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**UNIVERSITY OF OKLAHOMA**

**GRADUATE COLLEGE**

**ADULT MUSIC PROGRAMMING IN MEMBER SCHOOLS OF THE  
NATIONAL GUILD OF COMMUNITY SCHOOLS OF THE ARTS**

**A DISSERTATION**

**SUBMITTED TO THE GRADUATE FACULTY  
OF THE SCHOOL OF MUSIC**

**in partial fulfillment of the requirements**

**for the degree of**

**DOCTOR OF PHILOSOPHY**

**By**

**RAMONA KIME GRAESSLE**

**Norman, Oklahoma**

**1998**

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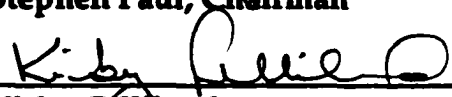
**ADULT MUSIC PROGRAMMING IN MEMBER SCHOOLS OF THE  
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**A DISSERTATION**

**APPROVED FOR THE SCHOOL OF MUSIC**

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# **ADULT MUSIC PROGRAMMING IN MEMBER SCHOOLS OF THE NATIONAL GUILD OF COMMUNITY SCHOOLS OF THE ARTS**

## **CHAPTER I**

### **INTRODUCTION**

Currently in the United States (U.S. Bureau of the Census, 1996, September 23), there are over 188 million people 20 years of age and older. By 2010, that number will increase to 216 million people, and by 2030 there will be 254 million people over the age of 20, an increase of 35% from current numbers. The average age of the adult population also is increasing. By 2010, the proportion of adults between 25 and 44 years old will decrease from the current 31.5% to 25.8% of the total population, while the proportion of adults between 45 and 64 years old will increase from 20% to 26.5%. After 2010, adults over 65 years of age will become the fastest growing group, increasing from 13.2% of the population in 2010, to 16.4% by 2020, and to 20% of the population by 2030.

It is also the general consensus that this growing number of adults is experiencing more leisure time. Sunderland (1976) explains the increase in leisure time as a result of increased longevity and as a product of technology. Cross (1981) also reports that the increase in leisure time is not only a result of decreased working hours, often seen as a result of more vacation time, but also from decreased time spent in family care.

Cross (1981), a scholar in adult education, has also noted a social change that has affected the use of leisure time. She describes a linear life plan as one in which education, work, and leisure are separated in one's life. The result

is a pattern where education is reserved for the young, work is reserved for the middle aged, and leisure is primarily a luxury of the retired. Cross has observed a change in this pattern. She has coined the term "blended life plan" that reflects a growing pattern of blending education, work, and leisure throughout one's life. This can be seen in middle-aged adults who take piano lessons or sing in the local community chorus in addition to working a full-time job, or who perhaps work part-time while pursuing another degree. The blended life plan can also be seen in older adults who choose to work part-time into the typical retirement years or who take music courses at the local community college or community music school.

Another change in the lives of older adults (Sunderland, 1974) is that adults are living longer, retiring earlier, and living healthier lives than ever before. Hoffman (1992) projects a large increase in the number of older adults, partly as a result of the "baby boomers" who will soon reach retirement age, and partly as a result of medical advances that help older adults maintain a healthier and more self-sufficient lifestyle.

Another factor affecting educational interests of adults is the fact that people are finishing high school in increasing numbers. U. S. Census Bureau data from 1987 (as cited in Hoffman, 1992) indicated that less than half of the people 65 years and older completed a high school education. The same data indicated that over 64% of people in the 55 to 64 age group completed high school. That percentage increased to 85% for adults in the 25 to 44 age group. Data from the U. S. Census Bureau (1996, September 30) indicated that those numbers are continuing to increase. Currently, 87% of people in the 35 to 54 age group have completed high school, and 65% of people 55 years and older have completed high school. The increasing numbers of educated people are significant because "the more education people have, the more education

they want, and the more they participate in further learning activities" (Cross, 1981, p. 15). In addition, people with more education are also more active in recreational activities and hobbies (Havighurst, 1975).

In summary, along with the growing adult population has come increased leisure time, earlier retirement, healthier lives, longer life expectancy, increased educational attainment, and a move towards a blended life plan. One of the results has been an increase of lifelong learning activities (Cross, 1981). Unfortunately, music educators have been slow to respond. Evidence of this can be seen in the relatively few articles concerning adult education in music journals such as *Music Educators Journal*, *American Music Teacher*, and *Clavier* magazine.

Community music schools, however, can provide an ideal environment in which to offer music instruction and activities for adults, and, hopefully with guidance and encouragement, more community music schools will offer a greater variety of music activities geared toward the interests of their adult clientele. The National Guild of Community Schools of the Arts (Evans & Klein, 1992), for example, has declared a policy of open access to students of all ages and at all artistic levels. As of 1993 (Madden & Snitzer, 1994), 16% of participants throughout the member schools were adults, including senior citizens.

The National Guild of Community Schools of the Arts (Evan & Klein, 1992) has been providing music education to children and adults for many years. The organization, originally called the National Guild of Community Schools of Music, began in 1937 with a membership of twelve music schools. In 1974, the Guild, by then with a membership of over 40 schools, changed its name to the National Guild of Community Schools of the Arts to reflect the growth of multi-disciplinary arts programs within its schools. The number of

member schools has increased greatly since 1960 and continues at an ever-accelerating rate. Currently there are over 200 member schools throughout the United States and Canada that provide access to the arts in their communities. Because the National Guild of Community Schools of the Arts is a widely regarded organization of community schools and can provide a model for programming in a variety of environments, its member schools can serve as an important population from which to gather data regarding music programming for adults.

### **Purpose of the Study**

The purpose of this study was to determine the status of adult music programming in member schools of the National Guild of Community Schools of the Arts. Specifically, the research questions to be answered were:

- 1) What adult music programs are offered by member schools of the National Guild of Community Schools of the Arts? This includes instructional programs in which adults may participate and music performances available for participation in, and attendance by, adults.
- 2) How do school personnel determine success in programming?
- 3) As evaluated by school personnel, which adult music programs are the most successful? Which adult music programs are the least successful?
- 4) How are decisions made regarding adult music programs to be offered?
- 5) How do member schools assess the musical interests of their current and potential adult participants?

## **Rationale**

### **Importance of Lifelong Learning**

The increase in adult participation in educational and recreational activities is accompanied by a growing appreciation of the importance of lifelong learning. As Cross (1981) states: "Lifelong learning is not a privilege or a right; it is simply a necessity for anyone, young or old, who must live with the escalating pace of change--in the family, on the job, in the community, and in the wide society" (p. ix). As longevity increases (McConathy, 1988), second and third careers become more common, as does the education required to make those career changes. Even without a career change, the vast technological changes and the explosion of knowledge have created pressures on workers to return to the classroom to keep up with new knowledge (Cross, 1981).

Knowles (1980), a highly regarded author in adult education, discusses the pace of cultural changes. Until the early part of the twentieth century, cultural changes, such as new knowledge, technological advances, and changes in political and economic systems, occurred over several generations. With increased longevity and the accelerating pace of social change, large social changes occur several times within one's lifetime. Knowledge learned at any point is often obsolete within several decades--often within several years. Education must then become a lifelong process. This confirms Havighurst's argument (1976) that a change in attitude has occurred, so that society no longer views education primarily as a preparation for the future, but rather as a way of meeting current demands at any point in one's life.

The importance of lifelong learning is seen in other areas as well. Harris (1975) found that, for adults eighteen years and older, taking courses to acquire job skills became increasingly less important throughout their lives,



while taking courses to expand their general knowledge about some field or hobby, and taking courses to make good use of their leisure time, became increasingly more important. Cross (1981) notes that, in spite of the need for education to help career and job mobility, some are arguing that the greatest increase in the adult education market will be found in education for leisure and recreation.

Stern (1968) states that the "ultimate goal of adult education is to help the individual live better. It should center around continuing efforts to create an environment that affords opportunities which make the adult years happier, healthier, and more useful" (p. 16). Education can help adults approach their potential not only in individual growth, but also in their relationship to their community. The need for participation can give people a sense of belonging, and the establishment of new relationships within a learning community can be significant and rewarding. Stern also recognizes the importance for people of all ages to continue to grow and develop as human beings.

Hoffman (1975) looks particularly at older adults' needs to continue the growth and development process. He feels that for many older adults, retirement can cause a re-examination of their lives in terms of goals and changing roles in society. He stresses the need for programming to help older adults continue in their need for lifelong learning and growth.

### Importance of Music and the Arts

In addition to the positive impact that lifelong learning can have in lives, music and the arts can also play a vital role in personal growth. A position paper from the 1976 International Music Education Conference (Hood, 1976) serves as an example. She discusses the important role that

music can play in providing aesthetic experiences and the opportunity music can provide for individual self-expression and self-realization. Lehman (1987) also discusses the importance of music in providing an outlet for creativity and self-expression: "It enables us to express our noblest thoughts and feelings. It engages our imaginations. It allows us to assert our uniqueness" (p. 10).

In addition to the easy avenue toward group participation that music can provide, McConathy (1988) describes several other distinct social functions that the arts can serve: the arts can be a comfort, allowing people to express difficult emotions; they can serve as objects to study; and they can help create a sense of community.

Music can also help students of all ages develop their creative potential and encourage personal growth. John Sculley (1990), former Chairman and CEO of Apple Computer, Inc., has written that:

The creative arts provide us with a unique and vital perspective about our world. As performers or supporters of music, dance, art, or theater, with each experience we have the possibility of being inspired and seeing the world through a different lens. Those experiences are critical to our personal growth because they can play a major role in spurring our own creativity. (p. 14)

Lehman (1987) summarizes the importance of music:

Music exalts the human spirit. It enhances the quality of life. It transforms the human experience. It brings joy and pleasure to human beings in every society and in every culture. It brings solace to mankind in the ordinary activities of daily life, and it's an indispensable adjunct to both our happiest and most solemn occasions. (p. 13)

Music can also play an important role in leisure and recreation. Although objectives in music recreation often overlap those in adult music education, Leonhard (1952) feels that the primary objective of any recreational experience is to experience pleasure and enjoyment. He enumerates many

reasons why he feels music is one of the best mediums for recreation: it has a wide appeal and infinite possibilities; it is acceptable to society as a form of expression; it can provide both short-term pleasure and satisfaction and long-term challenges in exploring and mastering; it has appeal for people of all ages; participation can begin at any age; and it is always available. Donner (1974) feels that the emphasis in a good recreational arts program should be on self-awareness and personal involvement, on process rather than the product, and on personal satisfaction.

For older adults, the opportunities that music can provide for social interaction can be especially important. Gibbons (1985), an advocate of the importance of the arts for senior citizens, notes that music can provide intellectual and sensory stimulation and can provide opportunities for belonging, both of which can become quality-of-life issues for seniors. Hoffman (1992) adds that the development of creative thinking and the satisfaction that comes from the act of creation can be very rewarding. He stresses the importance of active participation in the arts as the means toward creative self-expression. As Sunderland (1976) states: "[For older persons] . . . involvement in cultural activities can be a matter of happiness or unhappiness, usefulness or uselessness" (p. 39).

Recent philosophers also have noted the importance of music in the lives of human beings. David Elliot (1995), for example, feels strongly about the contribution that music can make to personal growth and to the quality of life for individuals and societies:

Stated in broader terms, music education is not merely desirable but *essential* to the full development of every student because the primary values of MUSIC and music education overlap the essential life values that most individuals and societies pursue for the good of each and all: personal growth, differentiation, complexity, enjoyment, self-esteem, and happiness. The welfare of a society depends on the ability of its

citizens to pursue and achieve these values regularly. The quality of individual and community life depends on providing people with the knowings and the opportunities they require to make a life as well as a living. (p. 130)

### Importance of Music and the Arts for All People

As the benefits and importance of the arts become more apparent, one can more strongly justify the belief that music and the arts can play a role in the lives of *all* people. Leonhard (1972), a long-time supporter of arts for all people, is concerned about attitudes that create an elitist view of the arts:

Many forces in present-day society tend to broaden the chasm between ordinary experience and aesthetic experience. All the arts are generally related to a special place of limbo . . . but the higher the pedestal on which they are placed, the more remote they become from the everyday life of the people and the more the average man tends to disassociate himself from art objects and experience with them . . . . He thinks of art objects and art experience as being the sole property of a small, rather peculiar set of people of whom he is rather suspicious and whom he understands almost not at all. (p. 87)

Kaplan (1966) notes that historically the arts have been associated with the elite, those identified with wealth, learning, the nobility, the clergy, or the talented. The class structure supported the attitude that the arts were above other aspects of life and that the validity of high art had to be protected from the masses to avoid a cheapening or diluting of the arts. Donner (1974) feels that, in spite of folk arts in all cultures, today's trend toward professionalism in the arts has continued to keep art with the experts, leaving fewer and fewer to participate in or even understand the arts. He recognizes that high criteria create works of great beauty, but feels that they discourage the average person from using art forms for personal growth and enjoyment.

Several symposia and seminars significant in the field of music have generated declarations or resolutions expressing the importance of arts and

music for all people, amateurs or professionals, participants or observers. The 1965 Rockefeller Panel Report states:

The panel is motivated by the conviction that the arts are not for a privileged few but for the many, that their place is not on the periphery of society but at its center, that they are not just a form of recreation but are of central importance to our well-being and happiness. (p. 11)

In 1973 the National Council on the Arts resolved that "arts are a right, not a privilege; and no citizen should be deprived of the beauty and insights into human experience that only the arts can impart" (as quoted in Terry, 1988, p. 43).

Leonhard (1980a) makes perhaps the strongest statement about a vision of arts for all people:

I view the arts as the only possible means to counter the sterility, the mechanization, the depersonalization, and the retreat into isolation that pervade contemporary society. The arts can play this role, however, only with a concentrated effort on the part of the arts community, the public schools and colleges, and all levels of government to develop a true people's arts program—a program that will involve people at all levels of society in active participation in the art or arts of their choice . . . .

I see a society that eradicates the chasm between ordinary experience and aesthetic experience and in which the arts become a part of the everyday life of the people . . . .

The arts again can fill for *all* people, not only the rich and privileged, the role of stimulating feelingful thought and thoughtful feeling, processes in which the imagination is freed, ignited, and takes flight. (p. 38)

It is obvious that music educators and musicians recognize the importance of the arts, and many of the above statements reveal the passion with which music educators and musicians speak about such issues. In a 1980 study (National Research Center of the Arts), it was clear that the majority of the public also recognized the importance of the arts. By 70% to 25%, most people felt that "The arts allow you to find a source of creative expression and experience that is rare" (p. 10). By 75% to 19%, most people also felt that "the

arts are a positive experience in a troubled world" (p. 10). By 80% to 16%, most felt that "the arts just give you pure pleasure to experience or participate in" (p. 10).

The same study also reports that by 59% to 39%, a majority rejected the claim that "the arts can only be enjoyed by a privileged few who have the financial means to attend arts events" (p. 7). These numbers were up from a 1975 study (as cited in National Research Center of the Arts, 1980) which indicated that only a slight 48% to 46% rejected such a claim. By an overwhelming 87% to 11%, most respondents in the 1980 study felt that "arts and cultural activities are as important for a community to have as parks and recreational activities" (p. 7).

In another study (Harris, 1975), survey respondents were asked about the relative importance of various topics in preparing for one's retirement years. A majority felt that developing hobbies and other leisure-time activities is almost as important as such issues as preparing a will, having medical care, and preparing financially.

#### Lack of Participation in, and Accessibility to, Arts Activities

Although the majority of the public recognizes the importance of the arts for all people, only a minority of the public is actually involved in arts activities, either as participants in adult education, leisure, or recreational activities, or as observers and audience members at arts events. There has been a gradual increase in the number of people involved, but more than 60% of adults do not participate in the arts at all, and many who are involved, participate infrequently (Balfe & Heine, 1988b).

Even fewer people are involved in adult arts education. Current data (National Center for Education Statistics [NCES], 1995) indicate that 40% of the

adult population is enrolled in adult education courses. The most recent data available from the NCES (as cited in Steinel, 1984) indicate that of those involved in adult education, only 6.3% participate in arts courses.

Lack of accessibility to the arts has been shown to be a major factor in non-participation by adults. In a 1975 survey (Harris), a substantial minority (36%) of 18 to 64 year olds and 51% of people 65 and over did not have easy access to a community or recreation center. Access to a live theater or musical performance was even more problematic, with 39% of 18 to 64 year olds and 67% of people 65 years and older expressing the inconvenience of such cultural activities. In 1980 (National Research Center of the Arts), similar problems of accessibility were found: 33% of survey respondents reported not having easy access to theater, 30% did not have a nearby arts and crafts center, and 46% did not have a concert hall where they live. By 64% to 35%, most people felt they would attend more theater and concert events if they were available in their community, and, by 71% to 26%, a large majority felt that there should be more theater and concert events in their community.

### Community Arts Schools as an Answer to Accessibility Problems

The problem of accessibility to the arts can be remedied in part by community music schools which can answer many of the artistic needs and interests of the people in the surrounding community. For instructional needs in the arts, adults are primarily served by the independent teacher, by the local college or university, or by the community school. Community schools (Machover, 1990) are unique in that they can provide not only individual instruction and many courses but also a social environment important to many adults. Through outreach programs (Pflieger, 1985), community schools also can provide performance programs, instructional

and recreational arts programs, and arts activities in many locations, making the arts accessible to greater numbers of people.

Leonhard (1980b) has an exciting vision of a model community music program, providing access to people of all ages. It would provide class instruction in traditional band and orchestra instruments as well as piano, guitar, and recorder. It would offer performance activities in a variety of instrumental and vocal ensembles, in both traditional music styles and ethnic and folk styles. The performing groups would present seasonal programs and community music festivals. The community music program would also provide a variety of opportunities for listening experiences, both organized and informal, and would organize trips to hear and see local and touring artists.

#### Lack of Studies Regarding Adult Music Programming at Community Music Schools

A number of studies have surveyed music programming for senior citizens in a variety of environments; however, few studies exist that look at music programming for the whole range of adults. Only a few studies have given even cursory attention to the methods by which administrators of adult music programs evaluate programs and specific course offerings and make decisions regarding programming. Secrest (1982) interviewed administrators and faculty members at continuing education programs in music at five Midwestern universities and gathered information regarding methods of course development and needs assessment. While his study provided a basis for survey questions in this study, his study provided no quantifiable data against which to measure methods of programming decisions.



The National Guild of Community Schools of the Arts regularly surveys its member schools on such issues as programs, finances, governance, and student profiles. While several Guild surveys have asked for general information about the number of adult students and about outreach and performance programs, data specifically regarding music programming for adults and music performances available for adults has not been published. The most comprehensive study that included adult music programs at National Guild schools was conducted by Pflieger (1985). His survey gathered data regarding scholarships, financial assistance programs, and outreach programs, including adult outreach programs and performance programs. Information gained from the current study can assist both National Guild member schools and other music organizations serving adults in establishing and/or expanding music programs for adults. It can also serve as a baseline against which future studies of adult music programming can be compared.

### **Limitations**

This study was limited to music programs available for adults at member schools of the National Guild of Community Schools of the Arts. No attempt was made to determine effectiveness of individual offerings beyond administrative evaluations. No attempt was made to relate offerings to adult learning theories, although some concepts within adult learning theories may be used by individual member schools to help assess the interests of their adult population. This project did not deal with music therapy for adults, although outreach programs within various member schools may target specific special populations unable to access music offerings at the school itself. This project also was not concerned with the historical background of the National Guild of Community Schools of the

Arts. Several comprehensive sources of such historical backgrounds already exist, including several documents created by the National Guild itself.

### **Definitions**

Several of the terms used in this project are used interchangeably in the existing literature. To provide consistency within this project, the following definitions will be used:

**Adult.** As defined by The National Guild of Community Schools of the Arts, an adult is anyone twenty years of age or older.

**Lifelong learning.** Cross (1981) defines lifelong learning as the continuation of gaining new knowledge throughout one's lifetime, whether by formal, nonformal, or informal means. It encompasses all stages of education from pre-school to post school. It can be teacher-directed or self-directed.

**Adult learning.** Adult learning is that subset of lifelong learning that applies to adults.

**Adult education.** Cross (1981) defines adult education as an organized and structured education for adults, on a part-time basis, within a sponsoring, learning organization.

