SCHOOL-COMMUNITY PARTNERSHIPS

IN COMMUNITY CHILDREN'S CHOIR ORGANIZATIONS

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by

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The undersigned, appointed by the dean of the Graduate School, have examined the

dissertation entitled

SCHOOL-COMMUNITY PARTNERSHIPS

IN COMMUNITY CHILDREN'S CHORAL ORGANIZATIONS

presented by Elizabeth Hogan McFarland, a candidate for the degree of doctor of

philosophy, and hereby certify that, in their opinion, it is worthy of acceptance.

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To Bob and Martha Hogan

Who have instilled in me a love of both school and community.

"Little acorns lead to mighty oaks."

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ABSTRACT

This descriptive study examined community children's choirs' participation in K-12 school-community partnerships to describe characteristics of these organizations and their partnerships, and to examine what the directors believed to be the benefits and challenges of such partnerships. Directors of community-based children's choirs in the United States ($N = 89$) completed a survey that included questions about their organization's participation in various forms of school-community partnerships. Thirty-three percent of respondent's organizations participated in at least one partnership. Most of those were long-term, simple-transaction partnerships with K-12 public schools, initiated by the children's choir organizations. Goals of partnerships included choral music education, support for schools/community, talent identification, outreach/engagement, and lifelong skill development. These goals were achieved through activities such as performances, educational activities, rehearsals, and recruitment. Some factors more strongly affected the decision to develop a partnership than others, including needs of the school, potential for recruitment, and location. Benefits of partnerships for singers included exposure to enhanced musical experiences, and connecting with other singers. Partnerships also provided benefits to children's choir organizations such as increased effectiveness of the organization's choral program, recruitment, exposure to diverse populations and public relations benefits. Directors

perceived the challenges of school-community partnership participation to be

communication, lack of money, and finding time to plan/implement programs. Educators

and community music directors need more information about partnerships to be able to

contribute to building shared experiences. Conversation and education is needed to

facilitate cooperation between organizations to find common ground for the good of

music education in our communities.

CHAPTER ONE

Introduction

Growing up in a small Midwestern town that valued arts education in the schools, I was fortunate to experience a wealth of music education opportunities as part of my school day. I attended general music class, played in the band and sang in the choir. While these experiences impacted my trajectory as a music educator, I was equally influenced by my extra-curricular musical experiences including piano lessons, church choir and handbells, and summer choir camps. The learning that took place outside of school added value and depth to my understanding of curricular music lessons, and vice versa.

The idea that learning takes place across time, but also across various spaces within the same moment of time has implications for the way we see education (Barnett, 2011). Jones (2009) expanded the discussion of lifelong learning to include the concept of lifewide learning, where "formal, non-formal and/or informal learning takes place across the full range of life activities including academic, personal, social and/or professional, at any particular stage in life" (p. 205). Educators interested in maximizing educational experiences and resources for young people should consider these ideas when studying learning experiences. There is merit in studying a full range of music learning experiences, those that take place both in and out of schools.

Accounting for a person's lifewide (as opposed to lifelong) music education helps provide a complete picture of how learning takes place in the world. For example, the choral experience is no longer centrally located within the school setting, according to the

Chorus Impact Study conducted by Chorus America (2009). Fewer singers were found to have their first choral experience in a school than was found in a similar study 6 years earlier. Additionally, this report raised concern that students ceased singing in a choir because of a lack of access to choral ensembles. If schools are not always meeting the immediate needs of choral singing for students, it makes sense that community choral ensembles might be one avenue to assist in meeting this demand.

Communities and schools intersect as agents for educating our children. Mantie (2012) studied benefits of participating in music ensembles through the lenses of situated learning, quality of life and leisure theories. From this examination, the idea that people don't always participate in music for the purpose of learning emerged. Studying music participation outside the traditional school environment may offer additional insight in to the importance of the ways that school and communities intersect in providing musical experiences. Experiences which bridge the two spheres, such as those available via school-community partnerships, could be a vital key to helping young people see the real-world relevance of their in-school experiences.

There is a history of partnerships between schools and community stakeholders. Schools have long mirrored the communities they serve. A fictitious advertisement drew attention to the need for community members to invest in the growth and development of schools and young people: "Partners share fully in control of enterprise. No silent partners wanted. For details apply at your nearest school board office, P.T. A., or citizens committee. Act now; tomorrow may be too late" (Carr, 1953, p. 28). In the 1980's there was a formalization of the movement to develop partnerships between schools and communities in order to provide the best possible educational experience for young

people (Williams, 1995). In the 1990's, State and Federal programs such as Title I and Goals 2000 supported the creation of school-community partnerships, with the goal of providing resources and equalizing access to a variety of services for underserved young people (Epstein, 1995). The desire to provide a more globally-minded understanding of relevant learning experiences was evident.

School-community partnerships have been studied in fields outside of music education extensively. Under the umbrella of education, studies were conducted in the fields of science education (Bouillion & Gomez, 2001), physical education (Hicks, Hancher-Rauch, and Casselman, 2012), art education (Irwin & Kinder, 1999; Kent, 1993), educational administration (Hands, 2005; Klipsch, 2011) and educational leadership and policy (Hogue, 2012; Johnson, 2012; Leblanc, 2011). Literature on the topic is included in the fields of Sociology (numerous studies authored and co-authored by Joyce Epstein and Mavis Sanders) and behavioral science (Katz, 1994), public affairs (Busch, 2014) and pediatric medicine (Madsen, Thompson, Adkins & Crawford, 2013). Researchers have been interested in how the benefits of school-community partnership participation can affect students, families and communities.

The benefits of school-community partnership participation to students, schools, and community organizations are apparent. Students are directly impacted through partnership participation, receiving resiliency (Cathey, 2001; Dillon, 2006), improved performance in and attitudes toward academics (Grady, 2010; Sanders, 2012), improved attendance (Epstein & Sheldon, 2002; Sheldon & Epstein, 2004; Sheldon, 2007), talent development (Haroutounian, 1998), as well as improved student behavior and school discipline (Sheldon & Epstein, 2002). Schools and communities also receive benefits

from partnerships including increased school-community social capital and decreased teacher turnover (Grady, 2010), improved school climate (Menconi, 1991), and access to learning materials and technical assistance that would otherwise be unavailable (Sanders, 2012). The benefits of school-community partnerships have been documented in many fields of study.

Music education researchers and practitioners have been interested in studying forms of partnerships that engage schools and community entities (Bartleet, 2012; Dekaney & Cunningham, 2009; Hallam, 2011), but few researchers have use frameworks from the developed school-community partnership research from other fields. Despite their specific nature, are school-community partnerships impacting music learning on a broader scale? What types of partnerships exist, and what can we learn from the study of their structure and implementation?

There are cognitive, social and physical benefits to participation in music ensembles. Cognitive benefits include improvements in language development, literacy, numeracy, and creativity (Hallam, 2010). Social benefits have been studied in relationship to a variety of specific populations. Stroke victims who participated in a music ensemble experienced a reduction of psychological distress, increased confidence, peer support, enhanced mood, increased motivation and improved communication (Tamplin et al, 2013). Members of a women's prison choir experienced positive changes in social interactions such as increased sensitivity, listening, less aggression, increased trust, improved self-control and delayed gratification and increased self-esteem (Silber, 2005). Southcott and Joseph (2013, 2009) found that members of a music ensemble of singers with a shared cultural heritage experienced a sense of community, maintained

cultural identity and sustained well-being through shared music-making; all of these outcomes contributed to successful aging. Cunha & Lorenzino (2012) pointed out that while their study specifically examined "secondary" benefits of group music-making, that these should be considered equally important to the primary experience of making music. Participation in music ensembles provides benefits to those impacted.

Research has been conducted studying community instrumental organizations and their partnerships with educational institutions including university string projects (Byo & Cassidy, 2005), the New York Philharmonic (Carrick et al, 2012), the Cheyenne Symphony (Skornia, 2004), and the London Symphony (Varvarigou, Creech, and Hallam, 2014), but choral music partnerships have rarely been studied in our field. Learning more about school-community partnerships pertaining to choral music would be useful to all stakeholders, but especially choral musicians and choral singers. A musically competent and literate community of singers is mutually beneficial to all parties involved.

There are many positive outcomes that involvement in a community-based choral ensemble provides to participants, and the surrounding group or community (Bartolome, 2013; Dingle, Brander, Ballantyne & Baker, 2013; Hampshire & Matthijsse, 2010; Jacob et al, 2009; Janmohamed et al, 2013; Johnson et al, 2013; Vickhoff et al, 2013). Bartolome, in her 2013 study of a community-based girls choir, suggested that participation in the ensemble allowed "girls [to] grow as musicians, hone their technical skills, and develop as self-possessed young women" (p. 406). Hampshire & Matthijsse (2010) reported that young people participating in the UK's SingUp initiative increased confidence and developed new aspirations, despite some other less positive aspects of choir participation. Choir participation improved quality of life (Johnson et al, 2013) in

older adults and enhanced mood while increasing motivation (Tamplin et al, 2013) in those suffering from aphasia (stroke). The benefits of choral singing are available to singers young and old, and helping student singers to understand the impact that choral singing can have on the community outside of school is important to influencing continued participation.

Personal benefits are apparent, but there is also evidence that community-based choral participation provides benefits to the community on many levels. Several authors pointed to the interpersonal relationships strengthened between individuals and families by participation in choral groups (Hampshire & Matthijsse, 2010; Jacob et al, 2009; Bartolome, 2013). Connection within the community (Dingle et al, 2013), community enrichment coupled with ambassadorship and advocacy (Bartolome, 2013), and peer support are other social benefits of choral singing. One study that garnered widespread coverage in news and social media (Vickhoff et al, 2013) found singers' heartbeats reached synchronicity while singing certain styles of music. Participation in community choral ensembles is good for the individual and the community. Can the benefits of community choral ensembles provide similar benefits to school choral organizations through school-community partnerships?

Need for the Study

There is a prime opportunity for examining partnerships from the perspective of a community children's choir organization. Current thought sharing in community children's choir circles is broadly focused on community outreach (Ellsworth, 2002; Dexter, 2014). Community Children's Choir leadership identified a need to foster partnerships with area school districts (Small, 2009) for the purpose of increasing

enrollment. This view is one sided; there are many other benefits for all stakeholders deserving of examination and consideration. Based on the previously highlighted benefits to children participating in music ensembles and those participating in school-community partnerships, the benefits of choral music organizations as partners with schools could potentially have wide-reaching positive impact on a school and the surrounding community. The essence of strong school-community partnerships is the ability for such a relationship to provide mutual benefit to both organizations and the people within them.

While the studies mentioned (with the exception of Bartolome, 2013 and Hampshire & Matthijsse, 2010) focused on singers over the age of 18, it is reasonable to assume that similar deep-reaching benefits of choral singing would be applicable to young people in community choral groups. Community children's choirs provide a needed supplement or a primary source for young people's music education. Certainly, there are students without access to these resources who could benefit from having an elevated musical and social growth experience such as that provided by participation in a community-based children's choir. Is there a way to bridge this gap by connecting an organization with a mission of facilitating participants' musical growth to that of a local school? Can an understanding of partnerships already in place in community children's choirs illuminate how schools and community organizations are already working together, or how they might work together more efficiently? Is an understanding of these partnerships necessary to preparing music educators to successfully teach music in schools and in the community? A deeper understanding of school-community

partnerships taking place in community choral organizations is needed before such questions can be answered.

Statement of Purpose

The purpose of this study was to provide researchers and educators with a nationwide picture of community based children's choir participation in K-12 school-community partnerships to describe characteristics of these organizations and their partnerships. The findings of this study will inform choral directors and music educators about the current school-community partnership practices in choral music, and provide a pathway for developing new and deepening existing partnerships for the benefit of choral singers.

Additionally, through this study I aim to examine children's choir directors' beliefs about the benefits and challenges of school-community partnerships. This knowledge may lead to a better understanding of the reasons that directors choose to pursue partnerships for their organizations or ensembles. Examining this information in light of existing research about school-community partnerships may illumine areas in which choral music education may be strengthened through out-of-school experiences.

Community-based Children's Choirs in the United States were invited to participate in a research-based survey including questions about their ensemble or organization's participation in various forms of school-community partnerships. After familiarizing myself with related professional literature, I posed two research questions:

1. To what extent does the children's choir participate in school-community partnerships with area schools at this time?

a. What is the structure of existing partnerships?

b. What resources are available to support existing partnerships?

c. Who is responsible for overseeing, coordinating, and implementing partnerships?

d. What criteria are used to select potential partners?

e. What is the depth of current partnerships?

2. What are the perceived benefits and challenges of school-community partnerships in the eyes of community children's choir directors?

a. What benefits does the organization experience?

b. What challenges have been faced or overcome?

c. If your organization does not currently participate in partnerships, what stands in the way of developing such relationships?

CHAPTER TWO

Review of Literature

The purpose of this study was to examine community children's choir

participation in school-community partnerships in order to describe characteristics of

these organizations and their existing partnerships, and to examine what the directors

believed to be the benefits and challenges of such partnerships. Directors of community-

based children's choirs in the United States were invited to participate in a survey that

included questions about their ensemble or organization's participation in various forms

of school-community partnerships.

This review of literature is organized as follows: (a) school-community

partnerships in music education, (b) types of community musical organizations

participating in partnerships, and (c) benefits and challenges to school-community

partnerships. Authors of existing literature have examined several different types of

partnerships between schools and community organizations including collaborations,

university-school partnerships, and community initiatives influencing arts education

policy. Although several studies have focused on partnerships undertaken by

instrumental ensembles and opera companies with schools, few studies within music

education have examined the relationship between community and school choral

organizations, with even fewer exploring those involving community children's choruses.

School-Community Partnerships in Music Education

Defining school-community partnerships. When studying school-community

partnerships in music education, the first obstacle one finds is that of terminology. While

"school-community partnership" is a common term in other fields of education, as well as in sociology, it seems that the music education research community has struggled to settle on what to label this entity. Perhaps this inability to come to a consensus stems from the terms community and partnership, and the vast number of definitions and nuances included in each. Bowman (2009) stated that in order to understand the fluid concepts of *community* and *partnerships,* how community is defined must be examined, since many practices influence the development of community. He explained that community can be situated in a location, or created around an activity or belief, and that music can be used to unify or divide people, subsequently aiding or deterring the formation of community. By advocating that school reform should begin with contemplation of the community's shared values and goals, Palmer (1997) expressed a similar idea. She stated that, "local musicians, arts agencies, arts facilities, businesses and community builders can all contribute to school music programs" (p.63). In this statement, she came close to a definition for school-community partnerships that has been widely accepted, which is, "connections between schools and community individuals, organizations, and businesses that are forged to directly or indirectly promote students' social, emotional, physical, and intellectual development" (Sanders, 2005).

Community music's historical and philosophical framework originated in the United Kingdom in the 1960's and reflects the refusal of conformity to tradition that was occurring in a variety of social arenas during the time, including in education (Coffman, 2011). In addition to the vagueness of the term *community music*, researchers have wrestled with the terms tied to school-community partnerships. In a case study of a partnership involving three entities, a college, a community resource agency, and a

primary school in Limerick, Ireland, Kenny (2014) examined what she labeled as a *community of musical practice*. The term *musical partnership* has been used in the literature, defined as the "working arrangements between arts organizations and educators for the provision of musical programs" (Sinasbaugh, 2006, p. 177).

Depth of partnerships. It is important to differentiate between different depths of engagement in partnerships because, according to Hallam (2011):

Partnership can mean different things to different people and organizations. Even the same words can have subtly but importantly different meanings… how people or organizations work together can be anything from a relaxed collaborative venture to a formal partnership agreement with pooled funding. (p. 157)

In their study of an arts partnership within the Los Angeles public schools, Rowe, Castenada, Kaganoff and Robyn (2004) differentiated between *simple-transaction* partnerships and *joint venture* partnerships. In simple-transaction partnerships, arts organizations are providers of programming, while schools are the consumers of what is provided. Schools do not participate in design of the program, and the arts organization does very little needs assessment, if any. This partnership is based on exposing students to the arts in small and/or limited doses. Joint-venture partnerships are more in depth, with the organization and the school staff working together to define educational goals and needs. Because stakeholders from both organizations work together to design the program, this type of partnership was found to have a greater educational value for all involved.

Although researchers recognize that joint-venture, or in-depth partnerships, are the ideal (Rowe et al, 2004), most partnerships fall in to the category of simple-

transaction partnerships. These tend to be easier to manage and facilitate using the limited time available to teachers. For example, short-term partnership between a school and a local university was created by joining a 5th and 6th grade chorus and their teacher with a Brazilian instrumental ensemble and a university professor well versed in Brazilian music, resulting in the presentation of a concert of Brazilian music (Dekaney & Cunningham, 2009). In a subsequent project, the first author of that study and her collaborators studied the effectiveness of a partnership between a university world music ensemble and a school district's high school drumming ensembles to create students' appreciation of and experience with Brazilian music (Dekaney, Macede & Pye, 2011). A professional music group held a 1-week residency as part of a larger scale school-university partnership. A pre-test and post-test were given bookending the residency. One of the participating high schools held membership in the partnership for 3 years, while the other high school had only participated for 6 months. At the conclusion of the week-long residency, the world drumming ensembles gave a concert together. Results indicated that the longevity of the school's partnership participation seemed to have a positive impact on how students perceived the value of Brazilian music and culture, and students at the school with the longer partnership participation were better able to articulate ways that they could apply their knowledge of Brazilian music to their own musical experiences. Contrary to the conclusions of Dekaney et al. (2011), however, some authors believe that even short-term partnerships can be of benefit. For instance, Joseph and Southcott (2013) reported that when visiting artists are able to work with students and teachers in their own school, the event can "create a rich educational and

artistic environment where the nexus of theory and practice can produce amazing and immediate results" (p. 250).

Although it might be easy to assign value judgment to the short-term vs. long-term partnerships, researchers continue to reveal benefits and challenges to both types, which will be discussed in depth later in this chapter. In reality, the lack of resources available to school music programs encourages many teachers to seek out any instructional enhancement or assistance available that they believe will benefit and not harm their students. Haroutounian (1998) espoused the benefits of school and community partnerships for gifted and talented arts students. She stated, "at a time when the existence of the arts in schools is constantly threatened, the collaboration of school and community arts educators pooling resources and efforts to effectively serve the need of deserving students simply makes sense" (p.16). Participation in partnerships of any kind offers exposure, at the very least, to interested students and may foster increased interest in pursuing more information and experiences at a later time.

University-school partnerships. Many music education researchers have studied the processes and implications of partnerships between universities and local schools (Brophy, 2011; Chong et al. 2013; Davies, 2012; Kruse, 2012). Although this literature is about universities that are engaged as a partner with the schools, and not community organizations, this body of research still has the potential to inform the study of school-community partnerships.

Some discussion about the fit of community music within the contexts of higher education is relevant to the discussion of university-school partnerships. Two authors wrote articles from differing perspectives about this fit, examining whether what they

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described as a "marriage" between community music and universities was a "marriage of convenience" or whether the pair could live "happily ever after" (Coffman, 2011; Cole, 2011). Coffman purported that community music workers and music educators have more in common than not, and that caricatures of community musicians (as free-spirited facilitators of musical creativity) and music educators (as stalwarts of traditional music isolated from popular culture or its musical process) are too stereotypical, with reality situated somewhere in the middle for both groups. Cole, on the other hand, examined whether newly created courses in community music offered by institutions of higher education were adequately reflecting the social and educational missions of community music. He asserted that to move forward successfully, educational institutions should "encapsulate the credo of the participatory arts movement: access, participation, and partnership" (p.87). While Cole's article focused discussion on the compatibility of community music and higher education, most specifically for the purposes of the universities offering training to community music professionals, many of his arguments and points can be applied to understanding the varied philosophical stances of schools and universities undertaking partnerships. Some of the same concerns expressed about school-university partnerships are potentially of concern for partnerships between children's choirs and K-12 schools, such as the difficulty of sustaining a partnership's engagement and resources, or the predominance of one-time projects.

