

Student Motivations for Participating in Youth Orchestra Programs:
The Case of Seattle Youth Symphony Orchestras

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As an international student from South Korea, I was surprised and intrigued to see so many U.S. students participate in arts programs outside of school. During my internship with the Seattle Youth Symphony Orchestra (SYSO), the largest youth orchestra training program in the United States, I not only found hundreds of students participating in the program but also parents strongly supporting their children's music activities. From my international perspective, it seemed to be quite a distinctive feature of American culture.

The norms surrounding students' extracurricular activities in Western and Eastern cultures are considerably different (Lee, 2007). In South Korea, students engage in many kinds of activities outside of school, but these focus mostly on core academic skills (Byun, 2014). Even when Korean students participate in extracurricular education like music, parents prioritize excellence in core academics and are careful not to allow their children's academic studies to suffer (Cho, 2015).

In the United States, the Seattle Youth Symphony Orchestra (SYSO) illustrates the very different attitude of parents toward extracurricular activities like music. In the year 2015, more than 1670 students were involved in the SYSO, and of these, almost 450 students were members of the SYSO's Academic Year Orchestras. These students would meet every Saturday morning for rehearsal, which would begin as early as 8:30 a.m., with one student traveling 306 miles from West Kelowna, British Columbia every week (Seattle Youth Symphony Orchestra, 2014). What motivates these students to wake up every Saturday morning and come to rehearsal when many of their peers would rather stay in bed? Why do they participate in this youth orchestra program? These and other questions occurred to me during my internship.

In order to better understand the needs of student participants in extracurricular music activities like SYSO, it is critical to understand their motivations for enrolling. From a business standpoint, knowing the reasons why potential customers consider a product or service is a very important part of marketing. Educational organizations are no exception to this proposition. Thickstun (2012) contended that not many piano instructors, for example, are aware of the importance of parent decisions and priorities in enrolling more children. Kubacki, Moss, and Parke (2007) argued that in order to forecast the future of the musical education, one must know more about the process by which parents are influenced to make one decision or another about starting or continuing their children's music education.

In the SYSO, however, no one had gathered such data on the motivations of parents or

students. The SYSO had collected surveys for grant purposes, and they had paid an independent team to evaluate their outreach programs, but the results of these efforts only revealed how happy the respondents were with the performance of existing programs. In essence, the SYSO had focused solely on customer satisfaction. Therefore, in this paper I have sought to explore the students' motivations for participating in a youth orchestra in general, and in the SYSO in particular. Arts organizations that focus on youth groups may benefit from the results of this research, which also may give SYSO administrators insights into their future programs.

Background

According to League of American Orchestras (2012), at least 177 youth orchestras operate in the U.S. Three are found in Washington State: the Bellevue Youth Symphony Orchestra, Tacoma Youth Symphony, and Seattle Youth Symphony Orchestra. The Bellevue Youth Symphony Orchestra was founded in 1964, and under its umbrella are six orchestras and three instrumental ensembles (Bellevue Youth Symphony Orchestra, 2015). The Tacoma Youth Symphony has been serving its students for 52 years, and it contains five different orchestras amongst other programs (Tacoma Youth Symphony Association, 2015).

The SYSO was founded in 1942 with the mission of providing life-changing musical experiences for talented students in the Pacific Northwest, regardless of their financial resources. The organization serves students with four full orchestras of different levels: Symphonette, Debut, Junior, and Youth. It also offers two summer festival programs, and three outreach programs. With a growing number of students each year, the SYSO is the largest youth orchestra training program in the United States (Seattle Youth Symphony Orchestra, 2015).

Research Design

Framework

When I began to examine the motivations of students participating in the SYSO, I was careful not to underestimate one factor, that is, the parents who support their children's desire to learn music. These parents come to the rehearsals, provide transportation, often wait outside until the rehearsal ends, and pay tuition. The students would not be able to participate in the orchestral programs without the support of their parents, who play the vital role of final decision makers. Thus, parents, along with the students, expend time and energy in order to participate in the SYSO programs.

Therefore, I divided parents and students into two related but distinct groups, customer and consumer, respectively. While a customer is "someone who buys services or goods from someone else... a consumer is someone that consumes a certain product or commodity" (Julita, 2011). A great number of business-related studies and popular articles have regarded these two groups as separate. Especially in a research context involving parents and children, it is easy to make the case that customers (parents) and consumer (children) groups are not same.

According to Sharma and Sonwaney (2014), researchers studying purchasing behavior should seek to understand children's influence on family decision-making. Children in families are consumers who actually use certain products or services, and they are not passive but active in influencing their parents' decisions (Calvert, 2008; Corfman, 1997; Dixon & Banwell, 2004; Sharma & Sonwaney, 2014; Šramová, 2015). As a result, media and marketing have increasingly targeted children as a consumer group separate from their parents (Dixon & Banwell, 2004; Šramová, 2015).

Many educational studies have divided students and parents into separate groups as well,

applying the concepts of consumers and customers to explain the impacts of marketing. Thickstun (2012) emphasized the different roles of children and parents when she observed, “a paradox in our profession is that the student (child) does not make the decision to enroll in our studio. The parent does.” (p.47). Similarly, Kubacki, Moss, and Parkes (2007) divided children and parents into separate groups in order to examine each group’s influence on decision making regarding music education. This study extends this research by investigating the motivations of children to enroll in extracurricular school arts activities, and youth orchestras in particular. Though it is also an educational program, the same distinction between consumer and customer can be applied to the children and parents involved in the SYOS. Therefore, the concept of “consumer and customer” has been utilized as a conceptual frame in this paper, with students who receive the education viewed as consumers and parents who actually pay for the service viewed as customers.

Motivation

The subject of motivation has been studied from many different angles by researchers, particularly in the field of education, and using varying definitions. For example, Guay, et al. (2010) defined motivation as the underlying reason for a behavior, and Broussard and Garrison (2004) defined it as the attribute that moves people to do or not to do something. Maehr and Meyer (1997) defined motivation as a theoretical structure used to describe initiation, direction, intensity, persistence, and quality of action, especially goal-directed behaviors. Among different definitions, this paper followed that of Guay, et al. (2010), with motivation viewed broadly as the reason behind certain behaviors.