**Continuing education.** Continuing education is defined as adult education programs within and/or organized by academic institutions, primarily at the college and university level. Although some sources refer to continuing education as only those programs and courses taken for professional development, the definition used in this project expands the scope to include non-degree courses, both credit and non-credit, taken by both amateurs and professionals on a part-time basis.

**Community music program.** A community music program is defined as any organized music program, outside of academic institutions, which is available to all members of a community, regardless of age. This could include both educational and recreational activities.

### **Procedure**

The information for this study was gathered from a questionnaire (Appendix C) developed by the author. Several sources (Alreck & Settle, 1995; Babbie, 1973; Berdie, Anderson & Niebuhr, 1986; Oppenheim, 1992) were used as guides for the wording of questions and for questionnaire organization and format. The questionnaire developed by Pflieger (1985) to survey member schools of the National Guild served as a model for several of the questions in this survey, including areas of music instruction offered and locations of performance programs. Several surveys of the member schools by the National Guild itself (Evans & Klein, 1992; Madden & Snitzer, 1994) served as a guide for enrollment questions. Several items in this survey regarding evaluation and interest assessment came from questionnaires by Tatum (1986) and Gerkowski (1965). Many items in this study regarding music programming decisions came from a study by Secrest (1982).

The questionnaire for this study included four sections: enrollment information, adult music programming, determination of program success, and decision-making for music programming. The first section identified total music enrollment numbers (all ages) by location and adult music enrollment numbers by location. Questions in the second section required respondents to mark checklists of types and locations of both music instruction and activities offered and music performances presented. An open-ended question allowed the respondent to describe any additional music

activities offered or to elaborate on any responses marked in the checklists. In the third section of the questionnaire, a checklist required the administrator to respond regarding the means by which school personnel determined success in programming, while open-ended questions allowed the respondent to indicate their most and least successful programs. The final set of questions asked the administrator to check important issues and methods used in making programming decisions and to indicate the procedures used to assess music interests of their adult clientele.

The questionnaire was pilot-tested by administrators of seven existing community arts schools that have been member schools of the National Guild but that have left the Guild membership within the last three years (Appendix H). Former Guild schools were chosen for the pilot study to avoid any effects of repeated surveying of the same school. These schools are also similar in structure to current member schools of the Guild. The names of these former member schools were provided by Kate Brackett, Director of Membership Services of the National Guild. The survey respondents were asked for suggestions regarding the nature and clarity of questions. Several administrators of the National Guild of Community Schools of the Arts also provided input regarding the survey. Lolita Mayadas, Executive Director of the National Guild, and Jonathan Herman, Director of Programs and Information Services, served as consultants for the questionnaire. Directors of three current National Guild schools having a large proportion of adult students also made suggestions for questionnaire revisions, including Bob Arthurs at the Westchester Conservatory of Music in White Plains, New York; Janice Gockel at the Music Center of the Northwest in Seattle, Washington; and Stephen Shapiro at the Community Music Center in San Francisco, California. Dr. Reid Alexander, Professor of Piano Pedagogy at the

University of Illinois, also provided many helpful suggestions, having recently completed his own study of the divisional schools within the National Guild of Community Schools of the Arts.

In January of 1998, the revised questionnaire was sent to all member schools of the National Guild of Community Schools of the Arts that offer music instruction (Appendix E), a total of 208 schools. Names and addresses of the current member schools were obtained from the National Guild. Included with the survey questionnaire (Appendix C) was a cover letter explaining the study and requesting participation (Appendix B) and a letter of endorsement from Lolita Mayadas, Executive Director of the National Guild (Appendix A). A self-addressed, stamped envelope was provided for the respondents. A follow-up letter (Appendix D) and questionnaire were sent to those not responding after four weeks. The two mailings resulted in a 54% response rate. A phone call was then made to all schools not responding after the second mailing, with a number of the schools requesting another copy of the questionnaire. The phone calls generated another 10% of the surveys, with a total response rate of 63.9%. Recent surveys of member schools created for the National Guild (Evans & Klein, 1992; Madden & Snitzer, 1994) have elicited a 51% and 27% response rate, respectively, so the 63.9% response rate was felt to be sufficient.

Questions using a checklist format were analyzed and presented using descriptive statistics including percentages and number of responses. Information gathered regarding successful and unsuccessful programs (Questions 10 and 11) was used to compile a list of such programs along with factors that contributed to the success or lack of success of listed programs. Responses regarding successful and unsuccessful programs were analyzed for patterns and were presented using descriptive statistics. Information from

this study can serve as a quantifiable baseline from which future studies can establish longitudinal trends.

### **Organization of the Study**

This study contains four chapters. Following the introductory chapter, Chapter Two contains a survey of related literature on adult music programs. Areas included in the survey are adult music programs in academic institutions, adult music programs in special environments, music and arts programs for senior citizens, community music programs, and the National Guild of Community Schools of the Arts.

Chapter Three presents the analysis of data gathered from the questionnaire answered by administrators of member schools of the National Guild of Community Schools of the Arts. Chapter Four is devoted to a summary, conclusions, recommendations, and suggestions for further research.

Appendices include the endorsement letter from Lolita Mayadas, Executive Director of the National Guild, cover letter to administrators of member schools, survey questionnaire, follow-up letter to administrators of member schools not responding to the survey, the list of member schools of National Guild of Community Schools of the Arts participating in the study, the cover letter for the pilot study, the follow-up letter to administrators of pilot schools, the list of community arts schools participating in the pilot study, comments from respondents for Questions 6, 10, and 11, and additional comments made by administrators on the questionnaire.

## **CHAPTER II**

### **RELATED LITERATURE**

#### **Introduction**

Chapter II presents a review of the literature of adult music programs in a variety of environments. Topics include adult music programs in academic institutions, adult music programs in special environments, music and arts programs for senior citizens, community music programs, and the National Guild of Community Schools of the Arts.

#### **Adult Music Programs in Academic Institutions**

Gerkowski (1965/1966) looked at the status of programming and the extent of participation by adults in music offerings provided by public school adult education programs in the United States. Cities with a population between 150,000 and 250,000 were targeted, with a resulting thirty cities fitting this category. The study covered the five-year period from 1958 to 1963. Information was gathered by questionnaires, checklists, telephone calls, and printed materials provided by the schools.

Gerkowski found that the courses were geared not to the needs and interests of the professional but rather to those of the amateur adult, to the person interested in a leisure-time activity of listening or participating. The wide variety of classes included class instruction for instruments or voice, both large and small ensembles, music appreciation courses, and classes devoted to music fundamentals and theory.

Of the 30 programs participating in the study, only 9 included any music classes, even though 27 of the directors felt that music offerings were important in public school adult education programs. Questionnaire responses indicated that courses that upgraded technical skills in vocations received a higher priority than music courses.

During the five year period of the study, the number of classes offered did not increase significantly. However, data indicated that there was an increase of interest in class instruction in instruments and voice, music appreciation courses, and group participation in ensembles, while a decrease of interest was seen in music fundamentals and theory classes.

Humanities courses and activities in community services programs in selected community colleges were studied by Fay (1982). Community service programs were distinguished from instructional services in that they generally served personal interests rather than the public good and in that they were not job-related or vocational in intent. Data were gathered during 1980 and 1981 from interviews with administrators and faculty at eight community colleges in southern California and from college catalogs and class schedules.

Community influence on the programs came from informal contact by community members with the community services office. The primary influence was felt by attendance at community service classes and events. No structure existed to assess needs and interests of participants.

The amount and variety of music offerings varied among the community service programs. Typical activities within the humanities included classes for personal development, arts and crafts activities, and activities involving the fine and performing arts, such as trips to concerts and



theatre productions. Several community college programs also offered music courses, group participation in ensembles, and organized concerts and recitals.

Secrest (1982/1983) described the operation and content of continuing education in music at five universities in the Midwest: the University of Illinois at Urbana-Champaign, the University of Minnesota, the University of Wisconsin at Madison, Iowa State University, and the University of Missouri at Kansas City. Information was obtained primarily through interviews with staff members responsible for each program; additional information was supplied by printed materials. Data were gathered regarding administrative structure, stated objectives, implementation procedures, perceived successful and unsuccessful aspects, funding, and content of each program.

Secrest concluded that programs of continuing education in music were quite diverse and often unique in structure, priorities, emphases, and content. However, some general characteristics could be seen in the development of new courses and in needs assessment. New courses often were offered from suggestions by professionals in the field, faculty members, local committee members, or school administrators. Needs assessments tended to be rather informal in nature, although one program measured success or failure of courses entirely by enrollment numbers.

Secrest defined continuing education as any program providing courses for people of all ages, from pre-school to senior citizens. In spite of the diverse nature of the programs, most were quite comprehensive in content, usually including instruction in many traditional and nontraditional instruments and voice, music appreciation, history and theory courses, and large and small ensembles, in addition to a variety of workshops, symposia, festivals, conferences, and occasional summer music programs.

Many issues relating to music in adult education were presented and discussed at the 1965 National Symposium on Music in Adult and Extension Education. Holmes (1965) discussed programming in non-credit musical offerings for adults available at the University Center for Adult Education in Detroit, an organization combining resources of Wayne State University, the University of Michigan, Eastern Michigan University, and the Detroit Symphony Orchestra. The Center offered a variety of courses including music appreciation, a recorder workshop for beginners, several vocal ensembles, and music history courses covering a variety of periods and a variety of music styles. Several classes combined attendance at artistic performances with a discussion and analysis of those performances. Holmes noted that those courses which were co-sponsored by several agencies often were most successful because they increased the size of the potential audience and enrollments. Co-curricular programs sponsored by the University Center included concert series, touring performances, and an annual performance of Handel's *Messiah*.

Holmes felt that the obligation of continuing education programs was to educate the amateur, to uphold the standards of the general public, and to encourage lifelong learning. He also felt that the Renaissance of the 15th and 16th centuries grew out of the high degree of involvement in the arts by amateurs.

Ott (1984) describes a non-credit course presented by the Continuing Education-Extension Division of the University of Missouri-St. Louis in conjunction with the St. Louis Symphony Orchestra. The course was offered to acquaint people in the community with musical literature and performance, specifically of the St. Louis Symphony Orchestra. A special attraction was the appearance of musicians from the symphony as guest

artists at each class meeting. In addition to fostering an appreciation for the symphony and for symphonic literature, the course served to expand the audience for symphony concerts and to educate less musically trained audience members. As in the program described by Holmes, the co-sponsoring of courses by continuing education programs with local performing ensembles can create a rich learning environment, as well as an opportunity to educate and increase audiences at performance events.

At an Arizona State University extension (Metz, 1988), a course was created to attract a student population of mostly adult learners to the fine arts. Metz described the course objectives, content, and evaluation, all of which were established by the coordinator and the four faculty members. The course included attendance at eight performances and exhibits in art, dance, music, and theatre. Lectures relating to each event were scheduled both before and after each performance. Although the students had suggestions for improving the course, it was generally considered a success. As Metz notes, "A course like Arts Awareness that combines fun, learning, and social involvement while increasing perceptive skills in the arts has a high probability of success" (p. 45).

Boswell (1992) describes a growing interest in chamber music summer camps and workshops for amateur adult instrumentalists. Often held on college campuses around the country, the camps and workshops usually meet for a week of intensive rehearsing and coaching with faculty members. In addition to chamber music offerings for those who play traditional string instruments, woodwinds, and piano, one can often find offerings for less traditional instruments such as recorder and gamba. Related courses may be offered on such topics as ornamentation and improvisation in historical and contemporary styles.

### **Adult Music Programs in Special Environments**

In an early study, Schuman (1964/1967) discovered 140 musical ensembles associated with recreational programs in 78 businesses and industries, primarily in the north central United States. Companies were selected according to size, geographical location, and membership in several industrial recreation associations. Two questionnaires were used to obtain data, the first determining the status of music programs and the second determining employee interest.

Recorded music was reported by 120 companies; however, use was generally restricted to cafeterias, lounges, and non-working periods. Reported ensembles included mixed chorus, men's chorus, women's chorus, concert band, and orchestra.

Participants felt that they received personal and social benefits, and most companies were excited about their ensembles; however, company administrators appeared to place more emphasis on the public relations aspect of the music programs than on true recreational objectives.

Through interviews with executive directors of state arts agencies, Walker (1980/1981) gathered data on the status of music education programs in community development, continuing education, and correctional programming in each state and the District of Columbia. Walker specifically studied the number of programs in such environments, the number of full-time personnel, the amount of financial and staff development support for programs by the state arts agencies, and the functions of the agencies in general.

It was found that community-based music education programs existed in 86% of the responding states. Continuing music education programs for the elderly were found in 63% of the states, while such programs for the non-

elderly were found in 74% of the states. Music education programs in correctional institutions were reported in 44% of the states.

Walker felt the need for the music education profession to expand its focus and definition of music education, to recognize diversity in programs and potential participants, and to expand program and staff development in music education.

A unique arts program at Duke University Medical Center is described in a catalog of program profiles compiled by Cahill (1981). The Cultural Services Program, which combined the arts and the healing sciences, fit naturally with the holistic care approach of the Medical Center. The objectives of the arts program were to provide opportunities for aesthetic expression for patients and their families in times of stress and pain and to provide access to arts participation for employees, faculty, staff, and medical students.

The program was comprised of four components: weekly live performances by arts groups and by a participatory performing arts program for employees; visual arts exhibits displayed throughout the hospital; classes, workshops, and demonstrations in a variety of art forms; and bulletin boards in public areas which provided information about performances, exhibits, lectures, and films.

A full-time director and several assistants, facilitators, and aides comprised the staff of the Cultural Services Program. Planning and evaluation of any project within the program involved many people including hospital personnel and state and local arts organization advisors. Written procedures were developed for all projects.

### **Music and Arts Programs for Senior Citizens**

The majority of studies regarding music programs for adults have concentrated on programs for senior citizens. One of the earliest studies was conducted by Sterrett (1957/1972) in the state of Florida. Recreation programs for senior citizens were identified in a variety of settings. Of the 122 organizations responding to an initial form, 42 reported the use of music in participatory activities, primarily community singing. The author then visited seven of the organizations, conducting interviews and making observations about the use of music in the programs.

In the majority of the seven organizations, community sing-alongs and variety shows by senior citizens provided most of the entertainment. It was clear that, except for the performers in the variety shows, senior citizens preferred listening and participating primarily through the sing-alongs. The author noted that very few opportunities were available for instruction, creative expression, and development of musical understanding by senior citizens. The author also noted, however, that many of the participants were not particularly interested in self-improvement. Instead, they participated mainly for enjoyment and socializing.

In a doctoral project, Norman (1978) initiated a variety of arts programs in four Indiana senior citizen centers. Musical activities included three choral groups, a handbell choir, two organ classes, a variety show, and a humanities course. Conclusions drawn by the author confirm the importance of arts in the lives of senior citizens, especially in their need for social opportunities and reminiscing. Norman discovered, as did Sterrett, that most participants preferred activities that required few challenges and that could be easily and immediately enjoyed.

Davidson (1978/1979) studied music programs for the elderly residing in sheltered housing, nursing and domiciliary care homes in Maryland. Data were obtained through a questionnaire sent to 219 institutions and by visitations and interviews at 5 of the institutions. The most frequent music activities included performances by outside choral or instrumental ensembles, hymn singing and sing-alongs, solo playing and accompanying, and listening to recorded music. A few institutions also offered instrumental and choral ensembles, instrumental classes, and music appreciation classes.

In a 1980 journal article, Davidson drew more conclusions from her study. She recommended that music programs for older adults be comprehensive, including a curriculum of music reading and theory, instruction in instruments and voice, choral ensembles, and dance instruction. Davidson emphasized the importance of assessing the needs, interests, and skills of the participants, commenting that the talents of older adults are often underestimated. Offering a variety of activities also provides opportunities for participants with a wide variety of musical tastes and interests.

In an effort to create a music education program for senior citizens specifically designed to meet their needs, Edgington (1992) gathered information regarding programming for seniors, personality-related aspects of aging, and demographic data from senior citizens in Wichita, Kansas. After reviewing teaching literature, courses were designed and taught in music appreciation, vocal pedagogy and repertoire, beginning recorder methods, and folk music. Conclusions included the importance of assessing the interests of individual populations, the importance of psychological, social, educational, and aesthetic growth as goals, and the recognition that

senior citizens prefer satisfaction gained from participation itself rather than from the mastery of knowledge and skills.

Kellman (1984/1985) undertook a similar project, creating a program of general music education at a Monroe, New York senior center. Recognizing the importance of involving potential participants in decisions regarding class structure and content, the author wanted first to develop a rapport with the senior center members to create an atmosphere of collegial sharing. Kellman initiated contacts by performing for the senior citizens and by leading sing-alongs. After several singing sessions, the author opened an informal discussion regarding the content of future gatherings. The majority wanted to abandon the recreational sing-alongs in favor of listening to and discussing opera. At that point, content of the sessions became more instructional in nature, involving live performances, discussion, reminiscing about related experiences, and analyses of music and voices, although the application of existing knowledge rather than the gaining of new knowledge was more appreciated by the seniors. A primary conclusion from the project was that program success, in terms of participation and enthusiasm, can come from allowing the senior citizens to guide the nature and content of sessions and activities.

Robertson (1992/1993) sought to describe music education programs for senior citizens in Mecklenburg County, North Carolina and to determine how well the programs met the needs of the participants. Data from separate questionnaires for program directors and program participants were analyzed and compared. Although the author did not specifically study programming, he identified characteristics of the most successful programs as including the following: programs tended to involve instrumental music; program leaders were full-time, salaried, and held a Bachelor's Degree in Music; programs met



on a weekly basis; participants felt that learning music was important; and participants and leaders both felt that the environment was positive.

A large study of music programs in retirement homes and senior citizen centers in four states in the southeastern United States was conducted by Tatum (1985/1986). Data were obtained by a questionnaire regarding such issues as types of musical experiences offered, resources, performance opportunities, teachers, and evaluation procedures. The author discovered that open participation activities, such as sing-alongs and listening activities, were offered more frequently than formal instructional events. Data indicated that the most popular music activities were hymn singing, guest performances, and trips to the local arts or civic center. Tatum noted that the most popular music activities were those enjoyed by all participants, not just those with previous music experience. She also noted that not one educationally-oriented music event was listed as most popular. Similarly, most administrators indicated that extra-musical benefits, such as social interactions and recreation, were more important than the aesthetic or educational benefits.

Tatum then visited 6 of the 160 institutions responding to the questionnaire, chosen in part because of their unusual or impressive musical programming. From interviews at and observations of the six institutions, the author created two models of music programs, one for retirement homes and one for senior citizen centers. Her list of guidelines included hiring a trained musician as program director, balancing recreational and educational activities, assessing the particular needs and interests of participants, having at least one performing ensemble to represent the institution in the community, balancing music within a complete arts program, and creating a pleasant physical environment.

A 1976 national conference held by the National Council on the Aging (1977) sought to bring attention to the role of the arts in developing a positive image of aging and the aged. The proceedings of the conference also highlighted a number of successful arts programs that involved the elderly as audience members, participants, students, teachers, and creators. One such program (Nickelsberg, 1977), *Arts and Older Americans*, was sponsored by the Iowa Arts Council. Program administrators stressed that the title was not *Arts for Older Americans*, emphasizing the importance of involvement in the projects by the elderly. Their philosophy was clearly stated: "Our program must be participatory, must be directed by a professional artist, and must have community impact" (p. 28). The individual programs were offered in a variety of environments where senior citizens generally congregate. Each program involved a carefully trained artist from any field in the arts who worked with the senior citizens on a particular project. Each individual program was structured to give something back to the community, an important psychological aspect for both the participants and the community.

Another program highlighted in the national conference proceedings was one sponsored by the University of Wisconsin Extension Service (Hugdahl, 1977). Program administrators worked with senior citizen community centers around the state to organize group organ classes. The electronic instruments were chosen over pianos because of the availability of headphones and because less finger strength is required. For financial reasons, each center received only one organ. During group classes, the seniors used cardboard keyboards and pedal boards and rotated so that one student was always working on the live keyboard.

In a book published by the National Council on the Aging, Sunderland (1976) describes many programs specifically for senior citizens in a variety of art forms, including folk arts and crafts, drama, film, music, visual arts, literature, and photography. One such program was found at a senior citizens center in Washington, DC, where a chorus and a drama group each rehearsed twice a week and performed once a month in a variety of productions including vaudeville shows, recitals, and musicals. The choral group also performed in local churches and at special senior citizen events at the center and throughout the city.