Universities are especially interested in engaging with schools because of the opportunity to deepen learning experiences for their pre-service teachers. As a result of examining various types of university-school partnerships in existence, Robbins and Stein (2005) recommended various areas for growth that might help strengthen teacher

education programs in the future, including Professional Development School Partnerships, which would allow for collaborative teaching and research. Kruse (2011) observed two school-university partnerships through institutional, personal and classroom contexts. He reported that school-university partnerships offered pre-service teachers the opportunity to situate their knowledge in classroom contexts, which might otherwise not be available to them until student teaching. The analysis of all three contexts in this case offered a rich understanding. Participating in action research was one benefit to stakeholders identified in university-school partnerships (Kruse, 2011; Robbins & Stein, 2005). Additional benefits that accrued to both pre-service teachers and university and school based teachers included improved service learning experiences, opportunity to apply theory to practice, professional development opportunities, and opportunities to interact with colleagues (Brophy, 2011). The benefits for teachers are one enticing reason to participate in partnerships.

Although benefits have been identified, there are other factors that might influence a teacher or school's willingness to participate in a partnership. Burton and Greher (2007) noticed the potential for school-university partnerships to strengthen teacher education reform, and so undertook a literature review to analyze the problems and possibilities surrounding such partnerships. They identified an existing tension between schools' and universities' goals within partnerships, as did Robinson (1999). They also raise important questions, such as "What are the benefits or losses that music teacher educators gain or lose as a result of participating in Professional Development School work?" (p. 21), before stating that further research should study the nature, quality, outcomes and perspectives of all parties involved in the partnership process.

Awareness of these challenges allows partners to enter in to agreements with a full understanding of the scope of responsibility inherent in partnerships.

Research has been conducted to examine the impact of university-school partnerships on specialized school populations, including urban and rural schools. These researchers were curious about how pre-service teachers and professors in a university setting relate to students in settings that are so different from those to which they are accustomed. With respect to urban education, Robinson (1999) examined the Eastman-Rochester Partnership through the lens of *tensegretic theory,* a concept originally applied to cellular structures, which suggests that three types of behaviors by individuals within the organization allow for a system of checks and balances keeping the collaborative model true to the organization's belief system, while continuing to grow and change in relevant ways. Robinson identified three basic roles of individuals in tensegrity organizations:

- inside pullers - respond to tension by increasing tension
- pushers - respond to tension by compressing within the structure, outside environment, marketplace, community, etc.
- integrators - connect inside pullers and pushers, provide internal stability, keep opposing forces in equilibrium within the structure (p. 177)

He stated that each is important for the function of the group, and one person can function in different roles in different situations at different times. Robinson demonstrated how this theory might apply to two other collaborations, the Music Education Partnership in Philadelphia and the Boston Music Education Collaborative. Application of the tensegretic theory facilitates an understanding that, "it

is people, not structures, that make partnerships work" (Robinson, 1999, p. 269). He encouraged those participating in collaborations to embrace disagreements as one of the ways to bring about meaningful dialogue and learning. Approaching communication in this way can be a challenge, and while it is time consuming, the end result is a rich environment for collaboration to flourish (p. 273). Robinson concluded that there is a need for a new model of urban music education. School-community partnerships may be one way that this new model is manifesting in music education.

School-university partnerships take on different forms that reflect the communities in which they are situated, and urban, suburban, small town, and rural settings all bring different needs and challenges to the structure. Other researchers also found relevance in examining programs that reached out to young people in urban schools. Bowers (2001) studied a before- and after-school music partnership program in an inner-city setting. This program was designed to provide musical opportunities for K-12 students in a research based setting, while also providing a practicum experience for pre-service music educators. In this article, written at a mid-point in the 5-year partnership, she reported successful outcomes in building social connections between university students and the K-12 student participants, in providing additional music course offerings to middle school students, and in creating opportunities for university students to implement teaching episodes with faculty feedback in an urban setting. Bowers refers to this university-school partnership as *partnered learning*, another example of the varied language used to describe partnerships in the music education literature (Bartleet, 2012; DeNardo, 1997; Kenny, 2014).

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In contrast to researchers studying partnerships in urban settings, Soto, Lum & Campbell (2009) presented an ethnography of a university-school partnership called Music Alive! in the Valley, which brought 33 university music education majors to complete a residency in a rural community predominately composed of Native American and Mexican American families. University students and their supervisors provided music education experiences for the community's students, because similar experiences were sparse in the community's schools. Partnership stakeholders experienced benefits and challenges. University students became aware of cultural components in the school and community, family struggles, and the "importance of knowing and understanding another culture" (p. 350), all previously unknown to them, even though the site of the partnership was within a few hours' drive of their university. University students exposed their elementary partners to a variety of musical styles and experiences otherwise not available to them. Students in the rural elementary school provided university students with the opportunity to implement teaching skills and gain experience leading groups of young people in music education.

Some researchers have focused specifically on student perceptions of school-university partnerships (Dekaney et. al, 2011; Kruse 2012). Kruse (2012) studied 6th- through 12th-grade band students' perceptions of their role within a school-university partnership using individual and focus group interviews. The students perceived their role in the partnerships to be essential, and their assessment of the partnership as a whole was "positive, supportive, and enthusiastic" (p. 63). There are other studies that include most elements of university-school partnerships that can inform study of the topic, although they do not directly address an official partnership. Byo and Cassidy (2005)

analyzed a survey of students, parents, faculty and staff involved with University String Project programs across the country. They found that string projects have "filled a void where school string programs do not exist, or functioned to supplement strings instruction available in the schools" (p. 332). While this study was not directly linked to a K-12 school, many elements of research regarding partnerships are applicable, including the exposure of pre-service teachers to youth instructional practices early in their educational programs and engagement with community members.

There is much research on university-school partnerships, where the university is functioning in the role of community entity, but only one that I found in which the university chorus functioned in the school role. The investigators studied a 4-month-long collaboration between two collegiate choirs and a community choir to uncover the benefits and challenges of an intergenerational experience (Conway & Hodgeman, 2008). This study, while more focused on aspects of community music, is relevant to the study of school and community partnerships because in this instance the university was acting in the school role, while the community choir was acting in the community role. It is a rare example of a study of a partnership involving a choral ensemble.

Teaching artist programs. School-community partnerships frequently involve a working artist, sponsored by a community arts organization, who engages with teachers and students in the K-12 setting in some way. These working artists, also called *teaching artist*s within the literature, elicit mixed feelings from educators. Leung (2014) conducted a longitudinal study on teacher-artist partnerships focused on teaching Cantonese opera in Hong Kong schools to identify how teachers transformed as learners, using a theoretical framework called *transformative learning*. Teachers in the study

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participated in training about Cantonese opera, designed lesson plans with feedback and assistance from the guest artist, and then taught within the partnership. After this process, the teachers participated in two rounds of semi-structured focus group interviews, conducted three years apart. Teachers were positively impacted by the process of working alongside a Cantonese opera artist in the partnership setting; the process provided professional input in to the design of teaching unfamiliar material. One teacher explained that she learned more from preparing lessons side by side than she did from the group workshops (p. 126). Three years later, the teachers interviewed expressed transformations in their general perception, confidence of teaching and competencies in appreciation of the genre. Collaborating with the professional teaching artist allowed the teachers more confidence in teaching areas of the genre that were somewhat uncomfortable to them, or with which they had little or no training.

Similarly, Southcott and Joseph (2013) found that, "working with artists-in-schools could fill in omissions in [music educators'] own knowledge, skills, and understandings" (p. 251). They carried out a 5-year longitudinal phenomenological study, in which pre-service music educators participated in semi-structured interviews, to better understand the participants' perceptions concerning multicultural artists-in-schools programs. Themes that were identified in the findings included "basic understandings of artists-in-schools and multicultural music; pragmatic issues encountered during school placements; transformative experiences generated by artists-in-schools; the importance of cultural context; valuing the authentic voices of artists-in-schools; professional development issues; appropriate pedagogical approaches" (p. 247).

However, not all opinions and experiences related to teaching artist collaborations are positive. Hanley (2010) critically examined arts education partnerships, or more specifically, "artists-in-the-schools" programs, between community arts organizations and elementary schools in Canada. She argued that these programs are "not sufficient to produce quality arts education" (p. 12) on their own, and should not serve as a replacement for programs led by trained arts educators. Hanley stated outright what other researchers have hinted at: "arts partnerships have largely excluded arts educators and arts education associations from the dialogue" (p.16).

Sinsabaugh (2006) wrote a nuanced reflection of the struggles in teaching artist partnerships, addressing the benefits and challenges of partnerships to an audience of teaching artists. Friction between teachers and teaching artists is addressed, including some music educators' belief that administrators may view partnerships as an inexpensive way to provide musical training, and music teachers possibly feeling outshined or "benched" by the teaching artist. It seems teaching artists and music teachers not understanding one another and the differing curricula, climate, requirements and needs of each is a barrier to partnership participation that extends to the study of school-community partnerships. Here again, the idea of people from two different backgrounds struggling to find common ground is addressed, similar to Robinson's (2005) theory of tensegrity, and consistent with studies involving rural/urban experiences and university-school partnerships. The idea that discussions about partnerships are excluding arts educators and arts education associations is interesting. Much writing about partnerships occurs in artist journals and policy journals, not in music education journals. Perhaps some of the partnerships are created by administrators in schools who cannot afford to

have music educators on their staff, in an effort to provide at least some arts instruction, but might music educators also be excluding themselves from this discourse?

Community initiatives influencing arts education policy. Due to the multitude of decisions surrounding participation in partnerships, many researchers approach the study of school-community partnerships through a lens of educational or corporate policy. The study of policy deals with the way that entities make decisions about anything from finance to staffing, or in the case of fine arts partnerships, educational and artistic priorities.

The intersection of partnerships with policy happens on both small and large scale, impacting the individual as well as the educational system. In his study of the positive effects of teaching his music education students about hard and soft policy issues through the collaboration, Hunter (2011) described a school-university partnership undertaken between his university and a local band teacher's classroom. Other researchers use their understanding of partnerships to make recommendations on governmental policy updates, such as Carlisle (2011) who said, "state and local governments desiring to increase social and creative capital in their communities need to make arts education partnerships a priority among schools, postsecondary institutions, and the communities surrounding these institutions." (p. 148). In a case study that intended to capture the process of planning for a partnership designed to provide equal access to arts education, Morgan (2013) examined a public-private partnership between the Kennedy Center for the Performing Arts, the Tulsa Oklahoma Public Schools district and the Tulsa area nonprofit arts community. She suggested that partnership progress

was possible due to a goal-setting and strategic-planning process that included teachers and the broader community of Tulsa.

School-community partnerships seem to be able to have the most impact on educational policy at the local level. Following a decline in arts education in the Sarasota (FL) County schools, a community arts advocacy group formed called Community/Schools Partnership for the Arts (C/SPA; Stankiewicz, 2001). C/SPA used MENC's National Standards and Opportunity-to-Learn Standards to encourage regrowth and renewed interest in the arts within Sarasota schools. Determined to improve the arts within the schools, the special interest advocacy group set out to encourage "use [of] educational resources to replace missing art and music teachers," although this was allegedly suggested by some administrators (p. 6). The group believed that "all children should benefit from arts education, not just those whose parents could pay for and transport them to after-school or Saturday classes" (p. 6). By organizing, they were able to create lasting change within the arts programs present in the community.

In another study of local level arts education policy, Robinson (1998) described the history and processes of the school-community partnership developed between the Eastman School and the public schools of Rochester, New York. Such a partnership allowed "barriers separating school, college, and community [to be] largely erased, creating multiple opportunities for rich, contextual learning and authentic experiences with many diverse musical practices" (p.38). The Eastman-Rochester Partnership became an example of an effective way to extend music education beyond school walls. Robinson pointed out that each location's partnership would be uniquely designed

and implemented, since partnerships at their core draw on the resources available within the particular community in which they are based.

A non-profit arts advocacy group's policies and actions as they impacted the public arts educational goals within the surrounding community was investigated by Rademaker (2003). She brought up an important concern; "is it possible that outside influences might exceed their limits and become more of an 'aesthetic police,' if you will, rather than consultants and facilitators . . . for k-12 schools?" (p.15). In other words, do those with financial and decision making power affect the ways that the fine arts are taught within our schools? Rademaker cautioned arts educators and arts education researchers to critically question and analyze the contributions of outside groups who offer programs and policy influence to "ensure that any efforts are well-constructed, feasible, and socially beneficial for all students" (p. 23).

Although so much of the inquiry into partnerships takes place within the field of policy, Myers (2008) argued that exploration of musical relevance should "not be a function of political advocacy, which too often circumvents critical analysis of both musical and educational worth" (p. 3). Instead, exploring the implications of creating opportunities for engagement with music that span a person's entire life so that "the real world of music, including its functional roles in society, [are] indelibly and interactively linked with educational pursuits" (p. 3) should be considered.

Partnerships provide music educators with opportunities to connect classroom learning to real-world experiences. In a study focused more on policy than music education, Colley (2008) used a two-part process to examine the benefits of partnerships between K-12 institutions and community-based music organizations. Among the

suggested areas of research were studies that "objectively differentiate programs engendering learning through the arts from learning in the arts, supportively acknowledging examples of programs that achieve both missions."   There is value in both types of programs in music education, but one should not be considered a substitute for the other.

Philosophy regarding school-community partnerships in music education. Some researchers and philosophers have made arguments supporting the formation and use of school-community partnerships to increase learning in music. Myers (2008a) said:

"To be respected participants in the global concern for education, we must pursue rigorous methods of discovery that accomplish two aims: (1) enlarge the research perspective to pose questions within a context of societal relevance; and (2) urge the field beyond passionate advocacy towards greater clarity about the complex functions of the arts in society, and towards practices and policies that effect a culture of public value through sustainable engagement." (p. 2)

Finding ways to engage the public in life-long music making is an issue for many music educators. By expanding the discussion of lifelong learning to include the concept of lifewide learning, Jones (2009) pointed out that "formal, non-formal and/or informal learning takes place across the full range of life activities including academic, personal, social and/or professional, at any particular stage in life" (p. 205). Accounting for a person's entire music education, not limiting that study to the traditional classroom or school setting, offers a more accurate picture of how learning takes place in the world.

Encouraging music participation in people of all ages is good for communities for several reasons. According to Myers (2008b), " . . . issues of school-community

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relevance reside within a context that asks boldly how systemic music education . . .

embraces the organic musical proclivities of humans, empowers musical choices of

value, provides for independent and social engagement across the lifespan, and enhances

the quality of the human condition and the societies in which we live" (p.55). There

seem to be benefits available to all who participate in music, and community-building

benefits for those who participate in making music together.

There is some resistance expressed by those exploring philosophical issues in

school-community partnerships within music education. Community arts schools and

public school arts programs have different missions, but both types of arts education

programs are needed for a healthy artistic community to function (Yaffe & Schuler,

1992). Yaffe and Schuler stated that if community arts schools attempt to replace public

school programs, the action will lead to "loss of mission, conflicts with teachers' unions,

and the need for major funding initiatives of questionable value" (p. 34). Expressing a

similar caution, the National Association for Music Education (NAfME; 2015), outlined

the following stance on public school and community music group relationships: 1)

encourage music educators and directors of community groups to establish positive

relationships with one another, and 2) develop and communicate a participation policy

that establishes priorities so that students participating in community experiences are not

taking advantage of these experiences instead of participating the school programs. The

need for a policy that prioritizes school participation as a blanket expectation implies that

the organization has perceived a dissonance between school and community music

organizations.

A blog entry on NAfME's website acknowledged that partnerships and collaboration were increasingly commonplace and could be beneficial. Addressing the benefits of participation in partnerships and collaboration with local community music ensembles, Springer stated:

Music educators can be leaders in establishing effective partnerships with community music organizations. As leaders, they demonstrate their commitment to student musicians by sharing their goals to enhance student learning and their strong sense of ownership in the education of students. They also encourage mutual respect among all of the adults committed to student learning, regardless of their roles. (http://www.nafme.org/reaching-out-to-community-music-ensembles/, November 16, 2010)

Partnerships seem to be one way to provide enhanced learning opportunities such as masterclasses and concert attendance for school music students. NAfME's official online statement concludes,

the best opportunities for young performers . . . must be the product of a partnership of like-minded adult leaders who recognize that mutual respect is essential and that school and community music leaders must build trust and understanding if they are to accomplish larger goals of standards-based music education for all (http://www.nafme.org/about/position-statements/public-school-and-community-music-group-relationships-position-statement/public-school-and-community-music-group-relationships/, accessed March 11, 2016).

There is a need to better understand the types of partnerships taking place, the goals of such partnerships, and a method for instructing those participating in partnerships on best practices.

The benefits of partnerships between music educators, school board members, and administrators, such as creating informed advocates for our programs, were espoused by Hinckley (1999). She noted, "Just like geese, when we align our efforts with others, we have more endurance and create a greater impact than if we 'fly' alone" (p. 6). Her understanding of the importance of working together toward a common goal seems to enhance the understanding, support, and relevance of music education in our communities.

Types of Music Organizations Participating in Partnerships

A variety of types of community music organizations engage in partnerships with schools. Instrumental organizations such as bands, drum ensembles, general music organizations, choirs, and orchestras around the country participate in educational partnerships, with some having dedicated programs or departments for such a purpose. In this section, I will review existing literature examining partnerships of various community music organizations.

School-community partnerships involving instrumental organizations. Many studies have explored the school-community partnerships implemented by instrumental organizations. Some researchers have examined the effects of partnership participation on instrumental student and teacher education (Abeles, 2004; Byo & Cassidy, 2005; Dekaney, et. al, 2011; Hunter, 2011; Kruse, 2011; Kruse, 2012). For example, partnership participation may increase student interest in music (Abeles, 2004).

Partnerships can provide educational benefits for all stakeholders, which will be addressed in more detail later in this chapter.

Many authors have documented and examined education and outreach/engagement programs sponsored by professional orchestras in various cities. The New York Philharmonic (Carrick et al, 2012; Poletti, 2003), Washington DC's National Symphony (Johnson, 2001), the Boston Symphony Orchestra (Roebuck, 2003), Milwaukee Symphony Orchestra (DeNardo, 1997; Denardo, 2001), Cheyenne (WY) Symphony Orchestra (Skornia, 2004), the London Symphony Orchestra (Varvarigou, Creech and Hallam, 2012), and the Los Angeles Philharmonic (Wu, 2004) are some of the orchestras studied. In a case study of one such program, Poletti (2003) described how long-term professional development opportunities offered through the New York Philharmonic School Partnership Program affected six classroom teachers. He found that participation in the program led to varying degrees of change in belief about the teaching and learning of music, content knowledge related to music skills, and classroom practices of music. As Poletti pointed out:

> Comparisons between cases suggested a) professional development is a gradual process, b) teachers change their practice when they have had a chance to reflect and witness positive outcomes in student learning, c) professional development programs work best when a strong bond is formed between service providers and teachers, d) administrative and peer support is essential for effective professional development. (p. ii)

One partnership used the Boston Symphony Orchestra's school resource trunk to introduce the story of Stravinsky's Firebird to over one thousand 4- to 6-year-olds

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(Roebuck, 1999). In this article, aimed at teachers of young people, Roebuck pointed out the importance of two stakeholders in this partnership: the orchestra's youth education department and the teachers at the urban elementary school. Working together, they provided resources, content, and student instruction. Roebuck implored readers that the challenge for music educators and decision-makers is to, "allow and encourage creative and artistic interacting events to happen again—and again" (p. 52). He supported the idea that the one-and-done concept of partnership is not ideal, but that ongoing collaboration is helpful to students, as well as educators.

