by both groups was competition. A number of drum corps participants expressed enjoyment in a competitive environment stating how it “made things more interesting” and gave groups something to work for. In contrast, other participants enjoyed “being a part of an organization that sees worth in performance for the crowd, rather than just for a score.” Summer music camp members agreed, responding that a non-competitive environment made playing music more enjoyable.

The seventh most mentioned enjoyable aspect of immersed music program participants was challenges. SMC participants mentioned challenging experiences second least frequently and DC participants mentioned it fifth most frequently. Responses including “the feeling that I pushed myself to do things that I had originally perceived as impossible” and “working harder than I ever have in my life, pushing through physical barriers of health and strength” described how participants enjoyed pushing themselves to

new limits. Furthermore, members even mentioned how working extremely hard toward a goal was fun. Unfortunately, not every participant had an enjoyable experience. Three drum corps members expressed how certain organizations negatively affected their experience when compared to previous experiences in different organizations.

Discussion

Results of the present study implicate that most immersed music program participants attend high school or college, and almost half of the population is employed. Additionally, it was unlikely to find immersed music program participants who did not attend school or possess a job. These findings coincide with research that found participation in performing arts is related to a greater liking of school and becoming a full-time college student by the age of 21 (Barber, 1999).

An examination of demographic characteristics, participation characteristics, and participants' individual adequacy in general and immersed music settings revealed no significant relationships with individual adequacy scores. Furthermore, the differences between SMC and DC participants' individual adequacy scores in general and immersed music settings revealed low practical significance. As a result, individual adequacies of immersed music program participants were similar and not effected by age, gender, school attendance, work status, program type, instrument played, years completed, or leadership roles. Research suggests that residential camping experiences enhance self-esteem (Brown, 2007; Bialeschki & Lyons, 2006; Meltzer & Rourke, 2005; Michalski et al., 2003; Powell, 2003; Readdick & Schaller, 2005), self-reliance, and independence (Brannan et al, 1996; Fullerton, et al., 2000; Goodwin & Staples, 2005; Weinstein, 2006). Similar benefits have also been found in music research, which suggests participation promotes self-esteem (Costa-Giomi, 2004; Farrell & Michel, 1973), self-reliance (Larson,

et al., 2006), and work orientation (Pitts, 2005; Rothlisberger, 1995). It is possible that results are related to the living environment presented or participants' prior and additional music experiences.

The non-significant relationship between individual adequacy and years completed contradicts previous research in which camps designed for children with epilepsy found significant improvement in campers' behavior for three years (Weinstein, 2006). Perhaps this inconsistency is a result of the two populations' age differences. Since Weinstein's sample population ranged from ages six to 17, improvements may have been present due to the young ages of the sample. The present studies' sample was much older, and perhaps the majority of the populations' individual development has already occurred. Additionally, the improvement of epilepsy camp participants may be influenced additional disorders and diseases reported by the sample. The results may have also been affected by the epilepsy camp's duration, which was seven days long. Furthermore, the camp participants were observed and assessed by numerous people, while the immersed music camp participants reported their own perceptions of their attitudes and behaviors.

When exploring immersed music program participants' individual adequacy in general and immersed music settings, moderate correlations were found between participants' individual adequacy and program experience scores. As a result, the behaviors and attitudes of participants in immersed music environments were similar to behaviors and attitudes in general settings. This is consistent with disease-specific camp research, which found that campers' developments carried over to home and community settings (Brannan et al., 1996). However, the evaluation of developmental characteristic maintenance in the disease-specific camp study occurred one to three weeks after the

experience. Although the present study did not have parental observation and reports, the assessment of individual adequacy occurred over five months after the experience. As a result, this study revealed long-term maintenance of individual adequacy.