Identifying one's own or another's motivation is not a simple task. Researchers must use various means to search for motivation, because behavior typically comes with a complicated background. Lai (2011) noted that a composite of deeply connected perceptions, values, beliefs, interests, and actions underlay motivation. In the study of children’s motivations for studying music, Eccles (1983) suggested that children reach a decision based on their core values, all within a complex of other choices. Turner (1995) also mentioned the challenge of studying children’s motivation because of the difficulties inherent in identifying the goals, desires, and interests of children. Not only may children be less practiced in expressing their thoughts, deeper ideas, or status, they may be biased in their self-appraisals.

Despite these complications, many researchers have studied children's motivations for certain behaviors, especially their motivation for academic success. Eccles (1983) held that there were few empirical studies about motivation and music that are useful in developing music education programs. Yoon (1997) noted that students’ musical activities are particularly understudied among many non-academic domains of activity. Many years after Yoon’s claim, it is still true compared to the rest of academia. Moreover, there is a lack of subdivided studies on the motivation for studying different areas of music.

Among the studies that concern students’ motivations to learn and study music I noticed several common factors. First, many researchers considered self-evaluation as one of students’ motivation factors. Yoon (1997) said that “self-schemas” play a significant role in a child’s motivation to learn instrumental music, in part because parents and teachers do not tend to pressure children to excel at music as they do with other academic studies. In order to play instrumental music in particular, a child needs to have a specific talent, skill, and desire to play or the required practice will not occur. Hewitt and Allan (2012) found that the way that students judge their own prior musical experiences is one factor influencing motivation.

Second, the goals students try to achieve through their musical activities are a prime factor in motivation. Students who have the goal of improving their skills, winning seats at auditions, or performing in front of others can be more motivated to play and participate in musical activities. Thus, social goals or affiliative goals associated with in-groups like school bands and orchestras, which are less common among students involved in personal musical activities, may be powerful motivators.

A third factor is the influence of others. In other words, a student's motivation for learning music may be affected by outside input from parents or instructors. According to Yoon (1997), "the level of engagement is not only regulated by children themselves, but also regulated by others, [such as] by parents. In some cases, then, when children are not self-motivated, some external push might help them "jump-start" (p. 7) their participation. Hewitt and Allan (2012) also noted that instructors, conductors, and music teachers are important in students' first decision to participate in music.

In regard to the motivation of parents, Lackey (2011) found that middle-class parents utilize outside school arts classes as a means for their children to find fulfillment, which they value. Such parents believe these arts classes will help their children achieve distinction in this competitive world. Paterson (2008) once conducted a survey of parents to learn more about their motivation toward formal music learning, and most of the participating parents answered that they wanted their children to experience a wide range of activities (Paterson, 2008). Thus, the motivation to learn music or support the learning of music differs considerably between parents and students.

As the existing literature reveals, students desire to study music is influenced by the nature of their self-evaluations, achievement goals, and outside influences, such as teacher's and/or parents' suggestions. On the other hand, parents support music education for their children because they want them to gain a variety of experiences and distinguish themselves from others. Based on my review of the research and the identification of these factors, I designed the survey and interview questions for this study.

Data and Method

In order to identify the motivations of students for joining the SYSO, and the motivations of parents for supporting this endeavor, I conducted this study in three phases, including an online survey for student and parent groups, personal interviews with parents, and observations. Students and parents from SYSO main programs were selected.

Online Survey

From among the various SYSO programs, I chose as participants the students and parents from the Academic Year Orchestras, which has four different levels of orchestras: (1) Symphonette, (2) Debut, (3) Junior, and (4) the Seattle Youth Symphony. In the year the study was conducted, the Academic Year Orchestras enrolled a total of 441 students aged 8 to 20. Their 433 parents or guardians also were enrolled in the study through the SYSO database. Surveys were created separately for the parental group and the student group.

Both surveys consisted of ten closed-ended questions. The first two questions asked the respondents about their general motivation for participating in a youth orchestra programs, and Seattle Youth Symphony Orchestras in particular. These first two questions were multiple choice, with the answer choices covering their interest in playing music and socializing, as well as the influence of other factors or people such as their resume for college, instructors, or parents

(Appendix 1). The other ten questions were relevant demographic questions. The options created for all questions were informed by the pilot study, literature review, and conversations with SYSO staff and parents that I conducted.

Since there were younger students among those in the study population and students whose first language was not English, I made the questions and the options of the survey as simple and explicit as possible. In considering the respondents' various situations and characteristics, the main questions asked them to mark their top three options. The total number of email addresses in SYSO's database was 874, with no distinction between students and parents, so I sent links to both online surveys—one for students, another for the parents—so they could choose which one was relevant to them. I gathered responses for one month, during which time I sought to increase the response rate by sending out two additional emails asking the parents and students to participate. In addition, I visited student rehearsals in order to make announcements about participating in the survey. After one month, I had received a total of 242 responses of the 874 in the total population, which was close to an adequate sample size (Krejcie & Morgan, 1970). These responses consisted of 148 answers from parents (32.2%) and 94 from students (21.3%), for an approximate 27% response rate.

Personal Interviews

I conducted semi-structured interviews over a period of one month, with 28 randomly chosen parents whose child/children were enrolled in the SYSO Academic Year Orchestra program. These interviews were conducted in a casual manner in order to gain deeper insight into the parents' thoughts and beliefs about the SYSO, as well as their stories about enrolling their children in a youth orchestral program. I accessed the parents by visiting the rehearsal hall where students rehearse every Saturday and parents wait outside for their children. The orchestra coordinator notified the parents beforehand that there would be an interview participation request, so I was able to walk around the waiting room and ask randomly whether they had time to be interviewed. The interviews took place in a quiet part of the waiting area where no one could hear the parents' answers, but where they could be aware when they needed to pick up their children.