Another instrumental ensemble providing a partnership experience, the London Symphony Orchestra, supported a program called "On Track" that formed musical social networks (Varvarigou, Creech & Hallam, 2014). This study examined partnerships through the lens of Markus & Nurius's (1986) "possible selves" construct. The researchers reported that the program impacted music skills, listening, confidence, motivation, inspiration and perseverance in music study. Teachers participating in the program began to see themselves as musicians, while some college music students who originally saw teaching as a "fallback" career developed a desire to pursue teaching. Partnerships such as this one "can offer new possibilities in music education that support the development of skills and perceptions in music at both an individual and a collective level" (p. 95).

Teaching artists and/or symphony players can find an ongoing benefit to participating in school-community partnerships. In their study of 47 professional musicians from two orchestras, Abeles and Hafeli (2014) sought to determine the musicians' motivation for participating in school outreach programs and how this

participation affected their perception of their careers as performing artists. Benefits reported for professional orchestra musicians participating in school partnerships included positive relationships with students, social consciousness and community involvement, learning new skills and overcoming challenges, and opportunities for creativity. Results suggest that musicians' perspectives of their careers can be made more positive by opportunities to work with young people, especially in schools with limited resources.

In contrast, Cole (2011) expressed hesitation about orchestral organization motives for such large education and outreach commitments. He stated that, "Community Orchestras with education departments are one avenue of delivery gaining momentum and financial support, however, some have questioned the motivation behind such programs, suggesting that they are marketing ploys posed as educational assistance" (p.83). Cole also suggested that human and financial resources dedicated to programs working directly with students in short-term settings might be better spent in teacher professional development, so that the effects of such investment can be more long-lasting and impactful.

School-community partnerships involving general music organizations. Some school-community partnerships are specifically focused toward a general music experience. In one such partnership, Carlisle (2011) studied middle school students participating in an arts education partnership that encouraged growth in both creative and cultural competency, based in part on London Symphony Orchestra's Guildhall Connect model. She saw great potential for partnerships to develop these competencies and said, "State and local governments desiring to increase social and creative capital in their

communities need to make arts education partnerships a priority among schools, postsecondary institutions, and the communities surrounding these institutions" (p. 148).

Some partnerships are inspired by a community's lack of resources. In her review of the Bendik and Aarolilja project, Oltedal (2011) communicated the challenges schools face when the cultural opportunity offered is a one-time experience. The Bendik and Aarolilja project was designed to counteract the Norwegian Cultural Rucksack program, bringing in musical experts from the community to facilitate the creation of a musical story (ballad) through a long-term partnership led by teachers and community educators. This case study sheds light on a common challenge of school-community partnerships: insufficient time for deep learning experiences.

School-community partnerships effects on arts organizations. School-community partnerships have been studied for the ways that they affect arts organizations themselves. Partnering with schools to provide arts activities can affect a non-profit agency's independence, vendorism, bureaucratization, costs, and artistic quality (FitzPatrick, 2007). Organizations must abide by more rules and regulations if they partner with schools, an example of increased bureaucratization. However, FitzPatrick pointed out "partnerships have limited negative effects on arts organizations. Partnerships can strengthen rather than erode their organizational structure by providing work for professional artists, creative inspiration, and by developing current and future audiences" (p. 117). Enhanced artistic growth was one positive effect for non-profit community organizations engaging in school partnerships.

School-community partnerships involving vocal organizations. A disproportionately small number of studies have been carried out to explore the ways that

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choral organizations engage in school-community partnerships. A portion of Johnson's (2001) dissertation was devoted to addressing Washington DC's leading arts partnership programs, examining the partnership developed and carried out by The Choral Arts Society of Washington. Another portion focused attention on the programs of the Washington Opera. By comparing each community arts organization's educational offerings to the National Standards for Arts Education, Johnson highlighted various ways that these organizations were able to strengthen and develop successful partnerships that led to student growth. These programs provided access to new musical experiences not available in the classroom, and enhanced the school district's ability to provide adequate musical experiences for its underserved student population.

Anecdotal evidence available about the partnerships of choruses as compared to the partnerships of opera companies, orchestras, and other instrumental groups also suggests that limited understanding and participation in school-community partnerships occurs in the choral sphere. An informal comparison shows a wealth of educational and partnership resources available on the website of Opera America (https://www.operaamerica.org/), while very little is available at the website of Chorus America (http://www.chorusamerica.com/), although both organizations serve as hubs of information for community and professional opera and chorus companies. According to one opera company's educational director, opera companies frequently have partnerships or educational outreach and engagement departments that do partnership work (A. Felter, personal communication, September 14, 2016). However, if the number of resources available to choral practitioners or about existing partnerships is any indication, choral organizations seem to rarely engage in this way.

Of 38 partnership applicants invited to participate in the fifth biannual Yale

Symposium on Music Education (http://music.yale.edu/community/music-in-

schools/symposium/2015-symposium/), which focused specifically on music education

partnerships, there were four partnerships with opera organizations but no partnerships

with choral organizations represented among those honored. Are choral organizations

participating in school-community partnerships? If so, why is there not more information

available? If not, what is keeping choral organizations from engaging in this way? More

research is needed on the ways that choral organizations participate in school-community

partnerships.

Community-based children's choirs partnerships in the United States. Few

studies are to be found that document school-community partnerships between

community-based children's choirs and area K-12 schools. One exception is Gastler's

(1993) report of 28 children's choirs that were affiliated through partnership with local

universities. He visited some programs in person, while others shared data via

survey. He outlined benefits for both stakeholders in general terms and described typical

elements for the partnership including music literature, administrators' viewpoints,

division of labor and other business considerations, facilities, and membership.

Methods of engaging with community members continue to be of interest to

community children's choir conductors. A panel discussion focused on the community

engagement efforts of various community children's choirs throughout the country took

place at the American Choral Director's Association (ACDA) convention in Salt Lake

City, Utah in March of 2015, moderated by Cheryl DuPont, director of the Crescent City

Children's Choir. Interest in engagement strategies such as school-community

partnerships has been expressed over a number of years, but little formal inquiry has been

conducted which might inform program development or future study.

Two authors mention partnership efforts as they relate to community-based

children's choirs anecdotally within ACDA's *Choral Journal*, which could provide clues

to the thoughts about school-community partnerships by community children's choir

directors. Ellsworth (2002) shared that partnerships should support school music

programs, while at the same time acting as a recruiting tool for new audiences and

participants in the children's choir program. Small (2009) suggested that community

children's choir directors recruit by building relationships with local schools. While an

increased audience and community visibility is one byproduct of school-community

partnerships, the viewpoint expressed in these documents is lacking a depth of

understanding of the full range of benefits and challenges available.

Perhaps it is common for children's choir directors and staff to look at

engagement initiatives mainly as opportunities for recruitment. Is it feasible to ask an

organization to engage with the broader community in ways that are mutually beneficial?

Benefits and Challenges of School-Community Partnerships

As with research described previously for other types of performing groups,

partnership participation often includes both benefits and challenges when choirs are the

participating stakeholders. For a variety of reasons discussed previously, leaders in the

arts and in schools encourage participation in school-community partnerships. Many see

an inherent value of engaging in partnerships, while others recognize challenges that

organizations and individuals face when choosing to do so. A common thread that has

emerged in previous studies is the identification of benefits and challenges that arise from participation in school-community partnerships.

Benefits for students. Students are often the focus of partnership efforts, and benefits of such efforts have been identified. Partnerships between schools and community arts organizations encourage student interest in music (Abeles, 2004; Kruse, 2012) and encourage students to find the learning process at least equally as interesting as performance opportunities (Dekaney & Cunningham, 2009). Similarly, several researchers identified improved learning experiences as one benefit of school-community partnerships (Brophy, 2011; Dekaney & Cunningham, 2009; Haroutounian, 1998; Johnson, 2001; Palmer, 1997; Skornia, 2004; Soto et al, 2009). Students were better able to apply their acquired knowledge and life skills across a variety of situations (Brophy, 2011; Skornia, 2004; Varvarigou, Creech & Hallam, 2014). For instance, students participating in partnerships were given opportunities to give professional-level concerts (Cole, 2011) and had heightened performance experiences (Conway and Hodgeman, 2008).

Benefits for professional musicians. Benefits were readily accessible for the professional musicians providing services in partnerships. They experienced higher job satisfaction (Abeles & Hafeli, 2014), increased income (Skornia, 2004), positive interactions with other musicians and/or ensembles (Brophy, 2011; Johnson, 2001; Kruse 2012, Oltedal, 2011; Varvarigou, Creech & Hallam, 2014), and the satisfaction and long-term benefits that came from the development of future audiences for their work (Skornia, 2004).

Benefits for music educators. Music educators may gain benefits from creating time in their instructional schedules for partnerships to take place. Teachers are afforded professional development opportunities (Brophy, 2011; Gregory, 1995; Joseph & Southcott, 2013; Soto et al, 2009; Varvarigou, Creech & Hallam, 2014), additional time with colleagues (Brophy, 2011; Varvarigou, Creech & Hallam, 2014), access to human and financial resources (Cole, 2011; Palmer, 1997), and increased support for music programs (Palmer, 1997; Skornia, 2004). While instructional and personal time may be given up to help partnerships become successful, many benefits are accessible to those teachers who engage.

Benefits to the community. Some researchers uncovered benefits that impacted the arts education communities, and general communities at large, of partnership participation. The development of a sense of community between stakeholders was frequently cited (Dekaney & Cunningham, 2009; Palmer, 1997; Skornia, 2004; Varvarigou, Creech & Hallam, 2014). Additionally, participants in partnerships experienced an increased understanding of the experiences of others (Conway and Hodgeman, 2008; Dekaney & Cunningham, 2009; Soto et al, 2009).

Challenges related to time and resources. Some challenges have been identified in existing research on school-community partnerships. One of the most frequently identified challenges was related to a lack of available time and resources to execute deep learning (Brophy, 2011; Cole, 2011; Conway & Hodgeman, 2008; Dekaney & Cunningham, 2009; Gregory, 1995; Oltedal, 2011; Soto, Lum & Campbell, 2009). While finding time to schedule partnership activities and planning may be a challenge, an additional layer of complication arises when one considers that the duration of a

partnership impacts the enjoyment of participants (Dekaney et al, 2011), meaning that finding adequate time is of utmost importance to a program's success. Additionally, Cole (2011) found that sustaining long-term interest and participation in a partnership was often difficult. Depth of partnership is an important variable, yet also one that created challenges for stakeholders (Hanley, 2010; Wu, 2004). A lack of available resources also caused problems for both partners (Dekaney & Cunningham, 2009; Gregory, 1995; Wu, 2004), although providing resources is a prominent reason to engage in partnerships (Rowe et al, 2004).

Challenges related to personal interactions and decision-making. There are challenges to school-community partnership participation that have to do with personal interactions and the decision-making processes related to the experience such as trust, leadership, educational goals, and communication. Building a sense of trust between partnership stakeholders is of utmost importance (Dekaney and Cunningham, 2009; NAfME, 2015; Sinsabaugh, 2006), but defensiveness can occur between partners if this is not addressed early and often (Morgan, 2013; NAfME, 2015; Sinsabaugh, 2006). The importance of strong leadership to help address communication challenges and to provide guidance and support to partnerships is commonly recognized by researchers (Brophy, 2011; Dekaney & Cunningham, 2009; Morgan, 2013; NAfME, 2015; Robinson, 1999; Springer, 2010).

Educational goals of schools versus goals of community organizations can vary dramatically, so it is important for partnership stakeholders to communicate clearly upfront the educational focus and curricular goals of the collaboration (NAfME, 2015; Skornia, 2004). Likewise, agreeing in advance on how success will be measured will

help avoid conflict and challenge later in the partnership (Dekaney & Cunningham, 2009; DeNardo, 1997; Hanley, 2010).

Although communication between partners is essential, it is also one of the most complex and challenging elements of a successful partnership. Keeping lines of communication open can be difficult (Brophy, 2011; Soto, Lum & Campbell, 2009). This is especially a challenge when there is a mismatch of partners (Burton and Greher, 2007; Davis, 1994; Gregory, 1995); similarly, some researchers stated that equity between partners should be addressed (Hanley, 2010; NAfME, 2015; Rademaker, 2003; Sinsabaugh, 2006). Another challenge surfaces when partners have difficulty agreeing upon goals (Burton and Greher, 2007; Coffman, 2011; Davis, 1994; Robinson, 1999; Yaffe and Schuler, 1992). Taking time in the development stages of a partnership to make sure that partners share mutually agreeable responsibility and that healthy lines of communication exist can go a long way toward sustaining a healthy and vibrant partnership as the program moves forward.

Summary

Existing literature pertaining to arts partnerships between schools and community entities illuminates the structure, purposes, outcomes and challenges of working together. A number of types of partnerships exist, such as collaborations between schools and community arts organizations, between universities and schools, and those existing within specific communities to address and/or influence arts education policy issues and concerns.

An analysis of the benefits and challenges of participating in school-community partnerships offers some insight in to the reasons that an organization or school might

pursue partnership with another entity. Community organizations such as symphonies and opera companies regularly invest resources in developing partnership programs. However, there is little documented inquiry into partnerships between schools and community choirs. Connecting student learning in classrooms to music opportunities in the community increases students' view of music as a relevant, lifelong and "lifewide" (Jones, 2009) pursuit.

Singers in K-12 schools could benefit from connecting with those doing similar work in the communities in which they are situated, such as community children's choirs. These choirs approach partnerships with schools with the intent of recruiting singers for their programs (Ellsworth, 2002; Small, 2009), but may not understand the full benefits available to schools when partnerships are working effectively. Researchers emphasize that awareness of the needs of both stakeholders in partnerships is vital to success (Burton and Greher, 2007; Coffman, 2011; Davis, 1994; Robinson, 1999; Yaffe and Schuler, 1992). Perhaps if information about the benefits of effective partnership development and implementation can be shared with choral music educators in the public and non-profit sectors, more educators and choral directors would be interested in seeking out partnerships as a way of increasing music learning opportunities for their singers. An exploration of the perceptions of community children's choir directors about school-community partnerships, as well as a survey of the types, depth and structure of partnerships currently in place is needed to help provide this information.

CHAPTER THREE

Method

The main purpose of this study was to examine school-community partnerships in music education between community children's choirs and K-12 schools to discern the benefits and the challenges of undertaking such a partnership for involved stakeholders. I designed this study to glean an understanding about perceptions of the value of partnerships held by directors of community children's choirs, and to collect information on current widespread practices involving school-community partnerships that include community children's choirs.

Because much of the existing information on school-community partnerships in music education focuses on individual case studies of partnerships, and more specifically those taking place with instrumental ensembles, further study of partnerships involving community-based choirs on a national scale seemed warranted. Findings from this study may have implications for interactions between music educators operating in various spheres of influence, for researchers and stakeholders interested in the effects of participation in school-community partnerships, and may provide information for organizations and schools interested in pursuing the development of partnerships to benefit their students' musical learning experiences.

Research Design

This study was descriptive in nature, and used an author-designed online survey instrument. I chose to distribute the survey electronically, using Qualtrics online electronic survey software (Qualtrics Lab, Inc., 2015), to facilitate smooth transfer of data

collection from across the United States in a timely fashion (Fink, 2009). Although online

surveys may result in lower response rates, "the tempo of web surveys tends to be a little

quicker than the tempo of mail surveys" (Dilman, Smyth & Christian, 2009).

Additionally, many children's choirs do not occupy one site but are instead run out of

homes or multiple rehearsal and administrative spaces, so an online survey seemed a

more appropriate way to reach directors efficiently. After finishing data collection, the

data could be easily downloaded to facilitate analysis. This survey was distributed at the

end of the choir season, because I wanted to ensure that children's choir directors

received it and had an opportunity to respond before leaving their offices for the summer.

Participants

Because of the relatively small number of community children's choirs compared

to other genres of choral ensembles, I aggregated a list of directors of community

children's choirs from a variety of sources. First, I obtained a listing of 51 choruses that

were registered as serving children and youth from Chorus America, an organization that

provides resources such as advocacy, leadership development, and research for the choral

field (Chorus America, 2015). Next, I requested a list of directors of children's choruses

from the American Choral Directors Association, but they were not willing to provide

access. A local children's choir director shared an outdated print copy of such a directory

with me that included approximately 300 listings, and I used this information to compile

a preliminary listing. I crosschecked these entries with current information available on

the internet, adding, deleting and updating information to reflect current ensembles.

Finally, I reached out to community children's choir directors via social media groups,

requesting contact information for directors of children's choruses. Twenty-six children's choruses volunteered contact information for themselves and/or their local colleagues.

Using these three sources of information, I came up with a list of emails for 274 directors of currently operational community children's choruses from across the United States. Seventeen email addresses were not working, and caused my message to bounce back. Thus, in total, the number of children's choruses contacted was 257. Information regarding this survey also was distributed via a closed group of ACDA children's choir directors on the social media site, Facebook.

I received five replies from directors letting me know that they could not complete the survey. Of these five, three directors were now leading other ensembles, and directed me to updated contacts for the choir's new director. One director's ensemble ceased operations after a natural disaster. One ensemble's executive director replied that they do not currently participate in any school community partnerships and would not be completing the survey. In two cases where the director shared new contact information with me, I reached out to the new contact to invite them to participate in the survey.

After an initial invitation to participate, I followed up two weeks later with a reminder about the approaching deadline. Reminders were sent to all participants whose email addresses were available, because the survey was anonymous so I had no way of knowing who had completed it already. A reminder that the survey deadline was approaching was also distributed via the social media groups that had received the initial information. Out of the 254 available contacts in the survey, 89 responses were collected for a return rate of 35%.

Survey Instrument

I designed this survey instrument considering information such as (a) philosophical ideas of the importance of school-community partnerships in music gleaned from the literature, (b) knowledge of the structure of partnerships in music education based on existing literature, (c) benefits and challenges known to affect participation in school-community partnerships based on previous research, and (d) my own experiences which include:

- Director of a community children's choir (7 years)

- Community Engagement Director for a community children's choir (2 years)

- 6-12 public school choral director (7 years)

The survey was created in four sections, and contained quantitative questions and qualitative, or open-ended response, questions (See Appendix A for the complete survey). The first section collected pertinent demographic information about each participant and the choral organization represented. The remaining sections were designed to gather information to answer these research questions:

1. To what extent does the children's choir participate in school-community partnerships with area schools at this time?

    a. What is the structure of existing partnerships?

    b. What resources are available to support existing partnerships?

    c. Who is responsible for overseeing, coordinating, and implementing partnerships?

    d. What criteria are used to select potential partners?

    e. What is the depth of current partnerships?

2. What are the perceived benefits and challenges of school-community partnerships in the eyes of community children's choir directors?

   a. What benefits does the organization experience? What challenges have been faced or overcome?

   b. If your organization does not currently participate in partnerships, what stands in the way of developing such relationships?

Demographic information. The first section was designed to collect demographic information about those directors responding to the survey. The opening questions gathered information about the respondent's age, gender, race, and highest level of education (items 1-4). I asked for the respondent to provide the number of years of experience as a professional musician (item 5). The nature of school-community partnerships differs with each individual's experiences, which they bring to the partnership (Hallam, 2011). Gathering demographic information allowed me to monitor whether respondents' backgrounds were potentially related to their views and past experiences.