Aspects of immersed music program experiences which participants deemed enjoyable were explored in order to examine characteristics that may support positive experiences and development. Relationships between peers and faculty and the positive family atmosphere were two of the most frequently mentioned aspects, describing how the people in their program and the overall atmosphere made their experience a success. The importance of social relationships and atmospheres corresponds with existing camp research. Weinstein (2006) concluded that social communities established throughout camp experiences aid in the formation of strong bonds between campers. Campers often form strong relationships with their camp program and staff (Hackett, Hilton, & Watson, 2010). Music participation also encourages social interactions and friendships (Pitts, 2005) in order to form close-knit communities (Dagaz, 2010). Adderley, et al. (2003) found that band members felt that the development of social skills and relationships was the most important part of their experience and enjoyment of their program. Additionally, the community atmosphere created through band made members feel like a part of something and help strengthen relationships.

Aspects frequently mentioned by SMC and DC participants were not always parallel. Musical aspects were the second most frequent responses of SMC participants, while it was the seventh most frequent for DC participants. Due to the conservatory-like nature of summer music camps, music instruction and abilities hold more importance to SMC participants when compared to DC participants. However, relationships ranked above music in both groups. Perhaps this could be attributed to research of high school

band members (Adderley, et al., 2003). Members felt social skills and relationships were the most important part their program. Although the interest for music is present, the presence of the members that make up the program holds more importance to participants.

Similarities throughout the population were also highly mentioned as enjoyable, but SMC participants mentioned this aspect more frequently than DC participants. Perhaps SMC participants mentioned similarities more frequently due to a moderate number of respondents that attended Christian music camps, which provides two strong similarities throughout the participants and faculties. Responses described how shared interests helped support relationships, making bonds even stronger. This is consistent with Meltzer & Rourke's (2005) conclusion of disease-specific camps, finding that strong social bonds stem from similarities and aid in the creation of extended support and motivation between campers. Countryman's (2008) research supports these findings as well, stating that the collaborative nature of music involvement creates effective experiences for community development (Countryman, 2008).

DC participants mentioned personal gains and challenges more frequently than SMC participants. These aspects were also mentioned by the sample of DC alumni in Zdzinski's (2004) study. Alumni claimed benefits of personal development including work ethic, time management, self-discipline, accountability, communication, cooperation, and self-confidence. Additionally mental and physical health gains occurred through mental toughness, self-discipline, and self-esteem.

DC participants also mentioned performance aspects more frequently than SMC participants. Participants enjoyed performing for large audiences and experiencing the thrill of a performance. Additionally, both groups mentioned competition as a

performance aspect, but responses conflicted. A number of DC participants expressed enjoyment in a competitive environment, while others enjoyed concentrating on performing and not on competitive outcomes. SMC members responded that a non-competitive environment between individuals made the experience more enjoyable.

CHAPTER 5

CONCLUSION

Summary

The purpose of this study was to examine individual adequacy of immersed music program participants. Research concerning immersed music experiences is scarce, therefore, research regarding psychosocial maturity, structured activity involvement, music participation, and immersed camp programs were reviewed and synthesized in order to investigate possible trends coinciding with effects of music instruction and immersed experiences on individual development and functioning.

Individual adequacy defines one's capacity to function effectively and independently through three traits: self-reliance, identity, and work-orientation (Greenberger & Sorensen, 1974). Individual development is highly integrated with social exchange, making daily experiences and environments a large component of one's ability to adequately function independently in today's society (Gambone & Connell, 1999). Alternate activities and programs can provide additional or supplementary developmental experiences to individuals beyond residential and school environments.

Music participation provides a combination of positive and developmental experiences for its participants. The effects of music participation have been examined through various activities that require casual to moderate commitment levels including general, individual, school, and community-based programs. Although research concerning music programs with extensive, immersed involvement is scarce, immersed environments may enhance benefits. Resident camps present immersed community living environments away from one's familiar settings. This environment can effect maturation

and accelerate growth (Thurber et al., 2007). Research regarding immersed experiences has focused on programs with goals concerning weight-loss, medical recuperation, religion, behavior management, academics, and athletics, and has had little concentration on programs with musical goals.

