A STUDY OF MUSIC OFFERINGS IN THIRTY PUBLIC SCHOOL ADULT EDUCATION PROGRAMS IN THE UNITED STATES

Thesis for the Degree of Ph. D.

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Raymond Gerkowski

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This is to certify that the

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By

Raymond Gerkowski

AN ABSTRACT OF A THESIS

Submitted to
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ABSTRACT

A STUDY OF MUSIC OFFERINGS IN THIRTY PUBLIC SCHOOL ADULT EDUCATION PROGRAMS IN THE UNITED STATES

By Raymond Gerkowski

This study was concerned with the nature, status and extent of participation by adults in music classes scheduled by local public school adult education programs in thirty cities in the United States having a population range of 150,000 to 250,000. Significant trends during the five-year period between 1958 and 1963 were identified.

A great deal of the desired information was obtained from a combination questionnaire and checklist which was mailed to the public school adult education directors in each of the cities included in this survey. Additional data were obtained by means of personal letters, telephone calls and printed material submitted by each adult education administrator.

The findings indicated that the objectives and contents of the music classes offered were geared to the needs and interests of the amateur adult and not of the professional -- to the person who had turned to music as a leisure-time activity either as a listener or a participant. The wide variety of classes which were scheduled provided opportunities for the adult listener or amateur participant to achieve

individual musical fulfillment, each according to his own musical interests and potentialities, regardless of previous musical training. The classes included were grouped into four classifications: (1) class instruction for instrument or voice, (2) classes designed to develop and increase an appreciation of music, (3) group participation in small or large ensembles and (4) classes devoted to the basic fundamentals and theory of music.

The data indicated that only nine adult education programs in the thirty cities surveyed included any music classes in their lists of offerings. This situation existed even though twenty-seven directors were of the opinion that it was important to offer music instruction through the public school adult education programs.

It was apparent from the replies on the questionnaires that music had a lower priority on adult education programs than classes which upgraded the technical skills of industrial workers and classes which provided basic education for the disadvantaged, under-educated and unemployed.

During the five-year period between 1958 and 1963 the findings did not reveal a significant change in the number of classes offered on the adult education programs. However, the data did indicate during the period that adults showed increasing interest in class instruction for instrument or voice, classes designed to develop a greater appreciation of

music, group participation in small or large ensembles and decreasing interest in classes devoted to the basic fundamentals and theory of music.

As to organization and general practice there was a tendency on the part of adult education directors to favor two-hour classes, to schedule classes on a weekly basis, to lean towards a twenty-four-week school year, to program a majority of classes in the evening and to evaluate classes on a yearly basis.

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CHAPTER I

THE PROBLEM

Introduction:

Industry in the United States is moving more and more in the direction of ever-increasing production standards as a result of improved automation and advanced technology. As this trend continues, modern man spends less time on the job and finds himself with more free time than ever before. He is presently confronted with a new problem, namely, how to make the best use of his increased leisure time. Ernest Havemann has appropriately named the present era in history "The Age of Leisure." (20:93)

There is much evidence to support the fact that such an Age exists and that it is rapidly expanding. Our average work week had decreased from eighty-four hours in 1800 to sixty hours in 1900. The present standard work week of forty hours appears likely to continue its decline, thus providing most of our working population with an increasing amount of leisure. At the same time that this trend toward increased leisure continues, more people will retire earlier and live longer, thus producing a mushrooming population of retired men and women. (15:203)

In some industries the work week has already declined below the forty-hour wook. The rubber workers in Akron, Ohio,

have had a thirty-six hour work week for years. The International Ladies Garment Workers in New York are presently on a thirty-five hour week. The electrical construction workers in New York work an even shorter work week. They are paid overtime for any work done over twenty-five hours. (27: 46)

What are Americans doing with their increased leisure time? Many read more. Some are becoming golf-oriented, travel-conscious, or sail-boat enthusiasts. Others collect stamps, old coins, match covers or expensive paintings.

During recent years, as will be pointed out in the second chapter, the art of music has reached a position of importance in America which it has never before been privileged to enjoy. Because music has reached this position of prominence in our national life, many Americans have turned to music as a leisure time activity either as listeners or as amateur participants.

As adults become more absorbed in music as a leisure time activity they tend to seek out new ideas and new facts which will make the time they spend in this leisure pastime more rewarding and enjoyable. A convenient place to obtain new ideas and new facts about music is through the local public school adult education programs.

This study attempts to determine the role the local public school adult education programs are playing in providing adults with the desired new facts and new ideas which are related to music.

Statement of the Problem:

The purpose of this study is: (1) to present an analysis of the nature, status and extent or participation by adults in music offerings sponsored by selected local public school adult education programs, and (2) to identify any trends during the five-year period between 1958 and 1963 which the data indicated.

Delimitations of the Study:

I. This study will be limited to the public school adult education programs located in thirty cities in the United States between 150,000 and 250,000 population. (54:66)

The thirty cities included in this study and the population of each according to the official 1960 United States Census were as follows: Albuquerque, New Mexico - 201,189; Austin, Texas - 186,545; Baton Rouge, Louisiana - 152,419; Bridgeport, Connecticut - 156,748; Charlotte, North Carolina - 201,564; Corpus Christi, Texas - 167,690; Des Moines, Iowa - 208,982; Flint, Michigan - 196, 940; Fort Wayne, Indiana - 161,776; Gary, Indiana - 178,320; Grand Rapids, Michigan - 177,313; Hartford, Connecticut - 162,178; Jacksonville, Florida - 201,030; Mobile, Alabama - 202,779; Nashville, Tennessee - 170,874; New Haven, Connecticut - 152,048; Providence, Rhode Island - 207,498;

Richmond, Virginia - 219,958; Salt Lake City, Utah - 189,454; Shreveport, Louisiana - 164,372; Spokane, Washington - 181,608; Springfield, Massachusetts - 174,463; Syracuse, New York - 216,038; Tucson, Arizona - 212,892; Worcester, Massachusetts - 186,587; Yonkers, New York - 190,634; and Youngstown, Ohio - 166,689.

II. The period of time involved in this study will be from September 1, 1963, to June 1, 1964.

Definitions:

ADULT -- For the purpose of this study, an adult is defined as any person sixteen years of age and over who is not regularly enrolled in an elementary or secondary school or in an institution of higher learning.

ADULT EDUCATION PROGRAM -- A program sponsored for adults whose basic purpose is to help equip the individual with the knowledge, insights, and skills which will enable him to make the wisest decisions in his social, economic, and political life as well as to contribute to his personal enrichment. (5:379)

ADULT MUSIC PROGRAM -- A program which consists of music classes, activities, services, or programs and which provides opportunities for adults and out-of-school youth to further their music education regardless of their previous musical training.

CONTINUING EDUCATION (Synonymous with Adult Education) -- A lifelong learning based upon the concept that continuous

education is a requirement of living in a rapidly changing society. Further, that education in a modern society does not terminate after formal education has been completed but continues during the lifetime of the individual.

PARTICIPATION -- The enrollment in and maintenance of a satisfactory record of attendance in one or more music classes or activities.

PROGRAM -- In this study the word program will be used rather than curriculum in describing activities or non-credit classes for adults.

Jack London, in his article, Program Development in Adult Education, states that:

> In the field of adult education, "program" is commonly used to describe the type of activities developed by a voluntary association, agency, or non-educational institution for its public. In contrast, formal educational institutions call their programs the curriculum. Generally the curriculum is used to denote the formal credit courses whereas program indicates a more informal, non-credit type of activity. In its usage, program is a more flexible term than curriculum. For example, a university extension division is likely to refer to its campus courses offered in extension as part of its curriculum while referring to more informal, non-credit activities as its program. The more flexible term "program" is preferred by adult educators over "curriculum" because it reflects the need to develop programs especially for adults rather than to carry over, unchanged, the programs developed for children and youth. (28:65)

Significance of the Study:

Very few studies have been made of the nature, status and extent of participation by adults in music offerings

sponsored by local public school adult education programs. Since Americans are having more and more leisure time each year and since they are becoming involved in music, the need for such a study is very important. If a future program of music opportunities for adults is planned which will motivate and foster the wise use of their leisure time through music, there is a need for an awareness of present knowledge. As Wilmer V. Bell said in his article Our Role, "But knowing where we want to go still leaves us helpless unless we have also some notion of where we are." (4:42)

This study, through the presentation of data, conclusions, and recommendations, should prove useful in many ways to directors of adult education programs, superintendents of schools, music leaders in adult education programs, and school board officials. It is hoped that a balanced and more effective selection of music offerings on future adult education programs will result, and that a greater number of adults will be reached.

Some of the practical values of this study are:

1. The data provided about the objectives, organization, and practices of adult music gives a true picture of the current status of music offerings on public school adult education programs in cities between 150,000 and 250,000 population.
2. The data provided will serve as a basis for an objective comparison and evaluation of existing programs of adult music offerings.

3. By determining the changes which have occurred between 1958 and 1963 in the number and kinds of music offerings scheduled on adult education programs, this study will indicate the trends which have taken place during this five-year period.
4. Conclusions from the study may be useful in making recommendations which will contribute to an improved quality and selection of future music offerings. It is hoped the resulting programs of music offerings will capitalize on the interests of adults and will place them in contact with the desirable learning experiences needed for a feeling of accomplishment.
5. Methods are recommended for the expansion of adult music programs.

Review of the Literature:

A search of related literature revealed only a few studies concerned specifically with music offerings on adult education programs. No projects were found which were limited to the study of music offerings on local public school adult education programs located in cities in the United States between 150,000 and 250,000 population. The few studies found which were concerned with music offerings on adult education programs are reviewed in the following pages.

A study made by Carl F. Schwarts was concerned with music offerings in selected public school adult education

programs in New York State. (47) This project examined existing practices and discussed ways in which music scheduled on adult education programs throughout the state of New York could be improved. For this study fifteen communities were selected on the basis of size and geographic distribution. Five cities were included in each of the three following size classifications:

I. Over 100,000 population.

II. Between 25,000 and 100,000 population.

III. Under 25,000 population.

Edward F. J. Eicher fashioned a program of music education for adults which was tailored to meet the needs of the adult population in Westwood, New Jersey. Westwood, a city of 9,000 people, did not have an adult education music program at the time his study was made. The only musical opportunities available to adults in Westwood were church choirs and miscellaneous individually initiated ensembles. The study covered the initiation, organization, and operation of the program. (14)

Hypothesis to Be Tested:

There is a significant relationship between the increased awareness, interest and participation in music as a leisure time activity and the inclusion of music classes on adult education programs which are designed to nurture greater leisure time enjoyment of music through increased music performance skills, appreciation, participation and knowledge of basic music fundamentals.

Procedure and Methodology to Be Used to Test the Hypothesis:

I. A search of the literature will be completed.

II. Data about the public school adult education music programs will be obtained from a combination questionnaire and check-list mailed to the director of each adult education program.

III. Other data will be secured from adult education catalogues, class schedules and printed brochures. Additional information will be secured from printed material on adult education, issued by various state departments of education.

IV. The data received will be tabulated, when necessary, and analyzed. Important facts and relationships will be pointed out. Conclusions will be made based upon the available data.

CHAPTER II

THE NEED AND RESPONSIBILITY FOR ADULT EDUCATION

Music As A Leisure Time Activity:

In recent years there has been an increased interest in the arts. As August Heckscher said in his article, The Nation's Culture: New Age For The Arts, "Everyone knows that the arts in America are booming." (22:15)

In response to this new motivation in the arts, many persons interested in music make use of their leisure time by attending concerts, by playing or singing in community organizations, or by learning how to sing or how to play an instrument.

Several authorities, prominent in the musical world, have written about the recent increased interest in music and the gratifying manner in which the public has supported the variety of musical performances taking place in this country.

Virgil Thompson, well-known New York music critic and composer, said in his article, Opera: It Is Everywhere in America, "The public in America is avid for opera. Every manager knows that." (52:16)

As further evidence of this trend, Opera News reported in the feature article Filling Out a total of seven hundred and sixty-nine opera-producing organizations functioning in

the United States during the 1961-1962 season which together produced a total of four thousand and thirty performances. (29:22) It went on to report that during the 1950-1951 season there was a total of only three hundred and sixteen opera-producing companies performing about twenty-five hundred performances. According to this report, opera-producing organizations increased fifty-nine per cent and opera performances increased sixty-two per cent during the eleven-year period between the 1950-1951 and the 1961-1962 seasons.

Carl Haverlin, President of Broadcast Music, Inc., reports that more than half (thirteen hundred) orchestras of the two thousand symphony orchestras of the world are in the United States. Of the thirteen hundred symphony orchestras existing currently in the United States only thirty existed in 1900. (21:2)

Symphony orchestras in America are to be found in cities of all sizes. They can be found in cities of only twenty-five hundred population as well as in large metropolitan centers. Mr. Haverlin further states that there are less than a dozen cities in the United States in excess of fifty thousand population in which there is not a symphonic ensemble of some kind.

Harold C. Schonberg, New York music critic, commenting on the expanded 1964-1965 orchestra season in New York City made this statement in the New York Times:

> America is a country of symphony orchestras, and Americans support their orchestras. When it comes to symphonic orchestras, no country in the world can touch us. (45:11)

Many adults are not content with the role of being passive listeners. They wish to participate in some form of musical activity, even if only on an amateur* level in their home or in their neighbor's parlor.

This is impressive evidence pointing up the fact that many Americans enjoy music as a leisure time activity -- by attending music performances of various kinds, by amateur participation in music, or by a combination of both activities.

As leisure time continues to increase, many other Americans who are fond of music but who possess no knowledge of, or skill in, music will look to established institutions and organizations for instruction with the hope that increased musical knowledge will enable them to enjoy music more during their increased leisure time.

Many adults seeking music instruction will, no doubt, turn first to the adult education programs sponsored by local public schools because these programs are readily available, accessible and flexible. However, it is well known

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* An amateur musician is defined as someone who plays a musical instrument six or more times a year (either in private or with organized music groups) or someone who is receiving instrumental instruction of some type. (2:1)

that other institutions and organizations are also capable of providing this same service and often are interested in doing so.