The role and background of individuals involved in a partnership are impactful on the project. Robinson (1999) asserted that "it is people, not structures, that make partnerships work" (p. 269). In items 6-8, I gathered specific information about the respondent's current relationship to the community children's chorus organization. I asked if the director's current position within the chorus is artistic director, ensemble director, non-musical staff or another role (item 6). Item 7 was a follow up to the previous, accessed only by those responding that they were a director in their organization; this question asked how many years the respondent worked in the current

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position. Perspective of the organization's involvement in partnerships may differ slightly depending on the respondent's role within the organization. From personal experience I was aware that knowledge of the partnership history could be impacted by years and type of experience, so I ask about the nature of the respondent's employment outside of the organization (survey items 9 and 10). Those directors who had previous experience teaching in public schools may have a different perspective of the limits and benefits of School-Community Partnerships.

Because time and resources are a factor in partnership success (Brophy 2011, Cole 2011, Conway and Hodgeman 2008, Dekaney and Cunningham 2009, Gregory 1995, Oltedal 2011; Soto, Lum & Campbell 2009), Questions 11-18 gathered demographic data about the organization including annual budget, staffing, choral ensembles, age of the organization, total students served in the program and setting (rural, urban, etc.).

The organization. In this section, I gathered information to help answer Research Question 1, "to what extent does the children's choir participate in school-community partnerships with area schools at this time?" In survey item 19, I asked if the organization had a partnership with at least one K-12 school. If this question was answered "Yes" or "I'm not sure", the survey branched to collect information about the organization's individual partnerships, moving on to item 20. Survey items 20 through 24 asked specific questions about the history and structure of the organization's most substantial partnership. If the answer "No" was selected for item 19, the survey skipped to item 43, which asked them to write in what stood in the way of participating in partnerships with schools.

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Describing the school-community partnership. This section of the survey collected information to answer Research Question 2, "What are the perceived benefits and challenges of school-community partnerships in the eyes of community children's choir directors?" Many questions in this section were adapted from a survey used by Brophy (2011), in his study of teachers who belonged to the Society of Music Teacher Education, about the school-university partnerships in which they participated.

Survey items 20-23 inquired about the organization's primary school-community partnership. Item 20 asked for the name of the school or district-wide partnership. Item 21 asked whether the length of the partnership listed in the primary partnership was long-term, short-term or a one-time visit. Respondents had the option to provide the length in months or years of the partnership. Next, I inquired for the category of the primary partnership (item 22), selected from the following options:

- Simple-transaction (arts organizations are providers of programming, while schools are the consumers of what is provided)

- Joint-venture (organization and the school staff work together to define educational goals and needs)

- Other (please describe)

Survey items 23-25 repeated this sequence of questions, this time in reference to the organization's secondary partnership, if there was one. In item 26, respondents could provide similar information for any remaining partnerships through an open text-box. Eight respondents chose to provide additional information in Question 26.

Survey items 27-30 gathered more history on the organization's partnerships. First, I asked what type of school or district the partnerships focus on (item 27) such as

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local public school, local public school district, local private school, a school outside the choir's immediate vicinity, and a space for the respondent to fill in another option. I also asked what grades the partner school or district serves (item 28), the length of this partner relationship in years and months (item 29), and whether the children's choir or the school initiated the partnership (item 30).

In my work with a community children's choir organization, I experienced the importance of having adequate resources and staff available to coordinate partnerships. Lack of time or resources can create challenges for partnership growth and development (Brophy 2011, Cole 2011, Conway and Hodgeman 2008, Dekaney and Cunningham 2009, Gregory 1995, Oltedal 2011; Soto, Lum & Campbell 2009). These two factors inspired me to collect information about staffing resources available to the organization. I asked who is responsible for overseeing, coordinating and implementing the partnership (item 31). In survey items 32 and 33, I asked the respondent to identify the person from the children's choir organization and the school who participates in the partnership.

Next, I asked the respondent to share the desired goals or outcomes for the program in the provided text box, so that the respondent could cut and paste from other existing documents if that made it easier to respond (item 34). I asked what specific activities the partners engage in through the program, also collected via text-box (item 35). In survey item 36, I provided a file-upload option for those who were willing to share any supporting documentation. Five respondents chose to do so. Documents that were uploaded included an in-school program brochure, a concert program, a grant-reporting document, an official partnership agreement, and a summer choir registration

form. Since the response rate for this particular question was only 6.5%, no further
analysis was done.

I asked participants to rank factors that were considered important when selecting
this school as a partner (item 37). Options included:

- Location

- Demographics

- connections to music teachers or other staff

- the potential for recruitment

- need of the partner school

- school's appropriateness for potential funding such as grants

Respondents ranked each factor using a 5-point Likert-type scale, with "1" being Not
Important and "5" being Very Important.

Items 38-40 gathered information about the benefits and challenges associated
with pursuing the selected school-community partnership. In addition to Brophy's survey
(2011), Gregory (1995)'s research informed my decision to provide additional options to
the possible answers more specifically related to public perception of the organization
and recruitment of singers. I asked participants how beneficial certain factors were for
their choral singers (survey item 38), including:

- Connecting with other singers

- Exposure to great musical experiences

- Additional practice time

- Additional performance time

- Other (please specify)

For each factor, participants used a 5-point Likert-type scale to rank each factor's benefit, with "1" being Not Beneficial and "5" being Very Beneficial. I also asked what outcomes of the partnership were beneficial to the organization (item 39), with the following options to be rated using the same Likert-type scale:

- Collegiality with local teachers
- Compensation
- Financial benefit for the organization
- Increased effectiveness of our choral program
- Public relations
- Reduced image of isolation/elitism
- Recruitment of potential members
- Exposure to diverse populations
- Professional development
- Other (please specify)

In a similar table format, I asked "how challenging are the following factors in your partnership?" using the beneficial/not beneficial Likert-type scale. The following items were offered for consideration:

- Communication
- Difference in philosophy/teaching style
- Lack of support
- Lack of money

- Finding time to plan/implement

- Scheduling of partnership events

- Travel/distance

- Student/teacher attitudes

- Student/teacher quality

- Other (please specify)

I gave respondents the opportunity to share their opinion about the importance of school-community partnerships for children's chorus organizations (item 41). By allowing respondents to answer freely rather than in a structured response, baseline data about the opinions of children's chorus directors about school and community partnerships were collected. I offered another open text box to collect any other thoughts about the organization's experiences participating in school-community partnerships (item 42).

Finally, I encouraged respondents to email me to request a summary of the findings of this study if they were interested in receiving them (item 44). Seventeen chose to provide their address. Respondents then clicked on a link to submit the survey responses.

Pilot Testing

This survey was distributed to four music professionals with knowledge and experience as community children's chorus directors, researchers, and/or public school teachers, but who no longer would be considered for inclusion in this study due to retirement or a job change. The pilot group members were asked to take the questionnaire online and report how much time it took, as well as to make suggestions for clarity and

ways to refine the survey instrument. I made the following revisions based on their suggestions:

- I changed "What is your gender?" to "Gender identification" (item 2)

- Alphabetized responses for Ethnicity and added two new categories: "Mixed" and "Other" (with option to write in a unique ethnicity) (item 3)

- I added "other" as an option for full- and part- time employees of the children's choirs (item 12)

- Changed survey map to skip partnership questions if respondent answered "no" to item 19, "Does your organization have at least one K-12 school partner?"

- Reorganized the way I asked for information about each individual partnership (items 20-26) for clarity

- Restructured the end of the survey so that it was very clear that respondents should click through to officially finish their survey

Validity and Reliability

Two factors provided the basis of content validity for this survey. First, the questions on the survey were rooted in pre-existing research. Additionally, pilot testing participants were experienced professionals with deep knowledge of children's choruses and K-12 educational practices. The pilot testing informed the final version of the questionnaire sent to participants.

Responses were based on current experiences, so should be reliable with respect to accuracy. Because the participants completed the survey voluntarily, and they were guaranteed anonymity, there was no reason for participants to be misleading with any of their responses, so the veracity of the responses is an assumption of this study.

Procedures

  I submitted a participant invitation letter, an informed consent letter, and a final copy of the survey instrument for approval by the campus Internal Review Board (IRB). After receiving approval from the IRB (see Appendix B) I prepared the documents for distribution electronically. I placed the informed consent letter (see Appendix C) at the beginning of the electronic survey; participants were assured that their responses would remain confidential.

  I sent an e-mail to each potential participant including the invitation letter and a link to the survey. Using Qualtrics' mail merge function I was able to send the messages individually, which helped to increase the response rate by keeping the invitation from being delivered to the recipient's junk mail box. A copy of the email invitation can be found in Appendix D. Participants accessed the survey by clicking on a link embedded in the e-mail.

  The online survey was accessible to participants for four weeks. A reminder was sent to all valid email addresses one week before the end of the access period, because the survey software did not track individual responses to preserve privacy. Reminder posts were also shared in social media groups for children's choir directors on the same day as the reminder email was sent.

Data Analysis

  I summarized data collected from questions that required a closed-response, calculating information such as frequencies, percentages, means and standard deviations. While the online survey program provided some of these calculations there were limits to its capabilities; thus, I exported data in to Excel to calculate more meaningful data for

each item. I also calculated percentages for all items that collected a Likert-type response. For questions that allowed a respondent to enter an answer "other" than those supplied by me, I categorized additional answers to make meaning of the information. I constructed tables to assist in the clarity of communicating results.

For survey items that allowed for open-ended responses, I used a three-part system for analyzing collected data. I assigned codes, combined codes in to themes, and finally displayed the data (Creswell, 2007). I studied each set of responses to determine emergent codes, and looked for codes that were related in some way to the research questions posed. Once codes had been determined, I combined codes in to different categories, called themes, to better represent the collected data in a coherent fashion. I used quotes from collected statements to provide a rich description of each theme presented. To establish reliability, I recruited another doctoral student in music education with experience in coding qualitative data to review the qualitative responses I had collected. I provided the doctoral student with the list of emergent codes and this person assigned codes to the collected responses. Our initial agreement was 92%, and after discussing the differences in our assigned codes, we reached 100% agreement.

CHAPTER FOUR

Results

The purpose of this study was to examine community children's choir participation in K-12 school-community partnerships to describe characteristics of these organizations and their partnerships, and examine what the directors believed to be the benefits and challenges of such partnerships. Directors of community-based children's choirs in the United States were invited to participate in a survey including questions about their ensemble or organization's participation in various forms of school-community partnerships. Two hundred and fifty-four directors of community children's choir organizations were invited to participate in this study. Eighty-nine children's choir directors ($N = 89$) began the survey and completed at least some of the survey items, for a response rate of 35%. Of these 76 respondents completed the entire survey, so the numbers of responses to individual items may range from 76-89.

Demographics of Children's Choirs and Their Directors

The first section of this survey consisted of 19 questions meant to glean demographic information about the children's choir directors and their community choir organizations.

The director. Items 1 through 3 asked about the respondent's age and gender identification. Respondents were predominately middle-aged (49% between ages 45 and 65), white (84%, see Table 1) and female (78%). One respondent preferred not to provide information on their gender identity. Two individuals identifying as mixed race specified "White and Native American" and "Hawaiian/Asian".

Table 1

Frequencies and Percentage of Director's Ethnicity Origin (or Race)

Ethnicity Origin (or Race)	Response Frequency	%
White	75	84
Asian/Pacific Islander	4	4
Black or African American	3	3
Hispanic or Latino	2	2
Mixed Race (please specify)	2	2
Prefer not to respond	2	2
Native American	1	1
Other	0	0
Total	89	100

In item 4, directors were asked to identify the highest degree or level of school they had completed (Table 2). While most directors had completed some sort of graduate work (75% had at least a master's degree), 1 director (1%) responded with having completed only some college.

Table 2

Frequencies and Percentages of Director's Highest Degree

Director's Highest Degree	Response Frequency	%
Master's Degree	56	62
Bachelor Degree	21	23
Doctorate Degree	11	12
Some College	1	1
Some high school, no diploma	0	0
High School	0	0
Associate Degree	0	0
Professional Degree	0	0
Total	89	100

Subsequent questions asked for more information about each director's employment history. The question in item 5 asked how many years the director had spent as a music professional (Table 3). All responses came from professionals with more than 5 years of experience (100%).

Table 3

Frequencies and Percentages of Years as a Music Professional

Years as a Music Professional	Response Frequency	%
0-5 years	0	0
6-15 years	19	23
16-25 years	21	25
26-35 years	21	25
36 or more years	22	27
Total	83	100

In item 6, I asked directors, "How many years have you worked with community children's choirs?" Responses (*n* = 83) ranged from 1 year to 47 years with an average value of 16.10 years (*SD* = 10.52). When asked about their current role within the children's or youth chorus (item 7), 73% reported serving as the chorus' artistic director, 12% were ensemble directors, and 14% were either in non-musical roles or categorized themselves as "other" and specified an alternate role or title. These alternate roles/titles included Director Emerita (4), Administrative/Executive Director (4), Artistic Director/Conductor (1), Executive/Artistic Director (1), Outreach Coordinator (1), and Associate Director of School and Community Partnerships (1).

Respondents were asked how many years they had worked with this community children's or youth chorus (item 8). Results can be found in Table 4.

Table 4

How many years have you worked with this community children's or youth chorus?

	Min	Max	M	SD	Responses
Years as a director within this chorus	0.00	38.00	13.04	10.09	83

Although 28% of respondents reported that the children's or youth chorus was their only place of employment (item 9), 72% reported working in other capacities. For item 10, participants were asked what sort of additional work was taken on outside of the children's chorus setting (see Table 5). 48% of directors reported outside work as music educators, while 22% said their additional work was as church musicians. Of those that wrote in answers after selecting "other", 8 listed combinations of multiple jobs included as initial options, 3 indicated work as a music professor, and 2 indicated that they worked as choral conductors of adult ensembles. 3 indicated careers outside of music, including a physical therapist, a marketing coordinator, and a worker in the garment business.

Table 5

What is your job outside of your work with this children's or youth chorus?

Job Outside of Children's Choir Work	Frequency	%
Music educator	36	60
Church musician	14	23
Private music instructor	5	8
Other (please specify)	4	7
All listed		
Physical Therapist		
Marketing Coordinator		
Garment Business		
Music performer	1	2
Total	60	100

The children's choir organization. Because the resources available to an organization can have an influence on the organization's ability to participate in partnerships, item 11 addressed the organization's annual budget (Table 6). 39% of children's choir directors indicated that their organization's annual budget was $50,000 or less. 79% of respondents said their organizations operate with annual budgets of $250,000 or less. Only 5% of organizations reported operating with annual budgets of $651,000 or more.

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Table 6

Frequency and Percentage of Organization's Annual Budget

Annual Budget (in $)	Frequency	%
50,000 or less	29	39
151,000-250,000	16	22
51,000-150,000	13	18
351,000-450,000	5	7
651,000 or more	4	5
251,000-300,000	3	4
551,000-650,000	3	4
451,000-550,000	1	1
Total	74	100

Items 12-14 gathered information regarding each organization's staffing resources. In response to item 12, which asked how many full-time staff the organization employs, answers ranged from 0 to 25 ($M = 3.9$, $SD = 5.82$). 88% of organizations providing answers to this question employed a full time Executive and/or Artistic Director. Only 6% of organizations responding employed a full-time outreach coordinator.

Item 13 generated information about the number of part-time staff the organization employs. From the 30 responses, the number of part-time staff employed ranged from 2 to 19 in each organization ($M = 8.57$, $SD = 4.43$). 97% of organizations employed at least 1 part-time accompanist, while 80% of organizations employed at least

one part-time conductor. Only 17% of organizations employed a part-time outreach coordinator.

Participants were asked how many total staff the organization employed (item 14). The average number of full time employees was 2.75 ($n = 40$, $SD = 4.37$), while the average number of part time employees was 7.11 ($n = 66$, $SD = 5.03$). Based on this response, most organizations are operating with mostly part-time staff.

Items 15 through 18 collected demographic information about the organization's size, location and membership. In item 15, I asked how many choral ensembles exist under the umbrella organization. Out of 72 responses, the average number of ensembles was 4.63 ($SD = 2.9$). Number of ensembles ranged from 1 to 15 within one organization.

Participants were asked to indicate the year the organization was founded (item 16). Out of 73 total responses, 52% were founded in the 1980's and 1990's. 30% were founded since 2000.

Table 7

Frequencies and Percentage of Organization's Founding Decade

Decade founded	Frequency	%
1980's	19	26
1990's	19	26
2010's	12	16
2000's	10	14
1970's	5	7
1960's	4	5
1950's	3	4
Total	72	98

Item 17 was used to gather information about how many students participated in the organization's choral program. Fifty-six organizations, or 74%, served 200 or fewer young people. Responses ranged from 13 to 4,300 students participating ($n = 76$, $M = 195$).

Respondents identified their organization as being situated primarily in a location classified as one of four options: rural, suburban, urban, or small town/city (item 18). Table 8 displays responses for this question. A majority (75%) of children's choirs were situated in suburban areas or small towns/cities.

Table 8

Frequencies and Percentages of Community Type

Community Type	Frequency	%
Suburban	30	39
Small town/city	27	36
Urban	15	20
Rural	4	5
Total	76	100

The organization's partnerships. The next section of questions addressed the organization's specific partnerships and engagement in such work. Each participant's answer to item 19 determined whether this section would be provided to the respondent for responses, or bypassed using the "skip" feature in the online questionnaire. The question read as follows, "This research is primarily focused on School-Community Partnerships that take place between community children's/youth chorus organizations and Public or Private K-12 schools. Does your organization have at least one K-12 school partner?" 59% of respondents ($n = 45$) answered no to this question and were immediately taken to the end of the survey, item 43. 33% of respondents answered yes ($n = 25$). 8% answered "I'm not sure" ($n = 6$). Both those that answered yes and "I'm not sure" were taken through the following series of questions designed to gather specific information on the school-community partnerships of the choir.

Describing the school-community partnership. Items 20-22 were designed to gather information about the organization's primary partnership. In order to help

respondents focus on one particular partnership for the next set of questions, I asked them to identify the school district and individual school by name ($n = 20$). I asked the respondent how long their organization had participated in Partnership #1, with options being long-term (years), short-term (months), or a one-time visit (item 21). As part of item 21, respondents could also fill in an exact length for this partnership. 86% of partnerships ($n = 21$) reported a long-term commitment. An analysis of the length of most partnerships indicated that 75% have been in existence 10 years or less. I asked what type of partnership the respondent would consider Partnership #1 (item 22). Response options included a brief description to help guide respondents to select the most accurate option for their situation. Table 9 shows this response. Respondents had the opportunity to explain a partnership situation that they felt did not fit either partnership type provided in response to the choice of "other."

Table 9

Frequencies and Percentages of Types of Partnerships

Type of Partnership	Frequency	%
Simple-transaction (arts organizations are providers of programming, while schools are the consumers of what is provided)	11	55
Other (please describe)	5	25
Use school space for rehearsals	2	
Provide after school and summer camp programs at local schools	2	
Activities would likely qualify as a combination of simple-transaction and joint-venture partnership.	1	
Joint-venture (organization and the school staff work together to define educational goals and needs)	4	20
Total	20	100

Items 23-25 mirrored the format of questions 20-22, gathering information on a secondary partnership (Partnership #2) for those that had more than one partnering opportunity. Seven respondents answered this set of questions about Partnership #2. Item 23 asked respondents to name their partnership. Item 24 asked the approximate length of the second partnership, with 86% of responses indicating a partnership that lasted over 2 years. Results to item 25 indicate that 57% of respondents considered their secondary partnership to be a simple-transaction type arrangement (in which arts organizations are providers of programming, while schools are the consumers of what is provided).