Gunzenhauser (1977) describes initial adult music programs offered by the Wilmington Music School, a member school of the National Guild of Community Schools of the Arts. The first program, SCAMP I, Senior Citizens Adventures-in-Music, offered group organ lessons for senior citizens. The successfulness of SCAMP I prompted the organization of SCAMP II, a series of four programs. The first of those programs involved bringing music to senior shut-ins through tapes and educational materials. The second program, Music Appreciation for Senior Citizens, guided participants, through listening and discussion, to a greater understanding of upcoming concerts. The third program was a lecture and music series at senior centers, and the fourth program involved interdisciplinary music activities in preparation for a musical festival during Older Americans Month.

Ernst and Emmons (1992) described the New Horizons Band, a class and instrumental ensemble for adults over the age of 50 organized by the Eastman School of Music. Nearly sixty adults signed up for the class which was taught by Eastman graduate students. The class started at the beginning level of instruction with a prenotational phase that included singing and rhythmic movement, fundamentals of playing the instruments, and playing

by ear. Notation was introduced through an elementary band method, at which time the students were brought together to play as a band. The first semester ended with an open rehearsal attended by friends and family. At the end of the second semester of instruction, the band gave a formal concert that was covered by the local paper and television station. The social benefits became very important to the group, and many members attended outside concerts together and worked together in chamber ensembles.

Many programs for older adults are described in the catalog of program profiles compiled by Cahill (1981). One such program, Elder Arts, was sponsored by the Commission on Affairs of the Elderly in Boston. Designed to provide opportunities for learning and creating through better access to existing arts resources, the program had many components, including performances at senior citizen sites, artists-in-residence who provided participatory activities, mini-grants to provide special arts experiences for older adults, and field trips to various arts events. In addition to numerous projects resulting from the many activities, the program annually produced a sing-along book and a holiday songbook.

COMPAS (Community Programs in the Arts and Sciences), a community arts agency in St. Paul, Minnesota, was the umbrella organization for seven programs, including the Senior Arts Program (Cahill, 1981). The objectives of the Senior Arts Program were to provide creative experiences for older people through workshops, classes, and performances, to enhance the self-image of the elderly, and to expose the abilities of older people to the community. Workshops and residencies were offered in a variety of art forms at a variety of community sites. Weekly classes also were available at many sites, most of which were accessible to the handicapped. The program also sponsored exhibitions, festivals, and performances by older people.

A similar program was found in California (Cahill, 1981), sponsored by the San Fernando Valley Arts Council. Artists-in-residence offered workshops and special programs providing a wide variety of hands-on experiences in the arts, including visual arts, dance and movement, poetry and creative writing, music and folk singing, puppetry, and drama.

Central Piedmont Community College in Charlotte, North Carolina was the sponsor of the Cultural Arts Program (Cahill, 1981) that was created to increase accessibility to the arts by area citizens, particularly older adults, and to involve and support local visual and performing artists. The two primary projects were the Meet the Artist Series and the Share the Arts Project. The Meet the Artist Series was offered as a college extension class in many locations throughout the city. A concert, demonstration, or exhibition by a local artist was presented each week. The Share the Arts Project scheduled volunteer artists in visits to the institutions to help older adults and disabled persons have access to the arts.

Davidson (1982) described music activities offered through the Council on Aging of the Department of University Extension, University of Kentucky, Lexington. Many courses and performing ensembles were offered, including instruction in guitar, recorder, autoharp and dulcimer; music appreciation and music fundamentals courses; and ensembles such as orchestra, jazz ensemble, and mixed chorus. All ensembles presented two concerts per year and often combined performances to offer special presentations. Music ranged from classical and Broadway to jazz and pop styles.

Elderhostel (1996, May) is undoubtedly one of the largest and most widely known learning programs for older adults. From its beginnings in 1975, Elderhostel has grown from a few hundred participants at several New England college campuses to over a quarter of a million participants at 1,800

institutions in every American state and Canadian province and in over 45 foreign countries. Most programs are approximately one week in length and include three academic courses meeting each day. The courses are not for credit, and there are no exams, grades, or homework. The college-level liberal arts and science courses are taught primarily by faculty members at the host institutions.

Courses offered by Elderhostel vary greatly. The following music courses are but a small sampling of those seen in the May, 1996 catalog: Jazz, Swing, and Pop Music; Big Bands and the Hits that Made Them Famous; Beyond the Gregorian Chant—the Music of Inspiration; The Joy of Music: Composers, Compositions, and Concerts; Going for Baroque: the Classical Guitar; The Joy of Singing and Chanting in the Jewish Tradition; An Around-the-World Musical Cruise; The Life and Music of Andrew Lloyd Webber; and Opera Appreciation: the Curtain Calls.

### **Community Music Programs**

Stern (1968) began the development of a plan for an adult music education program in Charlotte, North Carolina, by surveying the historical, economic, and cultural growth of the city and by examining and evaluating the existing resources within the community. Through consultation with local cultural leaders, the author developed a plan that included general consumer music, vocal and instrumental music, radio and television activities, and public library activities. Stern stressed the importance of the local arts council in encouraging leadership for the arts in the community, assisting in planning for cultural activities, providing information to the community regarding arts activities, and serving as a representative for the arts community to other arts organizations and grant-giving institutions.

Planned musical activities included formal courses to be held in conjunction with the continuing education program of the local community college, informal groups of people organized around common interests, community ensembles, group instrument classes, a series of instructional radio broadcasts on various styles and forms of music, television programs highlighting local performing groups, a radio-television bulletin mailed to subscribers outlining future music broadcasts, and reading, listening, and performing activities organized through the public library. Stern felt that the variety of designed activities would allow for differing musical interests and would reach out into the entire community.

In 1968, the MENC National Committee for Adult and Continuing Music Education encouraged state committees to survey adult and continuing music education programs in their individual states. One such survey (Halfvarson & O'Connor, 1970) was conducted in Illinois in an effort to identify existing music programs, assess their effectiveness, and encourage participation. Although many small communities lacked the leadership for adult music activities, the great majority of communities in Illinois offered some form of music education activities. The most frequent music activity was the community band, with many communities also offering a community orchestra. A significant number of communities offered a variety of small ensembles performing in a variety of musical styles. Almost every town or city, regardless of size, had at least one choir, often found in a local church.

A joint project between the University of Illinois and the city of Champaign, Illinois was highlighted in a journal article by Burley (1982). The program was originally established to give beginning instrument lessons to adults. The students completed three method books and performed in a

concert at the end of the fifteen-week series. The success of the program prompted organizers to create a Music in the Parks Association to manage the course. The program expanded to include band instruction, choral music, group piano instruction, and lessons beyond the beginning level of instruction.

Park and community music recreation programs can be a vital part of music offerings for adults. Egbert (1970) described a variety of musical activities offered in Oak Park, Illinois, including the Civic Symphony, summer band concerts, several choral ensembles, a recorder group, and musical theater performances. The Oak Park Recreation Department maintained communication with all community music groups, whether part of the department or not. The Recreation Department also cooperated with a local elementary school that provided use of its facilities for evening activities. Piano and guitar classes were offered for students at all levels, and a local piano dealer provided electronic pianos for use in the classes.

### **National Guild of Community Music Schools of the Arts**

A study of the National Guild of Community Schools of the Arts (Evans & Klein, 1992), commissioned and published by the Lila Wallace-Reader's Digest Fund, obtained comprehensive data from 92 member schools regarding programs, organization and staffing, and finances. Of the member schools reporting, an average of 20% of the student body consisted of adults and seniors. Programs created specifically for adults and seniors were not isolated in the study. Outreach programs often were provided in neighborhood centers, hospitals, prisons, senior citizen centers, and nursing homes, although most of those programs consisted of performances and lecture/demonstrations rather than instructional courses or lessons. Data on



all students indicated that 84% of students participated in music activities, primarily through private instruction. All the traditional instruments and voice were taught at most member schools.

A similar study (Madden & Snitzer, 1994), prepared and published by the National Guild, was conducted in 1993. In the 57 responding schools, 16% of the students were adults and seniors. Again, programs specifically for adults and seniors were not isolated in the study, although outreach programs often were conducted in senior centers and community centers. Music instruction was offered in 96% of the responding schools. Of those schools, 100% offered classical music instruction, and nearly 80% of inner-city schools offered jazz studies, ethnic and folk music, and rock. Other courses frequently offered included band, choir, Suzuki instruction, and music theory.

Pflieger (1985) conducted a study of member schools of the National Guild to obtain data on outreach programs, scholarships, and financial assistance programs. Outreach programs identified include those in public and private schools, programs in adult education, programs in conjunction with other community agencies, ethnic outreach programs, and performance programs.

Adult education programs were found in 81% of those schools responding and were the most frequent type of outreach program. Most schools offered adult education programs at the school, although 21% of the schools reported offering programs at other locations. Music was the most frequently offered area of instruction within adult education arts programs. Private instruction for piano, voice, guitar, and strings was found in a large majority of the schools, although many schools also offered instruction in band instruments and recorder. Theory and musicianship classes were

offered by 58% of the schools, while jazz improvisation was offered by 44% of the schools. Large ensembles, chamber ensembles, and group instruction on band or orchestral instruments also were offered, although in increasingly fewer schools.

The second most frequent type of outreach programs was the performance program, designed in part to bring arts to those who have reduced access to cultural events. The most frequent performances were given at the school; however, performances often were given at senior citizen centers, churches, nursing homes, art galleries and museums, libraries, convalescent homes, hospitals, and civic clubs. Student or faculty music recitals or concerts were the most frequently reported performances, although dance recitals, drama productions, and art exhibits also were reported.

Many of the member schools reported offering outreach programs in conjunction with other community agencies. Most of those programs were found in senior centers, although programs were reported in many other locations including community centers, convalescent homes, neighborhood centers, nursing houses, vocational and rehabilitation centers, churches, park and recreational departments, and YMCA and YWCA buildings. Fewer music activities were typically offered in off-site programs. Several respondents reported offering classes in Orff/Schulwerk, piano, general music and appreciation, theory and musicianship, and large ensembles. A few schools also reported offering private or class instruction in instruments and voice.

While adult education courses held at the schools generally are designed to be instructional in nature, or both instructional and recreational, Pflieger concluded that a greater proportion of those offerings in off-site

facilities are intended to be recreational in nature, although the instructional aspect of the offerings still comprises a large component.

The Fine Arts Association and the connected School of Fine Arts in Willoughby, Ohio, is another member school of the National Guild. In 1984, Ackroyd (1984/1985) sought to describe the program, facilities, and financing of the organization and to evaluate its effect on the community. From humble beginnings in 1957, the Fine Arts Association grew to function as a community arts center, serving 50,000 people, including 1,990 students at the School of Fine Arts, and operating on a budget of over \$500,000 by 1982. In addition to instruction for children and adults in music, drama, ballet, and the visual arts offered by the School of Fine Arts, the Fine Arts Association also sponsors many activities such as performances, exhibitions, and lectures by students and faculty at the school and by outside artists. A special creative arts program for senior adults was established in 1979 which included a touring drama group, class instruction in the visual arts, and a local senior adult theater group. An outdoor arts festival was established for the exhibition and sale of works by visual artists, but music and drama performances by both adults and children became an important part of the festival as well.

To evaluate the effect of the association and school on the community, Ackroyd researched existing assessments. A study had been conducted by researchers at the county community college assessing the characteristics of people who participated in continuing education and assessing how effectively their needs were being met by 19 lifelong learning centers in the county. The Fine Arts Association ranked third in client participation. Ackroyd discovered endorsements by community leaders for the association as a part of a grant application. A follow-up of former students at the School

of Fine Arts indicated that many subsequently majored in music or music education and pursued careers in music. Faculty members also expressed their positive association with the organization for their own professional development.

Machover (1990), Director of Artistic Programs at the Adult Music Center of the Hoff-Barthelson Music School in New York, describes some of the successful adult music programs seen in various community music schools around the country. All are members of the National Guild of Community Schools of the Arts. The Hoff-Barthelson Music School offers a great variety of courses and programs that reach a diverse adult population. Successful events for families have included a Baroque Birthday Party in 1985, a full day of student and faculty performances celebrating the 300th birthday of Bach, Handel, and Scarlatti. Interviews with Van Cliburn contestants and a performance by a gamelan orchestra also were popular. Master classes and workshops on practicing tips were offered for practicing musicians. A series of three programs entitled The Golden Years highlighted the accomplishments of famous artists and musicians in their prime. Music at Midday is an ongoing series of short midday concerts featuring both music and musical theater performances. Improvising and composing workshops also are offered, as well as on-site chamber music retreats.

The Hochstein Music School in Rochester, New York (Machover, 1990), offers six-week courses and short courses that are scheduled for one or two sessions. Successful topics have included an introduction to Alexander Technique, a survey course of jazz, operas of Mozart, purchasing and caring for a piano, writing songs, and an introduction to recording and studio production.

A vocal resources program is a unique part of the MacPhail Center for the Arts in Minneapolis (Machover, 1990). The program, as an outgrowth of an active church and choral music interest in the community, involves workshops, demonstrations, and master classes. Special sessions have included a workshop on vocal health and a set of workshops on auditioning for choral ensembles, opera, and music theater. Other successful non-vocal courses offered by the MacPhail Center include music appreciation, music theory, and group piano classes. A chamber music program includes a cello choir and an early music ensemble.

The Turtle Bay Music School in New York City (Machover, 1990) has a student body comprised of 70% adults. Successful music programs include private instruction, chamber music, sight singing and chamber choir, and a harmonica class.

### **Summary**

Just as there are few articles in music journals about teaching adults, there are also relatively few studies regarding adult music programming. The greatest number of studies have been conducted regarding music programs for senior citizens, primarily in senior citizen centers, retirement communities, and nursing homes. The primary source for information about music programs in community music schools is in the occasional journal article. The National Guild regularly surveys its own member schools; however, information obtained about music programming is not comprehensive. Hopefully, as adult students become a larger part of the enrollment at community music schools, more studies can be conducted regarding such adult music programs, providing helpful information to music educators and community music schools alike.

## **CHAPTER III**

### **PRESENTATION AND ANALYSIS OF DATA**

#### **Introduction**

Of the 208 questionnaires mailed to National Guild schools offering music instruction, 133 responses were received, for a return rate of 63.9%. Eight respondents indicated that they did not serve any adult students. Therefore, except where noted, the results of this survey are based on the 125 schools that reported having adult students.

The first section of data includes music enrollment information, including the average percentage of adult music students in Guild schools and the percentage of adult music students at the main school, branch and off-site locations, and in summer programs. Section two discusses music offerings available for adults, including music classes, lessons, and ensembles, and also non-classroom activities such as workshops, master classes, and recitals. Locations of off-site music instructional activities and music performances also are presented. Section three discusses the success and lack of success of various music activities and the methods by which administrators assess the success of adult music programs. The final section includes information regarding decision-making processes for adult music programming in Guild schools.

## **Section 1: Music Enrollment Information**

Question 1 asked respondents to indicate the total music enrollments for students of all ages, with a breakdown of numbers indicating student enrollment at the main school, branch locations, off-site locations, and for summer activities (all sites). Question 2 asked respondents for similar information regarding total numbers of adult students and a breakdown of their enrollment by location and summer activities. The data give a picture of the wide range of adult participation in music activities at these schools.

### **Total Adult Enrollments**

The average percentage of adult students at the 133 responding schools, including the 8 schools reporting no adult students, was 15.7%. This is close to the 16% to 20% of adult students reported in previous Guild surveys (Madden & Snitzer, 1994; Evans & Klein, 1992) although neither of the cited studies surveyed the schools for specific enrollment information within each arts discipline. For the 125 schools reporting adult students, the percentage of adult students was 16.7%. At those 125 schools, total music student enrollments ranged from 40 students to 5000 students, while total adult music student enrollments ranged from 1 student to a high of 1000 students. The percentage of adult students at individual schools ranged from .6% to a high of 95% (at a school that primarily serves handicapped adults).

### **Enrollment of Adults by Site and in Summer Sessions**

At the 125 schools reporting adult students, 18.4% of the enrollments reported at main sites were adult students, while 12% and 11.4% of the students at branch and off-site locations, respectively, were adults. In general, this reported data indicate that offerings at non-main sites are not associated

with increased participation by adults in music activities. It is interesting to note that the percentage of adults enrolled in summer activities (16.2%) was very close to the total percentage of adults (16.7%).

### Reporting Difficulties

A number of schools had difficulties reporting accurate enrollment numbers, particularly when it came to adult participation. Ten schools specifically noted they were giving estimated total enrollment figures. One respondent noted that summer enrollment numbers were included under "main school" because a separate summer count was not available. Fifteen respondents indicated they were estimating their adult enrollments. Six of these 15 commented that they simply do not keep enrollment records by age group. Most of these schools focused on children and pre-college students or had little administrative support for record keeping:

"We do not specialize at the present time in courses designed specifically for adults. However, adults attend our existing programs [but] we don't track adult students as a separate group."

"We are a small school. I am paid for 30 hours a week while filling two full-time positions . . . . Therefore, not all record keeping desirable is actually completed."

". . . We are unable to track adult numbers without going through [the] computer one by one. An imminent installation of new software will enable us to gather these statistics."

Several respondents indicated other factors that may explain why adult participation is sometimes poorly tracked, particularly if the activity is off-site. One respondent noted that most of their adult programs do not require enrollment at the school, and, therefore, documented adult numbers are low.



Another respondent commented that attendance records of adults were not kept because many of their adult activities involved short-term activities such as workshops or lectures, many of which were off-site.

## **Section 2: Adult Music Programming**

In the questionnaire, several opportunities were given to allow respondents to indicate music offerings which were open to adults or which were designed primarily for adults. Question 3 is a checklist of 28 music offerings, including classes, private lessons, and ensembles, with an opportunity to list early music, ethnic music, and "other" offerings. Question 5 asked respondents to identify other music activities available for adults, such as workshops, master classes, lectures, etc. Question 6 is open-ended, giving respondents the opportunity to elaborate on previously marked activities or to describe additional adult music activities. On these questions and all following questions, respondents were asked to check all items that applied to their schools. Consequently, percentage numbers in all tables do not add up to 100%. All tables are based on responses from the 125 schools reporting adult students.

### **On-site Music Offerings Available for Adults**

Of all areas of on-site music instruction, private instruction was offered at the greatest numbers of schools (Table 1), with private piano lessons the most frequent at 97.6%. Lessons on string instruments, guitar, voice, woodwind instruments and brass instruments were offered in more than three-quarters of the schools. Class instruction on the same instruments was offered much less frequently, with no class instruction being offered in more than a third of the schools. Piano, voice, and guitar classes were the

Table 1

On-site and off-site music offerings

Offerings	On-site		Off-site	
	N	%	N	%
<b>Academic Courses</b>				
Music theory	68	54.4	1	.8
Jazz improvisation	46	36.8	1	.8
Music appreciation	38	30.4	3	2.4
Music history	28	22.4	1	.8
<b>Chamber Ensembles</b>				
String	68	54.4	3	2.4
Woodwind	54	43.2	1	.8
Brass	27	21.6	--	--
<b>Large Ensembles</b>				
Chorus	26	20.8	3	2.4
Orchestra	17	13.6	1	.8
Band	8	6.4	2	1.6
<b>Private instruction</b>				
Piano	122	97.6	7	5.6
Strings	117	93.6	6	4.8
Guitar	113	90.4	4	3.2
Voice	110	88	5	4
Woodwinds	106	84.8	5	4
Brass	98	78.4	5	4
Percussion	86	68.8	7	5.6
Recorder	56	44.8	4	3.2
Organ	46	36.8	3	2.4
<b>Class instruction</b>				
Piano	39	31.2	1	.8
Voice	35	28	2	1.6
Guitar	25	20	1	.8
Strings	15	12	1	.8
Recorder	11	8.8	1	.8
Woodwinds	9	7.2	1	.8
Percussion	8	6.4	1	.8
Brass	6	4.8	1	.8
Organ	1	.8	--	--

most frequently offered group classes, with respondents reporting 31.2%, 28%, and 20%, respectively.