In a time of increasing leisure and greater national awareness and appreciation of music, the question is often raised about the status of music for adults on adult education programs sponsored by local public schools and other public or private institutions in the community. Other questions which also come to mind are as follows: (1) Which institution or institutions in the community should assume the major responsibility for sponsoring music offerings on adult education programs to meet the challenge of the "Age of Leisure" and the growing interest in music as a leisure-time activity? and (2) Are these institutions, by means of their adult education programs which are the vehicles for adult music offerings, successful in nurturing the wise use of leisure time through music?

This study of adult music will attempt to answer these and other questions.

Need for Continuing Education:

We are living in a time of rapid change. The knowledge explosion, the scientific explosion, the technological explosion, and the social revolution have posed problems of vast dimensions for the present generation of adults. The drastic changes taking place have been telescoped into less than the lifetime of an individual for the first time in the history

of mankind. The great complexities of today's world requires adults to become a society of "lifelong learners" just to keep abreast of this emerging age of endless discovery. The late President John F. Kennedy made this statement about "lifelong learning" before the joint NAPSAE-AEA Conference in 1960:

> . . . We live in an age of rapid social change and unprecendented increase of new knowledge and scientific invention. In such an age we must do all in our power to strengthen our great system of formal education. But we must not stop there. We must also recognize that a free society today demands that we keep on learning or face the threat of national deterioration. We must educate people today for a future in which the choices to be faced cannot be anticipated by even the wisest now among us . . .
>
> . . . The agenda before the American people is great. The problems are complex. I believe that an American who understands the importance of 'lifelong learning' will be able to deal with those problems more wisely and more vigorously.
>
> I am, therefore, pleased to express my support of those who are working to strengthen the adult education programs of our universities and colleges, our schools, our libraries, and our voluntary citizen organizations. Your efforts are helping America to move forward toward greater strength and cultural vitality which can make our nation once again a beacon light among freedom-loving people everywhere. (33:8)

The need for continuing education is also clearly established in the following statement of basic philosophy issued by a Joint Committee on Adult Education:

> Lifelong learning is vital for every individual . . . Automation, increased

> leisure time, population mobility, and rapid scientific change have made learning a lifelong guest. (32:2)

In other words, education has become an open-ended process which can never be entirely completed as long as there is life. It is a continuing process which begins at birth and continues throughout life.

Responsibility for Adult Education:

Since education in modern society is "lifelong learning" one immediately asks the question, Which educational institution or institutions in the community should assume the responsibility of sponsoring an adult education program?

During the period in our country's history when great numbers of immigrants from foreign lands created a need for adult classes in Americanization and literacy, communities naturally turned to the public schools to meet this need. (48:146) However, since that time the concept of adult education being predominantly a remedial program on the part of public schools has given way to the concept of a broad program to meet a wide range of adult needs and interests. This "need-meeting" doctrine, at first advocated in the writings of Edward Lindeman in 1925, soon gained general acceptance and nationwide adoption by sponsors of adult education programs. (26:135)

The Joint Committee on Adult Education, in addition to drawing up a basic philosophy of adult education stated earlier, also issued the following statement regarding the responsibility of the public schools for adult education:

> The public schools are maintained by society, are convenient to all adults everywhere, and are the agencies best equipped to provide the coordinating administrative framework, some of the physical facilities, and much of the specialized personnel to implement adult education in each community, including the programs of many voluntary groups. The education of adults, therefore, is an integral and necessary service of the public system. In a society of great mobility, the public school can come to represent a familiar and friendly source of stability and assistance to the individual. (32:2)

Woodward made a survey in 1958-1959 to determine, among other facts, the local public school sponsorship of adult education programs on a national level. For the sake of convenience in making the survey the statistics represented the following three school system enrollment size groups I, II, and III as follows: (57:5)

Enrollment-size group	Elementary and secondary school enrollments of school systems
Group I	25,000 and over
Group II	12,000 to 24,999
Group III	150 to 11,999

Table I which presents the results of the survey in this classification system, points out the fact that adult education programs were found more often in the larger school systems than in the smaller ones. As illustrated in Table I, nearly nine out of ten school systems in Group I reported adult education programs as contrasted with three out of ten in Group III.

TABLE I. LOCAL PUBLIC SCHOOL SYSTEMS OFFERING AN ADULT EDUCATION PROGRAM, BY ENROLLMENT-SIZE GROUP, FOR CONTINENTAL UNITED STATES: 1958-59 *

Enrollment-Size Group	Total School Systems	School Systems Offering An Adult Education Program	School Systems Not Offering An Adult Education Program
Group I	100	88.6	11.4
Group II	100	76.3	23.7
Group III	100	31.0	69.0

The decision to direct this study of adult music offerings to adult education programs sponsored by local public schools rather than to those sponsored by other public or private institutions in cities between 150,000 and 250,000 population was influenced: (1) by the convincing arguments stated earlier pointing up the fact that local public schools have the major responsibility of sponsoring adult education programs in any community, (2) that the data presented in Table I indicated that nine out of ten of the larger school systems actually did sponsor adult education programs. As far as this study was concerned, it was logical to conclude that a survey of local public school adult education programs in cities between 150,000 and 250,000 population would be more fruitful than a survey of other institutions or organizations, public or private, which also sponsored adult education programs.

* By Marthine V. Woodward

CHAPTER III

OBJECTIVES AND INTERESTS

The Questionnaire:

As was indicated in the introduction to the study, the purpose of the study was to analyze the nature, status and extent of participation by adults in music offerings sponsored by local public school adult education programs. A copy of the combination questionnaire and check-list designed to obtain the desired information was sent to the public school adult education directors in each of the thirty cities in this survey.* All thirty questionnaires were returned. The replies of the adult education directors were, in most cases, complete. Some directors were interested enough to supply additional information, while others left some questions partially unanswered. In the latter case, letters were sent, sometimes a second and even a third time, to the directors to secure the desired information. When the third letter was unanswered, long distance calls were made to encourage the directors to respond. This was done in three cases. In due time, all questions in the thirty questionnaires were satisfactorily answered.

The replies indicated that only nine adult education programs out of the thirty surveyed included music offerings

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* A copy of the combination questionnaire and check-list is included in Appendix A.

for adults. Since this study is concerned only with music offerings and not with adult education programs, this report will be limited to a study of the nine programs which included music offerings. These programs were located in the following nine cities: Bridgeport, Connecticut; Des Moines, Iowa; Flint, Michigan; Hartford, Connecticut; St. Petersburg, Florida; San Jose, California; Springfield, Massachusetts; Syracuse, New York; and Worcester, Massachusetts.

Credit and Non-Credit Adult Classes:

A study of adult education literature reveals that both credit classes leading to a certificate, diploma, or degree and non-credit classes are offered on present-day adult education programs. An adult can take credit classes which lead to an Elementary School Certificate, a Junior High School Certificate, a High School Diploma, or a Junior College Degree. (12:2) Frequently, adult education programs offer a series of required courses which lead to a certificate in one of the following fields: (1) Public Employees' Training, Management and Supervision, (2) Secretarial Training, and (3) General Office Practice. (12:23)

Adults enrolling in a program of credit classes which lead to a certificate, a diploma or a degree are required to follow a curriculum of prescribed classes, each with it own definite objectives.

At the other extreme of the continuum are the non-credit classes based upon needs and interests which adults themselves express or which they can be led to recognize. (28:67) If a

class or activity has a clear and an unmistakable relationship to the needs and interests of an adult, it will attract and hold him. A creative instructor will take the adult where he is and by means of well chosen materials and learning experiences will enable the participating adult to grow in the breadth and depth of his needs and interests.

To summarize briefly, adult education programs include curricula of prescribed classes which lead to a certificate, diploma or degree. In contrast to this, classes are also offered based upon needs and interests of adults. Since adults do not have to attend classes, but enroll in adult education courses voluntarily, adult education directors hope to motivate adults to continue learning throughout life by offering both types of programs.

Basis of Class Organization:

The questions in the first part of the questionnaire were designed to determine the basis on which the adult music programs were organized. Were they organized on the basis of definite objectives in a manner similar to classes leading to a certificate, diploma or degree? Or were they organized on the basis of need and interest? In addition, the directors were asked to indicate by whom the objectives were developed and how the needs and interests were determined.

A definition of an objective at this point will enable us to more effectively evaluate and to more intelligently interpret the objectives given by the adult education directors

in the returned questionnaires. Carter V. Good defines an objective as an "end in view, or purpose of a course of action or a belief." (18:371) To expand the meaning further, an objective serves to direct learning towards a desired end. (28:68)

Table II illustrates the basis on which the nine adult music programs were organized. Music offerings on four programs were organized on the basis of definite objectives while five were organized on the basis of interest.

It is interesting to note that the Hartford adult education program offered Music Appreciation as a high school credit class. All other music offerings on the nine adult education programs were non-credit classes as will be shown later in this study.

Determination of Definite Objectives:

The adult education director in Hartford and his High School Completion Program Committee determined the definite objectives of the Music Appreciation class. The adult education directors in Springfield and Syracuse shared this responsibility with the music instructors. In St. Petersburg the definite objectives were jointly determined by the Supervisor of the General Adult Education Program, students and listening participants (members of the audience).

Determination of Interest:

Table II further points up the fact that the music offerings on five adult education programs were organized on the basis of interest. Questionnaires from Bridgeport, Des

TABLE II. ADULT MUSIC PROGRAMS ORGANIZED ON THE BASIS OF DEFINITE OBJECTIVES OR NEEDS AND INTERESTS.

Community	Definite Objectives Yes/No	Definite Objectives Determination	Needs	Interests	How Determined
Bridgeport	No			X	
Des Moines	No			X	
Flint	No			X	1. Written requests from adults. 2. Word of mouth.
Hartford	Yes	Adult education director and High School Completion Program Committee. NOTE: Music appreciation was offered also as a high school credit course on the High School Completion Program.			
St. Petersburg	Yes	1. Supervisor, General Adult Education. 2. Music students. 3. Participants (members of the audience)			
San Jose	No			X	

TABLE II. (Continued)

Community	Definite Objectives Yes/No	Determination	Needs	Interests	How Determined
Springfield	Yes	1. Adult Education Director. 2. Music Instructors.			
Syracuse	Yes	1. Adult Education Director. 2. Music Instructors.			
Worcester	No			X	1. Written requests from adults. 2. Word of mouth.

Totals and Percentages Yes - 4 programs - 44.4% 5 - 55.5%
No - 5 programs - 55.5%

Moines and San Jose did not indicate how adult interest in music offerings was determined in their communities. In Flint and Worcester, adult interest in music offerings was determined by "written requests from adults" and by "word of mouth."

Definite Objectives:

Table III includes the objectives and interests of the nine adult music programs in our study. The definite objectives, on which the adult music programs in Hartford, St. Petersburg, Springfield, and Syracuse were organized, are given in Part One of Table III. A discussion of the definite objectives of each program will follow.

Hartford gave a very important objective for Music Appreciation, the only music class offered on its adult high school diploma program. This objective was "cultural improvement." According to the Hartford adult education catalogue, courses in Art Appreciation, Sketching, Drawing, Water and Oil Painting were scheduled in addition to Music Appreciation. (8:1) This is strong evidence pointing up the fact that the Hartford adult education director had a broad and comprehensive view of education and that his program of high school diploma classes reflected this concept.

Dr. Luther Evans in his article Automation and Education gave this definition of education:

> Education is a mechanism for inducing change and for providing the means of accommodating and adjusting to change. At the same time, (education) is given

TABLE III. DEFINITE OBJECTIVES (Part One).

Cities	Definite Objectives	Music Offerings
Hartford	1. Cultural improvement	1. Music Appreciation.
St. Petersburg	1. To develop an appreciation of music. 2. To demonstrate ways of using leisure time constructively for personal growth and satisfaction through music. 3. To develop techniques. 4. To give pleasure to others through quality performance.	1. Music Appreciation. Piano Class - Organ Class - Community Chorus. 2. Community Chorus - Piano Class - Organ Class - Music Appreciation. 3. Piano Class - Organ Class. 4. Community Chorus - Piano Class - Organ Class.
Springfield	1. To stimulate and foster interest in classical music. 2. To acquaint adults with the recreational values of music.	1. Introduction to Classical Music. 2. Fundamentals of Piano Playing.
Syracuse	1. To supply some of the materials and background necessary for understanding and enjoying symphonic music.	1. Enjoying Music.

> the responsibility for ensuring the preservation and transfer and therefore the continuity of the society's knowledge, skills, traditions, and values. To accomplish these objectives every educational program should do more than train technicians to operate machines or to supply manpower needs for industry. It is obligated to educate people who have the capacity of looking at machines in true perspective, and seeing the machine's proper place and function in today's world. (15:203)

It is evident that the adult education director in Hartford held a similar view of education. He not only prepared his students to meet the needs of modern industry but he also included cultural courses in the adult high school diploma program which provided the foundation for aesthetic values, broadening of new horizons, and opening new doors in the cultural world. (58:14)

As will be shown later, the St. Petersburg General Adult Education Program had more music offerings than any other program listed in Part One of Table III. Also, the administrator of this program gave more definite objectives than any other administrator in this group. Of the four objectives listed, the first two: (1) "to develop an appreciation of music," and (2) "to demonstrate ways of using leisure time constructively for personal growth and satisfaction through music" are fundamental to any adult music class. "To develop techniques," the third objective, has special significance in the teaching of piano and organ classes. The fourth objective, "to give pleasure to others through quality performance," is basic to the Community Chorus, Piano Class and Organ Class.

In the Springfield Adult Education Program the objective for Introduction to Classical Music was "to stimulate and foster interest in classical music." The objective for the other class, Fundamentals of Piano Playing was, "to acquaint adults with the recreational values of music." It is apparent that the general, all-inclusive objective of both classes was to nurture a constructive, creative and profitable use of leisure time through music. Adults enrolled in Introduction to Classical Music were encouraged to attend live concerts in the community, such as programs given by the Springfield Symphony Orchestra, the Springfield Symphony Chorus, and concerts by local or visiting artists.