Because there was no stated hierarchy of importance for reporting partnerships 1 and 2, I have chosen to analyze the results of both sets of questions together. In total, 27 separate partnerships were reported. 89% of reported partnerships were long-term, while 11% were short-term or less than a year. Only 4% of responses indicated a one-time visit. 56% of reported partnership types were simple-transactions. Joint venture partnerships made up 19% of the responses. 26% of directors responded to the type of partnership with a text box answer in the "other" category, with many of these being shared use of facilities or summer camp and after school activities.

I asked any interested respondents to provide information about additional partnerships not already described, using the same format as the previous sets of questions (school district and individual school name, partnership length, and type of partnership) in a text box for response (item 26). Most of the 8 responses provided for this question included information about one-time-visits to local schools, or arrangements where organizations used school facilities for rehearsals and programming.

In items 27-37, I aimed to gather more information about the structure, purpose, and operations of the organization's partnership initiatives. I gathered information about the type of school with whom the organization partnered (item 27). Eleven out of 21 responses (52%) indicated partnering with their local public school district, while the next most frequent responses (14% each) were a local public or private school.

To get a better idea of the students involved with the school-community partnership, item 28 asked what grades the partner school or district served. 71% of respondents indicated that their partner school or district served a K-12 population. The remaining 24% worked with schools or districts that served elementary aged students (K-

5). One respondent wrote in that the school with which they partner serves elementary and middle school aged children.

In item 29, I asked how long the children's choir has partnered with this organization. Responses ($n = 20$) ranged from 9 months to 65 years, and the mean was 12.03 years. In most cases (86%), the children's choir organization had initiated the partnership (item 30).

Items 31-33 gathered information about oversight of the program, both from the children's choir organization and the school partner. First, I asked who was responsible for overseeing, coordinating, and implementing the partnership (item 31), Although the intention was to collect the titles or positions, some respondents included actual names. If it was not clear what role a named individual played, I did not include that information in the data. I have opted to include results by titles or positions only to maintain the privacy of individuals named. Responses included Artistic Director (7), administrative staff (4), Outreach or Partnership Associate (3), Conductor or Director (2), Executive Director (2), and Public School Music Supervisor (1) out of 21 total responses. One response included two job titles, which I split up in the data. Two responses were unusable.

Item 32 requested information about who participated in program from the children's choir organization. Provided responses included Administrator, Artistic Director, Conductor, Board of Directors, Parents, Teaching artists, Choir members, and Other (with the option to provide a specific response). Table 10 displays the breakdown of responses. Other responses provided indicated participation from the children's choir

included a combination of two or more staff members. Combinations of the "other" response included the following (at times rephrased for clarity of communication):

Artistic Director, Administrators, Choir Members

Artistic Director, Administrators, Teaching Artists

Executive Director, Administrators, Conductors, Summer Interns

Artistic Staff, Choir Members

Artistic Director, Administrators, Conductors, Board of Directors, Teaching Artists

All (2 responses)

Table 10

Frequencies and Percentages of Participants in the Children's Choir Organization's Partnerships

Participants from Children's Choir Organization	Frequency	%
Artistic Director	6	27
Conductor	4	18
Teaching Artists	3	14
Administrator	1	5
Choir members	1	5
Board of Directors	0	0
Parents	0	0
Other (please specify)	7	32
Artistic Director, Administrators, Choir Member		
Artistic Director, Administrators, Teaching Artists		
Executive Director, Administrators, Conductors, Summer Interns		
Artistic Staff, Choir Members		
Artistic Director, Administrators, Conductors, Board of Directors, Teaching Artists		
All (2 responses)		
Total	22	100

Item 33 similarly addresses participation in the school-community partnership from the perspective of the K-12 school. Provided responses included Music teacher, Music/Fine Arts Supervisor, Principal, PTA/PTO, Students, or Other (please specify). Responses ($n = 22$) are depicted in Table 11. In this case, 41% of respondents selected the "other" response, and included a combination of stakeholders previously listed as options.

Table 11

Frequencies and Percentages of Who Participates in the Partnership from the Partner School

Participants in Partnership from School	Frequency	%
Students	5	23
Music teacher	4	18
Music/Fine Arts Supervisor	3	14
PTA/PTO	1	5
Principal	0	0
Other (please specify)	9	41
Music teacher, music supervisor and students (2 responses)		
Music Teacher, Students (2 responses)		
Music Teacher, Music Supervisor		
Facilities Administrator		
All Grade Level Students and Teachers		
Staff and Administrators		
All		
Total	22	100

Goals and Outcomes of School-Community Partnerships

In item 34, I offered an opportunity for directors to provide the stated goals or outcomes that they had set for their partnerships. Eighteen respondents provided answers to this question, but two were not relevant, so only 16 responses were analyzed. The responses that required qualitative analysis in this survey were coded and divided into

themes using open coding. Individual analysis was conducted on each open-ended

question within the survey. A choral educator who was an experienced researcher

verified the codes I had assigned, for reliability. Then, I went back to previous literature

to look for themes that had emerged that were expected and unexpected. Finally, I went

back through with this updated list of themes to re-analyze each set of responses. The

emergent themes for item 34 included: (a) choral music education, (b) support for

school/community, (c) talent identification, (d) outreach/engagement, and (e) lifelong

skill development. In addition to two fully non-relevant responses, certain responses

were partially eliminated due to irrelevant information that did not assist in answering the

question.

Choral music education. Eleven of the responses included a reference to a goal

of improving or supporting choral music education within the school setting. Providing

the opportunity for student to perform at a "high" or "higher" quality was mentioned by

three respondents. Acquainting student with varied repertoire was mentioned frequently

as a program goal, with five responses mentioning specific repertoire qualifications,

including "multicultural," "Kodaly-based curriculum," and traditional "Hawaiian

composers". The chance to provide deeper choral music experiences than possible in the

school by working with clinicians, other singers outside of the school, or skilled peers

seemed to be important. One director stated that "the artistic level of both choral

programs will benefit from shared resources in artistic expertise, repertoire and

performance opportunities."

Support for school/community. Directors reported that providing support for

their surrounding communities is a motivating factor in their decision to pursue

partnerships. Five directors specifically identified supporting music educators as a goal, through various avenues including professional development, a community engagement project, and supporting educators in finding "the best possible instruction and opportunities for their students." Three respondents identified the importance of performance, or as one director stated, "supporting and enhancing the school community through performance". One program infused its partnership program with elements of their area's cultural heritage through performance of traditional music in important historical spaces, with a goal that "students and teachers will learn about Hawaiian culture." One director mentioned supporting families by "offering educational support and healthy, enjoyable community building opportunities for families in the program."

Talent identification. Three directors responded that the partnership fulfills a need to identify talented singers. Two of these suggested that the partnership would assist in attracting "more participants/students" to the children's choir organization. Another respondent noted that the program specifically targeted singers who "have shown special love and aptitude for singing".

Outreach/Engagement. School-community partnerships seem to assist children's choirs in fulfilling a need to complete community outreach and/or engagement activities. Five directors indicated that their organization provided musical exposure at little or no cost to the participants. Three other organizations identified reaching diverse populations as their goal. A director stated the goal to "create an environment where children and families from diverse cultures and socioeconomic realities feel welcomed, loved, and respected." Two directors identified providing resources to "underserved" populations as a goal of their partnership. One program provided the curriculum to

students free of charge, stating "we fundraise ourselves to fund the program". One short-term partnership was completed to reach "more singers, particularly those who do not have the resources (financial, family, time, etc.) to commit to a full year in the regular program."

Lifelong skills. Directors shared partnership goals that included the development of lifelong musical and social-emotional skills, or as one director said, "by giving them the skills, self-confidence and discipline to succeed in music and in life." Musical goals named by directors included confidence in performing publically, preparing singers to make a "high level contribution" to performing groups in their future, and "empowering young musicians to see themselves as lifelong music makers with tools for creating success and beauty." Social-emotional skills named by directors included self-confidence, self-discipline, mentorship, commitment, work ethic, pride, and intercultural understanding.

Activities of School/Community Partnerships

In item 35, I asked directors to provide information about the activities in which partners engage. 17 respondents provided answers to this question, but four were not relevant, so only 13 responses were analyzed. The 13 responses were coded and divided in to the following categories: (a) performance, (b) rehearsals, (c) educational (d) non-musical activities, and (e) recruitment.

Performance. Eleven directors shared that their partnerships included an element of performance. Three general types of performances emerged from the responses provided. The first type took place at the school or in the local community. Five directors indicated that their partnerships sang for these "school events" (festivals, fund-

raisers, etc.) and for community initiatives that call for choral music. The second type of performance expressed was the combined concert. Ten directors shared that their ensembles participate in these shared experiences of music-making. Finally, 3 partnerships participated in larger community festivals such as the local "music week", "county-wide concert", or "city-wide" performances.

Rehearsals. Rehearsal time in various forms was mentioned as an activity by seven directors. Two respondents mentioned that local school students would attend rehearsals conducted by the children's choirs Artistic Director prior to concerts. Time was a factor mentioned in conjunction with the rehearsals, with one organization's rehearsal schedule taking place weekly, two partnerships that presented a day-long festival, and one partnership that took the form of rehearsal and learning activities through a short-term summer-camp format.

Educational. Five respondents shared their partnership's engagement in educational activities. Two of these educational opportunities took the form of school music teacher professional development. Another director indicated that teachers were invited to participate alongside students, and then "expected to reinforce the lessons and music daily." Two directors indicated that private and/or group lessons were offered as an element of the partnership.

Non-musical. Two directors indicated that their partnerships included non-musical activities. These included snack and homework time, hosting guest artists and clinicians, and publicity for their partner program.

Recruitment. Two respondents indicated that the partnership afforded the opportunity for them to recruit new students for the children's choir. This occurred by

"providing 'in-school auditions' for children's choir program" and "promoting visibility and attracting new students."

Item 36 provided a space for respondents to upload a partnership document. Since the response rate for this particular question was only 6.5%, generalizations to other programs could not be made so no further analysis was done. Items uploaded included:

- an in-school choral program brochure

- a state department of education application for professional development certification of a children's choir sponsored teacher workshop

- a program from a shared choir concert

- a school/community music program partnership agreement document

- a registration form for a summer choir camp sponsored by a children's choir

Directors' Perceptions of the Benefits and Challenges of School-Community Partnerships

The following questions were designed to answer Research Question 2, "What are the perceived benefits and challenges of school-community partnerships in the eyes of community children's choir directors?" Because the organization or director's motivation for participating in a school-community partnership can be varied, item 37 asked directors to rank the importance of a variety of factors in their decision to develop a partnership with their partner school (Table 12). Responses were gathered using a 5-point Likert type scale, ranging from 1 "not important" to 5 "very beneficial". Frequencies, percentages, means and standard deviations were calculated for each response. "Other" responses provided included the following: "appropriate facilities for program needs",

"bringing together students from different backgrounds", "[our] programs are developed to engage and are born [of] our mission. We take away all barriers including attire and transportation. If they join the resident choir, great. If they only benefit from our effort to engage the children/community, great."

Table 12

Frequencies, percentages, means and standard deviations for factors that affected a director's decision to develop a school partnership

Factors	1 (Not Important)	2	3 (Somewhat Important)	4	5 (Very Important)	N	M	SD
Need of the school	1 (4.54%)	2 (9.09%)	3 (13.63%)	6 (27.27%)	10 (45.25%)	22	4.00	1.20
Other (please specify)	1 (25.00%)	0 (0.00%)	0 (0.00%)	0 (0.00%)	3 (75.00%)	4	4.00	4.00
Potential for recruitment	0 (0.00%)	3 (13.63%)	6 (27.27%)	3 (13.63%)	10 (45.25%)	22	3.91	1.15
Location	1 (4.54%)	1 (4.45%)	8 (36.36%)	3 (13.63%)	9 (40.90%)	22	3.82	1.18
Connection to music teacher	2 (9.09%)	2 (9.09%)	5 (22.72%)	3 (13.63%)	10 (45.25%)	22	3.77	1.38
Demographics	3 (13.63%)	0 (0.00%)	6 (27.27%)	4 (18.18%)	9 (40.90%)	22	3.73	1.39
Connection to other school staff	4 (18.18%)	3 (13.63%)	7 (31.81%)	3 (13.63%)	5 (22.72%)	22	3.09	1.41
School fits a need for funding/grants	8 (36.36%)	4 (18.18%)	6 (27.27%)	2 (9.09%)	2 (9.09%)	22	2.36	1.33

Note: Responses based on a 5 point Likert-type scale

Previous researchers have pointed out a variety of benefits and challenges to participation in school-community partnerships. In order to find out the broader application of these factors, the final section of this survey (items 38-43) explored the various benefits and challenges as perceived by these partnership directors.

Items 38 and 39 asked respondents to share how beneficial certain factors are for singers and the choral organization as a whole. I asked directors to share how beneficial each factor was in the partnership's impact on choral singers (item 38, see Table 13). Frequencies, percentages, means and standard deviations were calculated for each response. Respondents also had the opportunity to provide a write-in answer if they selected (e) other. Responses included "developing students' talents" and "engagement".

Table 13

When considering your partnership's impact on your choral singers, how beneficial are the following factors (1-5)?

Factors	1 (Not Beneficial)	2	3 (Somewhat Beneficial)	4	5 (Very Beneficial)	N	M	SD
other (please specify)	0 (0.00%)	0 (0.00%)	0 (0.00%)	0 (0.00%)	2 (100.00%)	2	5.00	0.00
Exposure to great musical experiences	0 (0.00%)	0 (0.00%)	4 (18.18%)	5 (22.72%)	13 (59.09%)	22	4.41	0.80
Connecting with other singers	1 (4.54%)	1 (4.54%)	3 (13.63%)	3 (13.63%)	14 (63.63%)	22	4.27	1.16
Additional performance time	1 (4.54%)	2 (9.09%)	7 (31.81%)	6 (27.27%)	6 (27.27%)	22	3.64	1.14
Additional practice time	2 (9.09%)	9 (40.90%)	5 (22.72%)	2 (9.09%)	4 (18.18%)	22	2.86	1.28

Note: Responses based on a 5 point Likert-type scale

Similarly, item 39 asked directors to share how beneficial each factor listed was in the partnership's personal and/or organizational impact. Responses again were given using a 5 point Likert type scale anchored by "not beneficial" and "very beneficial."

Frequencies, percentages, means and standard deviations were calculated for each

response. Respondents also had the opportunity to provide a write-in answer if they

selected (j) other, but no additional responses were provided in this case. Results are

presented in Table 14.

Table 14

How beneficial are the following outcomes of partnership for you and/or your organization?

Factors	1 (Not Beneficial)	2	3 (Somewhat Beneficial)	4	5 (Very Beneficial)	N	M	SD
Collegiality with local teachers	0 (0.00%)	1 (4.54%)	5 (22.72%)	5 (22.72%)	11 (50.00%)	22	4.18	0.96
Increased effectiveness of our choral program	0 (0.00%)	0 (0.00%)	4 (18.18%)	11 (50.00%)	7 (31.81%)	22	4.14	0.71
Recruitment of potential members	1 (4.54%)	1 (4.54%)	1 (4.54%)	11 (50.00%)	8 (36.36%)	22	4.09	1.02
Exposure to diverse populations	1 (4.54%)	3 (13.63%)	1 (4.54%)	6 (27.27%)	11 (50.00%)	22	4.05	1.25
Public relations	1 (4.54%)	1 (4.54%)	4 (18.18%)	10 (45.45%)	6 (27.27%)	22	3.86	1.04
Reduced image of isolation/ elitism	2 (9.09%)	2 (9.09%)	3 (13.63%)	6 (27.27%)	7 (31.81%)	20	3.70	1.34
Professional development	4 (18.18%)	2 (9.09%)	5 (22.72%)	9 (40.90%)	2 (9.09%)	22	3.14	1.28
Financial benefit for the organization	9 (40.90%)	6 (27.27%)	3 (13.63%)	3 (13.63%)	1 (4.54%)	22	2.14	1.25
Compensation	8 (36.36%)	7 (31.81%)	5 (22.72%)	1 (4.54%)	1 (4.54%)	22	2.09	1.11
other (please specify)	0 (0.00%)	0 (0.00%)	0 (0.00%)	0 (0.00%)	0 (0.00%)	0	0.00	0.00

Note: Responses based on a 5 point Likert-type scale

In item 40, I asked about challenges within the partnership. Respondents were asked to rate a set of factors using a five point Likert type scale from 1 "Not Challenging" to 5 "Very Challenging" (see Table 15). Respondents also had the opportunity to provide a write-in answer if they selected "other." One response was provided; "consistent weekly attendance."

Table 15

How challenging are the following factors within your partnership?

Factors	1 (Not Challenging)	2	3 (Somewhat Challenging)	4	5 (Very Challenging)	N	M	SD
other (please specify)	0 (0.00%)	0 (0.00%)	0 (0.00%)	0 (0.00%)	1 (100.00%)	1	5.00	0.00
Communication	5 (22.72%)	2 (9.09%)	10 (45.45%)	3 (13.63%)	1 (4.54%)	21	2.67	1.15
Lack of money	7 (31.81%)	2 (9.09%)	8 (36.36%)	2 (9.09%)	3 (13.63%)	22	2.64	1.40
Finding time to plan/implement	8 (36.36%)	2 (9.09%)	5 (22.72%)	4 (18.18%)	3 (13.63%)	22	2.64	1.50
Scheduling of partnership events	8 (36.36%)	4 (18.18%)	6 (27.27%)	1 (4.54%)	3 (13.63%)	22	2.41	1.40
Lack of support	9 (40.90%)	1 (4.54%)	9 (40.90%)	2 (9.09%)	1 (4.54%)	22	2.32	1.25
Student/teacher attitudes	11 (50.00%)	4 (18.18%)	4 (18.18%)	2 (9.09%)	1 (4.54%)	22	2.00	1.23
Difference in philosophy/teaching style	12 (54.54%)	4 (18.18%)	5 (22.72%)	1 (4.54%)	0 (0.00%)	22	1.77	0.97
Student/teacher quality	15 (68.18%)	1 (4.54%)	3 (13.63%)	3 (13.63%)	0 (0.00%)	22	1.73	1.16
Travel/distance	15 (68.18%)	2 (9.09%)	3 (13.63%)	2 (9.09%)	0 (0.00%)	22	1.64	1.05

Note: Responses based on a 5 point Likert-type scale

Directors' Personal Experience with Partnerships

In item 41, I asked directors to share advice that they have for other children's choir organizations seeking to establish or work more effectively with school

partnerships. Eleven respondents provided answers to this question, which I analyzed for trends. The 11 responses were coded and divided in to the following categories: (a) communication, (b) planning, and (c) personal connection.

Communication. Eight directors responded that healthy communication between partners was of vital importance. Of those, six emphasized the need to listen. One director shared the following: "Listen to the school. Listen to the community. Find out what their needs are and find ways that you can meet those needs through offering choral music through a delivery that is beneficial to the students." Another similar statement expressed that school partnerships "struggle when both sides aren't prepared to communicate with and support one another." Gaining the support of school leadership was identified as an important element to successful partnerships by four directors. One director expressed the importance of making sure "you have good support from the administration and teaching staff. Teachers MUST engage in the program. It is not a babysitting service." Another director offered the following advice to persevere through challenges in communication: "red tape is prevalent and unavoidable. The bigger the school system, the greater the chance that your partnership will be derailed by admin and rules that nobody saw coming."