During the interviews, I tried to make sure the interviewees felt free to talk about what they wanted. The questions of the interview protocol concerned similar topics as in the survey, but the interview format enabled me to ask follow-up questions to gain a deeper understanding. In addition, when I interviewed some of parents whose first language was not English, I tried to speak in a straight-forward and clear manner, wait insufficiently for answers in order to reduce misunderstandings or hesitations resulting from any language barrier. Since these interviews asked simple questions, most did not exceed 15 minutes unless the interviewee moved into a deeper discussion. Many of the interview questions pertained to how the family decided to participate in an orchestral program out of the many other ways to learn music, how they learned of Seattle Youth Symphony Orchestras, their expectations of the program, and whether the interviewees had a musical background.

Observation

I was able to accomplish the observation portion of the study during my existing internship with at the Seattle Youth Symphony Orchestras for about nine months. During the intern period I participated in SYSO's many different events, including concerts, rehearsals, outreach programs, fundraisers, and staff meetings. For this study, I looked at documents generated by the SYSO and made in-person observations of students in rehearsal halls over the

course of a month.

Findings and Discussion

Demographics

Of the students participating in the online survey, 41.5% were male and 58.5% were female. The youngest student was 9 years old, the oldest student was 20 years old, and the average age was 15 years old. A total of 29.8% were in their first year, 20.2% had spent one or two years, 41.5% had spent three to five years, and 8% had spent more than 5 years at SYSO. Of the programs in which the students participated, 13.8% were in Symphonette (a relatively young and less experienced orchestra), 26.6% were in Debut, 29.8% were in Junior, and 29.8% were in Youth, the oldest and most experienced orchestra of the four.

For the parents and guardians, 50.7% identified themselves as White/Caucasian, 39.9% as Asian or Pacific Islander, 1.4% as Hispanic or Latino, 0.7% as Black or African American, and 7.4% preferred not to answer. For a question asking about average income, 1.4% chose an income range less than \$30,000 per year, 2.7% chose \$30,000 to \$50,000, 8.8% chose \$50,000 to \$75,000, 10.1% chose \$75,000 to \$100,000, 22.3% chose \$100,000 to \$150,000, 16.9% chose \$150,000 to \$250,000, 12.8% chose more than \$250,000 and 25% chose not to answer.

Findings

The top three motivations students reported for participating in an orchestral program were: “I like playing music” (89.36%), “To improve my playing skills” (65.96%), and “I like to perform”(34.04%) (See Figure A-1). To the question of why they chose the SYSO in particular, the answers were relatively spread out compared to the first question (See Figure A-2). The two most frequently cited motivations for participating in SYSO were: “It helps me improve my playing skills” (61.70%), and “The SYSO has a better reputation than other orchestras” (61.70%). The third highest motivation was “I like the conductors/instructors” (47.87%).

As for parents, the top three answers to the question about why they let their children participate in youth orchestral programs were: “I believe learning music will help my child be more well-rounded” (63.51%), “My child wants to participate and I respect what my child wants to do” (62.16%), and “I believe being in a youth orchestra will help my child’s playing skills” (45.27%) (See Figure A-3). The top three answers to the second question, which asked about their reason for choosing the SYSO for their child were: “The SYSO has a better reputation than other orchestras” (70.27%), “The SYSO’s programs help my child to improve his/her playing skills” (62.84%), and “I like the conductors/instructors at the SYSO” (39.19%) (See Figure A-4).

These results reveal an interesting correlation between students’ and parents’ motivations for participating in a youth orchestra program. First, the students in SYSO love playing music. This strongly contradicts my hypothesis that most of the students are participating in order to make themselves more attractive to colleges and universities by appearing well-rounded. Rather, a love for playing music was the number one motivation of students for all orchestra levels and lengths of participation.