Enrollees in Fundamentals of Piano Playing were introduced to the feeling of achievement and satisfaction which only comes when one has acquired the ability of actually playing the piano himself.

The objective of the only music course, Enjoying Music, on the Syracuse adult education program was "to supply some of the materials and background necessary for understanding and enjoying symphonic music." This music course was offered in cooperation with the Syracuse Symphony Orchestra and featured a preview of the music programmed for the season. Class enrollees were expected to attend all the symphony concerts. Further, members of the class had an opportunity of attending a symphony rehearsal and meeting the conductor.

The class procedure cited is an excellent example of a constructive and profitable use of leisure time through music. The method used was a study of materials and information followed by application in an actual concert situation.

Interests:

The adult education programs in five cities were organized on the basis of interest as shown in Part Two of Table III. The adult education directors in these cities, with the exception of the one in Des Moines, listed the interests on which their classes were organized.

The Choral Singing Class in Bridgeport was organized "for adults who are interested in singing and who enjoy singing," while Music Appreciation was scheduled "for adults who are interested in developing an appreciation of music." Adults who enrolled in Choral Singing found solace by singing beautiful music. Enrollees in the Music Appreciation Class soon found themselves better able to understand and enjoy the music they heard at concerts.

The general philosophy of the Flint adult music program was "to foster individual fulfillment, each according to his own musical interests and musical potentialities regardless of previous musical training." This basic philosophy guaranteed each adult an opportunity to pursue the area of his special interest or interests in music.

There were more music offerings on the Flint adult education program than on any other program in our study. Group instruction was offered for adults interested in learning how

TABLE III. INTERESTS. (Part Two)

Cities	Interests	Music Offerings
Bridgeport	1. For adults who are interested in singing and who enjoy singing. 2. For adults who are interested in developing an appreciation of music.	1. Choral Singing. 2. Music Appreciation.
Des Moines	None given.	1. Beginning and Intermediate Organ.- 2. Beginning and Intermediate Piano.
Flint	1. General Philosophy - To foster individual fulfillment, each according to his own musical interests and potentialities regardless of previous musical training. 2. Special Interest Areas - For adults who are: a. interested in "sharpening" unused playing skills, b. interested in a more constructive and creative use of leisure time. c. interested in learning what makes music "tick." d. interested in participating in performing groups.	1. Band Refresher Course. 2. Class instruction on: a. accordian, b. guitar, c. organ, d. piano, e. saxophone, and f. voice. 3. Let's Explore Music - Notes and What They Mean. 4. Norton Male Chorus, Mothersingers, Band Refresher Course.

TABLE III. (Continued)

Cities	Interests	Music Offerings
San Jose	For adults who: 1. are interested in learning more about music. 2. enjoy music. 3. are interested in learning how to read music more accurately - church choirs. 4. are interested in music harmony. 5. are interested in hootenanny and singing with guitar. 6. wish to learn how to play the organ and piano for pleasure. 7. wish the sociability of group participation.	1. Music Appreciation. 2. Music Appreciation. 3. Music Reading. 4. Harmony. 5. Folk Music and Guitar. 6. Organ and Piano Classes. 7. All the above classes.
Worcester	For adults who are interested: 1. in developing the ability to appreciate music. 2. in group participation and in additional practice on these instruments.	1. Music Appreciation. 2. Concert Band.

to play the accordian, guitar, organ, piano, or saxophone. A Band Refresher Course was scheduled for persons wishing to "sharpen their long-neglected playing skills." Persons interested in singing enrolled in Voice Class, the Norton Male Chorus, or Mothersingers. Those interested in what makes music "tick" enrolled in Let's Explore Music or Notes and What They Mean.

The music offerings in San Jose were scheduled to meet a variety of interests. The San Jose adult education program was the only program in our study which offered classes for adults interested in music reading, harmony, and hootenanny and singing to guitars. The other classes were scheduled for persons interested in developing a greater appreciation of music or in learning how to play the piano or electric organ for pleasure.

As in the case of Bridgeport, the Music Appreciation Class in Worcester was organized "for adults who are interested in developing the ability to appreciate music." The Concert Band was "for adults interested in group participation and in additional practice on their instruments."

Summary:

The music offerings on four programs out of the nine were organized on the basis of definite objectives while the music offerings on the other five programs were organized on the basis of interest.

The adult education directors were key figures in determining the definite objectives of the music offerings in

Hartford, St. Petersburg, Springfield, and Syracuse. Music instructors in the last three cities had an important role in assisting the directors in this determination. In St. Petersburg, students and the listening participants were also given an opportunity to express their views on this point.

Music offerings on the remaining five programs were scheduled on the basis of adult interest in certain areas of music. Three directors did not indicate how these interests were determined in their communities. In Flint and Worcester the interests were determined by "written requests from adults" and by "word of mouth."

Many of the definite objectives given in Part One of Table III promoted participation in and enjoyment of music during leisure time. One can conclude, therefore, on the basis of these data that music offerings in this study were designed, on the whole, to acquaint adults with the leisure time potentialities of music.

CHAPTER IV

CURRICULUM CONTENT AND ORGANIZATION

In discussing adult education for the enrichment of living, Grattan stated:

> On the record it is clear that the managers of adult education have had least success in making these fields of interest continously parts of their programs. . . . Certain it is that American adult education has had very little to do with the vast diffusion and acceptance of superior music in America. (19:305)

Realizing this fact, it was not surprising to find that: (1) only nine adult education programs out of the thirty which were surveyed included music classes, (2) only one or two music courses were included on six programs, and (3) only three programs included four or more different music offerings.

As illustrated in Table IV, the adult education programs in Hartford and Syracuse scheduled only one music class each. The programs in Bridgeport, Des Moines, Springfield and Worcester each scheduled two music courses. It was gratifying to find that three adult education programs included the following number of different music offerings: St. Petersburg, four; San Jose, six; and Flint, eleven.

Number of Adult Music Classes Offered and Sections Scheduled

The data obtained from the thirty survey questionnaires indicated that there were a total of thirty-one different

TABLE IV. CURRICULUM CONTENT AND ORGANIZATION

City	Class	Sections	Class Length In Minutes	Tuition	Meetings per Week	Weeks per School Term Fall	Wtr.	Sum.
Bridgeport	Choral Singing	1	120	None	1	10	10	
	Music Appreciation	1	120	None	1	10	10	
Des Moines	Organ, Begin. & Intermed.	2	120	10.00	1	10	10	
	Piano, Begin. & Intermed.	2	60	7.50	1	10	10	
Flint	Accordian	2	90	3.00	1	12	12	
	Guitar	3	60	3.00	1	12	12	
	Organ	7	60	3.00	1	12	12	
	Piano	6	75	6.50	1	12	12	
	Saxophone	2	90	3.00	1	12	12	
	Voice	2	90	3.00	1	12	12	
	Band Refresh.	1	120	3.00	1	12	12	
	Let's Explore Music	1	90	3.00	1	12	12	
	Mothersingers	1	120	None	1	12	12	
	Norton Male Chorus	1	120	None	1	16	16	
	Notes & What They Mean	1	60	3.00	1	12	12	
Hartford	Music Apprec.	1	150	None	1	15	15	
St. Petersburg	Commun. Chorus	1	150	4.00	1 to 2	12	12	
	Music Apprec.	1	150	3.00	1	10	10	
	Organ	2	150	4.00	1	10	10	
	Piano	5	150	4.00	1	10	10	

TABLE IV. (Continued)

City	Class	Sections	Class Length In Minutes	Tuition	Meetings per Week	Weeks per School Term Fall	Wtr.	Sum.
San Jose	Amer. Folk Music & Guitar	1	180	None	1	16	16	
	Harmony	1	120	None	1	16	16	
	Music Apprec.	1	120	None	1	16	16	
	Music Reading	1	120	None	1	16	16	
	Organ	2	180	None	1	16	16	
	Piano	6	120	None	1	16	16	
Springfield	Fundamentals of Piano Playing	1	120	None	1	10	10	
	Intro. to Classical Music	1	120	None	1	10	10	
Syracuse	Enjoying Music	1	120	4.50	1	10	10	
Worcester	Concert Band	1	120	None	1	16	16	
	Music Apprec.	1	120	None	1	16	16	
TOTALS	31 Classes	60						

music offerings scheduled on the nine adult education programs. The data further indicated, as shown in Table IV, a total of sixty sections. Some music offerings were scheduled as single classes while others included as many as seven sections. Other classes which had a large number of sections were the piano classes in San Jose and Flint, each having six sections.

Table V gives the number of different classes and corresponding number of sections scheduled on each of the nine adult education programs.

Number of Adults Enrolled in Music Classes

Table VI gives the total enrollments* in the adult education and the adult music programs during the fall term of 1963-64. This table also gives the percentage ratios of the number of persons in the adult music programs to the adult education programs.

An analysis of the enrollments in this table reveals the great difference which existed in the total number of adults in the music classes scheduled by the various programs in this study. The largest enrollment of four hundred and twenty-five adults in Flint was thirty-five times as great as the smallest enrollment of seventeen adults in Syracuse.

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* Total enrollment is defined as being the sum of the number of persons enrolled in each class.

TABLE V. NUMBER OF DIFFERENT ADULT MUSIC CLASSES AND SECTIONS SCHEDULED

Communities	Number of Different Classes	Number of Sections
Bridgeport	2	2
Des Moines	2	4
Flint	11	27
Hartford	1	1
St. Petersburg	4	9
San Jose	6	12
Springfield	2	2
Syracuse	1	1
Worcester	2	2
Totals	31	60

TABLE VI. PERCENTAGE OF PERSONS ENROLLED IN ADULT MUSIC CLASSES AS COMPARED TO THE ENTIRE ADULT EDUCATION PROGRAM ENROLLMENT

Communities and Population	Number of Persons Enrolled in Adult Educ. Classes	Number of Persons Enrolled in Adult Music Classes	Percentage
Bridgeport 156,748	3,600	60	1.7
Des Moines 208,982	12,000	103	0.9
Flint 196,940	24,000	425	1.8
Hartford 162,178	5,500	45	0.8
St. Petersburg 181,298	5,550	272	4.9
San Jose 204,196	13,000	300	2.3
Springfield 174,463	9,000	35	0.4
Syracuse 216,038	4,000	17	0.4
Worcester 186,587	1,900	40	2.1

A further examination of this table points out the fact that the same situation generally existed in respect to the total number of adults enrolled in the various adult education programs. These totals are also characterized by great differences in the reported amounts. The largest enrollment in Flint of 24,000 adults in the adult education program was 12.6 times as great as the smallest enrollment in Worcester of 1,900 adults.

The data in Table VI does not reveal any definite relationship between the population of a community and the total enrollment in its adult education program nor between the total enrollment in an adult education and its adult music program.

Classification of Adult Music Classes

The music offerings on the nine adult education programs may be grouped into four classifications as shown in Table VII. These classifications are: (1) class instruction for instrument or voice, (2) classes designed to develop and increase an appreciation of music, (3) group participation in small or large ensembles, and (4) classes devoted to the basic fundamentals and theory of music.

The largest number of music offerings were in the first classification, class instruction for instrument or voice. This group embraced thirteen classes or forty-one per cent of the total music offerings on all nine programs. Further, the only classes in this study which had more than one section

TABLE VII. CLASSIFICATION OF ADULT MUSIC CLASSES

Cities	Group I Class Instruction Classes	Group I Class Instruction Sections	Group II Appreciation	Group III Group Participation	Group IV Basic Fundamental and Theory of Music
Bridgeport			Music Apprec.	Choral Singing	
Des Moines	Organ Piano	2 2			
Flint	Accordian Guitar Organ Piano Saxophone Voice	2 3 7 6 2 2	Let's Explore Music	Band Refresh. Mothersingers Norton Male Chorus	Notes & What They Mean
Hartford			Music Apprec.		
St. Petersburg	Organ Piano	2 5	Music Apprec.	Commun. Chorus	
San Jose	Organ Piano	2 6	Music Apprec.	American Folk Music & Guitar	Harmony Music Reading
Springfield	Piano	1	Intro. to Classical Mu.		
Syracuse			Enjoying Music		
Worcester			Music Apprec.	Concert Band	
Totals	13	42	8	7	3
Percentages	41.0		26.0	23.0	9.0

were in this classification. According to Table VII, this category included forty-two sections (seventy per cent) of the sixty sections in this study.

In recent years, according to the American Music Conference, there has been a boom in adult amateur music participation in this country. (21:1) It is apparent that directors of adult education programs were aware of this trend and that they had scheduled the greatest percentage of their music classes in this area to meet this rapidly growing interest in "music making." "Self-made music" is second only to reading among the nation's leisure time participation activities. (2:1)

The second largest number of music offerings, eight classes or twenty-six per cent of the total, were in the second classification, classes designed to develop and increase an appreciation of music. As stated in the Introduction, more Americans than ever before are attending concerts of every description. Many of the concert-goers are interested in experiencing greater enjoyment from the music they hear. Because of this desire, they devote some of their leisure time to the study of music on the theory that greater knowledge will result in greater enjoyment. Adult education directors in the nine cities scheduling music classes were sensitive to this situation and responded by offering such music classes.

The third largest classification, group participation in small and large ensembles, included seven classes or

twenty-three per cent of all scheduled music offerings. The ensembles in this classification provided opportunities for the amateur instrumentalists or singers to make use of their leisure time in group participation. Some of the rewards of group participation were personal growth and development, musical satisfaction and giving pleasure to others through quality performance.

The smallest number of music offerings were in the fourth classification; classes devoted to the basic fundamentals and theory of music. This classification included only three classes or nine per cent of all music offerings. Adults interested in the harmonic structure of music and in improving their ability in reading music found these classes interesting and profitable.

Piano, Guitar, and Organ Class Sections.