Planning. Having a clear and well thought out plan for success was an important element mentioned by six of the 11 respondents. Pre-planning was mentioned by three respondents. Advice to "allow plenty of lead time" and to "establish clear finances and division of responsibilities BEFORE the project begins" was emphasized. Three directors mentioned financial or budgetary considerations in their responses. Setting the budget so the organization is "not too reliant on grant funding but also so the school has good buy

[in to] the program" was emphasized. One director mentioned following up the project with a post-assessment to prepare for future partnerships.

Personal connection. Four directors shared advice pertaining to developing and maintaining healthy personal connections with the stakeholders in your desired partnership. As one director stated, "developing trust vs. competition" seemed to be an important element of this theme. Ways that directors suggested maintaining personal connection included "personal contact," "engage local schools," "don't send interns to do this work. The [Artistic Director] or other highly qualified conductors should show up/teach to ensure success," "attend and support school music programs," and "invite…teachers and their students to your programs/concerts."

Other comments about school-community partnerships

In survey item 42, I asked directors to share any other additional comments about their partnership experience. 11 respondents provided answers to this question, and two were not relevant. The nine responses were analyzed, coded and divided in to the following categories: (a) positive outcomes, (b) open discussions, and (c) information/growth desired.

Positive outcomes. Four directors responded that the partnership experience provided them or their organization with positive outcomes involving "personal joy," community feedback, or organizational growth and/or success. One director stated that:

> it has been rewarding to see students' talent develop. Some have auditioned for the community choir and it has made a difference in their lives. Community choir singers have had the opportunity to learn of other cultures. All singers have

become friends, through their common love of music and singing. It does not

matter what their background is.

Open discussions. Three directors shared additional information about the

importance of having open discussions with partners. One director stated that

organizations should:

> really find out through very frank discussions with staff and administrators.
> Administrators might have very different motivations for entering a partnership
> than a teacher or parent group would… The community choir should also ask the
> school how it can benefit the partner organization or be more involved in the
> greater community.

Information/growth desired. Three directors expressed a desire for more

information about partnerships or an interest in developing more or stronger partnerships.

One stated that, "we are always looking for ways to engage and work together with music

teachers and their students!" Another organization planned to "expand to more sites and

form a system wide partnership at that time." Still, other directors indicated that their

current situations were limited, or as one director shared, "the partnership we have

described is not a true partnership… we are currently investigating the kind of

partnership that I believe you are trying to research. I would be interested in your

findings as we research this potential partnership."

Barriers to Partnership Development

Finally, item 43 was open to respondents who had no experience with

partnerships (those who answered "no" to item 19). In this item, I asked directors whose

organization did not currently participate in any school-community partnerships to share

what stood in the way of developing such relationships. 38 respondents provided answers to this question. The responses were analyzed, coded and divided in to the following categories: (a) school factors, (b) time, (c) lack of experience, (d) staffing, (e) negative relationships, and (f) money.

School factors. Fourteen directors listed factors pertaining to local schools such as school faculty or administration, and/or school music program existence or quality. Two responses listed faculty and administration resistance as reasons for their lack of school-community partnership. Three directors listed a high quality school program in the immediate area as a factor. One director shared their view that the local "school music is weak/non-existent". Eight directors shared that they already had programs and/or positive relationships in place with schools, but those programs would not fit the description for a school-community partnership.

Time. Ten respondents shared that their organization found time to be a deterrent in school-community partnership participation. More specifically, time for project development and directors' lack of time to take on additional responsibilities were cited as reasons not to partner. Two directors expressed that their organizations were "new in the community" and so had not explored this option yet.

Lack of experience. Ten directors responded that they had no prior experience with partnerships. Four directors shared that they are not affiliated with a K-12 school. 3 organizations have "never tried it" according to their directors. Two directors stated that they haven't been approached by a school expressing interest. One director expressed that they "don't know how to go about it; what would it look like? How would I choose one school over another?"

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Staffing. Seven respondents expressed that their organization lacked the appropriate staff to pursue partnerships with local schools. "Staff availability," no "fulltime employees," and "part-time staff" were some of the variations of a response that reflected a lack of staffing. One director shared that their children's choir is "too small an organization in the community" to undertake partnerships.

Negative relationships. Six directors shared an experience with negative relationships as a factor in not pursuing school-community partnerships. This response took a variety of forms, the most brief being "jealousy," and "negative history." One director shared that "very often the children's chorus kids resist singing in the school choirs, which I feel badly about, but haven't been able to change". Another shared that in their experience over the past decade, "schools are less willing to have us come give free concerts because of the time away from instruction in assemblies." One director felt that school directors were "upset that we exist and [upset that] we do not have membership in their ensembles as a condition of membership in ours." An additional response from a director expressed that the programs in schools and in community choirs could perhaps be "fundamentally different from school programs, although we are not opposed to partnerships when compatible."

Money. Three of the respondents replied that their organization lacked the financial resources to pursue partnerships in the community.

Summary

Results of this study indicate that respondents were predominately white females aged 45-65 with at least one graduate degree. They had an average of 16 years of

experience working with children's choirs. Most respondents served as the artistic director of their children's choir organization.

One goal of this study was to describe children's choir organizations and their partnerships. The organizations represented by these directors were predominately based in suburbs or small-towns, reaching 200 or fewer singers, with budgets of under $250,000, operating with mostly part-time staff. 6% employed full-time outreach coordinators, and 17% employed part time outreach coordinators. Most organizations were founded in the 1980's and 1990's.

33% of respondent's organizations participated in at least one partnership. Most of those were long-term, simple-transaction type partnerships with K-12 public schools, initiated by the children's choir organizations. Goals of these partnerships included choral music education, support for schools/community, talent identification, outreach/engagement, and lifelong skill development. These goals were achieved through activities such as performances, educational activities, rehearsals, and recruitment.

A second goal of this study was to examine directors' perceived benefits and challenges of school-community partnerships. Some factors more strongly affected the decision to develop a partnership, including needs of the school, potential for recruitment, and location. The reported benefits of partnerships for singers included exposure to enhanced musical experiences, and connecting with other singers. Partnerships also provided benefits to the children's choir organization such as increased effectiveness of the organization's choral program, recruitment, exposure to diverse populations (which can be a factor in grant funding) and public relations benefits. Directors perceived the

challenges of school-community partnership participation to be communication, lack of

money, and finding appropriate time to plan/implement programs.

CHAPTER FIVE

Discussion

When designing this study, I set out to describe the characteristics of community children's choirs and learn more about their participation in K-12 school-community partnerships. I also intended to shed light on what directors believed to be the benefits and challenges of such partnerships. Community children's choir directors in the United States were surveyed, and 89 responses were received.

Demographic Information

This study's respondents were predominately white females aged 45-65 with at least one graduate degree. Most respondents served as the artistic director of their children's choir organization, and with an average of 16 years of experience directing this type of ensemble. With many directors approaching the age of retirement, it would be interesting to find out whether new directors will have a desire to know more about partnership building. I did not ask participants about their K-12 teaching experience, but future researchers may wish to determine whether such experience might impact decisions to partner with K-12 schools.

It may be worthwhile to explore whether any relationship exists between the demographics of children's choir directors and their perception and/or participation level in school-community partnerships. It is interesting to note that the majority of the directors responding to the survey did not represent a diverse group. Because one benefit of partnerships reported in the present study is that they allow for reaching diverse populations, whether partnerships exist more frequently in organizations led by younger

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directors or those from diverse backgrounds are questions that would be worthy of further exploration.

Describing the Children's Choir Organization

Research Question 1 asked, "To what extent does the children's choir participate in school community partnerships with area schools at this time?" To answer elements of this question including (1b) what resources are made available and (1c) who is responsible for oversight of partnerships, an effort was made to describe the children's choir organization's staffing and community reach. The organizations represented by these directors were predominately based in suburbs or small-towns, reaching 200 or fewer singers, with budgets of under $250,000. They were operating with mostly part-time staff, with 6% of organizations employing full-time outreach coordinators, and 17% employing part-time outreach coordinators. Most organizations were founded in the 1980's and 1990's.

Limited size and staff of each organization could account for the type and frequency of partnerships currently in place. Thirty-three percent of organizations participated in partnerships of some kind. Given that 23% of organizations employed some sort of outreach coordinator position, it may be fruitful to study the actions of only this subset of children's choirs, because the dedicated staffing may indicate a more robust interest in partnerships. Similarly, inquiring in to the partnership practices of the 77% of organizations that do not employ staff whose role is solely in outreach could provide insight in to the ways that smaller organizations might approach these experiences.

I had requested information about who provided oversight for the partnership program. For the children's choir organization, the Artistic Director was the most

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common participant in oversight of the program, with the role frequently being assisted by other administrative staff and/or teaching artists or conductors. Surprisingly, in response to the question about participation in the school's portion of partnership programs, students were mentioned more frequently than teachers or music/fine arts supervisors, even when accounting for provided responses in the "other" category. While I can understand the value in including students in the process, engagement of music teachers seems like it should be an important factor in developing an effective partnership that serves both parties' needs. In subsequent sections of the survey, difficult relationships with school educators were cited as a challenge in developing partnerships. It would be interesting to explore the school music teacher's perspective on partnerships with community children's choirs. Future research is needed to understand how closely school leaders' perceptions of existing partnerships match up with community partner perceptions.

Describing the Existing Partnerships

Twenty-seven separate partnerships were reported within this survey. Most of these partnerships were with local public school districts, had been in place an average of 12 years, and were initiated by the children's choir organization. Because most partnerships included district-wide initiatives, it seems as if more music teachers and/or arts coordinators should be providing oversight in to the partnership's development and implementation than was reported.

Length and depth of partnership has been addressed in previous research (Cole, 2011; Hallam, 2011; Robuck, 1999; Rowe et. al, 2004), so gathering a measure of this element of the children's choir organization's current school-community partnerships

seemed relevant (Research Question 1a and 1e). Most respondents indicated that their partnerships were long-term, simple-transaction type partnerships with K-12 public schools, initiated by the children's choir organizations. A simple-transaction partnership, as defined for the children's choir directors, happens when "arts organizations are providers of programming, while schools are the consumers of what is provided". In an examination of Los Angeles Public Schools partnerships, Rowe et. al (2004) identified the following elements as challenges to partnership development and implementation: insufficient funding, limited time for instruction, communication between teachers and organizations, and lack of information and understanding about the others' organizational needs and limitations. These specific challenges also give us clues as to why joint-venture partnerships might occur less frequently. The first three findings are consistent with findings of the current study about the challenges inherent in partnerships (item 40), that the three most challenging elements of partnerships include communication, lack of money, and finding the time to plan/implement. Rowe et al's fourth finding, "lack of information and understanding about the organizational needs and limitations" is related to a subsequent finding of the current study and will be addressed later.

Simple-transaction partnerships, although they may take place with the same school district over many years, do not include the same depth of experience as joint-venture partnerships. Only 55% of the partnerships reported in the current survey were simple-transactions, and 89% had been in practice for more than one year. The fact that existing partnerships were long-term is positive, because ongoing collaborations allow relationships to develop between partners (often cited as a benefit and also a challenge of partnerships, including in the results of the current study). Cole (2011) even suggested

that human and financial resources dedicated to programs working directly with students in single event settings might be better spent in teacher professional development, so that the effects of such investment can be more long-lasting and impactful. More information is needed to determine if there may be a need or reason to expand existing partnerships toward a deeper "joint-venture" relationship, meaning that the organization and the school staff work together to define educational goals and needs.

I gathered information about the ways that organizations select potential partners (Research Question 1d). Directors reported that factors such as need of the school, potential for recruitment, location, connection to the music teacher, and demographics were important in their selection process. The ratings for two of these factors (need of the school and demographics) suggest that finding ways to engage with underserved schools is of importance to organizations, an idea which has been explored in existing research (Abeles and Hafeli, 2014; Bowers, 2001; Byo & Cassidy, 2005; Haroutanian, 1998; Johnson, 2001; Robinson, 1999; Soto et. al, 2009). It would be interesting to investigate whether organizations interested in engaging with underserved schools are doing so specifically through partnerships, since this type of collaboration is often used to provide additional valuable resources to schools, students, and teachers and to community organizations via grant funding.

Goals of partnerships included choral music education, support for schools/community, talent identification, outreach/engagement, and lifelong skill development. These goals were achieved through activities such as performances, educational activities, rehearsals, and recruitment. While several of the stated goals of existing partnerships (choral music education, support for school/community, and

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outreach/engagement) have obvious relationships to the activities carried out, others, such as talent identification and lifelong skill development have more indirect associations with partnership activities. Previous articles by children's choir directors in organization journals mention the desire to use partnerships or collaborations as a tool for recruitment to community ensemble activities (Ellsworth, 2002; Small, 2009). Recruitment was a consistently mentioned benefit of partnerships in articles prior to this study, and I expected participants to describe more examples of activities that specifically related to recruitment activities. A more in-depth understanding of how partnership goals relate to the development and implementation of partnership activities would be useful to future partnerships.

Information about existing partnerships can be gleaned from the examination of activities in which the partners currently participate. Activities that were mentioned by respondents included shared performances, rehearsals, educational activities, non-musical activities, and recruitment. It should be noted that potential for recruitment was rated as one of the most important factors in selecting a school to engage with as a partner, and yet it was the least frequently mentioned activity of current partnerships. In a previous study, Colley (2008) suggested that future research might "objectively differentiate programs engendering learning *through* the arts from learning *in* the arts" (p. 17, emphasis added). While the current study did not specifically address this differentiation in the analysis, examining activities of existing partnerships through this lens may prove beneficial. It seems that further study and/or examination of partnership goals as they relate to implemented activities could be helpful in assessments of partnership viability.

Or, this could also point to a need to further educate children's choir organizational leadership about the benefits possible to them through school partnership participation.

Benefits and Challenges of School-Community Partnerships

Responses to survey items about the perceived benefits and challenges of partnerships in the eyes of the children's choir organization's director also assist with answering Research Question 2. Outcomes of partnerships identified as highly beneficial included collegiality with local teachers, increased effectiveness of the choral program, recruitment of potential members, exposure to diverse populations, and public relations. Interaction with other music and education professionals has been examined as a benefit of partnerships by several other authors (Brophy, 2011; Johnson, 2001; Kruse 2012, Oltedal, 2011; Varvarigou, Creech & Hallam, 2014). Increased effectiveness of the choral program (Brophy, 2011; Dekaney & Cunningham, 2009; Haroutounian, 1998; Johnson, 2001; Palmer, 1997; Skornia, 2004; Soto et al, 2009), and recruitment of potential members (Ellsworth, 2002; Haroutanian, 1998; Small, 2009) have also been identified as benefits.

Two benefits of partnerships reported by these participants not yet directly addressed in previous literature include reaching diverse populations and public relations. Related areas can be found, however, such as studies reporting that exploring cultural sensitivity was a positive outcome to communities (Conway and Hodgeman, 2008; Dekaney & Cunningham, 2009; Soto et al, 2009), or that partnerships increased support for music programs (Palmer, 1997; Skornia, 2004).

In addition to benefits available to the organizations, some benefits were identified for singers specifically. Benefits of partnerships for singers reported by

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respondents included exposure to enhanced musical experiences, and connecting with other singers. The benefit of enhanced musical experiences is not surprising, given that many previous studies named variations of this benefit for singers, including encouraging student interest in music (Abeles, 2004; Kruse, 2012), improved learning experiences (Brophy, 2011; Dekaney & Cunningham, 2009; Haroutounian, 1998; Johnson, 2001; Palmer, 1997; Skornia, 2004; Soto et al, 2009), opportunities to give professional-level concerts (Cole, 2011), and heightened performance experiences (Conway & Hodgeman, 2008). Previous studies do not specifically name the benefit of connecting with other singers, although similar benefits for communities at large are present in the literature including development of a sense of community between stakeholders (Dekaney & Cunningham, 2009; Palmer, 1997; Skornia, 2004; Varvarigou, Creech & Hallam, 2014), and cultural understanding/sensitivity/increased understanding of the experiences of others (Conway & Hodgeman, 2008; Dekaney & Cunningham, 2009; Soto et al, 2009). Filling the gap in previous information about benefits of school-community partnerships for individual choral singers would be an interesting direction for further study. Other areas of study, such as social capital benefits of singing in a chorus, might be applicable connections for this element of the results in future studies.

Factors identified as challenging by respondents to my survey included communication, lack of money, and finding time to plan/implement partnerships. It is not surprising that communication was rated as most challenging of all the options provided, since previous studies and statements have frequently identified factors of personal communication as challenges to partnerships (Brophy, 2011; Dekaney and Cunningham, 2009; Morgan, 2013; NAfME, 2015; Robinson, 1999; Sinsabaugh, 2006;

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Soto, Lum & Campbell, 2009; Varvarigou, Creech & Hallam, 2014). Lack of available

resources (Dekaney & Cunningham, 2009; Gregory, 1995; Wu, 2004) and time (Brophy,

2011; Cole, 2011; Conway and Hodgeman, 2008; Oltedal, 2011; Soto, Lum & Campbell,

2009) have previously been cited as challenging factors, as well.

Directors Personal Experiences with Partnerships

This survey provided the directors with the opportunity to share their advice for

other directors who hoped to implement partnerships in their own organization. Three

themes emerging from their answers were communication, planning and personal

connection. It is telling that each of these factors related to the interpersonal interactions

required of developing a partnership that serves both parties, with agreed upon goals. The

current study and previous studies also indicated that communication is one of the most

challenging factors in partnerships (Brophy, 2011; Robinson, 1999; Soto, Lum &

Campbell, 2009; Varvarigou, Creech & Hallam, 2014; Rowe et. al, 2004).

Children's choir directors might benefit from increased knowledge of the

structures and philosophy that other disciplines have put in place to understand effective

partnerships, or from workshops to help broaden the scope of understanding of the types

of partnerships and their benefits and challenges. Similarly, music teachers and arts

coordinators in school districts might find such resources beneficial. These stakeholders

likely do not have easy access to existing literature on partnerships to inform their

practices and procedures.

Barriers to Partnership Development

Directors who did not currently participate in school-community partnerships

reported the following factors as barriers to developing partnerships: school factors, time,

lack of experience, staffing, negative relationships, and money. These factors almost all correlate to responses of directors who *did* participate in partnerships when asked about their challenges. The overlapping of these elements between the two groups suggests that these challenges are valid and commonly experienced. However, some directors have found ways to overcome the present challenges to provide the benefits of partnership for their organizations, their communities and their singers.

The only area where these two responses *do not* overlap was "lack of experience" as expressed by those who do not have partnerships. This illuminates a potential area of growth for children's choir directors—directors who are currently participating in school-community partnerships would be an excellent resource for those who are not yet able to explore them. Directors may need access to further knowledge about partnerships, and their benefits and challenges, as well as what other organizations have done to successfully navigate the process. Placing this information alongside examples of effective partnerships and providing insights from existing research might allow directors to make an informed decision as to whether partnerships would be an appropriate area of expansion for their organization. The same could potentially be said for school teachers who have little to no experience with effective partnerships. Even directors already engaged in partnerships could benefit from increased knowledge about what others have found to be challenges and successes.

Only one previous study was found that examined choral ensembles undertaking partnerships (Conway & Hodgeman, 2008), and as described in the literature review, limited information is available about choral partnerships in sites accessible to non-academic choral musicians. Could a lack of information be one indication that choral

communities may not know about, or need more information about, partnerships, how they work, their purposes, benefits/challenges, etc.? What resources are available for educators who might like to learn more about developing effective partnerships? Sharing information with teachers and future educators should be of vital importance to the researchers examining these processes.