Chamber ensembles were the second most frequent type of activity offered after private lessons. Over half of the schools (54.4%) offered string ensembles, while woodwind and brass ensembles were offered in 43.2% and 21.6% of the schools, respectively. The most frequently offered large ensemble was chorus (20.8%). Of "academic" music courses offered on-site, 54.4% of the schools offered music theory, while 36.8% offered jazz improvisation classes, and 30.4% offered music appreciation.

Respondents were given the opportunity to indicate any other music classes and lessons offered at their schools, including early music instruments or ensembles and ethnic music instruments or ensembles. Thirteen schools (10.4%) offered Renaissance or Baroque instrumental ensembles, including five schools that offered recorder ensembles. Five schools (4%) also reported offering early vocal ensembles, such as madrigal groups. Lessons on early string instruments, such as gamba lessons, were offered by five schools, as were recorder lessons. Individual respondents also noted that they offered lessons on lute, mandolin, krumhorn, and harpsichord.

Lessons on a variety of ethnic instruments and ethnic ensembles were seen in a number of schools, including eight schools (6.4%) that offer African-Caribbean drumming. Five schools (4%) reported offering Latin jazz ensembles, and two schools (1.6%) offered Brazilian music ensembles. Three schools each (2.4%) offered Mid-East drums and penny whistle, while individual schools offered lessons on Chinese instruments, steel drums, hammered dulcimer, bagpipes, and fiddle. One respondent indicated that they also offered African-American gospel music ensembles.

The most common ensemble noted under "other" was the jazz ensemble, offered by ten schools (8%). Chamber choir was offered by three schools (2.4%), while flute choir and mixed chamber ensemble groups were offered by two schools (1.6%). Other ensembles noted were keyboard ensemble class and a senior citizens' chorus. Music therapy and sight-singing also were mentioned by three schools (2.4%). Keyboard lessons and composition were noted by two schools (1.6%), while individual respondents indicated offerings in comprehensive musicianship class, jazz history, conducting, professional coaching, piano classes for senior citizens, harmonica lessons, Alexander technique, Braille music, and music for persons with disabilities.

#### Off-site Music Offerings Available for Adults

Twenty-three schools (18.4%) reported offering at least one music activity off-site, with private piano lessons and private percussion lessons reported the most frequently (5.6% each). For most classes, ensembles, and group classes, only one respondent indicated that their school offered such an activity. Off-site offerings reported in the "other" category included music therapy at six schools (4.8%), and keyboard lessons, chime choir for seniors, and drumming, all reported by one respondent each.

#### Non-classroom Music Activities Available to Adults

Table 2 shows responses to Question 5 regarding non-classroom music activities offered. Some respondents also used the open-ended Question 6 to elaborate on such offerings. Forty-four of the schools (35.2%) offered workshops, including four schools that offered music theatre/Broadway workshops. Other respondents indicated that they offered workshops in Latin

Table 2

Non-classroom music activities

Music activities	Respondents	
	N	%
Workshops	44	35.2
Lectures	37	29.6
Master classes	31	24.8
Demonstrations	19	15.2
Festivals	9	7.2
Symposia	5	4
Other	17	13.6

music folklore, music appreciation, jazz, and chamber music. While 29.6% of the respondents noted that they offered lectures, only two gave any details including one respondent who commented that they presented a lecture series to seniors. Another respondent noted that they presented pre-concert lectures. Master classes were offered at one quarter of the schools.

Thirteen (10.4%) of the respondents noted that they presented performances, including concerts, faculty recitals, and student recitals. However, while only four respondents specifically mentioned that they offered adult recitals as an "other" activity in Question 5, 75 respondents (60%) noted later in the questionnaire that they offered adult recitals (see following discussion regarding Questions 7 and 8). One respondent noted that they provided a wine and cheese reception for their adult recitals. Several other music activities were noted in Question 6, including a choral conducting seminar for public school music teachers. One school offered a certificate program in improvisational world music studies and a piano technology/tuning certificate program through the local Steinway franchise. A specific technology training program was offered at one school, while two schools offered sing-a-longs. One school offered Elder Care, a program for residents of a local elder care center, and Art Song Society in which members meet to perform and discuss art song. Three schools offered teacher training programs including piano pedagogy courses and Suzuki teacher training. Chamber music weekends were offered at one school, while several schools offered daytime chamber music opportunities for older adults. One school organized opera outings, while another school organized a "musical events group," a program through which transportation, concerts, and refreshments were provided to adults from senior centers and subsidized housing.

(Appendix I)

### **Adult Participation in Recitals**

Questions 7 and 8 are related, asking respondents to indicate if adult students regularly participated in recitals (Question 7) and to indicate if they offered special "adult students only" recitals (Question 8). Of the 125 respondents, 105 (84%) indicated that adults have the opportunity to perform regularly in recitals, whether in adults-only recitals or in recitals with younger students. Seventy-five schools (60%) reported that they offered "adult students only" recitals.

### **Off-site Locations for Music Instruction**

The survey provided similar checklists for respondents to indicate off-site locations of instructional music activities (Question 4) and off-site locations of school music performances (Question 9). Off-site locations include those that are not at the main school or at any branches. Over a third (39.2%) of Guild schools offered instructional music activities for adults at off-site locations, including offerings by 12% of the schools at senior citizen centers and 11.2% of the schools at nursing homes (Table 3). Eleven (8.8%) schools offered adult music activities at community centers and public schools (during non-school hours), and ten (8%) schools offered activities at churches. "Other" responses included teachers' home studios (two responses) and private schools (two responses), and single respondents indicated that instructional music activities were offered on a college campus, at an Elderhostel location, and in a domestic abuse shelter.

It is interesting to note that while 49 respondents (39.2%) indicated that they offered music instruction activities at one or more off-site locations in Question 4, only 23 respondents (18.4%) noted specific off-site offerings in Question 3. Several comments may explain, in part, this apparent

Table 3

Off-site locations of instructional adult music offerings

Off-site locations	Respondents	
	N	%
Senior citizen centers	15	12
Nursing homes	14	11.2
Community centers	11	8.8
Public schools	11	8.8
Churches	10	8
Vocational and rehabilitation centers	8	6.4
Hospitals	7	5.6
Group homes	5	4
Libraries	4	3.2
Park and recreational departments	4	3.2
Art galleries/museums	2	1.6
YMCA/YWCA	2	1.6
Prisons	2	1.6
Other	12	9.6



contradiction. One respondent noted that while they do not offer traditional music classes and lessons at off-site locations, such as those listed in Question 3, they do offer non-classroom activities, such as special workshops and lectures, at off-site locations. Another respondent noted that in Question 3 she marked on-site activities as those offered at both the main school and branches (as the questionnaire had requested); however, in Question 4, she marked all off-site locations where they offer music instruction, even if those locations were considered "branches" by their school.

#### Off-site Locations of Music Performances

While 39.2% of the schools offered instructional activities at off-site locations, 80% gave performances at one or more off-site locations during the year. Almost half (44.8%) of the schools gave performances at senior citizen centers, while nursing homes (42.4%) and churches (40%) were the sites for performances for a similar number of schools (Table 4). A third of the respondents noted that performances also were given at art galleries or museums (33.6%), at community centers (31.2%), and in the public schools (31.2%). Respondents marking the "other" category noted that performances also were given in malls (2.4%), at a local auditorium or theatre (2.4%), on a college campus (1.6%), or in stores (1.6%), such as bookstores and department stores. Individual responses included performances in private homes, in pre-schools or day care centers, at a country club, for community festivals, and for service organizations, such as the Kiwanis and Rotary Club.

Table 4

Off-site locations of school music performances

Off-site locations	Respondents	
	N	%
Senior citizen centers	56	44.8
Nursing homes	53	42.4
Churches	50	40
Art galleries/museums	42	33.6
Community centers	39	31.2
Public schools	39	31.2
Parks and recreation departments	24	19.2
Hospitals	22	17.6
Libraries	21	16.8
Vocational and rehabilitation centers	7	5.6
Group homes	6	4.8
Prisons	2	1.6
YMCA/YWCA	1	.8
Other	19	15.2

### **Section 3: Determination of Program Success**

The open-ended questions 10 and 11 asked respondents to indicate which activities were the most successful (Question 10) in their school and which activities were the least successful (Question 11). Respondents also were asked to indicate factors they felt contributed to the success or lack of success of each activity or course. Table 5 includes all courses or activities which were mentioned more than once in either Question 10 or 11. It is interesting that 105 (84%) of the respondents answered one or both of these questions. Most of the activities mentioned by respondents to these questions were mentioned at least once as most successful and least successful, depending on a school's own experience with such courses or activities, often with different factors contributing to the success or lack of success of a particular activity. (Appendices J and K)

#### **Most Successful Activities**

One hundred and five schools mentioned at least one most successful activity. The four activities most frequently mentioned as most successful were private lessons, large ensembles, chamber ensembles, and performance opportunities such as recitals and master classes. Within each area of activity, several specific activities were noted as being particularly successful.

As shown in Table 5, private lessons were mentioned most frequently by almost half of the respondents as a most successful activity. Of the 62 responses, piano lessons were considered particularly successful by 14 respondents (22.5%), voice lessons were noted by 12 respondents (19.3%), and guitar and string lessons were noted by six and three respondents (9.6% and 4.8%), respectively.

Table 5

Most and least successful adult music programs

Course/activity	Most successful		Least successful	
	N	%	N	%
Private lessons	62	49.6	5	4
Large ensembles	28	22.4	9	7.2
Chamber ensembles	22	17.6	14	11.2
Recitals/master classes	14	11.2	6	4.8
Music theory/harmony	10	8	8	6.4
Music appreciation	5	4	7	5.6
Music history	--	--	7	5.6
Attending concerts/lectures	7	5.6	--	--
Group voice class	9	7.2	1	.8
Group piano class	6	4.8	--	--
Other group instrumental classes	--	--	5	4
Jazz activities	4	3.2	3	2.4
Ethnic/folk music	2	1.6	2	1.6
Sightsinging	2	1.6	--	--

Other performance activities also were found to be successful. Large ensembles were mentioned by 28 of the respondents as being one of their most successful activities. Of the various types of ensembles, ten respondents (35.7%) mentioned that chorus was most successful, six (21.4%) noted that jazz ensemble particularly was successful, four (14.3%) mentioned orchestra as being most successful, and three respondents each (10.7%) commented that flute choir and band especially were successful.

Chamber ensembles were found to be the most successful activity for 22 of the respondents. Four of these (18.2%) specifically mentioned recorder ensemble, and three (13.6%) identified piano ensembles.

Individual performance opportunities, such as performance classes, recitals, master classes, and adult workshops, were found to be most successful for 11.2% of the respondents. All other programs were identified by less than 10% of the schools.

Other successful programs noted by one school each included piano pedagogy, guitar class, and adult violin group. One respondent noted that traditional 19th century European music was most successful, and another noted that four to six week topic-oriented courses were more successful than those requiring a long-term commitment.

### Least Successful Activities

In contrast to the 105 (84%) schools listing their most successful offerings, 70 (56%) responded to Question 11 regarding their least successful activities. The lower number of responses to Question 11 may be explained, in part, by comments from a number of the respondents. Several noted that all of their offerings were successful, and one noted that they had cut the unsuccessful activities the previous year. Another respondent commented

that they had success with each component they added to their adults-only program, while a large number of respondents marked "N/A."

Although chamber ensembles were among the most frequently identified successful activities (17.6% of the schools), they were also the single most frequently mentioned least successful activity (11.2% of the schools). Two respondents each noted that brass and string ensembles particularly were unsuccessful in their schools.

Large ensembles were indicated by nine respondents (7.2%) to be the least successful activities. Of those nine, three (33.3%) indicated that choir was least successful, and two each (22.2%) noted that band and adult reading orchestra were unsuccessful activities.

Music theory and music appreciation courses were found to be similarly successful and unsuccessful, depending on the school, while music history was only mentioned by respondents as one of their least successful music activities. All other programs were identified by less than 5% of the respondents as being unsuccessful. Single responses to Question 11 noted that less successful activities included musical theatre productions, workshops, Arts for Seniors program (discounted private lessons for seniors), and a professional studies program for music teachers.

### Factors Contributing to Success or Non-Success

Table 6 lists those factors which were indicated more than once as contributing to the success or lack of success of various programs. Eighty respondents (6.4%) mentioned at least one factor contributing to the success or lack of success of particular music activities. Of the 62 respondents noting that private lessons were most successful, 16 (25.8%) commented that the quality of the faculty was an important factor in the success of the lessons.

Table 6

Factors noted more than once as contributing to success or lack of success of music programs

Factors in Success	Factors in Lack of Success
<b>Private lessons</b>	
Excellent faculty	
Flexibility of lesson times	
Can meet individual needs	
Rapport with teacher	
<b>Large ensembles</b>	
Quality conductor	Lack of interest
Social aspects	
Performance opportunities	
Comfort performing in ensembles	
<b>Chamber ensembles</b>	
Strong directors/faculty	Scheduling problems
Opportunity to play together	Hard to match students' abilities
Good publicity/marketing	
<b>Performance classes/adult recitals</b>	
Brings adults together	Adults reluctant to perform
Informal performance opportunity	
<b>Music theory</b>	
Social aspects of class situation	Lack of interest
Good marketing	Too "academic"
Good link to private lessons	Scheduling problems
<b>Music appreciation/music history</b>	
	Lack of interest
<b>Group voice class</b>	
Good faculty	
Has practical application (church, etc.)	

Flexibility of lesson times was indicated by seven respondents (11.2%) as a factor while the ability to meet the needs of individual students was noted by five (8%) respondents.

Of the 28 respondents indicating that large ensembles were most successful, eight (28.5%) listed quality conductors as a factor, six (21.4%) commented that the social aspect of playing in a group was a factor, and five (17.8%) noted that the opportunity to make music and perform was a factor. Two respondents commented that adults were more comfortable performing in a ensemble rather than as solo performers, and one respondent noted that ensembles were an important link to private lessons. Of the nine respondents that indicated that large ensembles were their least successful activity, a third of them noted that there was simply a lack of interest on the part of their adult clientele.

Of the 22 respondents who noted that chamber ensembles were a successful activity, eight (36.3%) indicated that good directors and faculty were an important factor in an ensemble program's success. The social advantages of ensembles and the importance of good publicity and marketing each were noted by three (13.6%) respondents. Different factors were indicated when chamber ensembles were mentioned as less successful. Of the 14 respondents, half commented that scheduling problems were a big factor in the lack of success, and six (42.8%) noted that difficulty in matching students' abilities was an issue.

Performance opportunities, such as recitals, master classes, and adult workshops, were noted by 14 respondents as being most successful. The issue indicated most often as a factor in the success was the social aspect of bringing adults together (35.7%), while the chance to perform informally was noted by two respondents. Of the six respondents commenting that performance



opportunities were less successful, five (83.3%) remarked that some adults are reluctant to perform.

In music theory and music appreciation courses, no single factor emerged as the most important to the success of the courses, but the link to private lessons, the social contacts of a class situation, and the importance of strong marketing each were indicated by two out of ten respondents. For those respondents indicating a lack of success in music theory, music appreciation, and/or music history courses, the lack of interest by adult clientele was noted by two (at least 25%) in each case. Several respondents commented that the courses may be too "academic" and that there is a perceived stigma about music theory courses.

Group voice classes were noted as most successful by nine respondents, four of whom commented that good faculty were important. Two respondents also noted the practical application of voice instruction outside of the class, such as singing in church or community choirs.

#### General Factors Related to Success and Non-Success

While the factors that contribute to specific activities' success are interesting, it is important to note that several factors appeared which were common to various offerings. The single most frequently mentioned factor was the quality of the teacher or director. Of the 62 respondents indicating that private lessons were most successful, 16 (25.8%) noted that strong faculty were a factor in the success. Of the 28 respondents indicating that large ensembles were most successful, 8 (28.5%) noted that good directors were a factor. In chamber music offerings, 8 (36.3%) of the 22 respondents commented about the importance of excellent faculty. Strong faculty also were noted by most of

the respondents listing group voice classes, jazz activities, and sight-singing classes as successful. As one respondent noted, "Good faculty is key!" (Appendix J)

Other factors frequently noted in successful programs were the students' rapport with the teacher and good publicity, each of which was mentioned by five (4.7%) schools. Rapport with the teacher was noted in conjunction with success of private lessons, group voice classes, adult violin group, music theory, and music appreciation. Good publicity was mentioned by respondents listing private lessons, chamber ensembles, music theory, jazz activities, and sight-singing as successful activities. (Appendix J)

The factor that was noted most often as being a factor in the lack of success of programs was the problem of scheduling activities. Mentioned by nine schools (12.8%), scheduling was seen most often in regards to chamber music, where half of the 14 respondents noted that scheduling problems were a factor in the lack of success of the program. Scheduling problems also were noted as a factor in the lack of success in large ensembles, music theory, and music appreciation/history. (Appendix K)

### Assessing Success of Adult Music Activities

Question 12 asked respondents to indicate which methods are routinely used by administrators to assess the success of adult music programs (Table 7). As one would expect, the use of enrollment numbers to assess the success of adult music programs generated the greatest response (85.6%). Other informal means of assessing success also received high responses, including informal discussions with faculty (80%) and informal discussions with participants (72.8%). Less than half (44.8%) of the schools indicated that class or activity observation by administrators played a part in assessing the

Table 7

Methods used to assess success of adult music programs

Methods	Respondents	
	N	%
Enrollment numbers	107	85.6
Informal discussions with faculty	100	80
Informal discussions with participants	91	72.8
Class/activity observation by administrators	56	44.8
Formal discussions with faculty	36	28.8
Written evaluations by participants	32	25.6
Formal discussions with participants	23	18.4
Written evaluations by faculty	17	13.6
Evaluation by granting agencies	15	12
Class/activity observation by outside music educators	5	4
Consultant evaluation	1	.8
Other	7	5.6

success of programs, and more formal or structured methods were used even less frequently. In comments made in the "other" category, three respondents (2.4%) noted that observation of public performances was used to assess success of programs, while other more structured methods were noted by one respondent each (.8%), including meeting with department heads, meeting with the Board of Directors, using written evaluations by administrators, noting performance levels in jury exams for private lessons, and using tests in theory classes (found in a school which required all students to take theory). Eight respondents did not mark any methods in Question 12, often noting that their school primarily focused on pre-college students. One respondent did note, however, that they "are not that organized yet."

#### **Section 4: Decision-making for Adult Music Programming**

##### **Sources of Suggestions for New Adult Music Courses/Activities**

In Question 13, respondents were asked about the sources of suggestions for new adult music courses and activities (Table 8). Clearly, those groups of people directly involved in a particular school--students, faculty, and administrators/staff members--were most likely to offer suggestions for new offerings. Current participants were the most common source of suggestions (75.2%), followed by school faculty (73.6%) and school administrators/staff members (63.2%). In addition, 69.6% of the respondents indicated that inquiries from potential participants generated suggestions for new adult music programming. One respondent commented that they often got ideas for adult programming from catalogues and brochures from other music schools.

**Table 8**

**Sources of suggestions for new adult music courses/activities**

<b>Sources</b>	<b>Respondents</b>	
	<b>N</b>	<b>%</b>
<b>Current participants</b>	<b>94</b>	<b>75.2</b>
<b>School faculty</b>	<b>92</b>	<b>73.6</b>
<b>Inquiries from potential participants</b>	<b>87</b>	<b>69.6</b>
<b>School administrators/staff members</b>	<b>79</b>	<b>63.2</b>
<b>Interested community people</b>	<b>52</b>	<b>41.6</b>
<b>Advisory committee/governing board</b>	<b>22</b>	<b>17.6</b>
<b>Outside music educators/professionals</b>	<b>21</b>	<b>16.8</b>

### Issues Affecting Decisions Regarding Potential Adult Music Programs

Question 14 asked respondents to note any issues that affected their decisions regarding potential adult music programs (Table 9). The music interests of clientele most frequently affected such decisions (86.4%), while availability of faculty and facilities were similarly important issues, with response rates of 64% and 58.4%, respectively. Less than half of the respondents indicated that the amount or type of musical experiences of clientele (44%) and the ability to pay for a program (40.8%) were important issues affecting decisions about new adult music programming. Of the "other" responses, three respondents (2.4%) noted that the availability of the activity elsewhere in the community was an issue in their decision-making, while the musical needs of developing musicians, the potential number of participants, transportation, and calendar limitations each received one response (.8%).