The three most popular instruments in the United States, in order of popularity, are the piano, guitar and organ. (2: 15)

According to the American Music Conference, there are about 9,300,000 pianos in the United States. Approximately 8,700,000 of these are in homes. The fact that more pianos were sold in 1963 than in any single year since 1928 attested to the continued and increasing popularity of this instrument. (2:16)

The guitar is the second most popular instrument in this country. Its popularity, over a long period of time,

was due to a sustained interest in country music while its recent great popularity was due to a boom in folk singing. More guitars were sold in 1963 than in any year since 1940, the year guitar sales were first recorded. (2:16)

About seventy per cent of all organs, third most popular instrument in this country, were purchased for home use by adults in the thirty to fifty year age group. (2:16) Since 1960 the sales of organs exceeded 115,000 units each year. This fact testified to the continued popularity of this instrument.

As illustrated in Table VIII, there were more sections of classes scheduled for piano than there were for guitar or organ. This was 33.3 per cent of the total number of sections scheduled on all nine adult education programs, a fact which reflects the popularity of the piano.*

The second largest number of sections, 21.7 per cent were scheduled for the organ, the third most popular instrument in this country. The smallest number of sections, 6.6 per cent were scheduled for the guitar, the second most popular instrument in the United States.

There were thirty-seven sections of classes scheduled for piano, guitar and organ out of a total of sixty sections on the nine adult education programs. In other words, 61.6 per cent of all sections scheduled were devoted to the three

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* As illustrated in Table V, there are a total of sixty sections included on the nine adult education programs in this study.

TABLE VIII. PIANO, GUITAR AND ORGAN CLASS SECTIONS

Communities	Piano Sections	Guitar Sections	Organ Sections
Bridgeport	--	--	--
Des Moines	2	--	2
Flint	6	3	7
Hartford	--	--	--
St. Petersburg	5	--	2
San Jose	6	1	2
Springfield	1	--	--
Syracuse	--	--	--
Worcester	--	--	--
Totals	20	4	13
Percentages (Based upon the sixty sections in this study)	33.3	6.6	21.7

most popular instruments in this country, the piano, guitar and organ.

The three adult education programs having the largest number of sections for piano, guitar and organ were: (1) Flint, sixteen sections; (2) San Jose, nine sections; and (3) St. Petersburg, seven sections.

Length of Classes in Minutes -- Compiled by Communities

According to the data received in the questionnaires, the length of music offerings on the nine adult education programs ranged from sixty to one hundred and eighty minutes. In order to obtain a clear picture of the situation, all the

music offerings were compiled in relation to the six class lengths reported. In Table IX the various music offerings were listed by communities while in Table X they were listed by the four classifications illustrated in Table VII.

As shown in Table IX, fifteen of the thirty-one classes in this study were 120 minutes or two hours long. This group represented 48.4 per cent of all music offerings in this study. Five classes, 16.1 per cent, were 150 minutes or two and a half hours long. There were four classes sixty minutes long and four classes ninety minutes long. Each of these groups represented 12.9 per cent of all music classes. Only two classes in this study, 6.4 per cent, were 180 minutes or three hours long.

Length of Classes -- Compiled by Classification

Table X lists classes contained in each of the four broad classifications previously described. Each classification and the music offerings included will be discussed briefly.

1. Class Instruction for Instrument or Voice. On the basis of the data presented in this classification in Table X, it is not possible to conclude that there was a definite trend towards any particular class length. There were three classes sixty minutes long, three classes ninety minutes long and three classes 120 minutes long. Further, one class was seventy-five minutes long, two were 150 minutes long while a third was 180 minutes long.

TABLE IX. LENGTH OF CLASSES IN MINUTES -- COMPILED BY COMMUNITIES

Cities	60	70	90	120	150	180
Bridgeport	--	--	--	Mu. Apprec. Choral Sing.	--	--
Des Moines	Piano	--	--	Organ	--	--
Flint	Guitar Organ Notes & What They Mean	Piano	Accord. Saxophone Voice Let's Explore Music	Band Refres. Mothersingers Norton Male Chorus	--	--
Hartford	--	--	--	--	Mus. Apprec.	--
St. Petersburg	--	--	--	--	Com. Chorus Mus. Apprec. Organ Piano	--
San Jose	--	--	--	Harmony Mus. Apprec. Mus. Reading Piano		Am. Folk Music & Guitar Organ
Springfield	--	--	--	Fund. of Piano Playing Intro. to Classical Music	--	--
Syracuse	--	--	--	Enjoying Mus.	--	--
Worcester	--	--	--	Concert Band Mus. Apprec.	--	--
Totals	4 classes	1 class	4 classes	15 classes	5 classes	2 classes
Percentage	12.9	3.2	12.9	48.4	16.1	6.4

TABLE X. LENGTH OF CLASSES IN MINUTES -- COMPILED BY CLASSIFICATION*

Classification	60	70	90	120	150	180
Class Instruction	Piano Guitar Organ	Piano	Accordian Saxophone Voice	Organ Piano Piano	Organ Piano	Organ
Group Participation				Choral Singing Band Refresh. Mothersingers Norton Male Chorus Concert Band	Com. Chorus	Am. Folk Music & Guitar
Appreciation			Let's Explore Music	Mus. Apprec. Mus. Apprec. Intro to Classical Music Enjoying Music Mus. Apprec.	Mus. Apprec. Mus. Apprec.	
Basic Fundamentals and Theory of Music	Notes & What They Mean			Harmony Mus. Reading		

* See Table VII for the classification of all music offerings into four groups.

2. Group Participation in Small and Large Ensembles. Table X clearly establishes the fact that the greatest number of music offerings in this classification were 120 minutes or two hours long with a light trend toward even longer classes. Evidence of this trend was the inclusion of two longer classes; Community Chorus which was 150 minutes long and American Folk Music and Guitar which was 180 minutes long.

3. Classes Designed to Develop and Increase an Appreciation of Music. The greatest number of music offerings in our study designed to nurture an appreciation of music were 120 minutes long, as shown in Table X. One class, Let's Explore Music, was ninety minutes long while two Music Appreciation classes were 150 minutes long.

4. Classes Devoted to the Basic Fundamentals and Theory of Music. Only three classes were included in this classification; (1) Notes and What They Mean, sixty minutes long, (2) Harmony, and (3) Music Reading, the last two being 120 minutes long. It appears that there was a slight trend towards classes two hours long in this classification.

Summary

On the basis of the data presented in Table X, one can conclude that there was a definite trend toward scheduling

music offerings which were two hours long except music offerings in the first classification, class instruction for instrument or voice. In the latter classification there was no evidence supporting a clear cut trend toward any specific class length.

Music Offerings During the Day

According to a recent Gallup Poll, thirteen million Americans enrolled in adult education classes in 1963 during their leisure time. (27:46) It was not known how many of them enrolled in music classes in the cities included in our study. If any of them did elect music classes, did they have the opportunity of enrolling in music classes scheduled during the day, if such a schedule was more desirable to them?

The data secured in the survey indicated that only two of the nine adult education programs scheduled music offerings during the day. As indicated in Table XI, three music classes were included on the Flint adult education program and six on the San Jose program. These nine day-music classes were only fifteen per cent of all music offerings in the study.

A closer look at the nine music offerings reveals the fact that seven (77.7 per cent), were in the first classification, class instruction for instrument or voice and two (22.2 per cent) were in the second classification, classes designed to develop and increase an appreciation of music.

TABLE XI. MUSIC OFFERINGS DURING THE DAY

Cities	Name of Adult Education Programs Day and Evening Classes	Music Offerings During the Day	Schedule
Bridgeport	Bridgeport Public Night Schools (All classes are in the evening)	None	
Des Moines	Continuing Education for Men and Women Day and Evening Classes	None	
Flint	Mott Adult Education Program of the Flint Bd. of Educ. (Day and evening classes)	Organ Class Organ Class Let's Explore Music	Th, 9-10 A.M. Th. 10-11 A.M. Tu. 1:30-3 P.M.
Hartford	Hartford Adult Schools (Day and evening classes)	None	
St. Petersburg	Penellas Co. Schools - Vocational, Technical and Adult Education Division (Day and evening classes)	None	
San Jose	Adult Education (Day and evening classes	Mus. Apprec. Organ-Popular Organ-Classical Piano - Begin. Piano-Intermed. Piano-Advanced	Th. 2-4 P.M. W. 1-4 P.M. M. 1-4 P.M. M. 1-3 P.M. W. 10-12 A.M. M. 10-12 A.M.
Springfield	Adult Educ.-Eve. Adult School (All evening classes)	None	
Syracuse	The Public Adult Evening Schools of Syracuse (All classes in the evening)	None	
Worcester	Worcester Evening Schools (All classes in the evening)	None	

Day and evening classes - 5 programs, 55.5%. All evening classes - 4 programs, 44.4%. Two programs had day classes, 22.2%, seven programs had no classes, 77.7%.

It is apparent from this data that classes in the first classification were in greater demand than classes in any of the other three classifications.

A situation which further limited the possibility of day music classes being scheduled was the fact that four, 44.4 per cent, of the nine adult education programs offered only evening classes. As shown in Table XI, evening programs existed in Bridgeport, Springfield, Syracuse, and Worcester.

Based upon the above data, it is quite apparent that adults were presented with very few opportunities by the programs in this study to elect day music classes.

Public Performance by Adult Music Groups

Many persons enroll in adult music classes with little or no previous musical training. Their immediate objectives are to acquire elementary musical skills and knowledge. On the other hand, other adults who already have acquired some musical skills and knowledge earlier in life enroll in more advanced adult music classes or groups. Examples of these classes or groups are intermediate or advanced group instruction, community choruses, orchestras or bands.

Adults who have advanced far enough to perform adequately before an audience are motivated by such a challenge to: (1) greater effort, (2) give more attention to details, (3) devote considerable time out of class to becoming more proficient at these particular tasks, (4) achieve a higher level

of group performance standards, and (5) give pleasure to others through quality performance.

Adult education directors were asked to report on the survey questionnaires the adult music classes or groups in their programs which presented formal public performances. The responses are shown in Table XII.

TABLE XII. PUBLIC PERFORMANCES BY ADULT MUSIC GROUPS

Communities	Concerts by Adult Music Groups	Admission Policy
Bridgeport	Evening School Closing Assembly by the "Choral Singing" group	Free
Des Moines	None	
Flint	Mothersingers Norton Male Chorus	Free Free
Hartford	None	
St. Petersburg	Community Chorus Oregan Class Piano Class	Free Free Free
San Jose	None	
Springfield	None	
Syracuse	None	
Worcester	None	

In six of the nine programs in this study none of the adult music classes or groups performed in public.

The Bridgeport Adult Education Program presents an annual evening school closing assembly called "Closing Exercises." (7:1) To give this program "status and prestige"

the mayor was invited to give the introductory remarks. During the evening, Bridgeport board of education members were introduced. The purpose of the program was to recognize the accomplishments of the adult students. Speech Contest, Art Contest, and Perfect Attendance Awards were presented by the superintendent of schools and by the adult education director, each sharing part of the responsibility. A fashion show was presented by members of the sewing classes.

The Choral Singing group was programmed to sing early in the evening and at the end of the assembly. Being invited to sing at the annual "Closing Exercises" was a great challenge and motivating factor to this group.

In Flint, as shown in Table XII, the Mothersingers performed at hospitals, convalescent homes and at civic programs. The Norton Male Chorus presented one or two formal free concerts each year and sang at various community functions.

The St. Petersburg Adult Education Program was the third program in this study in which adult music classes and groups performed "once in a while" (as indicated by a marginal note on the questionnaire) before husbands, wives, relatives and friends. The Community Chorus presented several free concerts each year.

Tuition

As indicated in Table IV, there did not appear to be a uniform policy among adult educations directors regarding charging or not charging tuition for instruction and if tuition for instruction was charged, of charging a uniform amount.

The data related to tuition contained in Table IV have been reorganized for the purpose of presenting a clearer picture of this aspect of the study. The reorganized information is contained in Table XIII and will be the basis of the discussion which follows.

TABLE XIII. TUITION

Number of adult education programs:

Charging tuition -- 4 programs -- (44.4 per cent)

Des Moines
Flint
St. Petersburg
Syracuse

Not charging tuition -- 5 programs -- (55.5 per cent)

Bridgeport
Hartford
San Jose
Springfield
Worcester

Range of class tuition costs -- $3.00 to $10.00 per class

Number of classes per different tuition costs

$3.00	-- nine
4.00	-- three
4.50	-- one
6.50	-- one
7.50	-- one
10.00	-- one

Of the nine adult education programs which scheduled music offerings, four charged tuition for instruction while five did not. The percentage ratio was 44.4 per cent to 55.5 per cent respectively. The tuition charged ranged from

$3.00 to $10.00 per class. The tuition most frequently charged was $3.00; the data indicated this to be the amount for nine classes. The next most frequent charge was $4.00, made for three classes.

On the basis of data presented the following generalization may be made relative to tuition: (1) in a general way, the number of adult education programs which charged tuition for instruction about equaled the number which did not, (2) the boards of education sponsoring five of the adult education programs believed in the principle of free education for adults, and (3) although the tuition costs ranged from $3.00 to $10.00, the tuition most frequently charged was $3.00 per class.

Fees

As indicated in the previous section on tuition, five boards of education, 55.5 per cent, believed in tuition-free instruction for adults, while four, 44.4 per cent, did not subscribe to this principle. This fact is summarized in Table XIV.

The survey revealed some interesting data about tuition, registration fees, non-resident fees and material fees. A study of Table XIV indicates that adult education programs which did not make a tuition charge for music classes charged various other fees, such as registration fees, non-resident fees, and even material fees.