Limitations

Generalization of findings. Although the response rate for this survey was acceptable (35%), the available pool of participants was relatively small (254 directors). There may be other children's choir directors with whom I was unable to make contact because their organization's information was not readily available. There is also the possibility that those who chose to fill out the survey had a pre-existing interest or disinterest in working collaboratively with schools in some way, potentially causing results to be biased. Generalization beyond this particular sample may not be warranted, but these data are sufficient to raise some interesting questions and provide a baseline for subsequent research.

Children's choir director perceptions. Because this survey collected information that was based on the perceptions of children's choir directors, rather than observable data, there is a possibility that these perceptions were misrepresented in some way. It is not clear whether the perceptions of children's choir directors and their self-reports accurately reflect the realities of such activities, or the experiences of students or school partners. Interviews or case studies with both children's choir directors and music teachers in partner schools would be a useful way to provide more in-depth understanding.

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Nature of prior research. Much of the applicable related literature within the field of music education is related to university-school partnerships. This is likely because those with an interest in conducting research are engaged in the university setting, so have easier access to these types of programs. Closer examination of school-community partnerships may be a necessary step forward in music education scholarship, as funding for music in schools is impacted in certain communities. Partnerships might be a valid option for providing resources for students and schools who might not otherwise have them, but it seems clear that more information is needed.

Implications

Application of previous research results. This survey was based on prior research about school-community partnerships, although much of that research does not directly apply to choral music experiences. Based on my results' consistency with previous research, it seems logical to conclude that findings of previous studies examining instrumental and other forms of music ensembles' partnerships, as well as partnerships outside of music, are applicable to choral music partnerships. It is possible that the nature of choral music would make variations in partnerships unique enough to impact their effectiveness, however, especially in comparison with non-music based partnerships. The applicability of the specific findings of this study to school partnerships with band and orchestra programs would be interesting to examine.

School educator perspectives. Given the benefits of partnerships that the participants in this study, as well as authors of previous research, have noted, it seems reasonable to conclude that additional research is needed to understand school-community partnerships within choral music, as well as within music education more

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generally. More information is needed to understand public school teacher and administrator perceptions and participation in school-community partnerships. A study could be conducted in communities where some of the stronger partnerships are located, surveying music educators in schools to gain a better understanding of their awareness and participation in current partnerships. This might shed light on reasoning behind the implied challenges of communication between stakeholders expressed in some responses of children's choir directors in the present survey.

Interdisciplinary research. It would be beneficial to revisit some of the work of colleagues in other fields to see what has been learned from studies of partnerships and to examine if and when collaboration would be most appropriate. Because communication rose out of the current study both as a challenge and as one of the most necessary components of a successful partnership, it would be interesting to look for parallels in the field of communication. One possible area of exploration might include conflict resolution, because an understanding and application of these theories might assist music teachers in school and community settings in knowing how to move forward in spite of any differences that might otherwise hinder partnership progress.

Real-world experiences. Community music organizations are realms in which music education is occurring regularly. Understanding how they function educationally, as well as in partnership with schools, seems to be an important element in understanding the whole-life experiences of musicians. Educators can begin to cultivate students' understanding of what lifelong music participation might look like if students see easily transferrable opportunities for community application of skills they are developing. Students who see how music ensembles can function outside of the school setting may be

more likely to sustain participation in such ensembles past high school or college. When examined under this lens of lifelong and lifewide learning, the time spent on cultivating and strengthening partnership opportunities for students may seem more valuable to the teachers. It may be of interest to find out how many adults who continue the pursuit of music after the point when it is an educational requirement participated in extra-curricular music activities outside of the school setting in their formative years. Another potential study might examine students who have a participated in school-community partnerships to better understand their growth as musicians after having participated in the program.

Program assessment. Research in music education about community groups such as children's choirs is sparse. More information is needed to better understand these spaces that provide music education opportunities to people in our communities. A possible study could compare a partnership's pre-determined goals to post-partnership measured outcomes to see if partnerships are doing what they set out to accomplish. This is a measurement strategy utilized by many financial grant-reporting measures, so some children's choirs might already have access to or an understanding of such information, without much additional effort. On a larger scale, it would be interesting to assess community music group organizational goals alongside goals of school curriculum and music programs. This might illuminate the ways that participation in both types of ensembles can complement and encourage social and musical development in young people. Such knowledge would provide opportunities for finding common ground between teachers.

Enhanced professional development. Enhanced education is needed for potential partnership stakeholders to feel that they can participate in the design of

effective partnerships. Educators should be included in the discussion and implementation of partnerships, rather than having these experiences forced upon them (Hanley, 2011). Music educators working with future teachers might be especially interested to learn more about such experiences in order to better prepare their students for the many ways they may find sustainable employment in the field.   Finding ways to share information with future teachers, as well as those already working in the profession, is of utmost importance. An online space, possibly on social media, where teachers currently participating in partnerships could interact and share ideas, while interested teachers could gain more background information would be helpful without requiring too much time or money of participants. Resources about partnerships are currently available, but not always in the most accessible realms that school music teachers inhabit. At the time of this publication, the National Guild for Community Arts Education offered support for learning about partnerships for members of its organization. A high quality arts *Partners in Excellence* workbook currently is available at no cost online at http://www.nationalguild.org/ngCorporate/MediaLibrary/Publications/Partners-in-Excellence.pdf (Guttman, 2005).

Clarifying terminology. As more information becomes available in the field of music education related to partnerships, it would be helpful to agree upon more standardized language for partnerships, collaboration, and related concepts—a process colleagues in other areas have already begun. This will aid in accessibility of information for researchers and practitioners. Lack of clarity on the meaning of the term *school-community partnership* in existing literature might be an outcome of misunderstandings regarding the terms and process in practice.

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Concluding Statement

Communities can exist wherever a shared experience occurs between members. Schools are a nexus of many types of community including place-based, shared purpose, pooled resources and common interests, among others. Palmer (1997) suggested that school reform should begin with contemplation of a community's shared values and goals. In the same vein, school-community partnerships require that a purpose, values and goals be set prior to implementation, and revisited often to determine if these pre-decisions continue to be agreeable for all stakeholders. One basic tenet of effective partnerships is that each stakeholder brings resources to the table that can be shared with other stakeholders for mutual benefit. In a time where financial and human resources sometimes feel scarce, effectively designed partnerships could be one way to eliminate the need for competition. Partnerships should be good for the schools and the students that they have been designed to serve (Rademaker, 2003).

Educators and community music directors need enough information about partnerships to be able to contribute to building these shared experiences for the precious time needed for this process to unfold to seem worthwhile. Developing a system for communication between community arts organizations and public school programs is of vital importance if a functional multifaceted arts community is desired. Both entities should support one another, with no need for competition, to encourage maintenance of excellent programs and the development of new endeavors. Open lines of communication are a basic need of members of any shared community, and school-community partnerships are no different. Conversation and education is needed to

facilitate cooperation between organizations to find common ground for the good of

music education in our communities.

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APPENDIX A: School-Community Partnership Survey

Q1 How old are you?

- o 18-24 (1)
- o 25-34 (2)
- o 35-44 (3)
- o 45-54 (4)
- o 55-64 (5)
- o 65-74 (6)
- o 75 years or older (7)

Q2 Gender Identity:

- o Male (1)
- o Female (2)
- o Prefer not to respond (3)
- o Other (please specify) (4) _____

Q3 Please specify your ethnicity origin (or race):

- o Asian/Pacific Islander (1)
- o Black or African American (2)
- o Hispanic or Latino (3)
- o Native American (4)
- o White (5)
- o Prefer not to respond (8)
- o Mixed Race (please specify) (6) _____
- o Other (7)

Q4 What is the highest degree or level of school you have completed?

- o Some high school, no diploma (1)
- o High School (2)
- o Some College (3)
- o Associate Degree (4)
- o Bachelor Degree (5)
- o Master's Degree (6)
- o Professional Degree (7)
- o Doctorate Degree (8)

Q5 How many years have you been a music professional?

- o 0-5 years (1)
- o 6-15 years (2)
- o 16-25 years (3)
- o 26-35 years (4)
- o 36 or more years (5)

Q6 How many years have you worked with community children's choirs?

_____ years (1)

Q7 What is your role within the current children's or youth chorus?

- o Artistic director (1)
- o Ensemble director (2)
- o Staff person, non-musical role (please specify) (3) _____
- o Other (please specify) (4) _____

Q8 How many years have you worked with this community children's or youth chorus?

_____ Years as a director within this chorus (1)

Q9 Are you employed elsewhere outside of your work with this children's or youth

chorus?

- o Yes (1)
- o No (2)

Display This Question:

If Are you employed elsewhere outside of your work with this children's or youth

chorus? Yes Is Selected

Q10 What is your job outside of your work with this children's or youth chorus?

- music educator (1)
- church musician (2)
- private music instructor (3)
- music performer (4)
- other (please specify) (5) _____

Q11 What is your organization's annual budget?

- 50,000 or less (1)
- 51,000-150,000 (2)
- 151,000-250,000 (3)
- 251,000-300,000 (4)
- 351,000-450,000 (5)
- 451,000-550,000 (6)
- 551,000-650,000 (7)
- 651,000 or more (8)

Q12 How many of the following FULL-TIME staff does your organization employ?

- Conductor (1) _____
- Accompanist (2) _____
- Executive Director (3) _____
- Artistic Director (4) _____
- Administrator (5) _____
- Outreach Coordinator (6) _____
- Choir Manager (7) _____
- Development Director (8) _____
- Other (9) _____

Q13 How many of the following PART-TIME staff does your organization employ?

- Conductor (1) _____
- Accompanist (2) _____
- Executive Director (3) _____
- Artistic Director (4) _____
- Administrator (5) _____
- Outreach Coordinator (6) _____
- Choir Manager (7) _____
- Development Director (8) _____
- Other (9) _____

Q14 How many TOTAL staff does your organization employ?

- o _____ Full-time (1)
- o _____ Part-time (2)

Q15 How many choral ensembles are under the umbrella of your organization?

_____ 1 (1)

Q16 What YEAR was your organization founded?

Q17 How many students participate in your organization's choral program?

Q18 My organization is primarily:

- o Rural (1)
- o Suburban (2)
- o Urban (3)
- o Small town/city (4)

Q19 This research is primarily focused on School-Community Partnerships that take

place between community children's/youth chorus organizations and Public or Private K-

12 schools. Does your organization have at least one K-12 school partner?

- o Yes (1)
- o No (2)
- o I'm not sure (3)

If No Is Selected, Then Skip To If your organization does not current...

Please provide information about EACH of your K-12 school partnerships:

Q20 Partnership #1: School District and Individual School Name (if not a district-wide

partnership)

Q21 How long has your organization participated in Partnership #1?

- o Long-term (how many years?) (1) _____
- o Short-term (how many months?) (2) _____
- o One time visit (3)

Q22 What type of partnership is Partnership #1?

- o Simple-transaction (arts organizations are providers of programming, while schools are the consumers of what is provided) (1)
- o Joint-venture (organization and the school staff work together to define educational goals and needs) (2)
- o Other (please describe) (3) _____

Q23 Partnership #2: School District and Individual School Name (if not a district-wide

partnership)

Q24 How long has your organization participated in Partnership #2?

- o Long-term (how many years?) (1) _____
- o Short-term (how many months?) (2) _____
- o One time visit (3)

Q25 What type of partnership is Partnership #2?

- o Simple-transaction (arts organizations are providers of programming, while schools are the consumers of what is provided) (1)
- o Joint-venture (organization and the school staff work together to define educational goals and needs) (2)
- o Other (please describe) (3) _____

Q26 For any additional partnerships, please provide the same information in the text box,

below.-School District and Individual School Name-How long has your organization

participated in the partnership (Long-term, Short-term or One time visit)?-Is your

partnership Simple-transaction, Joint-venture, or other?

Please reference your organization's longest running partnership (if you have more than

one) while answering the following questions).

Q27 What is the type of school with whom you partner?

- o Local public school (1)
- o Local public school district (2)
- o Local private school (3)
- o School outside your immediate vicinity (4)
- o other (please specify) (5) _____

Q28 What grades does this school or district serve?

- o K-12 (1)
- o Elementary (grades K-5 or K-6) (2)
- o Middle School (grades 6-8) (3)
- o Junior High (grades 7-9) (4)
- o High School (grades 9-12 or 10-12) (5)
- o other (please specify) (6) _____

Q29 How long have you partnered with this organization? (years, months)

- o Years (1)
- o Months (2)

Q30 Who initiated this partnership?

- o Children's choir organization (1)
- o School (2)
- o Other (please specify) (3)

Q31 Who is responsible for overseeing, coordinating, and implementing the partnership?

Who participates in the partnership...

Q32 ...From the children's choir organization?

- o Administrator (1)
- o Artistic Director (2)
- o Conductor (3)
- o Board of Directors (4)
- o Parents (5)
- o Teaching Artists (6)
- o Choir members (7)
- o Other (please specify) (8) _____

Q33 ...From the K-12 school?

- o Music teacher (1)
- o Music/Fine Arts Supervisor (2)
- o Principal (3)
- o PTA/PTO (4)
- o Students (5)
- o Other (please specify) (6) _____

Q34 What are the stated goals and/or desired outcomes? (Please feel free to copy and

paste from any written documentation you may have)

Q35 What activities do the partners engage in?

Q36 Is there a partnership document that you would be willing to share? (All documents

will be considered confidential – while the contents of documents received may be

analyzed, there will be no names used in this project and any documents with names

included will be destroyed upon completion of this research.) If so, upload that document

below.

Q37 Please rank (1-low to 5-high) the importance of each of the following factors in your

decision to develop a partnership with this school.

	Not Important (1)	(2)	Somewhat Important (3)	(4)	Very Beneficial (5)
Location (1)	○	○	○	○	○
Demographics (2)	○	○	○	○	○
Connection to music teacher (3)	○	○	○	○	○
Connection to other school staff (4)	○	○	○	○	○
Potential for recruitment (5)	○	○	○	○	○
Need of the school (6)	○	○	○	○	○
School fits a need for funding/grants (7)	○	○	○	○	○
other (please specify) (8)	○	○	○	○	○

Q38 When considering your partnership's impact on your choral singers, how beneficial are the following factors (1-5)?

	Not Beneficial (1)	(2)	Somewhat Beneficial (3)	(4)	Very Beneficial (5)
Connecting with other singers (1)	○	○	○	○	○
Exposure to great musical experiences (2)	○	○	○	○	○
Additional practice time (3)	○	○	○	○	○
Additional performance time (4)	○	○	○	○	○
other (please specify) (5)	○	○	○	○	○

Q39 How beneficial are the following outcomes of partnership for you and/or your

organization?

	Not Beneficial (1)	(2)	Somewhat Beneficial (3)	(4)	Very Beneficial (5)
Collegiality with local teachers (1)	○	○	○	○	○
Compensation (2)	○	○	○	○	○
Financial benefit for the organization (3)	○	○	○	○	○
Increased effectiveness of our choral program (4)	○	○	○	○	○
Public relations (5)	○	○	○	○	○
Reduced image of isolation/elitism (6)	○	○	○	○	○
Recruitment of potential members (7)	○	○	○	○	○
Exposure to diverse populations (8)	○	○	○	○	○
Professional development (9)	○	○	○	○	○
other (please specify) (10)	○	○	○	○	○

Q40 How challenging are the following factors within your partnership?

	Not Challenging (1)	(2)	Somewhat Challenging (3)	(4)	Very Challenging (5)
Communication (1)	○	○	○	○	○
Difference in philosophy/teaching style (2)	○	○	○	○	○
Lack of support (3)	○	○	○	○	○
Lack of money (4)	○	○	○	○	○
Finding time to plan/implement (5)	○	○	○	○	○
Scheduling of partnership events (6)	○	○	○	○	○
Travel/distance (7)	○	○	○	○	○
Student/teacher attitudes (8)	○	○	○	○	○
Student/teacher quality (9)	○	○	○	○	○
other (please specify) (10)	○	○	○	○	○

Q41 What advice do you have for other children's choir organizations seeking to establish or work more effectively with school partnerships?

Q42 Do you have other comments you would like to share about your partnership experience?

Display This Question:

If This research is primarily focused on School-Community Partnerships that take place between commu... No Is Selected

Q43 If your organization does not currently participate in partnerships, what stands in the way of developing such relationships?

Optional: if you would like me to send you a summary of the results of this survey, please send me an e-mail (eghyqf@mail.missouri.edu)

APPENDIX B: Institutional Review Board Letter of Approval

Institutional Review Board
University of Missouri-Columbia

190 Galena Hall; Dc074.00
Columbia, MO 65212
573-882-3181
irb@missouri.edu

April 29, 2016

Principal Investigator: Elizabeth Grace Hogan McFarland
Department: Dean of Ed - Academic Dean

Your Exempt Application to project entitled A Survey of School-Community Partnerships Between Community Children's Choruses and K-12 Schools was reviewed and approved by the MU Institutional Review Board according to the terms and conditions described below:

IRB Project Number	2005495
IRB Review Number	214950
Initial Application Approval Date	April 29, 2016
IRB Expiration Date	April 29, 2017
Level of Review	Exempt
Project Status	Active - Open to Enrollment
Exempt Categories	45 CFR 46.101b(2)
Risk Level	Minimal Risk
Internal Funding	Personal funds

The principal investigator (PI) is responsible for all aspects and conduct of this study. The PI must comply with the following conditions of the approval:

1. No subjects may be involved in any study procedure prior to the IRB approval date or after the expiration date.
2. All unanticipated problems, adverse events, and deviations must be reported to the IRB within 5 days.
3. All changes must be IRB approved prior to implementation unless they are intended to reduce immediate risk.
4. All recruitment materials and methods must be approved by the IRB prior to being used.
5. The Annual Exempt Form must be submitted to the IRB for review and approval at least 30 days prior to the project expiration date. If the study is complete, the Completion/Withdrawal Form may be submitted in lieu of the Annual Exempt Form
6. Maintain all research records for a period of seven years from the project completion date.
7. Utilize all approved research documents located within the attached files section of eCompliance. These documents are highlighted green.

If you are offering subject payments and would like more information about research participant

APPENDIX C: Informed Consent Letter

Informed Consent for Research Study:
A Survey of School-Community Partnerships Between Community Children's Choruses and K-12 Schools

The purpose of this study is to examine school-community partnerships in music education between community children's choirs and K-12 schools to discern the benefits and the challenges of undertaking such a partnership for involved stakeholders. You were contacted because you have been identified as a director of a community children's or youth choir. I hope that my findings will be informative for community choirs and K-12 schools that are currently involved in partnerships, and be of assistance to organizations that may consider forming partnerships.

Please complete the following brief questionnaire, which should take no longer than 15 minutes. Your participation in this study is voluntary. While I hope you will complete the entire survey, you are free to decline to answer any items. If you need to stop before completing the survey and wish to return to continue, you may use this same link for 48 hours after you begin.

Your responses to the questionnaire will be anonymous. No identifying information will be collected or used in any manner. If you would like to be sent a summary of the findings of this research, please send your request to me by e-mail at the address below and I will be happy to provide that to you upon the study's completion.

If you have any questions about your rights as a research participant, you may contact the University of Missouri Institutional Review Board (IRB) at XXX-XXX-XXXX, or my doctoral advisor, Dr. Wendy Sims, XXX-XXX-XXXX. Feel free to contact me or Dr. Sims if you have any questions about this research.

Thank you very much,

Elizabeth Hogan McFarland
University of Missouri, Columbia, MO 65211
XXXXX@XXXXXX.XXX

By clicking to enter the survey, I am giving my informed consent to participate in this research project.