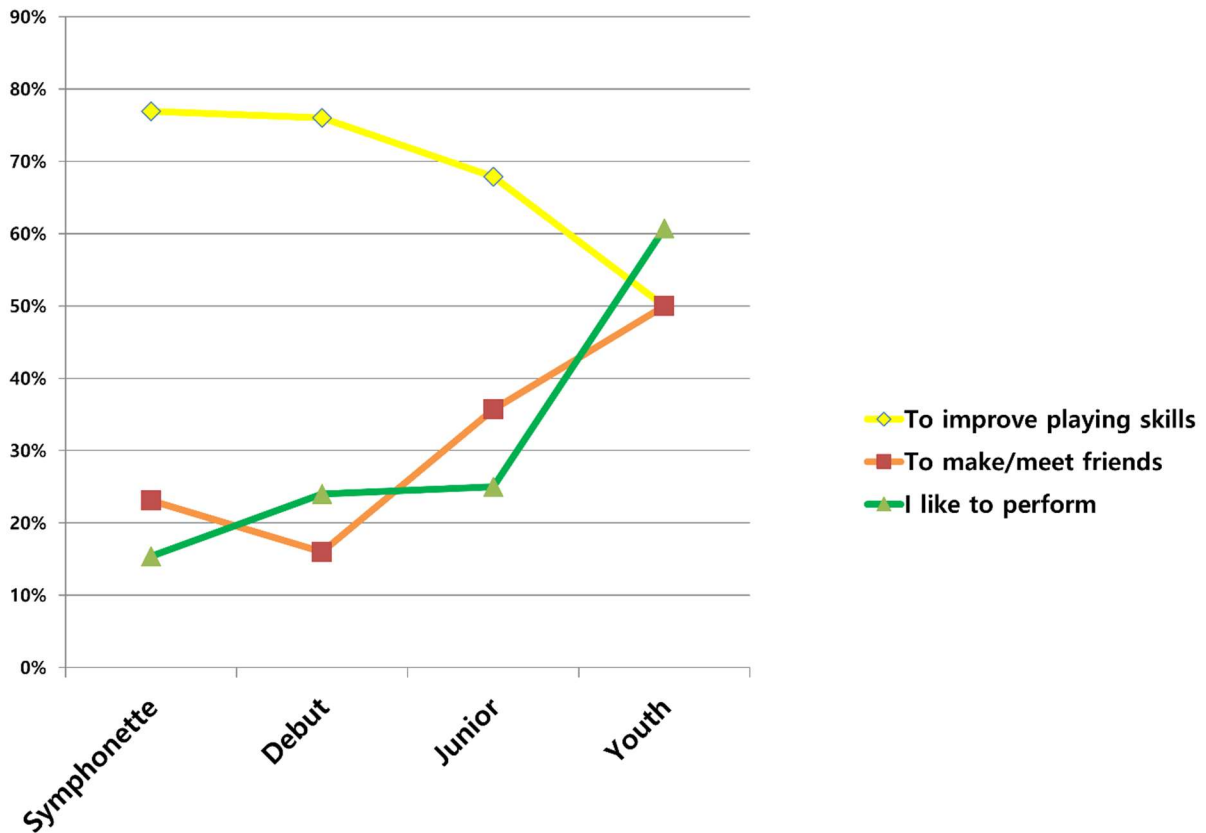


Figure 1. Students' motivation changes depend on their orchestra

The reason most of the SYSO students report that they love playing music may be related to SYSO's level of quality. In fact, many parents talked about the great enthusiasm of their children about the music they played with the SYSO. One mother with a son in the SYSO said that she saw some of their performance videos when she was looking for a youth orchestra for her son, and quickly realized the quality of performance was far superior to that of other orchestras. She also mentioned that students in the SYSO are very competitive and serious about music. Therefore, the students' passion about music may be one of the factors affecting SYSO's quality and motivating the students to participate.

Though all the respondents reported a love for playing music, some differences existed between the older students in the higher ranked orchestras and younger students in the lower ranked orchestras. That is, less experienced or younger orchestra students were more motivated to participate in order to improve their playing skills, while advanced orchestra students were more motivated by the pleasure of performing and the social aspects of participation (Figure 1). Thus, the students who were relatively less experienced were motivated to learn technical skills such as reading music, playing skills, or rhythms, but as they improved their skillset, they became passionate about performing and wanted to maintain their relationships in the program. Although it was a cross-sectional analysis, the results suggest that the motivation of younger students starts with learning playing skills when they first enroll in the program, but gradually

changes to a passion to perform and engage in the social aspects in the program.

The mother of a nine-year-old girl said that the orchestral program has been instrumental in developing her daughter's music reading skills and rhythm. However, as students move up to higher ranked orchestras and spend more time in the program, they make friends in the program and start to interact more closely. One Youth Symphony Orchestra member mentioned, "All the kids are so nice, self-motivated, and talented. They make me a better player and person," and another Youth Symphony player indicated, "The youth orchestra environment is very motivating and inspiring. I am surrounded by talented musicians [...] Their passion constantly drives me to practice harder and play better." Therefore, students try to learn basic musical skills as they begin the orchestra program, but as they advance, more professional passion, interaction, and trust among peers affects the students' decision to continue to participate.

Interestingly, as the students' motivation changed, the parents' motivation changed. Figure 2 shows the difference in the parents' motivations by the orchestra groups in which their child(ren) were participating. Similar to the students, many parents (73.08%) of children in the Symphonette orchestra hoped that being in a youth orchestra would help their children's playing skills. On the other hand, the number of parents whose child was willing to participate grew as the orchestra level moved up (from 34.62% to 67.39%). During the interviews, almost all parent interviewees mentioned that their children love to participate, but some of the parents of younger children added that they always practiced together at home or monitored during their children's practice time. This trend suggests that as the children grow up, they become more familiar with the orchestral environment and more self-motivated. At that point, they enjoy playing and would perform even without their parents' monitoring or encouragement.