A survey measuring individual adequacy in general and immersed music settings was adapted for this study. Rosenberg's (1989) Self-Esteem Scale and Greenberger and Sorensen's (1974) Work Orientation and Self-Reliance subscales were combined to measure individual adequacies of participants in general settings. A Program Experience Measure was created and piloted by the researcher in order to measure participants' individual adequacy in immersed music environments. Additionally, sections regarding demographic and program characteristics were also included to examine additional population characteristics and relationships.

The survey was distributed to summer music camp and drum corps directors through e-mail. Directors were asked to forward the e-mail link provided by Survey Monkey to recent participants of their program. Out of the 1,000 respondents who viewed the survey, 489 participants completed and submitted it, resulting in a return rate of 48.9%. The data was collected online over a period of three weeks. Respondents included summer music camp and drum corps instrumentalists, ages 15 to 21. The ratio of drum corps and summer music camp participants who completed the survey was not equal.

Conclusions

Based on the results of this study, the following can be concluded:

1. The sample's demographic and participation characteristics were as expected for this population, due to the different qualities and restrictions

of SMC and DC. More than half of the sample was over the age of 18 and almost two-thirds of the sample was male. The majority of the sample currently attends school and almost half currently works. Participants who simultaneously attend school and work made up over a third of the sample, while only one percent represented participants who do not attend school or work. Additionally, over two-thirds of the sample was drum and bugle corps participants, which explains why over half of the population played wind instruments. Lastly, almost half of the sample attended only one immersed music program and close to a third reported having a leadership role.

2. There were no significant differences between SMC and DC populations' individual adequacy in general and immersed music settings. Furthermore, the relationships among demographic characteristics, participant characteristics, and measures of individual adequacy revealed low correlations with little practical significance. As a result, the individual adequacies of immersed music program populations are similar, no matter their age, gender, school attendance, work status, program type, instrument played, years completed, or leadership role.
3. Individuals' attitudes and behaviors concerning self-esteem, self-reliance, and work orientation qualities were consistent between general and immersed music settings. This reflects the moderate correlation found between participants' individual adequacy scores in general and immersed music settings and shows that the sense of self-worth, accomplishment,

pride, independence, and perseverance participants felt in immersed music settings is similar in general settings.

4. The most common response referring to enjoyable aspects of participants' experience concerned the relationships formed between peers and faculty throughout immersed music experiences. Although participants also mentioned aspects concerning individual goals and satisfaction, social aspects were reported most frequently as enjoyable.
5. With the exception of social relationships and atmospheres, rankings of enjoyable aspects differed between SMC and DC participants. SMC participants frequently deemed music and similarities among peers and faculty enjoyable, while DC participants frequently mentioned aspects concerning personal growth, performance, and personal challenges.

Implications

The results of this study provide implications for students, parents, and directors who are deciding whether to attend or support immersed music programs. This study revealed that the majority of immersed music program participants attend school. Perhaps the presence of older peers influences younger students' interests of completing high school and entering college. Immersed music programs provide opportunities for socialization between members whose ages are typically one to six years apart, which is a unique quality since many activities operate by restrictive age categories or school classifications. Older participants and faculty can act as role models to younger participants with similar interests and goals.

Although participants' individual adequacies prior to immersed music experiences are unknown, the majority of participants exhibit high levels of individual functioning. The challenging activities presented by immersed music programs may influence participants' motivations of completing challenging tasks in home, community, or school settings. Furthermore, the intense study and dedication required by these programs may enhance senses of responsibility and concentration in participants to stimulate improvement in settings apart from immersed music programs. Perhaps immersed music environments act as support systems, or training wheels, for participants through mentally or physically difficult times. Once participants realize that they can work hard and succeed in a group, they may be more confident in pursuing individual goals.