### Methods Used to Determine Musical Interests of Adult Clientele

Question 15 asked respondents to indicate which methods were routinely used to determine the musical interests of their adult clientele (Table 10). It is clear that informal methods were the primary methods by which schools determine the musical interests of their clientele. Over half of the schools reported using informal interviews with current adult participants (66.4%) and informal interviews with adults in the community (50.4%), while less than one quarter of the schools used more systematic surveys of the same groups of people. Five respondents (4%) who marked "other" reported that they received input from faculty who work with adult populations as the means by which they determine musical interests.

**Table 9**

**Issues affecting decisions regarding potential adult music programs**

<b>Issues</b>	<b>Respondents</b>	
	<b>N</b>	<b>%</b>
Music interests of clientele	108	86.4
Faculty availability/unavailability	80	64
Facility/equipment availability or limitations	73	58.4
Amount/type of musical experiences of clientele	55	44
Ability to pay for program	51	40.8
Musical heritage/cultural background of clientele	29	23.2
Influence of person making suggestions	22	17.6
Others	6	4.8

Table 10

Methods used to determine musical interests of adult clientele

Methods	Respondents	
	N	%
Informal interviews with current adult participants	83	66.4
Informal interviews with adults in the community	63	50.4
Systematic survey of current adult participants	14	11.2
Interview or surveys of outside music educators	13	10.4
Systematic survey of adults in the community	2	1.6
Other	13	10.4



Enrollment numbers and the history of successful past programs each were noted by one respondent, as was the awareness of popular trends and the determination by administration and faculty of the appropriate "next step" in the training of their adult music students. One respondent commented that in one instance, students at the local business school did a marketing survey for the music school regarding interests of their continuing education students (adults).

One respondent who had indicated that they only used informal methods to determine interest commented that "Clearly we would like to do more formal, structured surveys of interest, response, etc., but can't afford the time and money it would require, especially when the results are not likely to be more useful than our current informal surveys." (Appendix L)

#### People Involved in Decision Making Regarding Adult Music Programming

Question 16 asked respondents to indicate the person or group of people that was involved in making decisions regarding new adult music offerings and adult music offerings to be discontinued (Table 11). By an overwhelming margin, school administrators and school faculty were the groups most often making such decisions with an 87.2% and 72.8% response rate, respectively. Two respondents (1.6%) noted that students were involved in the decision making process, and one respondent (.8%) indicated that potential faculty members also helped make decisions regarding adult music offerings.

Among the five questions that dealt with the assessment of adult music programs and decision-making regarding such programs, there was a notable percentage of missing data. Questions 12, 13, 14 and 16 were left

Table 11

People involved in decision making regarding adult music programming

Person/groups of people	Respondents	
	N	%
School administrators/staff members	109	87.2
School faculty	91	72.8
Governing board of school	24	19.2
Other	3	2.4

unanswered by almost 10% of the schools. Question 15 regarding methods for determining musical interests of adult clientele was left unanswered by 21 schools (16.8%). Seven of the 21 respondents offered comments which may explain why some schools apparently did not engage in active decision-making when it came to music for their adult participants. In particular, respondents noted either that their school was "not that well organized" or that their school focused more on school-age children. As one respondent commented, "As most programming is not specifically designed for adults, we do not evaluate on that basis." One respondent echoed a theme seen throughout comments on the questionnaire: "All of our programming is available to adults. Little has been done to specifically accommodate or encourage adult enrollment . . . ." (Appendix L)

## **CHAPTER IV**

### **SUMMARY, CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS FOR FURTHER RESEARCH**

#### **Summary**

The purpose of this study was to determine the status of adult music programming in member schools of the National Guild of Community Schools of the Arts. After a pilot study was conducted, questionnaires were sent to administrators of all member schools of the National Guild that offer music instruction. The questionnaire elicited information regarding music enrollment numbers, specific music offerings available to adults, music activities considered most successful and least successful, and methods by which schools make decisions regarding music programming for adults. Of the 208 questionnaires mailed to Guild schools, 133 responses were received, for a return rate of 63.9%.

#### **Conclusions**

A number of conclusions can be drawn from information elicited through questionnaire responses. In general, there is a wide range and diversity of Guild schools' experiences with adults. While enrollment information indicated that adults comprised 15.7% of the students at National Guild schools, the percentage of adult music students at Guild schools ranged

from eight schools that have no adult music students to five schools where adults make up over 50% of the enrollment. Also, while many schools apparently serve adult students only as they fit into the offerings that were created for school-age students, other schools are creating offerings primarily designed for adults, including certificate programs, conducting seminars for music teachers, informal adult workshops, lectures, adult-only recitals, and instructional music activities at various off-site locations.

Schools also varied in their interest in including adults. Several schools commented that they focused on school-age children, including one respondent who offered an explanation: "We're mostly youth oriented, as our community is mostly young families." Another respondent noted that "Our programs are not focused on adults; we are primarily a pre-college institution."

Optimistically for adult music students, several schools noted that they were expanding, or wanted to expand, their adult offerings: "We'd like to do more for adult students--an important part of the population." The administrator for a Guild school associated with a university noted that "Our new president is very adult-ed conscious and is engaging the whole institution in long-range thinking."

Through various survey questions, specific information was also gathered regarding each of the research questions:

1) What adult music programs are offered by member schools of the National Guild of Community Schools of the Arts?

National Guild schools offered a wide variety of music activities available to adults including traditional classes, lessons, and ensembles, as well as ensembles and lessons on a number of early instruments and ethnic and folk instruments. Many schools also offered workshops, demonstrations,

and lectures on a variety of topics, both at their main site and at off-site locations.

The most frequently offered music activity was the private lesson, with over three-quarters of the schools offering lessons on piano, voice, guitar, and string, woodwind, and brass instruments. Music theory was offered at over half of the schools as were chamber ensembles. Large ensembles and group instruction, particularly on piano, voice, and guitar, were offered at many schools as well.

Performances were an important part of many Guild schools' activities and offered opportunities for adults to participate through performances by ensembles and as an end-product of workshops and festivals. Over three-fourths of the schools offered opportunities for adults to participate in recitals, including 60% that offered adults-only recitals.

While one-third of the schools offered music instruction off-site, 80% of the schools gave performances off-site, bringing music to an even greater number of people. Over three-quarters of the schools gave performances at off-site locations, and almost half gave performances at senior citizen centers. Nursing homes and churches also were sites for performances by over one-third of the schools.

## 2) How do school personnel determine success in programming?

Most schools (85.6%) used enrollment numbers as the primary means to determine success in programming. Other informal methods, such as informal discussions with faculty and participants, also were used by over three-fourths of the schools. Less than a third of the schools used formal methods such as written evaluations by faculty or participants.

3) As evaluated by school personnel, which adult music programs are the most successful? Which adult music programs are the least successful?

Some general patterns emerged regarding the success or lack of success of various activities, but almost every music activity appeared at least once as being both successful and unsuccessful, depending on a school's own experience with the activity. Some general factors also emerged that helped to make music programs successful or unsuccessful, regardless of the specific activity.

Private lessons were mentioned most frequently (49.6%) as being one of the most successful music activities, primarily because of good faculty, flexibility in scheduling, and the ability to meet individual needs. Large ensembles were considered to be a successful activity by almost one quarter of the schools, especially because they can fulfill social needs and offer performance opportunities. Chamber ensembles and performance opportunities, such as recitals and master classes, also were considered successful by some of the schools.

The activity mentioned most frequently (11.2%) as being less successful was the chamber ensemble, particularly because of the difficulty in scheduling and the difficulty in matching students' skill levels. Large ensembles were less successful at some schools, as were courses in music theory, appreciation, and music history. A lack of interest by students characterized the lack of success of these activities.

The general factors that emerged as contributing to the success of a program, regardless of activity, include good faculty, student/faculty rapport, and good publicity. The factor contributing most frequently to the lack of success of a program was the problem of scheduling.

4) How are decisions made regarding adult music programs to be offered?

The people most often making suggestions for new adult activities were those most directly involved with individual schools--the students, faculty, and administrators. Inquiries from potential participants also provided suggestions for almost two-thirds of the schools.

The music interests of clientele most frequently affected decisions regarding potential programs. The availability of both faculty and facilities was significant for over one-half of the schools. The amount and type of musical experiences of clientele and a school's ability to pay for a program were issues for over one-third of the schools.

By an overwhelming margin, school administrators and faculty made decisions regarding adult music programming, while the governing board had a part in the decision-making process in less than 20% of the schools.

5) How do member schools assess the musical interests of their current and potential adult participants?

Almost 20% of the schools did not indicate that they used any method to assess the music interests of their adult clientele. Moreover, many of them commented that their school focused on school-age children or that they were not "organized" enough yet to systematically inquire about music interests of adult clientele. Informal methods comprised the primary means of determining adults' music interests through informal interviews with current adult participants (66.4%) and with adults in the community (50.4%). Only 11.2% of the schools systematically surveyed current adult participants, and only 1.6% of the schools systematically surveyed adults in the community.



## **Recommendations**

The trend of adults becoming more involved in lifelong learning, including participating in music activities, will become a growing issue for many community music schools, an issue that will become harder and harder to ignore. There are opportunities for many Guild schools to increase their enrollment of adult students, to increase the offerings available to adults, to increase the music offerings primarily designed for adults, and to increase their efforts toward encouraging and accommodating adult students. This study brings to light several recommendations that may be helpful to music educators and community music schools as they work to bring music to greater numbers of people. In addition, the activities of those schools particularly involved with adult students can serve as a model for other schools which would like to increase their adult student enrollment and create music programs that encourage adult participation.

1) All administrators responsible for community music schools have limited resources, especially concerning time and financial support, and they face difficult decisions regarding allocation of those resources. However, if schools wish to be pro-active in encouraging adult music students, they will need to allocate more resources toward that goal.

2) Creating better systems of tracking enrollment patterns would help in making decisions about adult music programming. In this study, a number of respondents reported that they estimated enrollment numbers, and an even greater number of respondents noted that they were unable to track enrollment patterns by age group. Tracking numbers in off-site activities, regardless of the participants' need to enroll through the school, also would help schools make decisions about adult programming, particularly because there is a great potential to reach adults through off-site

activities. Allocating staff time toward the goal of better tracking would be an important issue. One school commented that new computer software would make such tracking more efficient.

3) Another recommendation in encouraging adult enrollments is to plan more consistent evaluations of adults' music interests. While 86.4% of the schools reported that music interests of adults affected decisions regarding potential adult music programs, less than 15% of the schools used any systematic methods to determine adults' music interests. Even if schools choose, for financial and time restrictions, to use informal methods of determining adults' music interests, consistency and thoroughness of such methods are the key. Enrollment numbers in music activities can give an indication of areas of interest, but advanced planning for new activities can be facilitated by gathering information from current and potential adult clientele regarding music interests, ease of access at various locations, and time demands on various days and at various times. Eliciting information from adults regarding reasons for the lack of success of a particular activity can help future planning as well.

4) Offering music programming of interest to adults is obviously an important factor in encouraging adult students. In this study, private lessons were found to be the most successful music activity for over half of the schools, in part because of the flexibility of scheduling and because the structure allows faculty to meet the needs of individual students. Because almost all Guild schools offer private music lessons, this is an area where schools can continue to build adult enrollments. Newly founded schools also can be assured that initial programming of private lessons can be among the best means for encouraging adult participation. Even small schools with few offerings can actively encourage adult music students.

Large ensembles also were found to be successful for a number of schools, particularly because of the social aspect of the activity and the opportunity to perform. For many schools, chamber ensembles were less successful because of the scheduling difficulties and the difficulties in matching the skills of the various participants. As one respondent noted, "We've wanted to begin an adult chamber program; administration--coordinating interest, schedules--will be daunting." It appears, however, that if schools can overcome these initial problems, chamber ensembles usually are considered successful for the adults involved.

There are many opportunities for schools to offer interesting and unusual activities, many of which would fall outside of "traditional" music offerings. Pre-concert activities, including lectures and media coverage, are an excellent means by which community music ensembles can be supported while educating community members. Professional soloists for up-coming performances and small ensembles from local music groups also can give lectures, master classes, or recitals for community organizations.

5) Adult participation can be encouraged through offering activities geared primarily for adults, particularly activities with an informal social component, such as adult-only recitals, adult workshops, and outings to concerts and lectures. Some Guild schools offered unusual activities designed for adults such as certificate programs, conducting seminars for music teachers, and piano technology programs. Although one school noted that their most successful activities included those that combined all age groups, a greater number of respondents commented that adults were more comfortable in those activities that primarily serve adults.

6) The social component of activities emerged several times as a factor in the success of a variety of activities. This corroborates evidence seen

throughout the literature of the social benefits of music for senior citizens and for adults of all ages. Creating social outlets for adult music students, therefore, can help encourage adults' interest in participating in music programs. Ensembles and chamber ensembles have a built-in social component, but for private lessons, adult-only recitals are a wonderful means by which many schools add a social component to the activity. Keeping recitals informal will help those adults who are reluctant to perform, and post-recital receptions will add to the relaxed atmosphere of such gatherings.

7) While it seems obvious, the importance of having excellent faculty cannot be overstated, especially having faculty who are sensitive to the particular needs and insecurities of adult students. The concept of andragogy, the study of teaching adults, is not new, but most teachers are not trained to teach to the learning styles, goals, and needs of adult students. Numerous scholars in adult education have written excellent books regarding andragogy including Cross (1981) and Knowles (1980), and various music educators have written articles that would be helpful to teachers of adult music students (Boswell, 1992; Davidson, 1980; Machover, 1990; Myers, 1992).

8) Offering more off-site activities is a prime method of bringing music to more adults, particularly to senior citizens who are often less mobile. The number of Guild schools offering off-site performances is encouraging, particularly since many of those performances are given at senior citizen centers and nursing homes. The creativity of many schools is apparent as respondents noted performance locations such as bookstores, malls, college campuses, day care centers, and service organizations. Community music schools can also serve as a clearing house for local chamber ensembles which are available to perform for various events throughout the community.

Fewer schools offered instructional music activities off-site. This is an area where many schools could enhance their offerings. Some of the schools reported successful programming at senior citizen centers and community centers, including a chime choir for seniors, sing-a-longs, senior citizen choirs, and music appreciation courses of short duration, including several that offered such courses as a part of Elderhostel activities. Outings for adults to attend concerts, operas, and musicals can be a social event as well as an educational activity. Many of these programs fall outside of the traditional semester schedules and are not considered a part of traditional music offerings. As schools grow, allocation of resources to off-site offerings can be a potential way to reach a greater percentage of adult students, including those less able to get to on-site activities.

9) Marketing is often an important part of the success of any programming and perhaps is even more important in adult music programming. Some activities, such as music theory, are considered less successful by some schools; however, other schools considered such activities to be successful, primarily because of good publicity and active marketing. A wonderful resource for schools wishing to improve their marketing and course offerings for adults is Learning Resources Network (LERN) (1994), a non-profit organization based in Manhattan, Kansas that provides information and resources to providers of lifelong learning programming. LERN offers classes, staff training, seminars, conferences, publications, and videos, all geared toward helping schools and individuals improve their adult programming.

Undoubtedly it could take many resources, including support staff, administrators' time, and better systems of tracking enrollment patterns and assessing musical interests of adults, to enhance current offerings. However,

there is a great potential for community music schools to encourage the growing adult population, and the rewards of serving conscientious, lifelong learners can far outweigh the effort required to accommodate adult students.

### **Suggestions for Further Research**

1) As more research is conducted regarding adult music programming, the potential for a retrospective analysis becomes feasible. A study of trends in adult music participation and music offerings for adults would be interesting to determine if the increase in the number of adults participating in music is comparable to the increase in the number of adults becoming involved in adult education in general. It also would be interesting to determine if decision-making processes and the determination of adults' interests at community music schools become more systematic and structured as the number of adult participants increases.

2) A worthwhile project would involve using concepts of andragogy, the study of teaching adults, to create adult-appropriate curricula for community music schools, to suggest methods of applying andragogy concepts to decision-making processes and the determination of adults' music interests, and to provide a guide for individual music teachers working with adults. Good sources would include the writings of scholars in the field of adult education such as M. Knowles, H. Long, and K. P. Cross, S. Brookfield, M. Galbraith, C. Houle, A. Knox, S. Merriam, R. Gross.

3) While music education and piano pedagogy curricula at the college level prepare future teachers to work with school-age children, most curricula do not include courses and student teaching experiences related to teaching adults. Another project based on the concepts of andragogy would involve creating such a college music education curriculum that could effectively

prepare future music teachers to work with the unique learning styles, goals, and needs of this growing part of the population.

4) An important project would involve studying off-site activities at community music schools to determine to what extent they encourage adult participation. Off-site performances can bring music to a greater number of adults, especially older adults, but many community music schools are limited in off-site activities, particularly in instructional music offerings. There are numerous studies regarding music for various adult populations, particularly at senior citizen centers, and from such research a successful model could be created for community music schools which want to bring music to this population.

5) An interesting follow-up to this project would involve an in-depth case study of four or five schools that successfully serve a large percentage of adult students. A good model of successful adult music programming could be constructed regarding traditional music offerings, ideas for unusual and non-classroom offerings, methods for determining music interests of adults, and processes for decision-making regarding adult music programs.

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## **APPENDIX A**

### **LETTER OF ENDORSEMENT FROM LOLITA MAYADAS OF THE NATIONAL GUILD OF COMMUNITY SCHOOLS OF THE ARTS**

## National Guild of Community Schools of the Arts

January 16, 1998

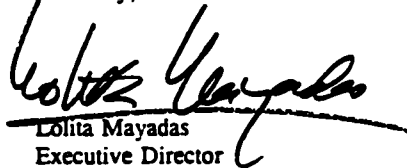
Dear School Director:

As you will see from the enclosed materials, a survey of adult music programs at Guild member schools is currently being carried out by Ramona Kime Graessle, a Ph.D. candidate at the University of Oklahoma, School of Music.

The issues connected with adult learning and aging are of critical importance to Guild schools. I believe the survey will provide important information in terms of existing programs and may assist in designing new programs targetted to this specific age group. The report will be shared with all member schools.

Your prompt response would be much appreciated.

Sincerely,



Lolita Mayadas  
Executive Director

40 North Van Brunt Street • Suite 32 • PO Box 8018 • Englewood • NJ 07631  
Phone: 201/871-3337 • Fax: 201/871-7639 • E-mail: [almayadas@worldnet.att.net](mailto:almayadas@worldnet.att.net) • Website: [www.natguild.org](http://www.natguild.org)



## **APPENDIX B**

### **COVER LETTER TO ADMINISTRATORS OF MEMBER SCHOOLS OF THE NATIONAL GUILD OF COMMUNITY SCHOOLS OF THE ARTS**

January 16, 1998  
217 N. Sycamore  
Marshall, MI 49068

To Directors of National Guild member schools,

With a growing interest in lifelong learning, increasing numbers of adults are participating in the arts and in music education activities. Community music schools can play an important role in offering such music activities for adults. The National Guild of Community Schools of the Arts is a widely regarded organization of community schools and can provide a model for programming in a variety of environments and for the whole range of age groups.

I am writing to request your help in gathering information regarding adult music programming at member schools of the National Guild. This study will include information on music offerings for adults, the effectiveness of such programming, and the procedure by which decisions are made. The information gathered from this survey will be the basis of my doctoral dissertation at the University of Oklahoma and can be used as a model for other organizations instituting music activities for adults.

Your input is crucial to the significance of this study and will be greatly appreciated. The names of individual schools will not be identified in the study, and all responses will be kept in confidence. A stamped, self-addressed envelope is enclosed for your convenience in returning the questionnaire. Please return it to me by February 13, 1998.

If you would like a copy of the survey results, please mark in the appropriate place at the end of the questionnaire. Thank you for your time and for assisting me in gathering this data. If you need further information or have other questions, please write or call me at (616) 781-9362.

Sincerely,

Ramona Kime Graessle  
Ph.D. Candidate  
University of Oklahoma

Roger Rideout, Faculty Sponsor  
University of Oklahoma, School of Music  
(405) 325-4146

**APPENDIX C**  
**SURVEY QUESTIONNAIRE**

# Adult Music Programming Survey

Name of school: \_\_\_\_\_

Name of person completing questionnaire: \_\_\_\_\_

Job Title: \_\_\_\_\_

Phone Number: \_\_\_\_\_

**Note:** When completing this questionnaire, on-site locations include the main school and any branches, while off-site locations include those not at the main school or branches.