Click Here to Enter the Survey

APPENDIX D: Participant Invitation Letter

1 May 2016

Dear Ms. XXXXXX,

I am an ensemble director and the community engagement coordinator for The St. Louis Children's Choirs. I am also a doctoral student in music education at the University of Missouri, conducting a dissertation study investigating school-community partnerships between community children's choirs and K-12 schools. I am writing to request your help with providing information about your ensemble's partnership participation. If you are not currently a director of a community based children's or youth choral ensemble, please forward this message to the appropriate instructor. If you do not wish to receive reminder messages, please let me know by responding to this message whom I might contact in your place and I will remove you from all future mailings related to this study and contact your colleague directly.

The purpose of this study was to examine characteristics of school-community partnerships between community children's choirs and K-12 schools, and to discern (a) the benefits and (b) the challenges of undertaking such a partnership for involved stakeholders. I hope that my findings will be informative for community choirs and K-12 schools that are currently involved in partnerships, and be of assistance to organizations that may consider forming partnerships. Near the end of the survey, you will be given the opportunity to share contact information if you are interested in receiving a copy of the results of this survey.

This survey will take approximately 15 minutes to complete. Your participation in this research is strictly voluntary. The Informed Consent Form will be provided as the first page of the survey. Please be assured that both you and your organization will remain anonymous in the presentation of any findings.

If you have any questions, or if your institution would like a copy of the MU IRB approval letter, you may contact me at XXXXX@XXXXXX.XXX. Questions about this study may also be addressed to my doctoral advisor, Dr. Wendy Sims (XXXX@XXXX.XXX), and questions about your rights as a research participant may be addressed to the University of Missouri Institutional Review Board (IRB) at XXX-XXX-XXXX.

I hope you will choose to participate so that you may share your experiences and expertise with colleagues who direct community choral ensembles. Thank you for your consideration!

Musically,
Elizabeth Hogan McFarland

This survey may be accessed at: _____
The survey link will be active from May 1-May 20, 2016.

APPENDIX E: Participant Reminder Letter

13 May 2016

Dear Ms. _____,

Please accept this reminder regarding my research study on school-community partnerships between community children's choirs and K-12 schools. Below is my previous message that includes a description of the research project and a link to the online survey, which will remain active for another week.

If you have already responded to the questionnaire, I thank you for your time! Your participation is much appreciated.

Sincerely,
Elizabeth Hogan McFarland

Q34 - What are the stated goals and/or desired outcomes? (Please feel free to copy and paste from any written documentation you may have)

Providing high quality beginning choral training (as provided at our onsite choral program) to 2nd grade students in several of the after school programs.

As a result of their participation in the proposed project, more than 800 students and their teachers will learn healthy singing techniques with an emphasis on Hawaiian culture. 1) Students and teachers will learn and appreciate choral music. This will be accomplished by studying Music Theory, Music & Hawaiian History, Bel Canto Singing Technique and Hula. 2) Students will gain confidence in performing publicly. This will be accomplished by performing in a variety of settings, including Iolani Palace, school assemblies, May Day celebrations, and graduation ceremonies, all of which provide participants with an opportunity to demonstrate and apply their new skills. 3) Students and teachers will learn about Hawaiian culture. This will be accomplished by learning Hawaiian compositions with emphasis on songs of Na Lani Eha (4 royal composers), hula (creating a sense of place), and practicing Hawaiian values throughout the curriculum. 4) Students and teachers will learn music of the period from 1860 to 1920. We will do this by teaching musical contributions of composers, musicians and vocalists who flourished during that period.

Both the School and the Community organization will experience and increased awareness in their communities for their programs and will attract more participants/students. The School and its surrounding community will be recognized for artistic excellence through its association with a professional level youth chorus program in residence. The artistic level of both choral programs will benefit from shared resources in artistic expertise, repertoire and performance opportunities.

We instruct students in proper vocal production,basic musicianship, sight-reading, and music theory, using a Kodaly-based curriculum. In addition to teaching musical concepts we also strive to instill a sense of self-discipline, pride and intercultural understanding in each of our students.

Two programs: I. Cincinnati Public School Honor Choir - children grades 3-7, teacher recommended. Mentored by CCC advanced choir. Co-conducted by CCC artistic director and Rollo Dilworth. 5th year for this teacher recommended program. Learn music in two Saturday rehearsals and perform at end of second Saturday. 2. The Cincinnati Choral Academy is a new CCC program in collaboration with the May Festival and Vocal Arts Ensemble that provides meaningful after school arts education and skill development opportunities to third grade students from Cincinnati Public Schools. The Cincinnati Choral Academy is modeled on the El Sistema philosophy, a system of music education that has become a proven approach to creating positive change in communities around the world. In this approach, every child is made to feel important

and connected, and commitment and work ethic are encouraged and built as students strive together towards a common goal. Students are able to take ownership of their results, while school, family and community involvement are highly encouraged in order to inspire students to explore their full potential.   For the pilot season, Carson Elementary and Pleasant Hill Academy are hosting the program. The Choral Academy's Director is Sarah Grogan, an alumna of the Cincinnati Children's Choir, current May Festival Chorus singer, and CCC Satellite Choir conductor. A graduate of the University of Cincinnati College-Conservatory of Music, Sarah brings her experience as assistant director of the Miami Choral Academy (FL), an El Sistema inspired choral program for underprivileged elementary students in Miami-Dade Public Schools.   The low barrier to entry of choral singing – all you need is your voice – makes it ideal for reaching children in neighborhoods with few resources. El Sistema programs are traditionally orchestra-based, but their no-tuition, no-audition structure is a natural fit for choral music. "One reason choral El Sistema programs make so much sense is you've eliminated a huge cost when you eliminate the need for instruments," says Grogan. The program began in January 2016 with 30 third-grade children. Rehearsing two days a week for two hours a day at each school, they dedicate one hour each day to choral rehearsal and one hour to musicianship and music literacy, focusing on vocal technique, physical movement and aural skills.   The Cincinnati Choral Academy will have additional performances at the Cincinnati Museum Center on May 2, CCC's CPS Honor Choir concert on May 14, and CPS's Community Collage on May 20.

These have varied with each program: 1. Children's Choral Festival: for select 5th grade students: Goal: for choir members and school students to combine together for a day-long festival on one topic, attend topic sessions together, eat lunch together, rehearse together with a nationally known conductor; present a concert at the end of the day. 2. Middle School Honors Choir: for select 6,7,8 grade students. Rehearse with A.D. for 6-7 weeks and then perform on a choir concert. 3. In-school residency: choir sends teacher artist to schools to work with teachers and students.

To transform the lives of children from all ethnic and socioeconomic backgrounds by giving them the skills, self confidence and discipline to succeed in music and in life. To support the music educators that have daily interaction with students to provide the best possible instruction and opportunities for their students.

The mission of the American Heritage Youth Chorus is to build musical excellence and enduring faith in the lives of individuals through uplifting and sacred choral music.

Our regular program is open to young people who are selected through audition. They must commit to a full year of membership and regular rehearsals and concerts. While this model has worked successfully for the hundreds of children and youth, many young singers are not able to commit to the demands and responsibilities placed on regular, auditioned members. Summer Sing reaches more singers, particularly those who do not have the resources (financial, family, time, etc.) to commit to a full year in the regular program.

None

Goals & Objectives Provide intensive, creative instruction including orchestral and choral ensemble experience for under-served children within a joyful, safe, and

supportive atmosphere of high musical quality at limited financial expense to the student. Create an environment where children and families from diverse cultures and socioeconomic realities feel welcomed, loved, and respected.   Offer educational support and healthy, enjoyable community building opportunities for families in the program. Empower young musicians to see themselves as lifelong music makers with tools for creating success and beauty

N/A

To provide a choral music education in underserved schools. We provide the iSing curriculum to students at Roosevelt free of charge. We fundraise ourselves to fund the program.

We host an annual community engagement project for music teachers and their motivated students in order to positively impact music education in a 4 county radius. Each year's event has a different focus, with an acknowledged national expert in that area: composers, guest choirs, clinicians, etc. Teachers receive professional development credit for attending; students prepare material ahead of time with the help of a tutorial cd that our organization provides, and a free-of-charge concert for the community caps the day.

The training the boys receive prepares them to continue singing in junior high, high school, college and church choirs and contribute to these groups at a high level.

- Provide a musical experience for students in the partnership - Provide an opportunity for auditions for children's choir organization - Teach music education through selected repertoire

Sing for Joy!" is a program designed to give Elementary (grades 3-5) singers who have shown special love & aptitude for singing an opportunity to partner with a "professional" Children's Choir to learn & perform multicultural repertoire at a higher level than they may be able to achieve in their regular music classes.

Q35 - What activities do the partners engage in?

Joint concerts in the winter and spring

Support (paperwork and parent communication, placement at schools (Administrators) and supervision (after school staff).

12 sessions 1.5 hours for each session at the school location. Typically 2 - 3 time a week. Each session is broken up into 45 minute sessions alternating. singing & hula - alternating each session theory / music history, Our staff teach all the curriculum. School teachers are expected to reinforce the lessons and music daily. Final activity is a visit to Iolani Palace and the opportunity to observe and perform with the Royal Hawaiian Band.

Both choruses sing for school events (festivals, fund-raisers, etc.) and for community initiatives that call for choral music, jointly produce voice classes, composer residencies, hosting of foreign choirs visiting Atlanta. Each program participates in publicity for the other--program visibility and attracting new students.

Students participate in weekly rehearsals throughout the school year. They also participate in performances at their school and in two city-wide performances that engage choir members from throughout Chicago.

Listed above

Described above.

County wide concert (performances by schools and children's choir) Professional development workshops

The Reading School District music teachers distribute Summer Sing fliers and registration forms to students they believe would be interested in participation. The Reading School District student enrollment is approximately 85% Hispanic. Thus, fliers and registration forms are printed in both English and Spanish. I was able to upload only one document: English registration form.

Combined performances, summer camp programming.

After school programming that meets 3 days a week, for two hours each day.   We provide snack, homework time and studio instrumental instruction, instrumental ensemble instruction and choral ensemble. Multiple performances are planned throughout the year and are an integral part of the program.

We perform at the schools (use the auditorium and equipment), but we pay a rental fee.

There is a track for teachers during the day (a Saturday in late winter or spring) and a track for students. Teachers have a one hour session with the guest clinician, a one hour reading of new repertoire for young voices with our AD, and open rehearsal observation. Students rehearse during the day with both guest artist and our AD and perform a concert at day's end.

Boise Music Week, Honor Groups Concert

- Engaging warm-ups and vocal technique exercises - Solfege singing - Reading music

through solfege paterns - Learning music through music literacy - Learning music through rote teaching - Providing "in-school auditions" for children's choir program - Providing students with information about the children's choir program, including financial aid information

receive music, provided by our chorus listen to practice CD, provided by our chorus rehearse 6 songs with their school music teacher combine all public school singers with our chorus for 2 rehearsals with Artistic Director Performance for families & guests (venue & programs provided by Portsmouth Public Schools)

Q41 - What advice do you have for other children's choir organizations seeking to establish or work more effectively with school partnerships?

Communicate frequently with partners; listen to and seek to understand partners and their students.

Make sure you have good support from the administration and the teaching staff. Teachers MUST engage in the program. It is not a baby sitting service. Be sure to set the budget so you are not too reliant on grant funding but also so the school has good buy into the program.

Red tape is prevalent and unavoidable. The bigger the school system, the greater chance that your partnership will be derailed by admin and rules that nobody saw coming. Allow plenty of lead time in the planning process to get these things worked out, especially if you have funding/grants on the line. BUT, don't be daunted if you get tangled up in red tape. Keep going and find a way.

When partnering with schools, it is critical to understand what needs they have before engaging in a partnership, to make certain that what you can offer will meet their needs. It is also important to set the partnership up for success by making sure that all parties involved (choir administration and teachers, school administration and teachers) are on the same page before the program begins. Then, if there are challenges or concerns, you've laid the groundwork for open communication, and have joint expectations to fall back on. School partnerships struggle when both sides aren't prepared to communicate with and support one another.

Work closely with school music teachers and administration. Create a meaningful, valuable experience for all to learn from.

Visit teachers in their school settings. Attend and support school music programs/concerts. Then invite the school to your programs/concerts.Offer complimentary tickets to teachers and their students to your programs/concert.

Listen to the school. Listen to the community. Find out what their needs are and find ways that you can meet those needs through offering choral music through a delivery that is beneficial to the students.

Keep trying! Don't send your interns to do this work. The AD or other highly qualified conductors should show up/teach to ensure the success of the program.

Personal contact; developing trust vs competition. We have great relationships with schools outside of our immediate area who are not threatened by us. We are constantly challenged to engage our local schools in partnerships....very difficult to get to happen, no matter how open ended and collegial we are in presenting possibilities.

Start somewhere. While we are always working to do more, maintaining what we have started is essential. The recurring partnership can be very valuable to a children's choir program in many ways. Foster it and don't let it die out. Even if there is only one connection, that's a start.

Establish clear need for the school(s) you are considering Be sure to have support of the Music Supervisor Be sure the participating school(s) need, want & will support the

project Establish clear finances & division of responsibilities BEFORE the project begins Conduct a post-project evaluation for future partnerships

Q42 - Do you have other comments you would like to share about your partnership experience?

We are trying to break a system of apathay and lack of musical knowledge in the schools. We typically are working with schools that offer no arts or music education at all to their students. Our program is the one small injection the students get.

Avoid preconceived notions of what the benefits are. Really find out through very frank discussions with staff and administrators. Administrators might have very different motivations for entering a partnership than a teacher or parent group would. Ask the school what they think the benefits are of working with you and then amend that with some things they hadn't thought of. The community choir should also ask the school how it can benefit the partner organization or be more involved in the greater community.

It has been rewarding to see students' talent develop. Some have auditioned for the community choir and it has made a difference in their lives. Community choir singers have had the opportunity to learn of other cultures. All singers have become friends, through their common love of music and singing. It does not matter what their background is.

I neglected to include one additional partnership. We also host a local choral festival that incorporates team building, community service and performance.

Every year, approximately 3 - 5 Summer Sing students later join our regular program. As a result, the diversity of our chorus and the number of annual scholarship awards have increased dramatically.

The partnership we have described is not a true partnership. We use their facilities (for a fee) for our regular programming. The benefit for them is having another population in their building. Benefit for us is rehearsal space/summer camp facilities. One of our conductors is the Fine Arts director there. We are currently investigating the kind of partnership that I believe you are trying to research (with an under resourced community that wants us to unique programming just for them). I would be interested in your findings as we research this potential partnership.

I have answered these questions from the standpoint of my own non-profit program that serves students at one site, so far. We are planning to expand to more sites and form a system wide partnership at that time.

It's been a great joy in my life to see the joy that singing brings to these girls and families.

I hope this has not been confusing. I used our major annual engagement project to really focus on for specific questions after using other partnerships at the beginning of the questioning (a weekly class for underachieving kids in Dist 33, partnerships with area high schools for two composer residencies this spring....) We are always looking for ways to engage and work together with music teachers and their students!

Make every effort to communicate and contact those with whom you are interested in partnering; however, know that not everyone will want to partner with you. Inform them, be kind, and offer to help them in any way you can. Even then, those parties may not want to participate. Don't take it personally, just keep on trying through other avenues.

"Sing for Joy!" has become a regular project for our choir, as the music programs in Portsmouth have demonstrated the highest level of need for support and uplift in our community. The teachers, singers and parents of these students are very proud to be a part of the "Sing for Joy!" choir, and have given us extremely positive comments.

Q43 - If your organization does not currently participate in partnerships, what stands in the way of developing such relationships?

Lack of knowledge of how to do so.

Don't know how to pull it off, and no time to explore.

Not sure what you're asking. We have singers from about 20 different elementary and middle schools. We actively recruit from them, but nothing considered a "partnership"

Time and follow-through

we have good working relationships but we do not participate in a partnership basically due to time constraints of part time staff

We are affiliated with a college

Time & Budget- but we are planning a partnership for next year!

We operate completely separately from any type of school program. In many cases I would say that our purpose might be fundamentally different from school programs, although we are not opposed to partnerships when compatible

Staffing and financial resources

I don't know how to go about it; what would it look like? How would I choose one school over another?

haven't asked

Strong school programs currently exist

Schools.

choir is new in community; school music is weak/non-existent

Staffed by part time directors who are full time teachers with limited time outside these two positions. Defined by one night per week for rehearsals and musicianship classes. Local school system supports our efforts by permitting distribution of materials and teachers encourage and recommend the chorus to their students. This's constitutes our most successful marketing activity.

Schools not interested n participating

teachers are upset that we exist and do not have membership in their ensembles as a condition of membership in ours

We work with schools but there isn't a particular partnership, per se.

Organizational structure, staff availability and time constraints

We participate with after school organization, but not directly with the schools

We are in our first year. We have built relationships through our choral connections from school and church!

School teachers are overloaded

we do school tours and work with schools to schedule performances. Over the past 10 years we have found schools are less willing to have us come give free concerts because of the time away from instruction in assemblies. We have also organized children's choir festivals with guest conductor for area public school choirs and again it has been difficult to find funding and for the students to miss school (both our choir students and the other choirs as well). The students worry they will miss instruction time and be penalized.

Negative History and Finances

Children's chorus is too small an organization in the community

time

school music teachers not interested

have not tried yet

Our school music programs are very strong. We support them by promoting them in the community and they support us by sending singers to our program.

We have never felt the need since the elementary schools have their own music program. We do however, have an elementary school tour once a year for recruiting purposes. It's a one day tour where we visit & perform @ 5 of the 30 or so schools to choose from.

We are simply an independent operation, under the aegis of an aeult choral program. We have some cooperation with local schools, but no opportunity for a partnership has presented itself.

no expressed interest

We are not affiliated with the public schools

Never tried it

Finding time to develop partnership

jealousy

Time, school administration

very often the children's chorus kids resist singing in the school choirs, which I feel badly about, but haven't been able to change

VITA

Elizabeth Hogan McFarland attended the University of Missouri, earning a Bachelor of Science in Education with an emphasis in Vocal Music Education in 2005. She taught secondary school choral music in a large public school in suburban St. Louis, Missouri for seven years, and during that time, completed her Master of Music in Choral Conducting from Michigan State University in 2009. While in St. Louis, Dr. McFarland served as an ensemble director with The St. Louis Children's Choirs, eventually leading the organization's work in community engagement and partnerships through her role as the Community Engagement Coordinator. She was awarded her Artist Teacher Certificate through the CME Institute in 2015. Dr. McFarland earned her Ph.D. in Learning, Teaching and Curriculum with emphases in choral conducting and vocal pedagogy from the University of Missouri in 2017. During her doctoral coursework, she taught courses in music, education, and choir. She has served as an adjunct instructor at the University of Missouri–St. Louis and Webster University. In August 2017, she will join the faulty at Southeast Missouri State University as Assistant Professor of Music Education.

An active clinician, adjudicator and coach, Dr. McFarland has presented posters and workshops at conferences of the Missouri Choral Director's Association, Missouri Music Educators Association, ACDA's Southwestern Division Conference and the National Middle School/Junior High School Choral Conference. She has served as a clinician in Missouri, Mississippi, Pennsylvania, Kansas, West Virginia, Arkansas and Florida. Ms. McFarland serves the American Choral Directors Association as the Repertoire and Resources Chairperson for Student Activities for the Southwestern

Division, and previously served Missouri ACDA in this same capacity. Her research interests include school-community partnerships involving choral music, middle school/junior high singers, and choral music for women's voices. She is an advocate for and supporter of young choral music education professionals.