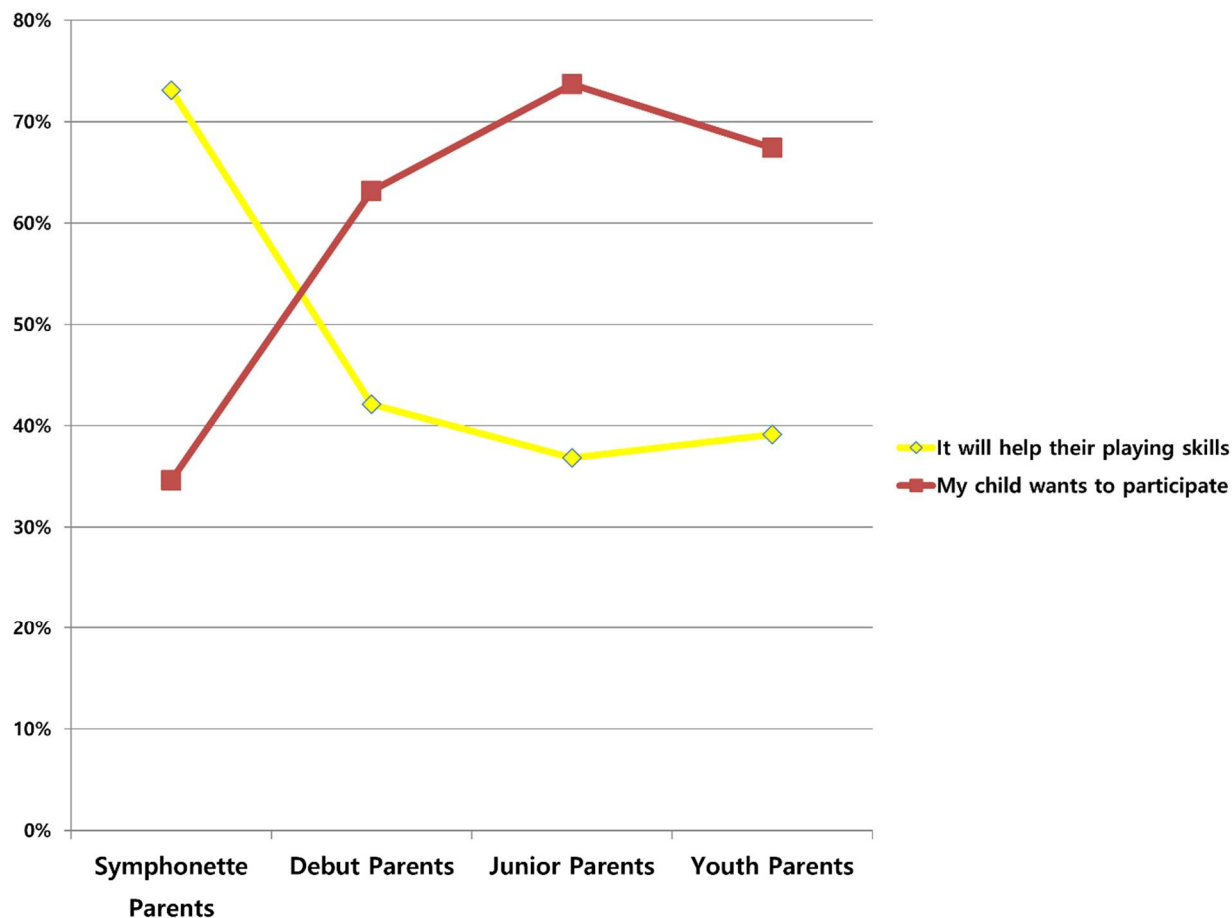


Figure 2. Parents' motivation changes depend on children's orchestra

Regarding changes in student’s motivation, the SYSO orchestra program also includes components designed to stimulate passion and musical skill development among its students. The SYSO holds placement auditions on a regular basis to assign seats or orchestras. On the audition day, both students and parents put forth a great deal of effort. More parents wait outside the audition rooms than on regular rehearsal days, when they typically do errands or car pool with other parents. Through the auditions, the mindsets of both students and parents gradually change, and as students move up to higher-level orchestra, they become more confident and relaxed.

Both students and parents said that the SYSO has a better reputation than other orchestras, and named this as a reason for choosing the SYSO. Some parents said that their children had tried other orchestras, but that they moved to the SYSO because the other orchestras did not adequately “challenge” their children. Other parents mentioned that their children were not satisfied with other orchestra programs because they did not let them advance them quickly enough, or made it too easy for them. One mother of two children in the SYSO made an interesting observation: “It is easier to get into Bellevue Youth Symphony Orchestra. They are kind of an introduction to it [the SYSO orchestral program].” She, like many other parents, had moved her child to the SYSO and regarded the other orchestra as only a beginning. One father of

a 9th grader said that he knew the SYSO was better than other orchestras by word-of-mouth.

All of the results indicate that even though the SYSO did not directly communicate their superiority to other orchestras, many parents perceived the SYSO as a competitive and advanced orchestra. This idea seemed to be mainly distributed among the parents by word-of-mouth. Both the parents and students who participated in this study expressed their preference for the SYSO's serious and challenging environment.