Participants' individual adequacies were not affected by demographic and participation characteristics, suggesting that experiences provided by summer music camps and drum and bugle corps create lasting impressions on all participants. Although immersed music program operations differ by type, activities, and sponsoring organizations, the combination of intense music participation and community style living impacts participants of various backgrounds and personal characteristics. Enhancements may be attributed to the presence of a similar and socially comparable peer group, which positively influence individuals and contribute to overall quality of life.

Immersed music participants claim the most enjoyable aspects of immersed music experiences are relationships and atmospheres. By providing a place that feels like a "second family" where one can "meet new people and make lasting friendships," immersed music programs positively influence participants through special friends, a sense of belonging, and the memories created.

Although it seems that immersed music programs provide equally positive and enjoyable experiences, differences between programs are apparent. Three participants reported that their experiences were more enjoyable with a different organization. In order to support maximum program effectiveness, participants should be satisfied with their experience. Upon deciding which experience may be more appropriate, activities presented in each program should be considered. SMC provide various forms of music instruction to a population that is focused on making friends and improving musical abilities. DC present fewer forms of musical instruction and incorporates physical aspects to a population that concentrates on building friendships, personal growth, and performing for large audiences.

Recommendations for Further Research

This study is a preliminary examination of immersed music program populations' individual development and functioning. As a result, this research has many areas for further research. In order to examine individual growth as a result of immersed music experiences, it is recommended that the Individual Adequacy Measure be administered before and after treatment to participants who have never previously participated in an immersed music program. Additionally, further research on this subject should include a control group in order to compare the effects of immersed music experiences. This study concentrated on only one aspect of psychosocial maturity (Greenberger & Sorensen, 1974). Further research may include measurements of interpersonal adequacy and social cohesion.

The psychosocial maturity measures evaluated participants' attitudes and perceptions concerning self-esteem, self-reliance, and work orientation. The results may

be affected due to distorted views of oneself. In further research, directors and parents of participants could be contacted to verify behaviors and attitudes reported by participants. Exploring other factors that may be a result of high levels of psychosocial maturity (i.e. academic success) may also provide more support to participants' perceptions.

Additional recommendations for further research concern the demographic and participation characteristics recorded for each participant. Since little to no relationships were identified between characteristics and individual adequacy scores, additional characteristics should be examined. Background characteristics such as previous musical experiences and participation in additional music programs could be addressed to further investigate music involvement as a predictor of individual adequacy.

Aspects of participation should be explored in greater detail in order to discover why these programs are effective. There are numerous possible predictors that were not mentioned in this study. The enjoyable aspects reported by participants included social (i.e. relationships, atmospheres, similarities), musical, and personal (i.e. challenges, growth) characteristics. These aspects may influence the effectiveness of an experience since they are the most enjoyable to participants. Instructional aspects of a program may also predict non-musical effects. The faculties of immersed music programs act as strong influences for students in the absence of parents and additional familiar adults. Faculties' education, teaching experience, and professionalism could be factors, along with ensemble sizes and the amount of group and individual instruction received. Lastly, aspects of immersion such as living quarters, travel, supervision, and gender or age restrictions may also affect participants' experiences.

Positive environments and experiences significantly influence individual development. Immersed music programs can create lasting impressions through experiences of independence, community living with comparable peers, and enjoyable activities. Characteristics of self-sufficiency, confidence, and determination can be enhanced through the challenging experiences presented in immersed music environments. The impact of these experiences may cause enhanced characteristics to transfer to participants' daily settings and experiences, which may greatly improve likelihood of future success. This study provided initial insight to immersed music programs and will hopefully inspire further research concerning its distinctive experiences and populations.

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APPENDIX A
DIRECTOR/ADMINISTRATOR CONSENT FORM

University of Miami
CONSENT TO PARTICIPATE IN A RESEARCH STUDY
The Relationships Between Individual Adequacy and Immersed Music Experiences

Dear Directors and/or Administrators,

The following information describes the research study in which you are being asked to contribute to. Please read the information carefully.