TABLE XIV. FEES

Cities	Free Instruction or Free Tuition	Reg. Fees	Non-resident Tuition Fees	Material Fees	Fee Waived for Senior Citizens
Bridgeport	Free	None	$ 3.00	None	Not a policy
Des Moines	Tuition	None	None	None	Not a policy
Flint	Tuition	None	None	Text books Group instruction bks.	Age 65
Hartford	Free	$ 2.00	12.00 to 18.00 per class	Text bks. Group instruction books	Non. reg. tuition fees and reg. fees waived at 60
St. Petersburg	Tuition	None	None	None	Not a policy
San Jose	Free	1.50	None	Text bks. Group instruction books	Not a policy
Springfield	Free	2.50	10.00	Text bks. Group instruction books	Not a policy
Syracuse	Tuition	.50	6.00	Text bks. Group instruction books	Not a policy
Worcester	Free	1.00	None	None	Not a policy
Free - 55.5%, Tuition - 44.4%		None 44.4% Charge 55.5%	None 55.5% Charge 44.5%	None 44.4% Charge 55.5%	

The question which immediately comes to mind is this: when is a class free? Is this based upon the fact that there is no direct tuition fee? Is a registration fee, a non-resident fee, or a materials fee not to be considered a part of the cost to the adult student? Upon the basis of this information it is not possible to conclude that the tuition-free classes were, in reality, free to the adult student. A non-resident student in Springfield wishing to enroll in a music class was expected to pay a registration fee of $2.50 and a non-resident fee of $10.00, a total of $12.50 not including the material fee. In Hartford the total cost for enrolling in a music class was even higher. The registration fee was $2.00 with a maximum non-resident fee of $18.00 making a total cost of $20.00 per music course not including the material fee. On the other extreme of the continuum, a resident adult student in Bridgeport was able to enroll in a music class without paying a fee of any kind, an excellent example of free adult education.

A further study of Table XIV reveals this information about adult education programs which made a tuition charge for music classes: (1) the programs in Des Moines and St. Petersburg did not charge any other fees, (2) the program in Flint made a charge only for materials, and (3) the program in Syracuse charged a registration fee, a non-resident fee and a materials fee. Table XIV further reveals that, except in the case of Flint and Hartford, fees were not waived for senior citizens.

Meetings Per Week

It is not difficult to conclude, from the data contained in Table IV related to "Meetings Per Week" that adult music offerings were scheduled to meet, as a general rule, only once a week. The Supervisor of the General Adult Education Program in St. Petersburg indicated that on occasion the Community Chorus met twice a week in preparation for a public performance. After the concert, however, the group again resumed the practice of meeting only once each week.

Number of Weeks in an Adult Education Term

As long ago as 1886, during the period when the Evening School was becoming established in the Chicago Public Schools, the length of an evening school term became an annoying problem to the school superintendent.

One of the disturbing conditions in the Evening School was the irregular attendance of the evening school students. George Howland, superintendent of schools at that time, ascribed this poor attendance to the fact that the evening school term was never clearly defined. The term varied from ten to seventeen weeks each year and was dependent on how long the appropriation for that year would support the program.

He made this recommendation to the Chicago Board of Education as a remedy to correct poor attendance in the evening schools:

> A certainty as to the length of the Evening School term is desirable, as the attendance is often unfavorably affected by

> the fact that the time of opening and closing is not definitely known. The Evening School year should consist of a single term of twenty-four weeks, commencing on the first Monday of October. (56:25)

As a result of his recommendation the Chicago Board of Education increased the evening school term to twenty-four weeks, a policy which continued for many years.

The data contained in Table IV relating to the number of weeks in a school term were reorganized for the purpose of presenting a clearer picture of the situation. The result of the reorganization is shown in Table XV.

TABLE XV. WEEKS IN SCHOOL TERM

No. of Weeks Per Term		Weeks in	Total No. of Classes	
Fall	Winter	School Term	in Sch. Term	Percentage
10	10	20	10	32.2
12	12	24	11	35.5
15	15	30	1	3.2
16	16	32	9	29.0

The number of weeks in the fall or winter terms ranged from ten weeks to sixteen weeks. As illustrated in Table XV, the number of weeks in the various school terms ranged from twenty to thirty-two weeks.*

Eleven classes or 35.5 per cent of the total number of classes in our study were scheduled for twenty-four week

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* A school term is the sum of the number of weeks in the fall plus the number of weeks in the winter term.

school terms. The next largest number of music offerings, ten classes or 32.2 per cent were scheduled for twenty-week school terms, while nine classes or 29.0 per cent were scheduled for thirty-two-week school terms.

On the basis of the data shown in Table XV it is apparent that a majority of music offerings were scheduled for a school term in the twenty- or twenty-four-week span with the largest number being in the twenty-four-week school term group. This practice follows, in a general way, the policy established by superintendent Howland in 1886.

Grades - Certificates

The data obtained in the survey related to grades and certificates were definite and clear-cut, as illustrated in Table XVI.

TABLE XVI. GRADES - CERTIFICATES

Communities	Grades Given	Certificates Issued
Bridgeport	None	Certificate of Attendance giving number of classes attended.
Des Moines	None	None
Flint	None	None
Hartford	Yes - for the one music class which is part of the Adult High School Completion Pgm.	None
St. Petersburg	None	In all classes if requested
San Jose	None	None

TABLE XVI. (Continued)

Communities	Grades Given	Certificates Issued
Springfield	None	Certificates of Completion in: 1. Intro. to Classical Music 2. Fundamentals of Piano Playing
Syracuse	None	None
Worcester	None	None

Students were not graded by their music instructors in any of the adult education programs in this study. The single exception to this rule was a Music Appreciation class on the Adult High School Completion Program. Students enrolling in this course could request a grade if they were working toward a high school diploma. Certificates of attendance or completion were granted by only three programs: Bridgeport, St. Petersburg, and Springfield. This is 33.3 per cent of the programs in the study. Six programs, 66.6 per cent, did not issue any certificate to pupils enrolled in their music classes.

CHAPTER V

TEACHING METHODS

The Adult Music Class

When the instructor meets his adult music class for the first time, he faces a random collection of individuals who are different from each other in many ways. His class may include persons having considerable differences in age, adults from many walks of life, and others having varying degrees of educational achievement. Since enrollment in most adult music classes is not limited to students having certain definite prerequisites, he may also find pupils with a wide range of musical backgrounds. Furthermore, the most carefully prepared advance publicity regarding any adult music class cannot fully prevent individuals from enrolling with widely different expectations.

Regardless of how different a random collection of persons may be in a typical music class, they do have certain goals, needs and characteristics in common. First, each adult comes to class with a definite purpose in mind -- to learn. He is a learner. (17:102) Learning to him is a quest. He gives up his own leisure time in search of knowledge or a skill. Second, each adult has an immediate need for the knowledge or skill he is in search of. (39:5) Third,

each adult may leave class whenever he chooses and not return if his search for knowledge or a skill is not satisfying or successful. Fourth, each adult has a variety of experiences in living which he can contribute to the learning situation, and fifth, each adult tends to be more autonomous and for this reason feel less comfortable in a dependent role. (44:82)

Conditions for Adult Learning

One of the first and most important responsibilities of the music instructor is to establish conditions in which his random collection of individuals may work together to achieve their desired goals or to meet their immediate needs. As the students assemble and meet for the first time as a class the instructor assumes the role of a sensitive catalyst among purposeful peers. (42:115) He establishes an informal and friendly atmosphere in which students feel welcome, at home, and accepted. Adults in a learning situation react not only to instruction but to the total setting in which the learning takes place. (44:84) The attitude of the instructor, the friendliness of the other students as well as other aspects of the classroom situation influence the learner's openness to new ideas and his ability to understand and to accept them.

Developing a Common Understanding of Goals

Soon after the instructor has established a climate which facilitates learning, his next important responsibility is to orient the students to his instructional

aspirations and also to become acquainted with the learner's goals, interests, and needs. Some class time should be devoted to a discussion of the instructor's aspirations and the learner's needs and hoped-for goals. An apparent attempt should be made to modify the planned outcomes of the class, if necessary, to the backgrounds and expectations of the students. The final learning activities thus developed are the result of a joint verbalization and evaluation between the instructor and the learners. It is a program which is "owned" and shared by the entire class and not one that belongs to the instructor alone, who, somewhat arbitrarily, imposes it upon the learners. (38:1)

Teaching Methods Used By Music Instructors

The adult education directors were asked to indicate which of the teaching methods listed in the questionnaire were used by their music instructors and how frequently they were used. The replies received are shown in Table XVII.

According to the data in this table, only five out of the seventeen teaching methods listed in the questionnaire were used "often" as is indicated in the first column. The "lecture" and the "teacher demonstration" teaching methods were used often by music teachers in seven adult education programs. The teaching method, "using student knowledge," was used often in four programs. The "class project and guest conductor" teaching methods were used often in two programs.

TABLE XVII. TEACHING METHODS*

Teaching Methods	Used Often	Used Sometimes	Never Used
Lecture	7	1	1
Forum Dialogue	--	--	9
Debate	--	--	9
Group Interview	--	--	9
"Buzz" Group Discussion	--	--	9
Round Table Discussion	--	--	9
Role Playing	--	--	9
Symposium	--	--	9
Class Project	1	5	3
Using Student Knowledge	4	2	3
Movie	--	7	2
Television Viewing	--	1	8
Personalization	--	3	6
Teacher Demonstration	7	2	--
Visiting Instructors	--	5	4
Guest Conductors	1	3	5
Guest Soloists	--	3	6

Ten teaching methods were used "sometimes" as is indicated in the second column. The teaching method, "movie," was used sometimes in seven adult education programs. The "class project" and "visiting instructor" teaching methods

*Definitions of each teaching method are given in the Appendices.

were used sometimes in five programs. The remaining teaching methods used sometimes in a few number of programs were "lecture," "using student knowledge," "television," "personalization," "teacher demonstration," "guest conductor" and "guest soloist."

From the data shown in Table XVII, it is possible to conclude that the majority of music instructors included in this study used the "lecture" and "teacher demonstration" teaching methods often and the "class project," "movie," and "visiting instructor" teaching methods sometimes.

Detailed Courses of Study and General Teaching Guides

One of the questions in the questionnaire was, "Does the adult music education department assist the teachers in their efforts to increase their "holding power" by providing them with detailed courses of study for each class, lesson by lesson, or general teaching guides for each class outlining the important points to be covered during the course?"

The replies received in the questionnaires are shown in Table XVIII. Detailed courses of study for each music class, lesson by lesson, were not provided to music instructors in any of the nine programs in this study. However, general teaching guides for each music class outlining the important points to be covered during the course were made available to music instructors in four, or 44.4 per cent, of the programs. The cities in this group were Hartford, St. Petersburg, San Jose, and Syracuse.

TABLE XVIII. DETAILED COURSES OF STUDY -- GENERAL TEACHING GUIDES

Cities	Made Available to Music Teachers		General Practice of Adult Music Department		
	Detailed Course of Study- Lesson by Lesson	General Teaching Guide	Teacher makes out Detailed Course of Study - Lesson by Lesson	Teacher makes out General Teaching Guide giving important points to be covered	Teacher is free to plan class work according to goals and needs of pupils
Bridgeport	No	No	--	--	Yes
Des Moines	No	No	--	--	Yes
Flint	No	No	--	--	Yes
Hartford	No	Yes	--	--	Varied
St. Petersburg	No	Yes	--	--	Varied
San Jose	No	Yes	--	--	Varied
Springfield	No	No	--	--	Yes
Syracuse	No	Yes	--	--	Varied
Worcester	No	No	--	--	Yes

According to the data shown in Table XVIII, the music instructors in five, or 55.5 per cent, of the programs were free to plan their class work, lesson by lesson, according to the goals and needs of their students. It is interesting to note that the music instructors in programs which did provide them with general teaching guides were also free to vary these guides according to the goals and needs of their pupils.

The data in Table XVIII indicates that all music instructors in the nine programs in this study were free to plan their work, lesson by lesson, and to choose whatever method or methods they felt most effective in satisfying the immediate needs or meeting the shared goals of their pupils and in this way satisfying their holding power.

Summary.

Adult music instructors are well aware of the fact that learners in their classes are characterized by a high degree of dissimilarity. The typical adult music class is composed of a random collection of individuals having markedly different expectations. They enroll in a music class for various reasons, some of which are: (1) search of knowledge or skills, (2) the wish to learn how to learn more effectively, and (3) the wish to satisfy an immediate need.

Above all, they enroll in a music class on their own initiative and report to class voluntarily. In other words, they are not a captive audience in the way school children are.

The holding power of the music instructor is thus challenged by this absense of compulsion. How does he hold the interest of adults who report to class only because they choose to come, a random collection of individuals, and individuals with markedly different expectations? He holds the interest of his learners by creating a climate which facilitates learning and by developing shared goals which are significant to each member of the class.

A device at the command of every adult teacher which is especially effective in holding the interest of students is the use of a variety of teaching methods. (37:94) From the data in Table XVII, it is clearly evident that a majority of music instructors included in this study used a variety of teaching methods to increase their holding power in their teaching. They used the "lecture" and "teacher demonstration" teaching methods most often and the "class project," "movie" and "visiting instructor" teaching methods sometimes.

CHAPTER VI

ADMINISTRATION, INSTRUCTION, AND ORGANIZATION

Administration

The Opinions of Adult Education Directors On Offering Music Classes for Adults: The adult education directors were asked to indicate on the questionnaires how important it was, in their opinion, to offer music instruction through the public-school adult education programs. The fields of opinion given were: very important, important and of little or no importance. The responses are given in Table XIX.

Of the thirty directors in this study, seven (23.3 per cent) were of the opinion that it was "very important" to offer music instruction through adult education programs. A much greater number, twenty directors (66.7 per cent) felt it was "important" to offer music instruction. However, three directors (10.0 per cent) felt offering music instruction on adult education programs was "of little or no importance."

A further analysis of Table XIX indicates that six of the seven directors who were of the opinion that it was "very important" to offer music instruction through adult education programs actually did offer such classes on their programs. Only three directors scheduled music classes out of the twenty who were of the opinion that it was "important" to offer music instruction. None of the three directors

sponsored music classes who were of the opinion that it was "of little or no importance" to offer music instruction.

TABLE XIX. OPINIONS OF ADULT EDUCATION DIRECTORS ON IMPORTANCE OF OFFERING MUSIC INSTRUCTION THROUGH THE PUBLIC SCHOOL ADULT EDUCATION PROGRAMS

Fields of Opinion	Programs in the survey with and without adult music classes		The Nine programs in the survey which offered adult music classes	
	Number of Programs	Percentage	Number of Programs	Percentage
Very improtant	7	23.3	6	77.7
Important	20	66.7	3	33.3
Of little or no importance	3	10.0	0	00.0
Totals	30	100.0	9	100.0

It is apparent from the data in Table XIX that most adult education directors who shared the two extreme views of "very important" or "of little or no importance" in the fields of the opinion scale mentioned acted in accordance with their strong convictions. However, only three out of the twenty directors who shared the middle view of "important" in this scale did not proceed in accordance with their opinions to schedule music classes on their programs.