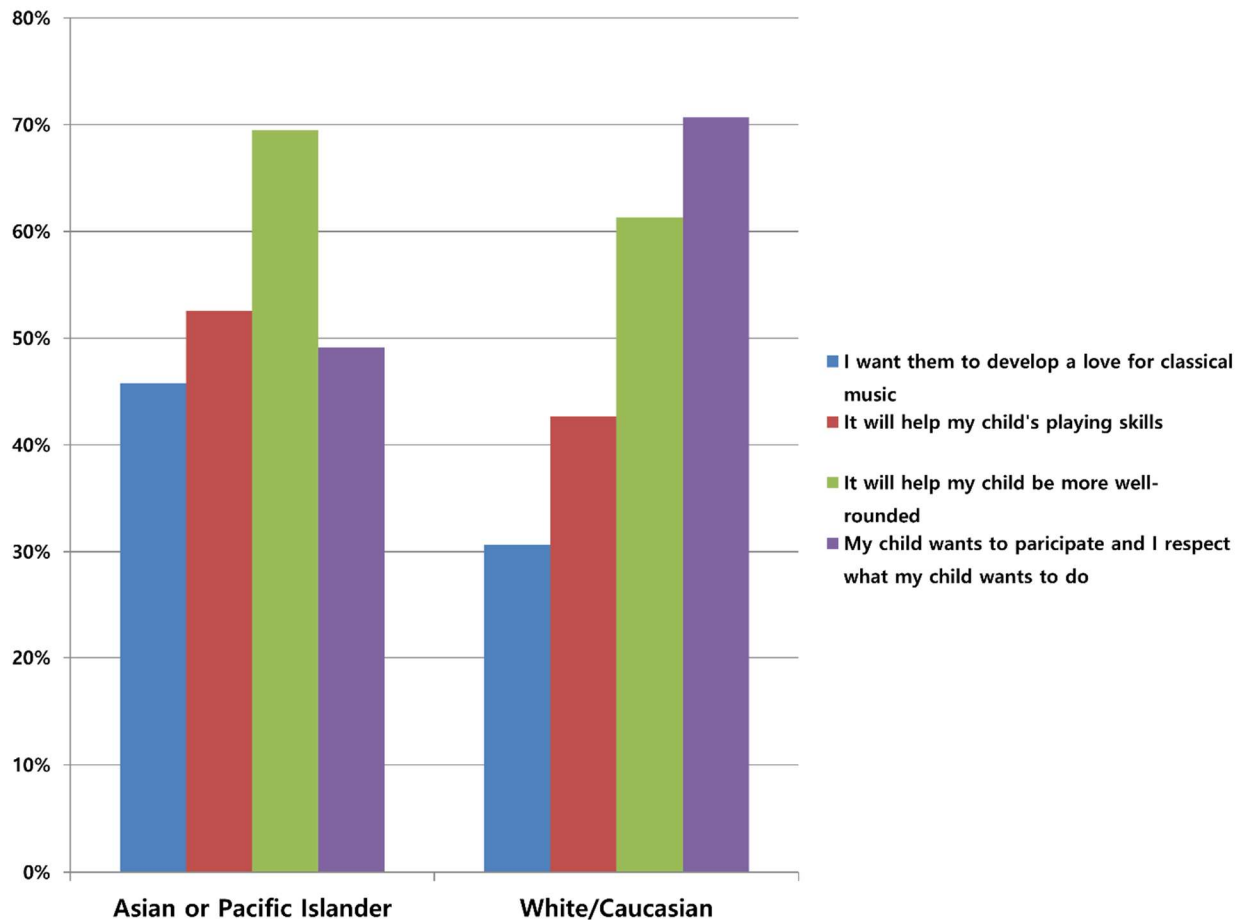


Figure 3. Parents' motivation differences by the ethnicity

Another trend in the data relates to parent ethnicity. The Asian or Pacific Islander and White/Caucasian groups represented the majority of the respondents to the survey (Asian or Pacific Islander, 40.69%; White/Caucasian, 51.72%). The responses from both of these ethnic groups initially seemed similar (Figure 3), but after many interviews I noticed some subtle differences. Each group had a different approach to educating their children. Compared to parents in the Asian or Pacific Islander group, most parents in the White/Caucasian group put more effort into listening to what their children wanted.

One mother who described her ethnicity as White/Caucasian explained how her child started to learn the trumpet. She said, “One day, she said, ‘I want to try trumpet’ and I said, ‘Fine, let’s go for it!’” Many other White/Caucasian parents emphasized that their primary or only

reason for entering their children in the program was the children's decision to participate.

On the other hand, the parents who described themselves as Asian or Pacific Islander tended to discuss their expectations or goals for their children and their children's participation in the orchestra. Although they also thought it important for their children to want to participate, many of these parents made decisions about their children's participation based on their own opinions. One Asian mother of an 11-year-old-girl explained that she thought children these days need to be supermen. She said there are embedded "requirements" that they should follow. Many other Asian parents also had strong opinions about the instruments they believed their children should play. Therefore, clearly different parental approaches existed between the two ethnic groups.

Another interesting finding I noted is that parents relied on private music tutors for recommendations for further study, and both parent and student groups had a general disregard for college/university applications (parents 19.59%; students 29.79%). Most parents I interviewed began with the services of a private music teacher, who then recommended joining a youth orchestra or the SYSO in particular. The parents often utilized private teachers to further their children's music education. In regard to being motivated to participate in the SYSO in order to prepare for college or university applications, the response percentage was low. It is possible, however, that this motivation might be so deeply embedded in their subconscious that the respondents did not much check that option, or might even be embarrassed to admit it publicly. In fact, one mother who had three children in the SYSO mentioned that they could put their orchestra activities on their resume for college, because being in a prominent youth orchestra is something to brag about.

Conclusion

In the case of the SYSO, the prime motivation for participation of students, as consumers, was their love of playing music. In particular, younger students in the youth orchestra programs wanted to improve their playing skills, while more experienced students were more motivated by the performing and the orchestral environment, including the social aspect. Also, as customers, the parents' motivation for allowing their children to participate in a youth orchestra program was grounded in their belief that it would help their children to be more well-rounded people, as well as their children's desire to participate. More specifically, parents with younger children tended to hope they would improve their playing skills as they sequentially moved through the programs, and as the children grew up, more parents respected what their children had decided. Both customer and consumer groups, then, chose the SYSO both because they believed it has a better reputation than the other orchestras, and because they found that the challenging environment of the SYSO helped them to practice more and play better.

Limitations and Recommendations

One of the limitations of this study was that despite the efforts to make the surveys and interviews as simple as possible, many respondents may have found it difficult to talk about their internal experience of motivation, especially when they spoke English as their second language. Since the interview responses revealed a great number of reasons why the parents supported outside school music education, the threats posed by a language barrier seemed to be minor.

Another possible limitation involves the complexity of motivation. When asking about a student's reasoning behind his or her decision to participate in orchestra, one asks about something that happens in a person's mind, which contains many background contexts and

simply cannot be affirmed with two or three options. Additionally, even though I did my best to make the interviewees to feel comfortable, parents may have felt uneasy talking about their children and revealing their thought-processes to someone they just met. In addition, the findings may be limited by the possibility that parents talked about ideal situations rather than realities when talking about their children.

Even so, a few conclusions can be drawn from this study. First, “word-of-mouth” advertising from satisfied parents may be a highly effective way for an educational organization to advertise itself. From the interviews, I noticed that many of the parents had heard about the SYSO and believed it was a better option than the other orchestras because of the positive reviews of other people, usually parents. Also, I observed some of the parents spending time talking together about their children and sharing their opinions or information during the rehearsals as they waited in hallways outside the rehearsal rooms or in their cars.

During the rehearsals, I saw some parents talking with other parents, but many more were merely sleeping in their car, reading books, or going to coffee shops. If the SYSO can utilize this time effectively by providing parents with time to socialize, it may communicate and develop even more positive “word-of-mouth.” The SYSO has an event at the beginning of a year, on the first day of rehearsals, called the “Welcome to SYSO” event. There, the parents have a chance to talk to the conductors and obtain techniques so as to increase their ability to support their children’s musical learning. While this event is very useful for parents and children alike, it happens only once a year.

Another good marketing strategy would be to introduce the organization to local private music teachers. Although, the few parents and students reported that they had been recommended to the SYSO by a private teacher (parents 38.51%, students 35.11%), almost all the parents I interviewed said that their children took private lessons along with the orchestral program and that they had spoken with the teachers when deciding about beginning or choosing an orchestra. The assumption of the parents seemed to be that they could rely on the teacher's counseling on music education. Therefore, another strong marketing strategy for the SYSO would be to establish positive relationships with local private music teachers. The SYSO currently has no such strategy, but with its many human resources, such as alumni or coaches, such an approach may be possible.