PURPOSE OF STUDY: The purpose of this study is to determine the impact that participation in a residential music program has on individual adequacy.

PROCEDURES: You are being asked to support the study by releasing e-mail addresses of the recent members/participants in your organization or institution. The e-mail addresses provided by your organization will be sent a consent form with a letter asking participants to complete an online questionnaire. The 15-minute, 63-question survey concerns personal demographics and responses pertaining to a number of statements, which measure psychosocial maturity.

RISKS AND/OR DISCOMFORTS: There will be no personal risks or discomfort to your members/participants by taking part in this study.

BENEFITS: Although no benefit can be promised to your participants, results from this study may be beneficial to the scarce amount of research regarding areas concerning residential music programs and their benefits.

CONFIDENTIALITY: No personal names will be used in this study, but the names of your organizations will be listed. Each survey will be anonymous, and e-mail addresses linked with completed surveys will not be recorded. Secure Socket Layers (SSL) will be used in order to secure the transmission of survey responses. Additionally, only the researcher and their research advisor will have access to the collected data.

COSTS & COMPENSATION: There is no cost or compensation associated with your participation in this study

RIGHT TO DECLINE OR WITHDRAW: Your participation in this study is voluntary. You are free to refuse to participate in the study by choosing to not send contact information for your recent participants.

CONTACT INFORMATION: Sandra Sanchez (s.sanchez14@me.com; 727.742.1877) will gladly answer any questions you may have concerning the purpose, procedures, and outcome of this project. Thank you so much for your time and support.

Sincerely,
Sandra Sanchez

APPENDIX B
ADULT CONSENT FORM

University of Miami
CONSENT TO PARTICIPATE IN A RESEARCH STUDY
The Relationships Between Individual Adequacy and Immersed Music Experiences

The following information describes the research study in which you are being asked to participate. Please read the information carefully. At the end, you will be asked to continue if you agree to participate.

PURPOSE OF STUDY: You are being asked to participate in a research study. The purpose of this study is to determine the impact that participation in a residential music program has on an individual's psychosocial maturity. You are being asked to be in the study because of your recent participation in a summer music camp or drum and bugle corps.

PROCEDURES: You will be asked to complete an online questionnaire by clicking the link through Survey Monkey. The 63 questions concern personal demographics and opinions pertaining to a number of statements, and are mostly in a multiple-choice format, with some requiring short responses.

Please note that this survey will take about 15 minutes to complete.

RISKS AND/OR DISCOMFORTS:

We do not anticipate you will experience any personal risk or discomfort from taking part in this study. In order for your responses to be valid for use in this study, your survey will have to be completely finished and submitted.

BENEFITS: No benefit can be promised to you from your participation in this study, but results from this study may be beneficial to research areas concerning residential music programs and their benefits.

CONFIDENTIALITY: No names will be used in this study; ID numbers will be assigned to each completed survey. Each survey will be anonymous, and e-mail addresses linked with completed surveys will not be recorded. Secure Socket Layers (SSL) will be used in order to secure the transmission of survey responses. Additionally, only the researcher and their research advisor will have access to the collected data.

COSTS & COMPENSATION: There is no cost or compensation associated with your participation in this study

RIGHT TO DECLINE OR WITHDRAW: Your participation in this study is voluntary. You are free to refuse to participate in the study by choosing to not click the questionnaire link below.

CONTACT INFORMATION:

Sandra Sanchez (s.sanchez14@me.com) will gladly answer any questions you may have concerning the purpose, procedures, and outcome of this project. If you have questions about your rights as a research subject you may contact Human Subjects Research Office at the University of Miami, at (305) 243-3195.

PARTICIPANT AGREEMENT:

By reading this consent and clicking on the link below, you authorize the Investigator and her staff to access your completed questionnaire as may be necessary for purposes of this study.