Table XX contains the reasons given by this group of directors in the questionnaires for not scheduling music classes on their programs. "Inadequate budget" was the reason most frequently given. It was cited by eight directors. Five directors each gave the following two reasons: lack of interest on the part of adults to enroll when classes are

scheduled and needs or interests of adults are not known. In the section devoted to "other reasons" on Table XX are the additional statements made by the directors on this subject.

TABLE XX. REASONS GIVEN BY DIRECTORS WHO SHARED THE OPINION OF "IMPORTANT" FOR NOT SCHEDULING MUSIC CLASSES

Reasons	Number of Programs
Inadequate budget	8
Lack of interest on the part of adults to enroll when classes are scheduled	5
Needs or interests of adults not known	5
Other reasons given by directors having opinion of "important"	Gary, Indiana: Since other organizations provide opportunities for musical expression, music has a lower priority than those fields which depend upon the schools for development, especially when the budget is limited. New Haven, Connecticut: Inadequate budget and lack of time for the necessary leg work has resulted in very little effort being made to organize programs in music. Nashville, Tennessee: All of our classes have been designed to supplement the daily employment of those enrolled. Very few request music classes. Tucson, Arizona: The offerings on our program are based upon demand or requests. Our program is too limited to offer subjects we think people should have. Youngstown, Ohio: Not enough time available to properly promote a music program.

Full- and Part-Time Adult Education Administration: Studies and literature which deal with the administration of public school adult education in the United States indicate that many persons in charge of such programs do not devote all of their time to this assignment. According to a study of urban public school adult education programs made in 1952, 46.9 per cent of cities with a population of 100,000 or more had full-time adult education administrators while 53.1 per cent did not. (36:34)

In a more recent study made by Marthine V. Woodward in 1958-59, 50.6 per cent of cities with a population of 25,000 or more had full-time adult education administrators while 49.4 per cent did not. (57:22) In 1963 Wilson B. Thiede, professor of adult education at the University of Wisconsin, said:

> Because adult education tends to be a marginal activity carried in addition to the "primary function" of the schools, its administration is frequently assigned on a part-time or temporary basis. (50:33)

According to this information, it is apparent that only about 50 per cent of the public school adult education administrators in this country are employed on a full-time basis while the other 50 per cent have part-time assignments.

Adult Education Directors in Thirty Cities in the Survey: The directors of adult education programs in the thirty cities included in this survey were asked to indicate if their administrative assignments were on a full- or part-time basis. The results are shown in Table XXI.

TABLE XXI. FULL- AND PART-TIME DIRECTORS IN THIRTY CITIES

Directors	Number of Cities	Percentage
Full-time	19	63.4
Part-time	11	36.6
Totals	30	100.0

The data in Table XXI parallels the facts reported in A Study of Urban Public School Adult Education Programs and in the 1958-59 report made by Woodward. However, the percentage (63.4) of cities in this survey having full-time directors is higher than either of the percentages indicated by the reports mentioned earlier.

One phase of the study on urban public school adult education programs was devoted to a study of the percentage of time directors give to the administration of adult education programs. The data collected clearly indicated that the percentage of full-time directors employed increased as the population classification increased. (36:34)

Since the cities in this survey were in a higher population classification than the cities in both studies mentioned earlier in this chapter, it is natural to assume, on the basis of this information, that cities in this study would employ a higher percentage of full-time directors.

Titles of Adult Education Administrators. The questionnaires requested the title of each administrator responsible for an adult education program in the survey. The

various titles given by the administrators of the nine programs in this study were: director, adult education program; supervisor, general adult education; and principal, evening schools. The title of director was used in seven cities. St. Petersburg used the title of supervisor and Worcester used the title of principal.

In the survey made by Woodward of adult education in 1958-59, "director" was the title commonly given throughout the country to adult education administrators. In this survey he found that the titles most frequently reported in his survey of cities over 12,000 population fell into the category "Director of Adult Education, Director of Adult and Vocational Education, or Director." (57:21)

Extent of Music Programs Under Part- or Full-Time Administration: As indicated in Table XXI, there were nineteen full-time and eleven part-time directors in the adult education programs included in this survey. An analysis of the nineteen programs under full-time directorship reveals that eight (42.1 per cent) included music classes while eleven (57.9 per cent) did not. In the situation regarding the eleven programs under part-time administration, one program (9.0 per cent) included music classes while ten (90.9 per cent) did not.

Responsibilities of Administrators and Music Personnel: Directors of adult education programs were asked to indicate on a check list of eighteen responsibilities who in their department was responsible for each item on the list. When

the results were compiled, it was found that items were checked in the columns headed "Adult Education Director," "Music Coordinator," "Music Instructor" and "No One" as shown in Table XXII.

TABLE XXII. ADMINISTRATIVE AND INSTRUCTIONAL RESPONSIBILITIES

Responsibilities	Adult Ed. Director	Music Coordinator	Music Instructor	No One
Music Administration:				
Who prepares the music department budget?	6	1	2	--
Who approves music requistions?	4	1	2	2
Who makes instrument distribution?	--	1	2	6
Who takes care of instrument maintenance?	1	1	2	5
Who prepares specifications for purchase of equipment?	1	1	2	5
Who plans music facilities in new buildings?	3	1	3	2
Who recommends the kind of music to purchase?	--	--	9	--
Curriculum Development:				
Who develops courses of study?	--	--	--	9
Who develops general teaching guides?	4	1	--	1
Who appoints teacher curriculum committees?	1	1	--	7
Public Relations:				
Who arranges music programs for civic or community functions?	2	1	3	3

TABLE XXII. (Continued)

Responsibilities	Adult Ed. Director	Music Co-ordinator	Music In-structor	No One
Who represents the music department on civic or community committees?	2	1	2	4
Who publicizes activities in newspapers, magazines, radio and television?	6	1	1	1
Personnel:				
Who interviews music teacher applicants?	8	1	--	--
Who evaluates and rates music teachers?	8	1	--	--
Who calls music teacher meetings?	2	1	--	6
Who presides at music teacher meetings?	2	1	--	6
Who attends meetings with administrators of other subject areas?	2	1	2	4

An analysis of the column headed "Adult Education Director" shows that some areas of responsibility were assumed by only one director while other duties were assumed by as many as eight directors.

A closer look at the results indicated that in the area of "Music Administration," six of the nine directors reserved the right to prepare the music department budget. In the area of "Curriculum Development," four of nine directors assumed responsibility for developing general teaching guides. In the area of "Public Relations," of the three responsibilities

given, only publicity was selected by a majority of directors, six out of nine. In the area of "Personnel," eight of the nine directors assumed full responsibility for interviewing candidates for music positions and evaluating and rating music teachers.

The data returned in the questionnaires indicated that of the nine programs in the survey which included music classes, only one had a person responsible for the adult music education program. This person, who had the title of Music Coordinator, was responsible for coordinating the adult music program in Flint, Michigan.

The data in Table XXII indicates that the music coordinator in Flint was responsible for sixteen of the eighteen items given on the check list. The only two items on the check list for which the music coordinator was not responsible were: "Who recommends the kind of music to purchase?" under Music Administration and "Who develops courses of study?" under Curriculum Development. The responsiblity for the former was delegated to the music instructors teaching in the program and the latter was not performed by anyone.

Music instructors in all nine programs were not responsible for seven items on the check list. Under Curriculum Development, they were not responsible for developing courses of study, developing general teaching guides, and appointing teacher curriculum committees. Under Personnel, music instructors were not responsible for interviewing candidates

for music positions, evaluating and rating music instructors, calling music teacher meetings, and persiding at music teacher meetings. However, music instructors in all nine programs were given full responsibility for recommending the music they planned to use in their class work.

According to the data contained in the column "No One," it is apparent that it was not necessary, in many of the programs, to perform all of the responsibilities given on the check list. It is interesting to note that the first item under Curriculum Development, "Who develops courses of study" was not delegated to or assumed by anyone in the nine programs. A majority of directors reported that it was not necessary to perform the following responsibilities in their programs: (1) instrument distribution, six directors; (2) instrument maintenance, five directors; (3) preparation of specifications for the purchase of instruments, five directors; (4) appoint teacher curriculum committees, seven directors; (5) call teacher meetings, six directors; and (6) preside at music teacher meetings, six directors.

Line of Administrative Responsibility: Adult education directors were requested in the questionnaires to indicate the line of administrative responsibility of the music personnel in their programs. The results are shown in Table XXIII.

As indicated earlier in this chapter, of the nine adult education programs in this survey which included music classes,

only one city had a music administrator in charge of the adult music program. As indicated this administrator was responsible to the adult education director.

TABLE XXIII. LINE OF MUSIC PERSONNEL ADMINISTRATIVE RESPONSIBILITY

Music Personnel	Principal Evening School	Supervisor General Ad. Ed.	Director Ad. Ed. Program	Music Coordinator
Adult Music Coordinator			One Program	
Adult Music Instructors	One Program	One Program	Six Programs	One Program

The data shows that music instructors in six programs were directly responsible to the directors of their respective programs. In the remaining three programs in this study, the line of responsibility was: (1) in one of the three programs the music instructors were responsible to a principal of evening schools, (2) in the second of the three programs the music instructors were responsible to a supervisor, general adult education, and (3) in the third program the music instructors were responsible to the music coordinator.

Instruction

Adult Music Instructors: The data contained in the survey questionnaires indicated that all the instructors employed to teach music in the nine programs in this study were part-time hourly paid teachers. This is not an unusual situation so far as adult education programs are concerned.

According to the data in the Woodward survey of 1958-59, the vast majority (90.8 per cent) of adult education teachers in cities over 25,000 population in continental United States were part-time hourly paid teachers.

In contrast to this he found that only 4.0 per cent of adult teachers were full-time paid instructors. The remaining 5.2 per cent were teachers who taught adult education classes as part of their regular assignment or who served without compensation. (57:23)

Qualifications of Music Staff: One section of the questionnaire was devoted to the qualifications desired in candidates applying for adult music positions. The responses given by nine adult education directors are shown in Table XXIV.

Five directors (55.5 per cent) required candidates applying for an adult music teaching position to have a music degree from a conservatory, college or university before engaging them. The supervisor of the general adult education program in St. Petersburg required each candidate to have, in addition to a music degree, playing experience in a professional organization such as a symphony orchestra or a jazz combo and evidence of success as a conductor. Four directors (44.4 per cent) did not require candidates to have music degrees before engaging them but they did require qualifications such as: (1) playing experience -- required by three directors, (2) success as a private music teacher -- required by four directors, (3) success as a conductor --

TABLE XXIV. QUALIFICATIONS OF MUSIC STAFF.

	Music Degree Required		Playing Exper-ience	Success as a Private Music Teacher	Success as a Free Lance Composer	Success as a Conductor	Subject Matter Proficiency
	Yes	No					
Bridgeport	X	--	--	--	--	--	--
Des Moines	--	X	X	X	--	--	X
Flint	--	X	X	X	--	X	X
Hartford	X	--	--	--	--	--	--
St. Petersburg	X	--	X	--	--	X	--
San Jose	--	X	X	X	--	--	X
Springfield	--	X	--	X	--	--	X
Syracuse	X	--	--	--	--	--	--
Worcester	X	--	--	--	--	--	--
Totals	5	4					
Percentage	55.5	44.4					

required by one director, and (4) subject matter proficiency -- required by four directors.

The four directors who did not require music teacher candidates to have music degrees considered the qualifications "success as a private music teacher" and "subject matter proficiency" to be more important than "playing experience." They regarded the qualification "success as a conductor" least important of the qualifications included in Table XXIV.

Basis of Pay. The data in the survey questionnaire indicated that all the part-time music instructors in this study were paid on an hourly basis. The minimum and maximum hourly rates paid and the median flat rate per hour are shown in Table XXV.

TABLE XXV. MINIMUM AND MAXIMUM HOURLY RATES PAID INSTRUCTORS OF ADULT EDUCATION.

City	Minimum Rate	Maximum Rate
Bridgeport	$5.00	$5.00
Des Moines	5.00	7.50
Flint	3.50	4.50
Hartford	4.50	7.00
St. Petersburg	4.00	4.50
San Jose	6.00	6.00
Springfield	3.75	4.75
Syracuse	4.00	4.00
Worcester	6.00	6.00
Median Flat Rate: $4.88		

By comparison, according to the 18th Annual Salary Survey for Teachers of Adults in the Public Schools conducted by the Division of Adult Education Service of the National Education Association for the school year 1963-64, the national minimum hourly rate was $1.00, the maximum rate was $10.00 per hour and the median flat rate per hour for adult education teachers was $4.75. (34:2)

The minimum and maximum hourly rates of pay for music instructors in this study were well within the national minimum and maximum range of pay for teachers of adults in all subject areas. The lowest minimum hourly rate of $3.50 in this study was $2.50 higher than the national minimum of only $1.00 per hour. On the other hand, the highest maximum hourly rate of $7.50 in this study was $2.50 less than the national maximum of $10.00 per hour. The median flat rate of pay for music instructors in this study of $4.88 was thirteen cents higher than the national median of $4.75.

Tenure of Adult Music Teachers. According to the responses contained in the survey questionnaires, only one adult education program out of the nine in this study granted tenure to its music teachers. This was the Adult Education Program sponsored by the Unified School District in San Jose, California.

The supervisor of the General Adult Education Program in St. Petersburg wrote the following marginal note after the question inquiring if his program granted tenure to its music instructors: "Not by contract, but by virtue of service and successful teaching."

In reality, teacher tenure was not a common practice in the adult education programs in this study. The part-time music instructors had legal tenure in San Jose and tenure "de facto" in St. Petersburg.

Adult Music Staff Meetings. The adult music staff meetings were scheduled "on call" in five programs, or 55.5 per cent. The meetings in Flint were called by the music coordinator. The music staff meetings in the other four programs in this category were called by the adult education directors. Music staff meetings in four programs, or 44.4 per cent, were held "not at all." Information in these programs was communicated directly to the music instructors from the director's office.