Finally, it is significant to remember that both customers and consumers valued a certain level of challenges from the repertoires. The interviews showed that many students and parents decided to leave their former orchestra because it was too “easy” or “less challenging” for them. Also, many of respondents (parents 45.27% students 65.96%) answered that they participate in a youth orchestra because they want to improve their playing skill, and 62.84% of parents and 61.70% of students chose SYSO because SYSO assists them in improving their playing skills. From here, it can be concluded that the participants, regardless of whether they are customers or consumers, want to participate if the organization can provide them some disciplinable challenges.

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Appendix

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Student Survey Questions

Why Seattle Youth Symphony Orchestras?

Survey Questions for Students

The purpose of this survey is to examine why you want to participate in a youth orchestra program and Seattle Youth Symphony Orchestras' in particular. Please complete this survey about your experience. Your response(s) will remain anonymous and will be used to improve SYSO and its services.

1. **Why do you participate in a youth orchestra?** (Please choose the top three)
 - I like playing music
 - To make/meet friends
 - To improve my playing skills
 - I like to perform
 - All my friends play music
 - I like doing lots of activities
 - An instructor (School/Private lesson) recommended youth orchestra to me
 - My parents recommended it
 - I believe participating in a youth orchestra program will help me get into a college/university
 - Other (Please specify):

2. **Why do you participate in Seattle Youth Symphony Orchestras (SYSO) in particular?** (Please choose the top three)
 - I like the repertoire
 - I like the conductors/instructors
 - It helps me improve my playing skills
 - I have friends at SYSO
 - SYSO's rehearsal and concert times are convenient for me
 - Because SYSO is close to where I live
 - SYSO has a better reputation than other orchestras
 - An instructor (School/Private lesson) recommended SYSO to me
 - My parents recommended SYSO
 - I had experience with SYSO through a SYSO in the Schools program (SW Strings or EIP)
 - Other (Please specify):

3. **Is there any other outside school activity that you are participating in? If so, what is it?**
4. **What would keep you connected to SYSO after you graduate?**
5. **Gender:** Female / Male
6. **Your Age:**
7. **Your School Grade:**
8. **Number of years participated in SYSO:**
9. **Instrument you are playing at SYSO:**
10. **Which Orchestra are you currently in?** Symphonette / Debut / Junior / Youth

Thank You Very Much for Your Cooperation!

Parent Survey Questions

Why Seattle Youth Symphony Orchestras?

Survey Questions for Parents

The purpose of this survey is to examine why students and parents participate in a youth orchestra program and Seattle Youth Symphony Orchestras' in particular. Please complete this survey about your experience. Your response(s) will remain anonymous and will be used to improve SYSO and its services.

1. **Why do you let your child participate in a youth orchestra?** (Please choose the top three)
 - I want them to be a musician when they grow up
 - I want them to develop a love for classical music
 - I believe being in a youth orchestra will help my child's playing skills
 - I want them to make new friends
 - An instructor (School/Private lesson) recommended youth orchestra
 - I believe learning music will help my child be more well-rounded
 - I believe participating in a youth orchestra will help my child get into a college/university
 - I believe participating in a youth orchestra will improve my child's academic achievement
 - My child wants to participate and I respect what my child wants to do
 - Other (Please specify):

2. **Why do you let your child participate particularly in Seattle Youth Symphony Orchestras (SYSO)?**
(Please choose the top three)
 - I like the conductors/instructors at SYSO
 - My child has friends at SYSO
 - SYSO's rehearsal and concert times are convenient for my family
 - SYSO's rehearsal location is close to where I live
 - SYSO has a better reputation than other orchestras
 - SYSO's tuition and ticket prices are a good value
 - SYSO's programs help my child to improve his/her playing skills
 - An instructor (School/Private lesson) recommended SYSO
 - My child has experience with SYSO through a SYSO in the Schools program (SW Strings or EIP)
 - Other (Please specify):

3. **Do you play any musical instrument (or do you sing)?** Y / N
4. **What would keep you connected to SYSO after your children graduate?**

5. **Which Orchestra is your child currently in?** Symphonette / Debut / Junior / Youth
6. **Which instrument does your child play?**
7. **How old is your child (or are your children) who is/are participating in SYSO?**
8. **Which house hold income level are you? (Optional)**

Under \$30,000 \$30,000 - \$50,000 \$50,000 - \$75,000 \$75,000 - \$100,000
\$100,000-\$150,000 \$150,000 – \$250,000 Over \$250,000

9. What is your education level? (Optional)

Some high school High school graduate Some college no degree
Associate's degree Bachelor's degree Master's degree Professional
degree Doctoral degree Other:

10. What is your ethnicity? (Optional)

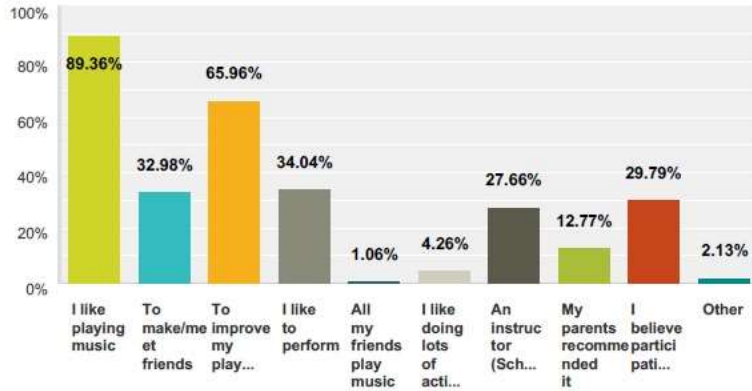
Asian/Pacific Islander African American/Black Hispanic
Native American White (Non-Hispanic) Other:

Thank You Very Much for Your Cooperation!