I have had the chance to ask any questions I have about this study, and they have been answered for me. I have read the information in this consent form and will agree to participate in this study by clicking next and submitting a completed survey.

APPENDIX C
PARENTAL CONSENT FORM

Dear Parent,

I am a graduate student under the direction of Professor Stephen Zdzinski in the Department of Music Education at University of Miami. I am conducting a research study in order to examine the impact of participation in a residential music program on individual functioning and development.

I am inviting your child's participation, which will involve a submission of an online questionnaire, which will take about 15 minutes. Your child's participation in this study is voluntary. If you choose not to have your child participate or to withdraw your child from the study at any time, there will be no penalty. Likewise, if your child chooses not to participate or to withdraw from the study at any time, there will be no penalty. The results of the research study may be published, but your child's name will not be used.

Although there may be no direct benefit to your child, the possible benefit of your child's participation is an expanded understanding of benefits related to summer music camp and/or drum and bugle corps participation. Each survey will be anonymous, and e-mail addresses linked with completed surveys will not be recorded. Secure Socket Layers (SSL) will be used in order to secure the transmission of survey responses. Additionally, only the researcher and their research advisor will have access to the collected data.

If you have any questions concerning the research study or your child's participation in this study, please call me at (727)742.1877. If you have any additional questions about you or your child's rights as a subject/participant in this research, or if you feel you or your child have been placed at risk, you can contact the Human Subjects Research Office, at (305) 243-3195.

Sincerely,

Sandra Sanchez

PLEASE NOTE: By clicking next, you are giving consent for your child to participate in this study and will be redirected to an assent letter for your child.

APPENDIX D
MINOR ASSENT LETTER

Dear Student,

I am doing a research study about participation in summer music camps and/or drum and bugle corps. A research study is a way to learn more about people, and if you decide you want to be part of this study, you will be asked to complete an online questionnaire so that I can understand you and your experiences with one of these programs better.

There are some things about this study you should know before you agree. Although it won't cost you any money to take the survey, it will take about 15 minutes of your time. Each survey will be anonymous, and e-mail addresses linked with completed surveys will not be recorded. If you do not want to be in this research study, it's okay, it is your choice. When I am finished with this study I will write a report about what was learned, but the report will not include your name or that you were in the study.

Please let someone know if you have any questions about this study.

If you decide that you want to be included this study, please click next and complete and submit the questionnaire. Thank you for your time and support.

Sincerely,
Sandra Sanchez

APPENDIX E
DRUM CORPS TAILORED QUESTIONNAIRE

<u>Please Choose the Best Answer That Describes Your Opinion of the Following Statements:</u>	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I feel that I'm a person of worth, at least on an equal plane with others.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. I feel that I have a number of good qualities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. All in all, I am inclined to feel that I am a failure.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. I am able to do things as well as most other people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. I feel I do not have much to be proud of.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. I take a positive attitude toward myself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. On a whole, I am satisfied with myself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. I wish I could have more respect for myself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. I certainly feel useless at times.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. At times I think I am no good at all.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11. I find it hard to stick to anything that takes a long time to do.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. I believe in working only as hard as I have to.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13. I would leave my homework unfinished if there were a lot of good TV shows on that evening.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14. I often forget work I am supposed to do.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15. I often get behind in my work.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. I often don't finish work I start.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17. I tend to go from one thing to another before finishing any one of them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18. I get upset if I am not immediately successful in learning something new.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19. I often don't get my most important work done because I've spent too much time on other work.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20. I hate to admit it, but I give up on my work when things go wrong.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
21. It's more important for a job to pay well than for a job to be interesting.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
22. No one should expect you to do work that you don't like.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
23. The future is so uncertain; you can't really make any plans.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
24. I feel very uncomfortable if I disagree with what my friends think.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
25. Someone often has to tell me what to do.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
26. Others seem more in control of their lives than I do.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
27. Luck decides most things that happen to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
28. When things go well for me, it is usually not because of anything I myself actually did.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
29. I keep my ideas to myself in class unless I am sure I'm right.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cont. on next page				