## Section 1: Enrollment Information

### 1. Please indicate music student enrollment (all ages) for 1996-97.

Total music enrollment: \_\_\_\_\_  
Main school \_\_\_\_\_  
Branches \_\_\_\_\_  
Off-site programs \_\_\_\_\_  
Summer programs \_\_\_\_\_  
(all sites) \_\_\_\_\_

### 2. Please indicate adult music student enroliment for 1996-97.

Total adult music enrollment: \_\_\_\_\_  
Main school \_\_\_\_\_  
Branches \_\_\_\_\_  
Off-site programs \_\_\_\_\_  
Summer programs \_\_\_\_\_  
(all sites) \_\_\_\_\_

## Section 2: Adult Music Programming

**3. Please indicate which of the following areas of instruction were offered to adults during the 1996-97 school year. Check all that apply.**

Area	On-Site	Off-Site	Area	On-Site	Off-Site
Music History	_____	_____	Theory/Musicianship	_____	_____
Jazz Improvisation	_____	_____	Music Appreciation	_____	_____
Chamber Ensembles:			Large Ensembles:		
Wind	_____	_____	Chorus	_____	_____
Brass	_____	_____	Band	_____	_____
String	_____	_____	Orchestra	_____	_____
Private instruction on:			Class instruction on:		
Piano	_____	_____	Piano	_____	_____
Voice	_____	_____	Voice	_____	_____
Organ	_____	_____	Organ	_____	_____
Guitar	_____	_____	Guitar	_____	_____
Recorder	_____	_____	Recorder	_____	_____
Strings	_____	_____	Strings	_____	_____
Brass	_____	_____	Brass	_____	_____
Woodwinds	_____	_____	Woodwinds	_____	_____
Percussion	_____	_____	Percussion	_____	_____
Early Music Instruments/Ensembles (please specify)	_____	_____		_____	_____
Ethnic Music Instruments/Ensembles (please specify)	_____	_____		_____	_____
Other (please specify)	_____	_____		_____	_____
	_____	_____		_____	_____

**4. At which of the following off-site locations were instructional music activities offered for adults during 1996-97? Check all that apply.**

- |  |  |
|--|--|
| <input type="checkbox"/> Art Galleries/Museums                 | <input type="checkbox"/> Hospitals     |
| <input type="checkbox"/> Community/Neighborhood Centers        | <input type="checkbox"/> Churches      |
| <input type="checkbox"/> Park and Recreational Departments     | <input type="checkbox"/> YMCA/YWCA     |
| <input type="checkbox"/> Senior Citizens Centers               | <input type="checkbox"/> Group Homes   |
| <input type="checkbox"/> Vocational and Rehabilitation Centers | <input type="checkbox"/> Nursing Homes |
| <input type="checkbox"/> Public Schools (e.g. off hours)       | <input type="checkbox"/> Libraries     |
| <input type="checkbox"/> Other (please specify)                | <input type="checkbox"/> Prisons       |
- 

**5. In addition to traditional music lessons and classes, which of the following music activities were offered during 1996-97 that were designed primarily for adult students? Check all that apply.**

- ☐ Workshops
  - ☐ Festivals
  - ☐ Symposia
  - ☐ Master classes
  - ☐ Demonstrations
  - ☐ Lectures on music or related topics
  - ☐ Other (please specify)
- 

**6. Please use the following space to briefly describe any additional music programs/activities designed primarily for adults that were offered during 1996-97 and/or clarify any details of programs described above.**

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**7. Do adult students regularly participate in student recitals?**      Yes      No

**8. Do you offer special "adult students only" recitals?**      Yes      No

- 9. School music performances (ensemble concerts and/or recitals) were given at the following off-site locations during the 1996-97 school year:**

<input type="checkbox"/> Art Galleries/Museums	<input type="checkbox"/> Hospitals
<input type="checkbox"/> Community/Neighborhood Centers	<input type="checkbox"/> Churches
<input type="checkbox"/> Park and Recreational Departments	<input type="checkbox"/> YMCA/YWCA
<input type="checkbox"/> Senior Citizens Centers	<input type="checkbox"/> Group Homes
<input type="checkbox"/> Vocational and Rehabilitation Centers	<input type="checkbox"/> Nursing Homes
<input type="checkbox"/> Public Schools (e.g. off hours)	<input type="checkbox"/> Libraries
<input type="checkbox"/> Other (please specify)	<input type="checkbox"/> Prisons

---

### **Section 3: Determination of Program Success**

- 10. Which music courses and/or activities for adults do you perceive were the most successful during 1996-97? What factors do you feel contributed to the success of these programs?**

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- 11. Which music courses and/or activities for adults do you perceive were the least successful during 1996-97? What factors do you feel contributed to the lack of success of these programs?**

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12. Which of the following methods are routinely used by administrators to assess the success of adult music programs? Check all that apply.

☐ enrollment numbers  
☐ formal discussions with participants  
☐ informal discussions with participants  
☐ written evaluations by participants  
☐ class/activity observation by administrators  
☐ formal discussions with faculty  
☐ informal discussions with faculty  
☐ written evaluations by faculty  
☐ consultant evaluation  
☐ class/activity observation by outside music educators  
☐ evaluation by granting agencies  
☐ other (please specify) \_\_\_\_\_

## Section 4: Decision-making for Music Programming

13. Which of the following are the most common sources of suggestions for new adult music courses/activities? Check all that apply.

☐ current participants  
☐ inquiries from potential participants  
☐ school faculty  
☐ school administrators/staff members  
☐ interested community individuals or groups  
☐ outside music educators/professionals  
☐ advisory committee/governing board

14. Which of the following issues regularly affect your decisions regarding potential adult music programs? Check all that apply.

☐ music interests of clientele  
☐ amount/type of musical experiences of clientele  
☐ musical heritage/cultural background of clientele  
☐ ability to pay for program  
☐ facility/equipment availability or limitations  
☐ faculty availability/unavailability  
☐ influence of person or group making programming suggestions  
☐ other (please specify) \_\_\_\_\_



**15. Which of the following methods are routinely used to determine musical interests of adult clientele? Check all that apply.**

- ☐ systematic survey of current adult participants
- ☐ informal interviews with current adult participants
- ☐ systematic survey of adults in the community
- ☐ informal interviews with adults in the community
- ☐ interview or surveys of community music educators
- ☐ other (please specify)

\_\_\_\_\_

**16. Which of the following people, or groups of people, are routinely involved in making decisions regarding new adult music offerings and adult music offerings to be discontinued? Check all that apply.**

- ☐ school administrators/staff members
- ☐ school faculty
- ☐ governing board of school
- ☐ other (please specify)

\_\_\_\_\_

\*\*\*\*\*

**Additional Comments:**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Would you like to receive a copy of the survey results? Yes \_\_\_\_\_ No \_\_\_\_\_**

**Thank you for your cooperation in completing this questionnaire. Please return the completed form in the enclosed envelope by February 13.**

**Ramona Kime Graessle  
217 N. Sycamore  
Marshall, MI 49068**

## **APPENDIX D**

### **FOLLOW-UP LETTER TO ADMINISTRATORS OF MEMBER SCHOOLS OF THE NATIONAL GUILD OF COMMUNITY SCHOOLS OF THE ARTS**

February 24, 1998

To Administrators of National Guild member schools:

On January 16th I mailed a survey questionnaire to you regarding music programming for adults at member schools of the National Guild of Community Schools of the Arts. The questionnaire has the endorsement of Lolita Mayadas, Director of the National Guild, and is serving as the basis for my doctoral dissertation.

Your responses are important for the completion of my dissertation. If you have already mailed the questionnaire back to me, I thank you very much. If you have not, please take a few minutes to fill out the enclosed questionnaire and return it in the envelope provided.

It is hoped that information gathered from this questionnaire will help support the growing interest in adults' involvement in music. Please note on the questionnaire that you may request to receive a copy of the results when the study is completed. Be assured that data from individual member schools will remain confidential. If you have any questions or need more information, please call me at (616) 781-9362.

Sincerely,

Ramona Kime Graessle  
Ph.D. Candidate  
University of Oklahoma

## **APPENDIX E**

### **PARTICIPATING MEMBER SCHOOLS OF THE NATIONAL GUILD OF COMMUNITY SCHOOLS OF THE ARTS**

**Participating Member Schools of the  
National Guild of Community Schools of the Arts**

**Alabama**

Birmingham-Southern College  
Conservatory of Fine and Performing Arts  
900 Arkadelphia Road  
Birmingham, AL 35254  
(205) 226-4960

University of Alabama  
Community Music School  
PO Box 870366  
171 Moody Music Building  
Tuscaloosa, AL 35487-0366  
(205) 348-6741

**Alaska**

Eagle River Fine Arts Academy  
PO Box 773989  
Eagle River, AK 99577  
(907) 694-8909

**California**

Claremont Community School of Music  
PO Box 53  
Claremont, CA 91711  
(714) 624-3012

R.D. Colburn School of Performing Arts  
3131 South Figueroa Street  
Los Angeles, CA 90007  
(213) 743-5252

Community Music Center  
544 Capp Street  
San Francisco, CA 94110  
(415) 647-6015

Community Music School  
San Diego State University  
Music Building, #204  
San Diego, CA 92182-0217  
(619) 594-1699

Community School of Music and the Arts  
University of Redlands  
PO Box 3080  
Redlands, CA 92373-0999  
(909) 793-2121 ext. 3450

La Sierra University  
Community Music School  
4700 Pierce Street  
Riverside, CA 92515-8247  
(909) 785-2131

Pasadena Conservatory of Music  
845 Atchison Street  
Pasadena, CA 91104-2314  
(818) 798-9426

## Colorado

The Boulder Philharmonic Academy  
Dairy Center for the Arts  
2590 Walnut St.  
Boulder, CO 80302  
(303) 449-9291

## Connecticut

Community Music School  
PO Box 387, 90 Main Street  
Centerbrook, CT 06409  
(203) 767-0026

Hartford Camerata Conservatory  
834/846 Asylum Avenue  
Hartford, CT 06105  
(203) 246-2588

Westport School of Music, Inc.  
18 Woods Grove Road  
Westport, CT 06880  
(203) 227-4931

## District of Columbia

The Levine School of Music  
1690 36th Street, NW  
Washington, DC 20007-2391  
(202) 337-2227

## Florida

Academy of the Performing Arts  
The Community Church  
1901 23rd Street  
Vero Beach, FL 32960-3471  
(407) 562-3633

Amelia Arts Academy  
PO Box 222  
Fernandina Beach, FL 32035-0222  
(904) 277-1225

Rollin College Community School  
of Music  
Campus Box 2731  
Winter Park, FL 32789-4499  
(407) 646-1507

Stetson University  
Community School of the Arts  
Campus Box 8399  
Deland, FL 32720  
(904) 822-8962

USF Community Music Division  
University of South Florida  
4202 E. Fowler Avenue  
Tampa, FL 33620  
(813) 974-5792

## Illinois

The Conservatory of Central Illinois  
113 South Walnut St.  
Champaign, IL 61820  
(217) 356-9812

Harper Music Academy  
William Rainey Harper College  
1200 West Algonquin Road  
Palatine, IL 60067-7398  
(847) 925-6659

The Merit Music Program  
47 Polk Street  
Chicago, IL 60605  
(312) 786-9428

Northern Illinois University  
Community School of the Arts  
College of Visual and Performing Arts  
Northern Illinois University  
DeKalb, IL 60115  
(815) 753-1450

The People's Music School  
931 West Eastwood Avenue  
Chicago, IL 60640  
(312) 784-7032

Sherwood Conservatory of Music  
1014 South Michigan Avenue  
Chicago, IL 60605  
(312) 427-6267

DePaul Community Music Division  
DePaul University  
804 West Beldon Avenue  
Chicago, IL 60614  
(773) 325-7262

MCYO Community Arts Center  
64 East Crystal Lake Avenue  
Crystal Lake, IL 60014-6137  
(815) 356-6296

The Music Center of the North Shore  
300 Green Bay Road  
Winnetka, IL 60093  
(708) 446-3822

Northwestern University Music Academy  
711 Elgin Road  
Evanston, IL 60208  
(847) 467-2698

Rockford College Music Academy  
5050 East State Street  
Rockford, IL 61108-2393  
(815) 226-4040

The Suzuki-Orff School for Young Musicians  
1148 West Chicago Avenue  
Chicago, IL 60622  
(312) 738-2646

## Indiana

Conservatory for the Performing Arts  
104 Chicago Street  
Valparaiso, IN 46383  
(219) 464-9072

IUPUI Music Academy  
525 N. Blackford Street  
Indianapolis, IN 46202

Crescent Avenue School of the Arts  
1232 Crescent Avenue  
Fort Wayne, IN 46805-4319  
(219) 424-4509

## Iowa

Cedar Rapids Symphony School of Music  
205 Second Avenue, SE  
Cedar Rapids, IA 52403  
(319) 398-2003

Preucil School of Music  
524 North Johnson Street  
Iowa City, IA 52245  
(319) 337-4156

## Kansas

Carnegie Arts Center  
601 South Fifth  
PO Box 501  
Leavenworth, KS 66048  
(913) 651-0765

## Maine

Portland Conservatory of Music  
44 Oak Street  
Portland, ME 04101  
(207) 775-3356

River Tree Arts Music School  
12 Depot Street  
Kennebunkport, ME 04043  
(207) 985-4343

## Massachusetts

Brookline Music School  
PO Box 181  
Brookline, MA 02146  
(617) 277-4593

Cape Cod Conservatory of Music and Arts  
Route 132  
West Barnstable, MA 02668  
(508) 362-2772

Community Music Center of Boston  
34 Warren Avenue  
Boston, MA 02116  
(617) 482-7494

Dana School of Music  
45 Dana Road  
Wellesley, MA 02181  
(617) 235-3010

Indian Hill Arts  
PO Box 1484  
Littleton, MA 01460  
(508) 486-9524

Joy of Music Program, Inc.  
112 Morningside Road  
Worcester, MA 01602  
(508) 792-5667

Longy School of Music  
1 Follen Street  
Cambridge, MA 02138  
(617) 876-0956

New England Conservatory of Music  
Extension Division  
290 Huntington Avenue  
Boston, MA 02115  
(617) 262-1120 ext. 350



The New School of Music  
25 Lowell Street  
Cambridge, MA 02138  
(617) 492-8105

The Rivers Music School  
337 Winter Street  
Weston, MA 02193  
(617) 235-6840

University of Massachusetts at Amherst  
Department of Music and Dance  
P.O. Box 32530  
Amherst, MA 01003  
(413) 545-0519

Winchester Community Music School  
PO Box 24  
Winchester, MA 01890  
(617) 721-2950

### Michigan

Ann Arbor School for the Performing Arts  
4090 Geddes Road  
Ann Arbor, MI 4810  
(313) 995-4625

Community Music School of the BCSO  
P.O. Box 1319  
Battle Creek, MI 49016  
(616) 963-0046

Flint School of Performing Arts  
1025 East Kearsley Street  
Flint, MI 48503  
(313) 238-9651

MSU School of Music  
Community Music School  
East Lansing, MI 48824-1043  
(517) 355-7661

### Minnesota

Headwaters Community Music Center  
519 Minnesota Avenue  
Bemidji, MN 56601  
(218) 751-5606

### Missouri

Missouri Western State College  
Midland Empire Community Arts  
4525 Downs Drive, MC-105  
Saint Joseph, MO 64507-2294  
(816) 271-4512

Saint Louis Symphony  
Community Music School  
560 Trinity at Delmar  
St. Louis, MO 63130  
(314) 863-3033

### New Hampshire

Concord Community Music School  
23 Wall Street  
Concord, NH 03301  
(603) 228-1196

Manchester Community Music School  
83 Hanover Street  
Manchester, NH 03101  
(603) 644-4548

### New Jersey

Garden State Academy of Music  
PO Box 7699  
East Rutherford, NJ 07073  
(201) 933-5454

New Jersey Workshop for the Arts  
152 East Broad Street, P.O. Box 507  
Westfield, NJ 07090  
(908) 789-9696

Suburban Community Music Center  
570 Central Avenue  
Murray Hill, NJ 07974  
(908) 790-0700

Long Hill Music Center  
525 Shunpike Road  
Chatham, NJ 07928  
(201) 377-7108

Pathways Community Music Center  
22 Chestnut Avenue  
Bogota, NJ 07603  
(201) 489-1777

Westminster Conservatory of Music  
101 Walnut Lane  
Princeton, NJ 08540  
(609) 921-7104

### New York

Bloomingdale House of Music  
323 West 108th Street  
New York, NY 10025  
(212) 663-6021

Community Music Center  
of Broome County  
42 Chenango Street  
Binghamton, NY 13901  
(607) 771-8040

Community School of Music and Arts  
Whiton House, Terrace Hill  
130 Prospect Street  
Ithaca, NY 14850  
(607) 272-1474

East End Community School of the Arts  
141 East Main Street  
Riverhead, NY 11901  
(516) 369-2171

David Hochstein Memorial Music School  
50 North Plymouth Avenue  
Rochester, NY 14614  
(716) 454-4596

Brooklyn Conservatory of Music  
58 Seventh Avenue  
Brooklyn, NY 11217  
(718) 622-3300

Community Music School of Buffalo  
415 Elmwood Avenue  
Buffalo, NY 14222  
(716) 884-4887

Diller-Quaile School of Music  
24 East 95th Street  
New York, NY 10128  
(212) 369-1484

Harbor Conservatory  
for the Performing Arts  
One East 104th Street  
New York, NY 10029  
(212) 427-2244

Hoff-Barthelson Music School  
25 School Lane  
Scarsdale, NY 10583  
(914) 723-1169

Dorothy Delson Kuhn Music Institute  
J.C.C. of Staten Island  
475 Victory Boulevard  
Staten Island, NY 10301  
(718) 981-1500

Lighthouse Music School  
111 East 59th Street  
New York, NY 10022  
(212) 821-9200

The Lucy Moses School for Music  
& Dance  
129 West 67th Street  
New York, NY 10023  
(212) 362-8060

Mind-Builders Creative Arts Center  
3415 Olinville Road  
Bronx, NY 10467  
(718) 652-6256

Music Conservatory of Westchester  
20 Soundview Avenue  
White Plains, NY 10606  
(914) 761-3715

The Rockland Conservatory of Music  
Chamber Music Society  
7 Perlman Drive  
Spring Valley, NY 10977  
(914) 356-1522

Stecher & Horowitz School of the Arts  
74 Maple Avenue, P.O. Box 579  
Cedarhurst, NY 11516  
(516) 569-2313

Sunset Park School of Music  
4520 4th Avenue, Box MH-9  
Brooklyn, NY 11220  
(718) 748-7860

Turtle Bay Music School  
244 East 52nd Street  
New York, NY 10022  
(212) 753-8811

### North Carolina

Community School of the Arts  
3 & 5 North College Street, 4B  
Charlotte, NC 28202  
(704) 377-4187

North Carolina School of the Arts  
Community Music School  
405 West 4th Street  
Winston-Salem, NC 27102  
(919) 721-1222

### Ohio

Baldwin-Wallace College  
Conservatory of Music  
Preparatory/Adult Education Department  
275 Eastland Road  
Berea, OH 44017-2088  
(216) 826-2365

The Broadway School of Music and Arts  
5415 Broadway Avenue  
Cleveland, OH 44127  
(216) 641-0630

Capital University  
Community Music School  
2199 East Main Street  
Columbus, OH 43209  
(614) 236-6412

Cleveland Music School Settlement  
11125 Magnolia Drive  
Cleveland, OH 44106  
(216) 421-5806

College-Conservatory of Music  
Preparatory Department  
University of Cincinnati  
Cincinnati, OH 45221  
(513) 556-2595

The Richland Academy of the Arts  
75 North Walnut Street  
Mansfield, OH 44902  
(419) 522-8224

School of Fine Arts  
38660 Mentor Avenue  
Willoughby, OH 44094  
(216) 951-7500

### Oklahoma

Community Arts School Tulsa  
2210 South Main  
Tulsa, OK 74114  
(918) 584-3333

### Oregon

Community Music Center  
3350 S.E. Francis Street  
Portland, OR 97202  
(503) 823-3177