Observation of Class Work. In seven of the nine programs in this study the adult education directors made classroom visits to observe the quality of work their music instructors were doing. In Bridgeport, no classroom visits were made at all. In the ninth program, Flint, the music coordinator made classroom visits to observe the quality of music teaching.

The number of classroom visits made during a term may vary from year to year. However, the various number of classroom visits made fall into the following four categories: one visit per term, two programs; two visits per term, one program; one to two visits per term, three programs; and two to three visits per term, two programs.

In-Service Training. Teachers specially trained for adult education form but a small segment of the teaching corps in most city adult education programs. In cities over 100,000 population, 13.2 per cent of adult education teachers had special training in this field. In middle-sized cities, 30,000 to 100,000 population, 14.4 per cent had training in adult education methods and tecnniques. In small cities, 2,500 to 30,000 population, only 8.0 per cent had special preparation for adult education. However, another two-thirds (64.4 per cent) of adult teachers had professional training as teachers for the elementary or secondary school levels. (36:67) Since staffs of adult education programs are composed of instructors with widely differing professional backgrounds, in-service training of all teachers of adults in the skills demanded of them is a continuing task of the adult education administrator.

In the survey questionnaires, directors were asked if they sponsored in-service training for their teachers of adults. Five directors (55.5 per cent) state they did not sponsor in-service training for their music instructors. Evidently they did not feel this phase of their program to be urgently needed. The director in Des Moines scheduled in-service training when it was requested by the music staff.

In Flint all music teachers were given in-service training before the fall term. Since the same music teachers taught during the winter term, it was not necessary to repeat

the in-service training. In St. Petersburg only the inexperienced music teachers were given in-service training. In Syracuse the music teachers met with the whole adult education staff for general in-service training once a year before the fall term. Only the music teachers in Flint, St. Petersburg and Syracuse were required to attend the in-service training sessions.

Registration

As a rule, a certain minimum enrollment is required before a new adult music class is organized as part of an adult education program. One often sees a statement something like this on adult education catalogues:

> New classes not listed may be started at the request of 15 or more interested persons. For further information call the Board of Education office. (6:5)

It is necessary for a minimum number of adults to register for any class before that class is permitted to meet. Also, a certain minimum average attendance must be maintained in all adult classes in order for these classes to continue meeting.

Organizing a New Adult Music Class. Adult education directors must always be ready to schedule new classes to meet the changing needs and interests of adults living in this emerging age of endless discovery and rapid change. New classes must be added which are geared to the needs and interests which today's adults express.

The replies in the survey questionnaires relating to these points reveal that six different procedures were followed in organizing a new music class. Each procedure was unique in structure, and is listed below.

1. Minimum enrollment requirements and formal approval by local adult education director. This procedure was followed in Bridgeport, Des Moines, Hartford and Syracuse.
2. Minimum enrollment requirement and formal approval of music coordinator. This procedure was followed in Flint.
3. Minimum enrollment requirement, approval by both the supervisor of general adult education and the state adult education director. The availability of Instruction Units* was also an important factor. This procedure was followed in St. Petersburg.
4. Minimum enrollment requirement and approval by both the local adult education director and the state education director. This procedure was followed in San Jose.
5. Minimum enrollment requirement and formal approval by the local adult education director, the superintendent of schools, and the board of education.

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* An Instruction Unit may be defined as: twenty-seven students in average daily attendance in a well-equipped classroom, for no less than 180 school days (900 clock hours) each year, under the supervision of a fully certified teacher.

This procedure was followed in Springfield.

6. Minimum enrollment requirement and formal approval by the music instructor, the principal of the Evening Schools, and the superintendent of schools. This procedure was followed in Worcester.

The survey questionnaires secured data relating to the minimum registration needed to permit a scheduled class to meet, the minimum average attendance required to continue a class and the relationship between the two. The minimum registration needed to permit a scheduled class to meet ranged from six to twenty adults. The minimum most frequently reported was fifteen adults, used in five programs.

The minimum average attendance required to continue a class ranged from six to fifteen adults. The minimum most frequently indicated was ten adults, reported by three programs. The minimums of twelve and fifteen adults was reported by three programs each. In four programs the minimum registration needed to permit a scheduled class to meet and the minimum average attendance required to continue a class were the same. However, in five programs the minimum registration needed to permit a scheduled class to meet was higher than the minimum average attendance required to continue a class.

A majority of adult administrators set a registration minimum which was higher than the required average attendance minimum. By this allowing for possible dropouts the

administrators hoped the final class enrollments would meet the minimum attendance requirements.

Registration Procedures. The data in the survey questionnaires related to registration procedures practiced by the nine programs in this study were organized into Table XXVI.

The data indicate that two programs did not schedule a general registration prior to the starting of their classes. In these programs the adults registered in person during the first class meeting. Three programs scheduled general registration a week before classes started while three different programs held general registration two weeks before classes started. One program scheduled registration three weeks before classes started.

Seven programs, or 77.7 per cent, of the nine in this study held a general registration before the start of classes. The seven-day and fourteen-day intervals between registration and the beginning of classes were most often scheduled. The interval between general registration and the start of class work was used to good advantage. It was during this time that class lists were typed, teaching loads adjusted, additional instructors engaged and supplies ordered.

Adults wishing to enroll in programs without general registration registered in person during the first calss meeting. In the seven programs holding a general registration, adults registered in person in all seven programs,

TABLE XXVI. REGISTRATION PROCEDURES

Cities	Gen. Reg. Prior to Start Of Classes	Registration Procedures	Resident and Non-Resident Registration Procedures		
			Residents Register Before Non-Residents	Non-Residents Accepted if There Is Room	No Differentiation
Bridgeport	7 days	In person. First class meeting	--	X	--
Des Moines	Not held	In person during 1st class	--	--	X
Flint	7 days	In person. By phone. During 1st class. By mail.	--	--	X
Hartford	14 days	In person. 1st class.	--	--	X
St. Petersburg	Not held	In person. 1st class.	--	--	X
San Jose	21 days	In person. By proxy. 1st class.	--	--	X
Springfield	14 days	In person 1st class	--	X	--
Syracuse	14 days	In person. 1st class.	--	--	X
Worcester	7 days	In person. By mail. 1st class.	X	--	--

by mail in Flint and Worcester. It is evident from this information that administrators of adult programs tried to make registering for a class easy and convenient.

In some adult education programs a differentiation is sometimes made between resident and non-resident adults during general registration. In Worcester resident adults were registered before non-resident adults. In Bridgeport and Springfield non-resident applications were accepted only when room was available in the class. In six programs (66.6 per cent) no differentiation was made during registration between resident and non-resident adults.

Guidance and Counseling Service

Woodward, in his 1958-59 survey of adult education in the United States, found that 36.6 per cent of the adult education programs in cities over 25,000 population had regular educational guidance and counseling service for adults (other than routine registration counseling). The mean number of personnel for each adult education program having guidance and counseling service was 7.4 staff members. This figure included both full-time and part-time personnel, with each person counted as "1" regardless of the amount of time devoted to guidance and counseling for adults. (57:23)

The replies in the survey questionnaires indicated that none of the nine programs in this study offered regular educational guidance and counseling service for adult music students. Whatever guidance and counseling services were offered were routine registration counseling. According

to the marginal notes on the questionnaires, this limited service was provided by the adult education directors and the music instructors as part of their routine administrative or teaching responsibilities.

Music Rooms, Materials and Equipment

The data in the questionnaires indicate that music classes in the nine programs included in this study were scheduled in music rooms of various public school buildings with the exception of the program in Flint. In this city, music classes were scheduled in the junior college music rooms as well as in music rooms of various public school buildings.

The data contained in the returned questionnaires relating to the materials and equipment used by adult students in this study were compiled. In most cases the bulk of the materials and equipment used by the adult education students were the property of the local public schools. There were, however, a few exceptions to this general practice. All the music used by the students in Flint and San Jose was either purchased by the students or belonged to the adult education program. The same situation was true of pianos. In Hartford, according to a marginal note on the questionnaire, some of the phonographs and records used belonged to the public schools and some to the adult education program. All of the phonographs and records used in St. Petersburg and San Jose classes belonged to the respective adult education programs.

The equipment used in Flint Community Junior College by students enrolled in the adult education program consisted of music stands, pianos, phonographs and an organ. In general, part of the music and most of the music equipment used by students in this study belonged to the respective local public schools.

Evaluation

An important ingredient in the process of program improvement is the practice of continuous evaluation. Evaluation may be defined as the process of assessing the degree to which objectives are being achieved. (48:456) It is a comparison of the learning situation as it is with the desirable learning situation. Evaluation answers questions such as: What learning situation would the evaluator see if the objectives were being realized? Are the known needs and interests of students being met by the class work? To what degree is the program accomplishing what it set out to accomplish? Once an effective program of evaluation has been formulated and carried out, the results should be used to stimulate and guide future improvement in the program. By knowing how much is yet to be accomplished, the adult educator is often able to gain an insight into the steps necessary to reach the desired goals of the program.

The adult education directors in this survey were asked to indicate the basis on which their music classes were evaluated and by whom the evaluation was done. The results are shown in Table XXVII.

TABLE XXVII. FREQUENCY OF EVALUATION OF ADULT MUSIC EDUCATION CLASSES AND BY WHOM EVALUATED

Cities	By Whom Evaluation Conducted and on What Basis	Frequency of Evaluation
Bridgeport	Adult Education Director 1. Student reaction 2. Enrollment	Once each yr.
Des Moines	Adult Education Director 1. Student reaction 2. Enrollment	Once a term
Flint	Music Consultant 1. Student reaction 2. Enrollment 3. Consultation with music instructors	Once a term
Hartford	Adult Education Director 1. Student reaction 2. Enrollment	Once a year
St. Petersburg	Supervisor, Gen. Ad. Educ. 1. Student reaction 2. Enrollment 3. Testimonials	Once a term
San Jose	Adult Education Director 1. Student reaction 2. Enrollment	Once a year
Springfield	Adult Education Director 1. Student reaction 2. Enrollment	Once a year
Syracuse	Adult Education Director 1. Student reaction 2. Enrollment	Once a year
Worcester	Principal, Evening Schools 1. Student reaction 2. Enrollment	Once a year

In all nine programs the music classes were evaluated on the basis of student reaction and student enrollment. However, the directors in Flint and St. Petersburg added a

third criterion in the evaluation process. In Flint the music instructors were consulted in the evaluation process while in St. Petersburg student testimonials were equated with student reactions and student enrollments.

In eight programs the evaluation was carried out by the administrator of that adult education program. In one program, Flint, the evaluation was done by the music coordinator in consultation with the music instructors. Music classes in three programs were evaluated once each fall or winter term while in six programs, the evaluation took place only once each year. The programs were evaluated once each term in Des Moines, Flint and St. Petersburg. An analysis of Table IV reveals that these cities had the larger music programs. Flint had the largest program, St. Petersburg the third largest, and Des Moines the fourth largest program in this study. However, San Jose, whose program was evaluated only once each year, had the second largest program. The conclusion can be drawn that there is a close correlation between the frequency of evaluation and the development of the music program. It appears that the programs which were evaluated most frequently developed more than the programs which were evaluated less frequently.

Budget

Each director was asked to indicate on the questionnaire sent to him the total 1963-1964 budget for his adult education program and his adult music program. He was also asked to report how much of the total music budget was spent

for teachers' salaries, music equipment, music materials and maintenance. Further he was asked to disclose (percentage-wise) how much of the total adult education budget came from school district or local tax funds, a foundation, an endowment, private contributions, various fees or other sources. The adult education budgets in Tables XXVIII-a and b. In order to present a clearer picture of the adult education budgets, the amounts were arbitrarily tabulated.

TABLE XXVIII - a. ADULT EDUCATION AND MUSIC EDUCATION BUDGETS

Cities	Adult Ed. Budgets	Music Ed. Budgets	Percentage of Ad. Ed. Budget Allocated to Music Programs
Bridgeport	$52,000.00	$400.00	.77%
Des Moines	50,000.00	600.00	1.20
Flint	666,987.00	4004.00	.60
Hartford	180,000.00	575.00	.32
St. Petersburg	125,000.00	2460.00	1.97
San Jose	300,000.00	4784.00	1.60
Springfield	150,000.00	No specific amount budgeted	
Syracuse	101,000.00	160.00	.16
Worcester	40,000.00	No specific amount budgeted	

Only one director reported a budget which fell into the "over $300,001" range. The amount of this budget, which was reported by the director in Flint, was $666,987, the highest budget in the study. The adult education budget of $300,000 in San Jose, the second highest reported on the questionnaires,

TABLE XXVIII - b. DISPERSEMENT OF MUSIC BUDGETS AND SOURCES OF FUNDS FOR ADULT EDUCATION BUDGETS

Cities	Dispersement of Music Budgets			Sources of Funds for Adult Education Budgets		
	Teachers Salaries	Equip. & Mainten.	Music Materials	Local Taxes	Foun-dations	Fees
Bridgeport	$ 400	--	--	100%	--	--
Des Moines	600	--	--	23%	--	77%
Flint	3,638	--	$366	State .06%	94%	
St. Petersburg	2,070	Equip. $100 Main. $90	200	State 78%	--	22%
Hartford	525	--	50	100%	--	--
San Jose	4,584	Main. $200	--	Local 60% State 40%	--	--
Springfield	--	--	--	Local 55% State 20%	--	20%
Syracuse	160	--	--	Local 70% State & Federal 15%	--	15%
Worcester	--	--	--	100%	--	--

fell into the "$200,001 to 300,000" range. It was the only budget in this range. Four budgets--Hartford, $180,000; Springfield, $150,000; St. Petersburg, $125,000; and Syracuse, $101,000--fell into the "$100,001 to 200,000" range. This range included most of the adult education budgets in this study. In the "below $100,000" amount range there were three budgets--Bridgeport, $52,000; Des Moines, $50,000; and Worcester, $40,000.