Please Choose the Best Answer That Describes Your Opinion of the Following Statements:	Strongly Disagree	Disagree	Agree	Strongly Agree
30. In a group I prefer to let other people make the decisions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
31. I usually let others take the lead.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
32. The main reason I'm not more successful is that I have bad luck.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
33. I don't like to tell my ideas about religion when I know others will disagree with me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please Choose the Best Answer That Describes Yourself:

34. How old are you?

15 16 17 18 19 20 21

35. What is your gender?

Male Female

36. Are you currently enrolled in school?

Yes No

37. Are you currently employed?

Yes No

38. What is the name of the most recent drum corps that you participated in?

39. What did you play during your drum corps experience?

Brass Percussion

40. How many drum corps seasons have you participated in?

1 2 3 4+

41. Did you have a leadership role in your most recent drum corps experience?

Yes No

Cont. on next page

**Please Choose the Best Answer That Describes Your Most Recent
Drum Corps Experience:**

	Strongly Disagree	Disagree	Agree	Strongly Agree
42. I found it easy to develop close friendships.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
43. I felt like I could relate to the people around me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
44. I felt like I could trust the people around me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
45. I felt rejected by the people around me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
46. I felt uncomfortable being myself with the people around me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
47. I relied on other people to make decisions for me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
48. I needed someone to help me complete the responsibilities expected of me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
49. I didn't break the rules.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
50. I was able to adapt to the conditions around me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
51. I took responsibility for any mistakes I made in rehearsal.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
52. I did not like receiving corrections from my teachers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
53. I completed the tasks given to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
54. I often forgot to do the tasks that I was supposed to do.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
55. I wanted to give up when things were too hard.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
56. I was easily distracted during rehearsal.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
57. I did not enjoy working hard in rehearsal.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
58. I felt that I contributed to the success of the drum corps.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
59. I felt proud of my accomplishments.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
60. I felt like an insignificant member of the drum corps.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
61. No matter how hard I worked, I felt ashamed of my performance abilities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
62. I felt like I was not worthy of being a member of my drum corps.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

63. What particular aspects of your drum corps experience were especially helpful in making your participation enjoyable?

APPENDIX F

SUMMER MUSIC CAMP TAILORED QUESTIONNAIRE

Please Choose the Best Answer That Describes Your Opinion of the Following Statements:	Strongly Disagree	Disagree	Agree	Strongly Agree
1. I feel that I'm a person of worth, at least on an equal plane with others.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. I feel that I have a number of good qualities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. All in all, I am inclined to feel that I am a failure.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. I am able to do things as well as most other people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. I feel I do not have much to be proud of.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. I take a positive attitude toward myself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. On a whole, I am satisfied with myself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. I wish I could have more respect for myself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. I certainly feel useless at times.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. At times I think I am no good at all.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11. I find it hard to stick to anything that takes a long time to do.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. I believe in working only as hard as I have to.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13. I would leave my homework unfinished if there were a lot of good TV shows on that evening.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14. I often forget work I am supposed to do.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15. I often get behind in my work.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. I often don't finish work I start.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17. I tend to go from one thing to another before finishing any one of them.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18. I get upset if I am not immediately successful in learning something new.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19. I often don't get my most important work done because I've spent too much time on other work.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20. I hate to admit it, but I give up on my work when things go wrong.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
21. It's more important for a job to pay well than for a job to be interesting.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
22. No one should expect you to do work that you don't like.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
23. The future is so uncertain; you can't really make any plans.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
24. I feel very uncomfortable if I disagree with what my friends think.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
25. Someone often has to tell me what to do.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
26. Others seem more in control of their lives than I do.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
27. Luck decides most things that happen to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
28. When things go well for me, it is usually not because of anything I myself actually did.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
29. I keep my ideas to myself in class unless I am sure I'm right.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cont. on next page				