Figure A-1. Students Survey Data Summary for Q.1

Q1 Why do you participate in a youth orchestra? (Please choose the top three)

Answered: 94 Skipped: 0

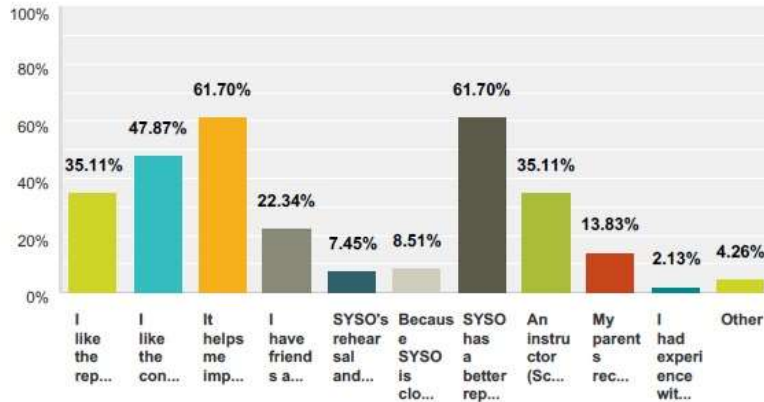


Answer Choices	Responses	
I like playing music	89.36%	84
To make/meet friends	32.98%	31
To improve my playing skills	65.96%	62
I like to perform	34.04%	32
All my friends play music	1.06%	1
I like doing lots of activities	4.26%	4
An instructor (School/Private lesson) recommended youth orchestra to me	27.66%	26
My parents recommended it	12.77%	12
I believe participating in a youth orchestra program will help me get into a college/university	29.79%	28
Other	2.13%	2
Total Respondents: 94		

Figure A-2: Students Survey data summary for Q.2

**Q2 Why do you participate in Seattle Youth Symphony Orchestras (SYSO) in particular?
(Please choose the top three)**

Answered: 94 Skipped: 0

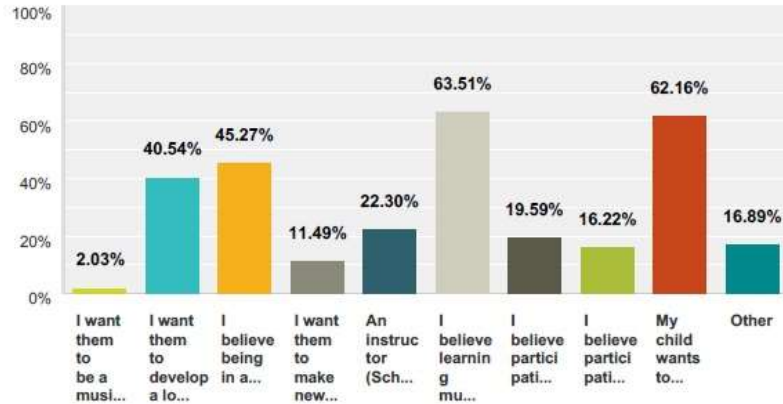


Answer Choices	Responses
I like the repertoire	35.11% 33
I like the conductors/instructors	47.87% 45
It helps me improve my playing skills	61.70% 58
I have friends at SYSO	22.34% 21
SYSO's rehearsal and concert times are convenient for me	7.45% 7
Because SYSO is close to where I live	8.51% 8
SYSO has a better reputation than other orchestras	61.70% 58
An instructor (School/Private lesson) recommended SYSO to me	35.11% 33
My parents recommended SYSO	13.83% 13
I had experience with SYSO through a SYSO in the Schools program (SW Strings or EIP)	2.13% 2
Other	4.26% 4
Total Respondents: 94	

Figure A-3. Parents Survey Data Summary for Q.1

Q1 Why do you let your child participate in a youth orchestra? (Please choose the top three)

Answered: 148 Skipped: 0

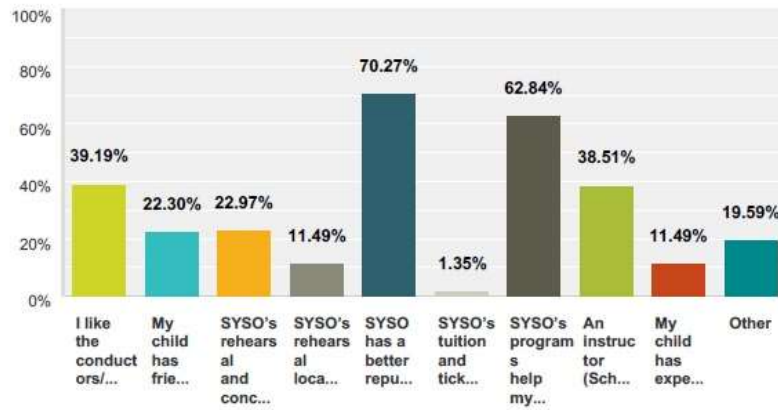


Answer Choices	Responses
I want them to be a musician when they grow up	2.03% 3
I want them to develop a love for classical music	40.54% 60
I believe being in a youth orchestra will help my child's playing skills	45.27% 67
I want them to make new friends	11.49% 17
An instructor (School/Private lesson) recommended youth orchestra	22.30% 33
I believe learning music will help my child be more well-rounded	63.51% 94
I believe participating in a youth orchestra will help my child get into a college/university	19.59% 29
I believe participating in a youth orchestra will improve my child's academic achievement	16.22% 24
My child wants to participate and I respect what my child wants to do	62.16% 92
Other	16.89% 25
Total Respondents: 148	

Figure A-4. Parents Survey Result for Q.2

Q2 Why do you let your child participate particularly in Seattle Youth Symphony Orchestras (SYSO)? (Please choose the top three)

Answered: 148 Skipped: 0



Answer Choices	Responses
I like the conductors/instructors at SYSO	39.19% 58
My child has friends at SYSO	22.30% 33
SYSO's rehearsal and concert times are convenient for my family	22.97% 34
SYSO's rehearsal location is close to where I live	11.49% 17
SYSO has a better reputation than other orchestras	70.27% 104
SYSO's tuition and ticket prices are a good value	1.35% 2
SYSO's programs help my child to improve his/her playing skills	62.84% 93
An instructor (School/Private lesson) recommended SYSO	38.51% 57
My child has experience with SYSO through a SYSO in the Schools program (SW Strings or EIP)	11.49% 17
Other	19.59% 29
Total Respondents: 148	