### Pennsylvania

Academy of Community Music  
601 Bethlehem Pike  
Fort Washington, PA 19034  
(215) 233-3020

Community Conservatory of Music  
181 East Court Street  
Doylestown, PA 18901  
(215) 340-7979

Community Music Institute  
Lebanon Valley College  
101 North College Avenue  
Annville, PA 17003-0501  
(717) 867-6383

Community Music School  
32 South 5th Street  
Allentown, PA 18101  
(215) 435-7725

Community Music School of Collegeville  
775 Main Street  
Trappe, PA 19426  
(215) 489-3676

Cumberland Valley School of Music  
1015 Philadelphia Avenue  
Chambersburg, PA 17201  
(717) 261-1220

Darlington Fine Arts Center  
277 Baltimore Pike  
Wawa, PA 19063  
(215) 358-3632

FrankfordStyle  
The Frankford Group Ministry  
4620 Griscom Street  
Philadelphia, PA 19124  
(215) 744-2990

Jewish Community Center Music School  
5738 Forbes Avenue  
Pittsburgh, PA 15217  
(412) 521-8010

The Music Academy  
519 West College Avenue  
State College, PA 16801  
(814) 238-3451

Settlement Music School  
Eastwick Satellite  
Penrose Elementary School  
78th & Este Avenue  
Philadelphia, PA 19153

Settlement Music School  
Jenkintown Branch  
515 Meetinghouse Road  
Jenkintown, PA 19046

Settlement Music School  
Mary Louise Curtis Branch  
PO Box 25120  
416 Queen Street  
Philadelphia, PA 19147  
(215) 336-0400

Settlement Music School  
Northeast Branch  
3745 Clarendon Avenue  
Philadelphia, PA 19114

Suburban Music School  
PO Box 1332  
Media, PA 19063  
(215) 566-4215

Wilkes Community Conservatory  
Wilkes University  
PO Box 111  
Wilkes-Barre, PA 18766  
(717) 831-4425

Wyomissing Institute of Fine Arts  
1100 Belmont Avenue  
Reading, PA 19610-2082  
(610) 376-1576

#### Rhode Island

The Music School  
2 South Angel Street  
Providence, RI 02906  
(401) 272-9877

### South Carolina

Anderson Academy of Music  
P.O. Box 5323  
Anderson, SC 29623-5323  
(803) 231-0859

Creative Spark  
PO Box 1996  
1895 Highway 17N  
Mount Pleasant, SC 29464  
(803) 881-3780

### Tennessee

Community School of the Arts  
620 State Street  
Knoxville, TN 37902  
(615) 523-5684

University of Tennessee at Chattanooga  
Cadek Conservatory of Music  
615 McCallie Avenue  
Chattanooga, TN 37403  
(615) 755-4624

### Texas

Stephen F. Austin State University  
Music Preparatory Division  
PO Box 13043  
SFA Station  
Nacogdoches, TX 75962-3043  
(409) 568-1139

### Utah

Tuacahn Center for the Arts  
1100 Tuacahn Drive  
Ivins, UT 84738  
(801) 652-3201

### Vermont

Kinhaven Music School  
P.O. Box 68  
Londonderry, VT 05148  
(802) 824-3451

Monteverdi Music School  
P.O. Box 1062, 137 Barre Street  
Montpelier, VT 05601  
(802) 229-9000

### Virginia

The Academy of Music  
Northminster House  
902 Colonial Avenue  
Norfolk, VA 23507-1705  
(757) 627-0967

Renaissance Music Academy of Virginia  
2070 Mount Tabor Road  
Blacksburg, VA 24060  
(540) 552-1383

### Washington

Central Washington University  
Preparatory Program  
Department of Music  
400 East 8th Avenue  
Ellensburg, WA 98926-7485  
(509) 963-1216

Gene Nastri Community School  
of the Arts  
P.O. Box 5613  
Everett, WA 98206

Imperials Music & Youth Organization  
2003 Maple Valley Highway, Suite 213  
Renton, WA 98055  
(206) 228-4506

University of Puget Sound  
Community Music and Dance Department  
1500 North Warner  
Tacoma, WA 98416-0420  
(206) 756-3575

### Wisconsin

Lawrence Arts Academy  
Lawrence University  
Appleton, WI 54912-0599  
(414) 832-6632

Northern Lakes School of the Arts  
113 Elm Street  
Amery, WI 54001  
(715) 268-6811

The Wausau Conservatory of Music  
404 Seymour Street  
PO Box 606  
Wausau, WI 54402-0606  
(715) 845-6279

Wisconsin Conservatory of Music  
1584 North Prospect Avenue  
Milwaukee, WI 53202  
(414) 276-5760

## **APPENDIX F**

### **COVER LETTER FOR PILOT QUESTIONNAIRE**



May 23, 1997  
217 N. Sycamore  
Marshall, MI 49068

To Directors of community arts schools,

A month ago I contacted your school regarding my study of adult music programming at community arts schools. If you are still able, I would like to ask for your participation in the pilot study. The data gathered from the questionnaire will be a part of my doctoral dissertation at the University of Oklahoma. My committee chairperson is Dr. E. L. Lancaster.

Please complete the questionnaire, giving careful consideration to an evaluation of the document. Are any questions difficult to understand or ambiguous? Do any questions seem redundant or irrelevant to the study?

Please make comments and suggestions for improvement in the margins or on the back of the questionnaire. Your input is important for the revision of this questionnaire. The name of the schools will not be identified in the presentation of the data and all responses will be kept confidential.

Thank you for your participation. Please return the questionnaire and your comments in the enclosed envelope by June 9. If you need further information or have other questions, please write or call me at (616) 781-9362 or contact my faculty sponsor at the number listed below.

Sincerely,

Ramona Kime Graessle  
Ph.D. Candidate  
University of Oklahoma

Roger Rideout, Faculty Sponsor  
University of Oklahoma  
School of Music  
(405) 325-4146

**APPENDIX G**  
**FOLLOW-UP LETTER FOR PILOT STUDY**

June 14, 1997  
217 N. Sycamore  
Marshall, MI 49068

Dear Community Music School Director,

On May 23, I mailed a pilot questionnaire to you regarding music programming for adults at community music schools. If you have already mailed it back to me, thank you very much. If it didn't get to you, or if it was lost, please take a few minutes to fill out the enclosed questionnaire and return it in the envelope provided. The data gathered from the questionnaire will be a part of my doctoral dissertation at the University of Oklahoma. My committee chairperson is Dr. E. L. Lancaster.

Because this is a pilot study, please complete the questionnaire, giving careful consideration to an evaluation of the document. Are any questions difficult to understand or ambiguous? Do any questions seem redundant or irrelevant to the study?

Please make comments and suggestions for improvement in the margins or on the back of the questionnaire. Your input is important for the revision of this questionnaire. The name of the schools will not be identified in the presentation of the data and all responses will be kept confidential.

Thank you for your participation. Please return the questionnaire and your comments in the enclosed envelope at your earliest convenience. If you need further information or have other questions, please write or call me at (616) 781-9362 or contact my faculty sponsor at the number listed below.

Sincerely,

Ramona Kime Graessle  
Ph.D. Candidate  
University of Oklahoma

Roger Rideout, Faculty Sponsor  
University of Oklahoma School of Music  
(405) 32-4146

**APPENDIX H**  
**COMMUNITY ARTS SCHOOLS USED IN PILOT STUDY**

## **Community Arts Schools Used in Pilot Study**

**Evergreen Music Conservatory**  
4501 Van Nuys Blvd., Box 105  
Sherman Oaks, CA 91403  
(818) 501-4869

**The Steckman Studio of Music**  
829 S. Oak Park Ave.  
Oak Park, IL 60304  
(708) 524-1954

**Monmouth Conservatory of Music**  
200 Broad Street  
Red Bank, NJ 07701  
(908) 741-8880

**Georgia State University**  
**Neighborhood Music School**  
PO Box 55169  
Atlanta, GA 30308  
(404) 651-1111

**St. Francis Music Center**  
116 Eighth Avenue, SE  
Little Falls, MN 56345  
(320) 632-0637

**Greenwich House Music School**  
46 Barrow Street  
New York, NY 10014  
(212) 242-4770

**Music School of the St. Christopher House**  
248 Ossington Avenue  
Toronto, ON M6J 3A2  
(416) 532-4828

**APPENDIX I**

**COMMENTS CONCERNING MUSIC OFFERINGS  
AVAILABLE TO ADULTS**

### **Comments Concerning Music Offerings Available to Adults (Question 6)**

In addition to checklists of music offerings, respondents were given the opportunity in Question 6 to describe any additional music programs or activities that were designed primarily for adults or to clarify any details of programs marked in earlier questions. Responses from this open-ended question follow:

1. A special certificate program in Improvisational World Music Studies (entitled Contemporary Improvisation) allows adults to register through the Continuing Ed program for a curriculum of selected college classes; it serves increasingly as a recruiting program that prepares adults to enter degree programs. Also, a piano technology / tuning certificate program is given at the [local] Steinway franchise.
2. Adult recitals were offered with a wine and cheese reception. Faculty concerts were also offered.
3. With a county grant, a lecture concert series was offered at the Senior Citizen Center.
4. Basic sight-singing. Opera outings. Community chorus. Community orchestra.
5. We are a school for visually impaired and blind, serving 95% adults. We offer special services, like Braille music, to this special population.
6. Limited outreach program to adults involves only concerts/sing-a-longs at a Senior Citizen Center and hospital. Musical theatre workshop. Sing-a-longs.
7. Yiddish sing-in. Alexander Technique.
8. Workshops and ensembles in Latin music (Afro-Cuban) folklore and contemporary music and jazz.
9. Chamber music, flute choir, adult workshop, performers' showcase, teacher training, technology training.
10. Our program is suited to all ages and all levels. Adults take private lessons and musicianship classes which are designed specifically for them.

11. Extensive concert series.
12. Concert series.
13. A morning concert series of professional artists (series of 3). A chamber music series on specified Sunday afternoons. A three week summer festival featuring world-renowned artists--one performance each week.
14. Women's chorale. Chamber music ensemble.
15. Workshops: music appreciation, jazz. Demonstrations: jazz. Classes: acting in theatre, music theory.
16. Arts for Seniors Program--discounted daytime lessons for 65+.
17. Harmony, a music therapy program for adults, focuses on programming for seniors, nursing/geriatric facilities, D/A rehab centers, physical rehab centers, etc.
18. Faculty and student performances (music & drama) at area retirement communities.
19. Sixty-plus/minus chamber music players--a program of daytime chamber music offered on alternate Thursday mornings.
20. Community band, weekly rehearsals for 15 weeks, 2 community concerts.
21. [Our school] is very interested in attracting more adult students to our new location. Primarily classes for adults consist of theory, chamber music weekend, voice classes, piano performance class and individual lessons.
22. Elder Care--program for residents of a local elder care center. Art Song Society--members meet to perform and discuss art song.
23. 1) Participation in recitals with younger students. (We consider this essential--interactive experience with others gives huge support to adults.) 2) Informal home recitals where all adults perform for each other.
24. Entertainment programming of musical performances.
25. Guild festivals. State Music Teachers' Festival.
26. Private music lessons and music theory classes. Small musical group concepts.



27. Musical Events Group--transportation, concerts and refreshments provided to adults from [a local] center and adults living in local subsidized housing.
28. Adult recitals, chamber music weekends, winter string adult chamber music workshop.
29. Lecture series to seniors on orchestral music, vocal music, jazz.
30. Most of what we do is truly intergenerational--but special efforts are made to assure inclusion of adults.
31. [The university with which we're associated] offers 2 types of classes (symposia) that fall under the auspices of the Music Alumni (not my program). These are Music Appreciation courses offered on-campus.
32. All of our events are open to adults and young people; we do not discriminate by age.
33. We have in past years had some lessons occurring at retirement homes.
34. We offer a 4-program chamber music series annually for the community, bringing in artists from the Kansas-Missouri area.
35. Private instruction on piano and recorder ensemble rehearsals are the only instructional/participatory activities currently.
36. Guitar workshops.
37. Only offer private lessons.
38. We serve as a meeting space for many adult music organizations, such as the Guitar Society, Opera Guild, Flute Society, Cello Society, etc.

## **APPENDIX J**

### **COMMENTS CONCERNING MOST SUCCESSFUL MUSIC ACTIVITIES**

### **Comments Concerning Most Successful Music Activities (Question 10)**

Respondents were given the opportunity in the open-ended Question 10 to indicate the music courses and/or activities for adults they perceived to be the most successful. They were also asked to note any factors they felt contributed to the success of those programs. Their responses follow:

1. Group piano classes--Yamaha Clavinova Lab--they like the set up. Group ensemble classes for piano--they like to play in this format. Picked interesting music.
2. Piano, voice, guitar: high visibility of course instructor, constant publicity and advertising by instructors themselves.
3. Ensembles and private lessons were the most successful--especially our adult flute choirs. Great sense of camaraderie, many outside performing events. Student workshops are also well appreciated by adult students--a chance to perform informally for other adults.
4. Recorder ensembles; chamber music trips; jazz ensembles; Afro-Caribbean drumming & dance--excellent faculty is the key.
5. Private lessons; seniors recorder ensemble (has been going for 9 years, 7-8 people, playing 4-part recorder music now).
6. Private lessons and classes most closely linked with them (performance classes, ensembles, music theory).
7. Group piano and private applied instruction.
8. Group voice classes--well taught; good connections made to total school program. Upper-level voice classes--well taught; auditioned; strong reputation. Individual lessons--high level faculty remain committed to dedicated adult amateurs. Early music department classes--high demand; unique offerings.
9. Private lessons, ensembles, recitals, theory classes, group lessons (voice), sing-a-longs: all these are similarly successful.
10. Not able to judge.

11. Private lessons, master classes, workshop, recitals. They bring the adults together as a community--not all students (adults) play in our recital, but most attend and participate (reception, etc.).
12. Mainstream 19th century European traditional music based activities work best.
13. Folk music workshops, chamber groups and ensembles. The workshops appealed to adults who could already play and wanted an opportunity to play with others but could not make a weekly, long-time commitment. Chamber ensembles appeal to adult professionals who want to keep up with their music.
14. Private study and ensemble work. High quality instruction and additional opportunities like workshops, master classes, and recitals.
15. Concerts, faculty recitals: finite commitments, adult performers, local convenience/affordability. Recorder ensemble.
16. Adult individual lessons and ensembles. Willingness for flexibility for lesson times, high quality faculty with wide variety of opportunity. Jazz Improv and Theory also popular.
17. Both the Piano Workshop and the Chamber Music Workshop were successful because of the participation experience of each person. The success is dependent on forming the chamber groups before the adults arrive. Music is sent out before hand.
18. Individual lessons--mostly piano and voice: good teachers.
19. Adult only recitals brought together many adults who do not participate in full-school recitals. Ensembles for adults only were also successful.
20. Piano/voice.
21. Theory classes--desire to expand on theory touched on in lessons.
22. Private lessons, because of flexibility, work best.
23. Ensembles--learning repertoire--performing concerts--interacting with all ages.
24. Private instruction. Music appreciation. Outreach performances. Contributing factors: excellence.

25. Adult voice class, opera outings, community chorus, community orchestra. Factors contributing to success: reputation of instructor/conductor; perceived and expressed need for adult vocal/instrumental experience.
26. Chorus, jazz ensemble--good for socialization and therapeutic needs of our population.
27. Cabaret workshop has a waiting list because 12-week session culminates in a "performance" at a local nightclub--sort of a "fantasy camp" for singers!
28. 1) Sight-singing program: great need for this skill by area vocalists; program was very well publicized and marketed; superb teacher keeps students returning semester after semester. 2) Jazz program: a newer program growing steadily as a result of increased marketing, "word of mouth," and quality instructors. 3) Music theory/harmony: offered as a discount in tandem with other music classes; heavily promoted by faculty and staff. 4) Private lessons: quality instruction keeps students returning.
29. Private instruction in piano and voice. It was the area of greatest adult interest.
30. Latin music, jazz programming, masters performance program. Community interest, faculty abilities.
31. Adult vocal class--rapport with teacher. Opera appreciation course--rapport with teacher. Individual lessons--rapport with teacher, flexible scheduling, family study center.
32. Private lessons were the only courses that adults participated in. Teacher seems to be the most important factor in adults continuing their lessons.
33. Jazz Improvisation--group instruction format. Adults felt more comfortable performing in an ensemble.
34. Chamber music--the ability to perform with/for peers.
35. A very successful chamber music weekend, along with results of a survey distributed to participants, became the starting point of an ongoing adult ensemble program in 1997-98. Enrollment in this program is very strong. So far we've had success with each component we've added to our adults-only program. E.g., formerly, few adults registered for theory classes; this year, an adults-only theory class has shown strong enrollment.

36. Most of our adults take piano, voice and guitar. Again, these are individual lessons and success is individual. Adults who have not read music before are frustrated, so the most successful are, probably, those who are continuing or renewing their music studies.
37. Private instruction--flexibility.
38. Private lessons. Seeing the improvement of the adults from recital to recital shows the success of the program.
39. All private lessons--very well received. All concert series--sold out.
40. Private instruction.
41. As the new director, I find my retrospective overview may be inaccurate. It appears the voice class was most successful due to the teacher's planning and the commitment of all involved.
42. Individual lessons; some theory/appreciation courses; chamber music. Success results from recognizing and meeting the needs of the particular students involved.
43. Women's chorus; chamber music ensemble. The strength of the directors of these groups.
44. Orchestra--intergenerational, fabulous conductor, symphony member as concertmistress.
45. Workshops--they love these--chance for them to meet and discuss being an adult learner.
46. We only reach a limited adult population. The best way for this is to have a flexible teaching programs (hours) after work.
47. Our community band, chorus, and concert jazz band. They present opportunities for adults to make music, making allowances for their busy schedules. Also our African-American Gospel Music workshop.
48. Private lessons and piano ensembles for 4 hands/8 hands. Largely, the teachers involved.
49. Our jazz workshop was the most successful. The jazz teachers/performers are well-known in the community and have a good following.
50. Private lessons (individual).

51. Adults participated mostly in piano, but also cello and violin. These offerings were/are all on-site.

52. 1) Chamber music ensembles has been successful for 6 years at [our school]. Approximately 45 people play every other week in 15-19 ensembles, including string quartets, trios and mixed ensembles and with wind ensembles. 2) Opera appreciation classes with 75 people enrolled are also successful.

53. Private music lessons.

54. Private lessons. Chamber music mornings--lots of mailing and calling.

55. Private lessons--piano and voice in particular. Individuals interest in renewing earlier studies or expanding capabilities.

56. We had an adult piano student, who performed excellently at the Performathon, November 21, National Guild of Community Schools of the Arts. She was our "star" adult music student because of her excellent instructor.

57. The Sixty Plus or Minus Players chamber music program and the Daytime Older Adults program were both very successful from the standpoints of enrollment and participation. They were successful because they are well-organized and taught by a committed and caring faculty. We see a large, stable group of adults involved in private instruction at all branches. These adults primarily study voice and piano, though we do have a significant number studying other instrument as well.

58. Recitals.

59. Music theory; chamber music weekend; vocal health day; adult voice classes. These are the most popular classes for adults. Well organized, well publicized.

60. Both programs [Elder Care, Art Song Society] were successful. The key to success--as well as the success of private students--was the faculty.

61. All that we offer was a huge success! Cello, piano, violin, voice lessons. All adults continued 1997-98.

62. Private lessons.

63. Private piano, guitar, and Suzuki violin were successful due in part to the quality of instructors.

64. Private music instruction: great teachers, flexible scheduling. "Songweavers" singing group for "non-singing" women. Non-threatening and fun.
65. Flute choir, private lessons, Young-at-Heart Chorale. These remained successful because of the quality instruction and enthusiasm of the instructor.
66. Voice class--the Choral Society (conducted by our school's director) provides a feeder system for our Adult Voice Class.
67. Adult voice class and voice; adult guitar and guitar; piano lessons; piano class. The teachers.
68. The Beginning Piano for Adults was successful. We offered this with 3 students to one instructor for 15 weeks--1 hour per week.
69. Music theory, music appreciation: many parents want to have this knowledge to help their children; also social contact of class situation. Adult recital.
70. Choral programs, private lessons.
71. Private lessons--the commitment and accountability of one-on-one instruction. Beginning class voice--has practical application and use outside of the class, such as church choirs.
72. Private lessons. Many adults were interested in furthering their personal skills.
73. Private lessons and music theory classes. Programs are requested by the adults.
74. The Music Events Group is in its 38th season--the success of the program is affected by: 1) quality concerts provided free; 2) transportation provided free; 3) opportunity to lessen isolation of seniors and/or disabled persons.
75. Chime choir at senior assisted living facility. Wonderful instructor; eagerness of seniors for enriching arts activity (with minimal physical involvement); ensemble playing is a very social activity.
76. Private lessons, jazz and chamber music groups, theory. Feeling of rapport with teachers. Sense of community with other adults.
77. Voice and piano lessons; these are successful because they were wanted by the students.