Please Choose the Best Answer That Describes Your Opinion of the Following Statements:	Strongly Disagree	Disagree	Agree	Strongly Agree
30. In a group I prefer to let other people make the decisions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
31. I usually let others take the lead.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
32. The main reason I'm not more successful is that I have bad luck.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
33. I don't like to tell my ideas about religion when I know others will disagree with me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please Choose the Best Answer That Describes Yourself:

34. How old are you?

15 16 17 18 19 20 21

35. What is your gender?

Male Female

36. Are you currently enrolled in school?

Yes No

37. Are you currently employed?

Yes No

38. What is the name of the most recent summer music camp that you participated in?

39. What did you play during your summer music camp experience?

Brass Percussion Woodwind String

40. How many summer music camps have you participated in?

1 2 3 4+

41. Did you have a leadership role in your most recent summer music camp experience?

Yes No

Cont. on next page

**Please Choose the Best Answer That Describes Your Most Recent
Summer Music Camp Experience:**

	Strongly Disagree	Disagree	Agree	Strongly Agree
42. I found it easy to develop close friendships.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
43. I felt like I could relate to the people around me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
44. I felt like I could trust the people around me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
45. I felt rejected by the people around me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
46. I felt uncomfortable being myself with the people around me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
47. I relied on other people to make decisions for me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
48. I needed someone to help me complete the responsibilities expected of me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
49. I didn't break the rules.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
50. I was able to adapt to the conditions around me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
51. I took responsibility for any mistakes I made in rehearsal.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
52. I did not like receiving corrections from my teachers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
53. I completed the tasks given to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
54. I often forgot to do the tasks that I was supposed to do.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
55. I wanted to give up when things were too hard.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
56. I was easily distracted during rehearsal.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
57. I did not enjoy working hard in rehearsal.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
58. I felt that I contributed to the success of the drum corps.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
59. I felt proud of my accomplishments.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
60. I felt like an insignificant member of the drum corps.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
61. No matter how hard I worked, I felt ashamed of my performance abilities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
62. I felt like I was not worthy of being a member of my ensemble.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

63. What particular aspects of your summer music camp experience were especially helpful in making your participation enjoyable?

APPENDIX G

IMMERSED MUSIC PROGRAMS REPORTED BY SAMPLE

Drum Corps:

Academy
Alliance
Blue Devils
Blue Knights
Blue Stars
Bluecoats
Boston Crusaders
Cadets
Carolina Crown
Carolina Gold
Cascades
Cavaliers
Colts
Crossmen
Fusion
Glassmen
Impulse
Jersey Surf
Kingston Grenadiers
Madison Scouts
Mandarins
Music City
Oregon Crusaders
Pacific Crest
Phantom Regiment
Pioneer
Racine Scouts
Raiders
Reading Buccaneers
Santa Clara Vanguard
Seventh Regiment
Spartans
Spirit of Atlanta
Spokane Thunder
Tampa Bay Thunder
Teal Sound
Troopers

Summer Music Camps:

Aspen Music Festival
Atlantic Music Festival
Berklee 5-week Performance Program
Brevard Music Center
Camp Musical de Laurentides
Castle Quartet Program
Credo Chamber Music Camp
Colorado Summer Music Camp
FSU Summer Music Camp
Fredonia Quartet Program
Green Lake Festival of Music
Green Mountain Chamber Music Camp
Heifetz International Music Camp
Interlochen Arts Academy
Jin Sha Summer Music Festival
Kinhaven Music School
Kneisel Hall
Litchfield Jazz Camp
Musicorda Chamber Music Camp
North American Viola Institute
NYU Intensive String Camp
Orfeo Music Festival
Perlman Music Program
Sewanee Summer Music Festival
SIM: School for Improvisational Music
Suzuki Music Institute
Tanglewood Music Center
UM Young Musician's Camp
UVA Chamber Music Camp
Vail Jazz Workshop