78. Chamber music, private lessons.
79. Adult band, adult choir, private lessons.
80. Private voice and private piano instruction. Demand is high in these areas--good instruction in these areas. Flexibility of scheduling--i.e. during lunch hour programming.
81. Since we do not offer many established programs strictly for adults, their individual lessons were the most successful because of the one-on-one attention.
82. Chamber ensembles and pre-concert lectures.
83. Classes for the "non-traditional" music student; e.g. "you don't have to be a musician to study at [our school]"--music related curriculum for the non-musician.
84. Unhesitatingly--our intergenerational ensemble activities--workshops and performances. Adults loved the vibrant enthusiasm of young people.
85. Private instruction and adult flute choirs. Enrollment and interest of participants.
86. Four to six week topic-oriented courses.
87. We are only now in the development of adult music courses and have found that folk music offerings specific to a particular instrument--i.e. hammered dulcimer, tin whistle, song writing--to be most successful.
88. Private lessons--scheduling ease.
89. Voice, lectures, piano, guitar.
90. Our adult "workshops" are popular. These informal parties offer adults the chance to socialize and perform in an informal atmosphere.
91. We only offer private lessons and orchestra at the moment--but hope to expand offerings sometime in the future. Both private lessons and orchestra are successful.
92. 1) Private instruction in all instruments; 2) Chamber and vocal ensembles; 3) sight-singing classes. Success attributable to: terrific teachers.
93. Private lessons, chorus.

94. Adult violin group: 1) enthusiasm and commitment of adult participants; 2) quality of instruction; 3) rapport developed between participating adults and instructors.
95. I gather our classes and lessons seem to be successful because people continue coming.
96. Music as Pleasure (appreciation classes): non-credit, life-long learning, peer support, social activities/outings related to the "course."
97. Community band festival--involvement of our band as volunteer staff.
98. Adult piano class.
99. Private lessons.
100. Teacher training: piano pedagogy for adults.
101. Private guitar, music therapy.
102. Private lessons; ensembles: orchestra, "Anything Goes" Chorus, jazz. Interest--participatory.
103. Recorder and chorus--both long standing classes of high quality with room to advance; loyal and dedicated students; word of mouth.
104. Private lessons are satisfying for adults because they can work at their own level. Adults seem to love our chamber music program (weekly 1 hour rehearsals with a coach)--they like playing together as amateur musicians. Factors--good faculty is key!
105. Private lessons.

**APPENDIX K**

**COMMENTS CONCERNING LEAST  
SUCCESSFUL MUSIC ACTIVITIES**

### **Comments Concerning Least Successful Music Activities (Question 11)**

Respondents were asked to indicate the music courses and/or activities for adults they perceived to be the least successful (Question 11). They also were asked to indicate any factors they felt contributed to the lack of success of those programs. Responses follow:

1. Vocal class for beginners: adults do not like to sing in front of others if they are just beginning.
2. Group classes for instrumental instruction.
3. Some adults (a decreasing number) are uncomfortable performing on student recitals.
4. Music appreciation (our prices are higher than other nearby competitive adult ed offerings) and Music History (I think survey courses and academic history would fill better if we offered associate degrees).
5. Specialized classes (e.g. African drumming, music appreciation) are always weak.
6. Beginning theory and history classes: less than optimal conceptualization, marketing, and integration into school
7. Not able to judge.
8. Chamber ensemble--scheduling regular rehearsal is difficult. Theory/history/appreciation classes--scheduling classes is difficult.
9. Jazz and ethnic have the least response across the board.
10. Lectures and music appreciation offered at the main location of the school--these generally appeal to an older rather than working population. They prefer day rather than evening activities and prefer things brought to them rather than having to travel to our site.
11. Group instrument classes. Space issues, light enrollment.
12. Musical/theatrical production: lack of choral group to draw from.

13. Classes in Music History had a very small but faithful following.
14. Ensembles with adults and children; adults do not want to be grouped with younger people even if they're playing at the same level. The same issue applies to the lack of adults applying for the Honors Competition.
15. Adult recitals. Adults do not feel it necessary to perform in public when they are taking lessons for personal satisfaction and accomplishments.
16. We have tried to offer music appreciation for several years--no interest. Adult recitals--have tried--no interest--don't want to perform.
17. In past years we've offered in our class schedule Adult Recorder and will accept any adult in private instruction. Adults in this area are very reluctant to take lessons of any kind.
18. Chamber music groups--groups didn't materialize. Another program, less intensive and less expensive, competes for some forty adults' time.
19. Survey of Music Literature, Introduction to World Music. Factors contributing to their demise: greater demand for applied music; local demographic picture includes large population of well-educated individuals and professional schedules that do not allow for continuing education beyond applied music.
20. Music theory always generates some interest but there is great difficulty in maintaining a curriculum schedule (like Theory 101, 102, etc.) due to the varying learning speeds of the students. Some are ready to move on. others are not. Currently we only offer an Introduction to Music Theory (for beginners only).
21. 1) Beginning level class instruction (with the exception of piano & guitar): demand for these classes varies greatly. 2) Chamber music program: difficulty of keeping students returning semester after semester (due to other commitments); difficulty of scheduling and matching students of like ability levels into logical instrumentation.
22. Chamber music--lack of sufficient numbers to make good matches.
23. We've wanted to begin an adult chamber program; administration--coordinating interest, schedules--will be daunting.
24. An adult recital was offered; however, only one adult wanted to perform. Most are too shy or feel they do not play well enough to perform.
25. Private instruction--the fear of a solo performance.

26. Music at mid-morning--lack of interest in programming and competition from other cultural activities.
27. Lack of confidence in reading music is the most difficult part of dealing with adults.
28. Theory classes. It was difficult for the adults to attend due to scheduling problems.
29. As you can see, few courses and activities were offered. Lack of organization and motivation, in addition to virtually no marketing and poor communication with faculty led to disinterest and undermined [our school's] activities and course offerings.
30. Some ensemble offerings targeted to adults flounder because of the various things that interfere with adults' availability--work, personal problems, etc.
31. Choir--lack of commitment by members.
32. Time factor--most students are university professors with little time for extras. They have requested ensembles but we have been unable to arrange their levels/schedules satisfactorily.
33. Workshops--very limited participation. People are too busy.
34. Music Appreciation, Acting in Theatre, Music Theory--we had a limited response on these. That was the first year we offered classes specifically for adults--most people just assume we cater mostly to children. (Note: this year, adult enrollment has picked up considerably.)
35. Arts for Seniors. Too costly for fixed incomes--even with 10% discount.
36. Other instruments. [other than piano, cello, and violin]
37. Music theory classes have not been held because of lack of interest.
38. Chamber music. Scheduling problems, facility limitations, dangerous access to facility.
39. Jazz, history, improv, music appreciation, choir. No time or no interest.
40. Adult chamber music. Lack of schedule meshing. Individual's self-consciousness also created reluctance.

41. The community band was the least successful. The conductor was a volunteer, and it just seemed difficult to keep the momentum going. The adults seemed a bit embarrassed that they were "rusty."
42. The Sixty Plus or Minus program at one of the branches was not successful from an enrollment standpoint. We feel that there was not a large enough "critical mass" of participants living in the neighborhood for the program to get off the ground.
43. Our Professional Studies program for music teachers always has difficulty attracting a lot of students. We aren't sure if the tuition is a factor, the time of the classes, or other reasons.
44. Jazz and brass ensembles. Not enough interest, facility location were deterrents.
45. Private lessons for beginning adults; we are moving toward a group experience for beginners to learn basic skills and determine readiness for private instruction.
46. Theory class, guitar ensemble. The organization and enthusiasm of the instructor is crucial to success/lack of success. Also, this area is very weak in support of the arts.
47. "The Great Symphonies"--students were not actively involved in the learning.
48. Chamber music program for strings. It is very difficult to assemble a group of adults who play at the same level of proficiency and have the time to rehearse on a consistent basis.
49. Small musical group concepts--no one has enrolled in it in 2 offerings.
50. Don't have enough information to determine this.
51. Music history. Haven't figured out why yet.
52. Adult reading orchestra.
53. Instrumental music: other groups in community for adults participation--i.e. community orchestra, jazz band.

54. We offer a 10-week winter chamber program to adults. The number of adults participating is quite low--in fact, lower than we desired. However, those who are participating are finding the program quite worthwhile. Therefore, I feel the program was not successful due to low enrollment but was worthwhile for those who took advantage of it.
55. We cut the unsuccessful ones the previous year.
56. Senior band--unable to generate an enrollment.
57. Our attempt at adults only recitals. The extremely wide range of skill and aspiration levels made for difficulties assembling participants.
58. Those [activities] requiring long-term commitment and/or significant outside preparation.
59. Strings and brass.
60. None. We have a small enrollment that remains fairly stable.
61. Guitar classes (isolation of program from others).
62. Jazz Improv--adults were in a class with high school students--not a good social mix.
63. We have tried other programs [other than private lessons]--not a lot of interest.
64. Choir for adults: the time.
65. Group--no one at same level--adults more bashful.
66. Theory. Lack of interest--too "academic"?
67. Music appreciation/theory--both are classes with quick termination (only 1 year possible); newer less-supported programs; stigma that goes with the word and concept of "theory" or "appreciation."
68. Master classes seem to make adult students feel "under pressure."



## **APPENDIX L**

### **ADDITIONAL COMMENTS MADE BY QUESTIONNAIRE RESPONDENTS**

### **Additional Comments Made by Questionnaire Respondents**

The opportunity was provided at the end of the questionnaire for respondents to make additional comments if they wished. A few of these comments were noted in the margins in other areas of the questionnaire.

Their comments follow:

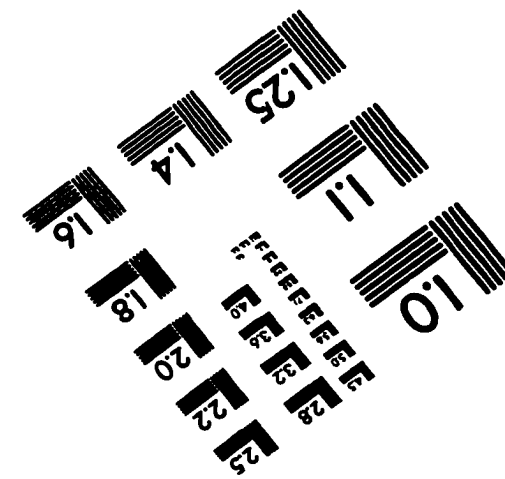
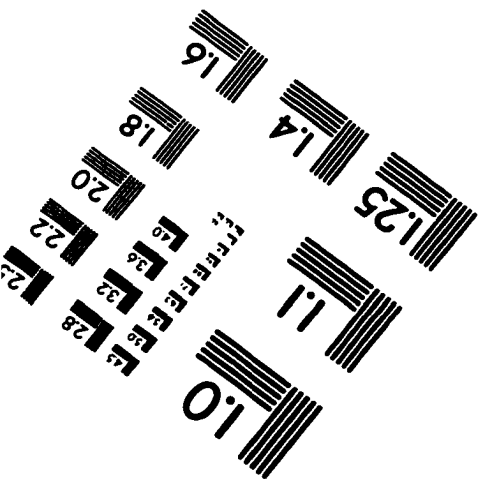
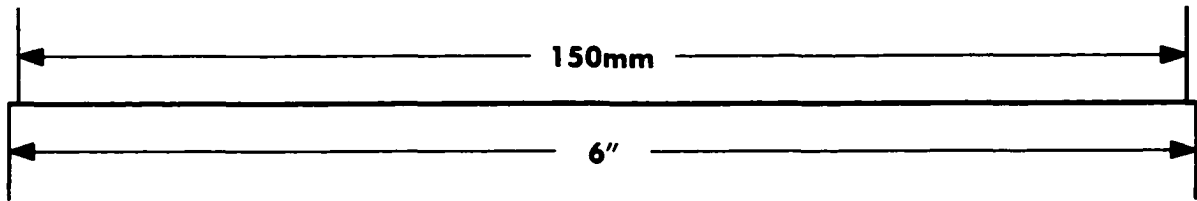
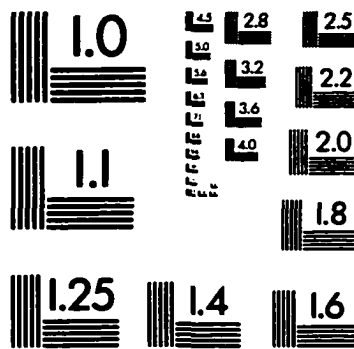
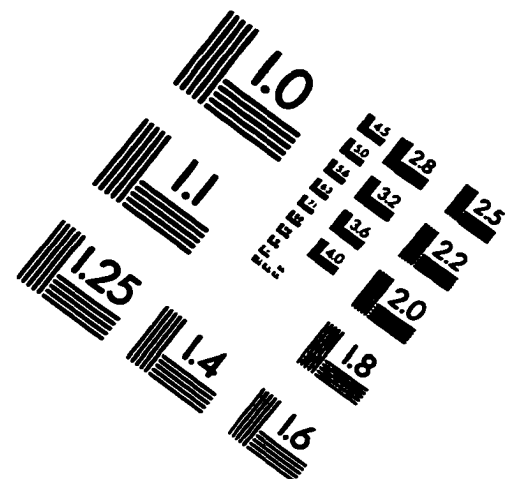
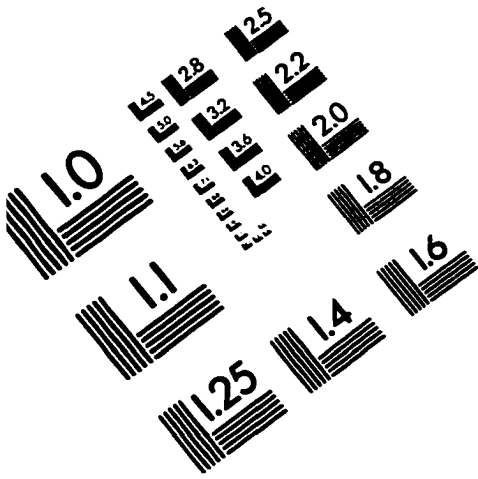
1. We have been using public school space, with no availability until after school. Next year we will have our own facility, with daytime opportunities. These issues will be important, and we'd appreciate any successful role-models. We'd like to do more for adult students--an important part of the population. Next year we will have our own building with more opportunities for daytime classes.
2. Being a divisional school [associated with a university] offers the prestige, the resources of both college and continuing ed faculty, and the facilities (several concert halls, studio and classroom space, printing office, etc.). However, it also involves competition for these facilities (which we share with the college), a need for constant diplomacy, and a search for ways that we can link with the college (remedial college-prep courses). We are searching for an identity, with a primary question being whether to try to grant Associate degrees, possibly become a Music Ed resource center for public school teachers, etc. Our new president is very adult-ed conscious and is engaging the whole institution in long-range thinking.
3. [Our school] has a long and unusually strong focus on high-level avocational and part-time professional caliber students. We are currently renewing our adult education offerings in light of this tradition (which includes over 50 years of [college] students studying applied music here), the recent growth of our full-time degree programs, and the near-doubling of our Preparatory Division within the past 5 years. Space, cost, faculty compensation, and artistic goals are all being examined.
4. We have not been successful in attracting adults. We have advertised extensively--no luck.
5. Clearly we would like to do more formal, structured surveys of interest, response, etc., but can't afford the time and money it would require especially when the results are not likely to be more useful than our current informal surveys.

6. All of our programming is available to adults. Little has been done to specifically accommodate or encourage adult enrollment. This is now being more closely examined. . . .
7. Community supports more extensive children's programming in art and music.
8. For this survey I considered anyone post-high school as an adult, as we have several high school grads of college age who are not continuing college but still pursue music education.
9. . . . We're very new, have just had a change of administration, are way behind many eight-balls, have not kept good records nor yet developed effective evaluative tools. Adult programming, apparently your main interest, has yet to be actively developed.
10. The majority of students are children ranging 5-14 years old.
11. [Our school] moved to a new site this past September, so that adult programming has recently been a low priority.
12. Whereas [the nearby large city] offers numerous adult music programs, [our school] has recognized a need for such programs in [our smaller town]. Adults in the community have responded very positively to our expanded adult program this year.
13. Our whole school is a family. Students, whatever age, develop a relationship with their teachers, and we meet their needs on an individual basis.
14. [Our school] is in its infancy. Future plans include determining and addressing the needs of the adult community.
15. As most programming is not specifically designed for adults, we do not evaluate on that basis.
16. We never really thought of pursuing an adult student population. How can one fund adult programs other than individual tuition?
17. Our adult programs are new. This year, we offered music appreciation and music theory again, with little or no response. Adults are busy and leery of making long-term commitments to classes. I feel we need to market them better and offer shorter workshops.

18. When involving parents as the "client" we try to use music to increase parent-child interaction, thus involving the whole family in musical experiences.
19. Most of our best attended classes for adults are in the disciplines we offer other than music.
20. We do not specialize at the present time in courses designed specifically for adults. However, adults attend our existing programs. We don't track adult students as a separate group.
21. [Our] faculty are all committed to continuing to develop adult programs including theory, ear training, and history which we constantly get requests for. We simply don't have enough faculty, and in order to recruit and retain highly qualified faculty to our community takes 8-10 months of search. So it is a slowly expanding process.
22. The main focus of this school at the present time is private instruction. Our facilities cannot accommodate group classes.
23. At this time, [our school] mostly gives private instrumental lessons, but we are moving toward group lessons and a wider choice of activities.
24. Adult music does not apply in this community school. We serve children ages 3 to 15 and some 15 to 25 year olds. We serve 3 or 4 adults out of 600 participants.
25. Our school is located on a college campus, and parking availability is an issue for adult students; also the availability of night classes at the college conflicts with our offerings. Our early childhood music classes and private instruction are most successful.
26. We're self-supportive and dependent on annual fund-raisers.
27. The mission of [our school] involves mainly pre-college folk.
28. Our profile as a school for all ages is not as well known as would be.
29. We are a small school. I am paid for 30 hours a week, while filling 2 full-time positions (all one job). Therefore, not all the record keeping desirable is actually completed. Hence, limited programming and statistics.
30. Our school focuses more on elementary, jr. high, and high school ages. All of our ensembles are for these ages. Separate statistics are not kept for adults only.

31. Many of our adult programs do not require enrollment at our school. Therefore enrollment numbers are low.
32. We have an active "folk collective" group that has developed a highly successful coffee house originally aimed at adults but has expanded to include all generations and ages. We are seeing less interest in "adult specific" programming and more interest in "family" or intergenerational programming.
33. We're mostly youth oriented, as our community is mostly young families.
34. We target little at the adult audience. We are introducing an adults only recital this spring.
35. Other than the adult violin group mentioned above, the school doesn't have adult-targeted activities per se. The school lacks a strategy for recruiting adult students despite the fact that: they are enjoyably committed students; a great source for additional students (private and ensembles).
36. We offer a whole array of music activities as master classes, lecture demonstrations, visiting artist, etc., but it is not only for adults; it is for everyone that wants it.
37. Our programs are not segmented. There are several area organizations that handle many adult programs effectively; therefore, we have not pursued this area vigorously in our marketing efforts.
38. In the past we had an adult choir, but currently lack trained and willing director. We are expanding into new off-site space in the fall.
39. We had [no special adult activities] but this is an area we need to look into.
40. Our programs are not focused on adults; we are primarily a pre-college institution.
41. We are a very small, beginning school, but we do try to serve adults as much as we can.
42. All of our classes are open to all ages. None of our programs are for adults only.

# IMAGE EVALUATION TEST TARGET (QA-3)



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