The great differences in the adult education budgets reported on the questionnaires are not peculiar only to programs included in this study. This situation appears to be true of adult education programs in general throughout the country. Woodward, in his 1958-59 study of adult education in the United States, made this statement about adult education budgets:

> It might be pointed out that the reported amount of funds varied widely from one school system to another even within the same enrollment size. For example, the funds reported by school systems in cities over 25,000 population ranged from approximately $1,000 to over $5,000,000. (57:24)

Adult Music Budgets. In two programs, Springfield and Worcester, no specific amounts were budgeted for adult music classes. Whatever was spent to schedule music classes on these programs was charged directly to the general adult education budget. The directors of these two programs did not report the costs of these respective music programs on their questionnaires.

The directors of four programs budgeted less than one thousand dollars for their adult music programs. These programs and budgets were as follows: Des Moines, $600; Hartford, $575; Bridgeport, $400; and Syracuse, $160. None of the reported music budgets fell into the following arbitrarily selected amount ranges: $1001 to $2000 or $3001 to $4000. The St. Petersburg music budget of $2400, third highest in this study, fell into the $2001 to $3000 amount range. The music budgets of the remaining two programs -- $4004 in Flint, second highest in the study and $4784 in San Jose, the highest -- fell into the $4001 to $5000 amount budget.

These data point up the fact that adult music budgets, like adult education program budgets, are characterized by great differences in the amounts allocated. There is also a difference in the percentage ratios of adult education program budgets to these music budgets. One is able to conclude, therefore, that there is no uniformity in the amounts budgeted for music by adult education administrators in this study nor in the percentage ratios of the adult education program budgets to their respective music budgets.

Dispersement of the Music Budgets. Adult education budgets, as a rule, include funds to cover the cost of administration and supervision, instructional salaries, instructional supplies and overhead. (49:48) Overhead is commonly understood to include the cost of light, heat, power, janitorial service, repair and maintenance of equipment and

plant, retirement, insurance and rent. These items may account for ten to twenty-five per cent of an adult education budget depending upon the number of items which are included in it. Frequently, many of the items listed under overhead are absorbed by the day school budget and never appear in the adult education budget. (41:62)

Although funds were included in the music budgets to cover the cost of teacher salaries, music equipment, music materials and maintenance the cost of these items was absorbed by either the general adult education budgets or by the day-school budgets. At any rate, they were not reflected in the music budgets reported in the questionnaires. Most of the various music budgets were spent for teacher salaries. In Bridgeport, Des Moines and Syracuse the entire music budgets were spent for teacher salaries. The percentage of funds allocated to teacher salaries in the various other music budgets ranged from 84.15 to 96.04 per cent. The music budget in St. Petersburg was the only budget in this study which included an amount for music equipment. The amount allocated was $100 or 4.06 per cent of the music budget. Flint, Hartford and St. Petersburg included funds in their music budgets for music materials. Two programs, St. Petersburg and San Jose included funds for maintenance.

<u>Total Annual Music Enrollments Related to Adult Education Music Budgets.</u> The total annual music enrollments per program reported in the questionnaires are shown in Table

XXIX, arranged from the largest to the smallest number. Also included in this table are the class sections scheduled each term.

TABLE XXIX. TOTAL ANNUAL MUSIC ENROLLMENTS AND PER CAPITA COST OF ADULT EDUCATION MUSIC STUDENTS

Cities	Total Annual Music Enrollment	Class Sections Per Term	Capita Cost Per Year
Flint	850	27	4.71
San Jose	600	12	7.97
St. Petersburg	544	9	4.58
Des Moines	206	4	2.95
Bridgeport	120	2	3.33
Hartford	90	1	6.38
Worcester	80	2	
Springfield	70	2	
Syracuse	34	1	4.70

This table provides a comparison in each program of the total music enrollment with the class sections scheduled per term and the per capita cost per year. Except for the program in Flint, the total annual music enrollments increased in number as the music budgets increased. In other words, the larger the music budget, the greater the enrollment. Another point of interest was the fact that the percentage ratio of music budgets to adult education budgets cannot be made in the Worcester and Springfield programs due to the fact that no specific amounts were budgeted for their adult education music programs.

The two adult music programs which had the largest music enrollments and the largest music budgets were in Flint and San Jose. Although the adult education music program in Flint had a larger annual music enrollment and a greater number of class sections each term, its annual music budget was smaller than the San Jose annual music budget.

The factors which tended to make the cost of the adult education music program in Flint lower than that of San Jose were:

1. the average class lengths in Flint were one hour shorter,
2. The total number of weeks in fall and winter terms were eight weeks shorter in Flint,
3. The average hourly rate of pay was $2.00 less per hour in Flint,
4. In Flint there was a tuition charge while none was made in San Jose, and
5. The income from tuition in Flint in 1963-64 was 63.7 per cent of the total budget while no such income was reported in San Jose.

The only factor which tended to make the music program in Flint more costly in one area than that in San Jose was the total number of class sections in the fall and winter terms. The fifty-four class sections in Flint were twenty more than in San Jose. The total effect of the factors were such as to enable the adult education program in Flint to present a music program which was more comprehensive than the music program in San Jose and to do it on a smaller budget.

As was pointed out earlier in this section, the music budgets in this study did not reflect the cost of administration and supervision and many items usually included in overhead. Because of this fact, the per capita cost of adults enrolled in music classes was kept very low. The costs ranged from $2.95 in Des Moines to $7.97 in San Jose. The average per capita cost was $4.95. According to the national adult education survey made by Woodward in 1958-59, the average per capita cost was $14.00 for an adult enrolled in a program charged administration and supervision costs but not overhead costs. (57:27).

Since the music budgets reflected neither the cost of administration and supervision nor overhead, it was not surprising to find the average per capita cost of adult education music students in this study to be lower than the national per capita average mentioned above. Actually, the average per capita cost of $4.95 for an adult education music student in this study was only 35.4 per cent of the national per capita cost of $14.00 determined by the Woodward survey. The low average per capita cost of adult education music students in this study is possible only because all administrative and supervisory costs and most overhead costs were absorbed by general adult education budgets, or day school budgets.

Sources of Funds for Adult Education Budgets. During its entire national history the United States has been committed to tax supported free schools. As the need for adult

education became evident because of the rapid changes taking place in modern society, local and state school authorities added adult education to the existing public school systems. (49: 37) As adult education became a part of the total public school system the question frequently asked was, "Where does the money for its support come from?" Woodward, in his national survey of adult education in 1958-59 found that there were six sources of funds for adult education budgets in cities over 25,000 population.

The adult education directors were asked in the questionnaires to indicate the sources of financial support for their adult education programs. In reporting state funds the adult education directors gave one figure which included "State aid for vocational adult education."

An analysis of the sources of funds for adult education budgets reveals that only one program in this study had a financial support pattern similar, in some degree, to the national financial support pattern as reported by Woodward. This program was in Springfield. The financial support patterns of the other programs were quite different from the one reported by Woodward. These data indicate that the Springfield program secured a little more support than the national pattern from local taxes and fees and a little less from state aid.

The programs in Bridgeport, Hartford and Worcester received all of their financial support from local taxes. The adult education program in Flint received ninety-four per

cent of its support from the Mott Foundation and only six per cent from state aid. None of the local tax funds in Flint were allocated for adult education. The adult education program in San Jose received sixty per cent of its funds from local taxes and forty per cent from state aid. In Syracuse seventy per cent of the financial support of its adult education program came from local taxes, fifteen per cent from state aid and fifteen per cent from student fees. In St. Petersburg seventy-eight per cent of the financial support for its adult education program came from Florida's Minimum Foundation Program.

On the basis of the data, it is possible to conclude that the financial support patterns of adult education programs in this study were quite different from the national financial support pattern. It is possible to go further and state that the financial support patterns of program in this study are characterized by extremes.

Three programs were completely supported by local taxes. One was supported almost entirely by a foundation. In another program, seventy-seven per cent of its budget was supported by student fees. Florida and Rhode Island are the only two states in this country in which aid to adult education is an integral part of the states' total responsibility for support of all public education. This support in Florida, in practice, cannot be cut as a line item without cutting the entire budget. (49:39. In this way adult education in St. Petersburg is assured of an annual state allocation of funds for its operation in an established percentage ratio.

CHAPTER VII

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary:

The preceding chapters have presented a detailed account and analysis of the nature, status and extent of participation by adults in music offerings on local public school adult education programs in thirty cities in the United States between 150,000 and 250,000 population. Also, trends during the five-year period between 1958 and 1963 were identified and analyzed on the basis of the data which were available. Further the hypothesis was tested and verified.

During the early developmental states of adult education in this country many of the music classes available to adults were borrowed from youth-centered day schools and transplanted into adult education programs. This practice was based upon the assumption that what was good music education for youth was good music education for adults. Through experience, adult education administrators discovered that adults differed from youth as learners in several important regards.

As these differences became recognized more and more by adult education administrators, the music classes they offered to adults tended to be organized less on the basis of the traditional youth-centered music curricula and subject organization but more on the basis of the music needs and interests expressed by adults.

Although the transplanted music classes followed in many ways the organizational forms familiar to child and youth education, their content and methodology of instruction in recent years was keyed to adult needs and interests. In contrast to the transplanted music classes, other music offerings were developed expressly for adults based upon their indicated needs and interests.

There are many examples of both types of music offerings in this study. In order to present a clearer picture of the situation, all the music offerings in the nine programs which scheduled music classes were organized into table form.

Since there has been an increased awareness, interest and participation in music by a great many Americans during recent years, it would seem that the directors of adult education programs included in this study would make available to persons in their communities a well-balanced program of music offerings. Above all, the musical needs and interests of the community should be considered in providing a well-balanced program of music education. Instead of providing well-balanced programs of music, twenty-one adult education directors out of the thirty in this study did not include any music classes on their programs while the remaining nine made available a limited number of music classes. The situation regarding the number of music classes scheduled on the nine programs was that two programs included only one class each, four programs included two classes each, and three programs offered four or more music classes each.

Opinions of adult education directors on offering music classes for adults through public school adult education programs was discussed. Of the thirty adult education administrators in this study, seven were of the opinion that it was "very important" to offer music classes, twenty were of the opinion that it was "important" while three felt it was of "little or no importance" to offer music classes. In spite of the fact that twenty-seven adult education directors out of thirty were of the opinion that it was "important" or "very important" to offer music classes on adult education programs, only nine directors of the twenty-seven actually did programs adult education music classes.

One of the questions in the combination questionnaire and check list was designed to secure the answers to this situation. This question was "What are the limiting circumstances or pressing reasons why no music classes, at all, are being scheduled on some adult education programs?" The questionnaire listed three possible reasons for the directors to check. Also, space was available for the directors to write in "other reasons."

Inadequate budget was the reason given by fifty per cent of the directors for not scheduling music classes on some adult education programs. The other fifty per cent gave "lack of interest on the part of adults to enroll when classes are scheduled" and "needs and interests of adults not known." Among the other reasons given, a majority of directors indicated that music had a lower priority than classes which

upgraded the technical skills of industrial workers or classes which provide basic education; the latter being a program which emphasis basic skills in reading, writing and arithmetic. They stated further that this situation was more critical when the budget was limited.

Music educators firmly believe that instruction in other music courses besides music appreciation classes should also lead to an appreciation of music. The term itself implies a richer enjoyment leading to a permanent love of music and a more complete understanding of the ideas which the composer had tried to express in his works. An examination of the objectives and interests of the students indicate that all the music offerings, in addition to the music appreciation classes, promoted a general appreciation of music. It is interesting to note that five adult education administrators called music offerings on this point "music appreciation classes" while the remaining three administrators used the following titles: "Let's Explore Music," "Introduction to Classical Music" and "Enjoying Music."

The available data do not reveal the reasons why adult education administrators chose terms for classes in this classification other than "music appreciation." However, the fact that they saw fit to do so indicates that they were not completely satisfied with the traditional term. This classification, which included eight music classes, had the second greatest number of music offerings out of the four

classifications in this study.

None of the nine adult education programs sponsored offerings in chamber music, orchestra, or jazz ensembles. Apparently, the opportunities available in the communities to adults in these areas were adequate. Any scheduling of similar offerings on adult education programs would only be a duplication. Evidently, the adult education directors saw a need for music offerings in the areas of band and vocal music as they scheduled such classes. A Band Refresher Course was scheduled in Flint and a Concert Band was offered on the Worcester Adult Education Program. Five classes in vocal music were also offered; one in Bridgeport, two in Flint, one in St. Petersburg and one in San Jose.

This classification which included seven music classes, was the third largest in this study. If one includes the music offerings in the first classification, class instruction for instrument or voice and considers these as group participation, this broad category then included twenty classes or 64.5 per cent of the total offerings.

Conclusions:

The adult education administrator fully realizes his responsibility for including on his program classes and activities in broad subject matter areas, one of which is music. Ideally, he hopes to offer a well balanced adult education music program which consists of offerings in the areas of music skills, appreciation, participation, and knowledge of basic music fundamentals.

His desire to offer a well balanced adult education music program is limited by many factors, one of which may be existing music offerings in the community. Since adult education programs should complement and not duplicate other programs in the community, he naturally will not schedule music offerings which are similar to those already in existence. (53:1)

Other limiting factors are inadequate budgets, apparent higher priority of basic and vocational programs, lack of interest on the part of adults in adult education music programs, and not knowing the needs and interests of individuals in the community. Although these are serious limiting factors, the fact still remains that the adult education administrator has the responsibility of overcoming as many of these obstacles as possible and scheduling music offerings which closely approach or actually achieve a well balanced adult education music program.

Recommendations:

1. Adult education administrators limit the number of classes they offer and the number of individuals they serve when they include music offerings only for the group of persons who have a conscious motivation, a felt need for specific music experiences. In order to reach more persons and thus broaden their adult education music programs, adult education administrators need to offer other

music classes than those scheduled for the above mentioned group and to motivate individuals not included in this group to enroll in them. Approaches need to be found which stimulate these individuals to realize what they are missing if they do not enroll in these new classes. Further, an effort needs to be made which points out to them how these music offerings can increase their enjoyment and satisfaction in everyday living as a leisure-time activity.

2. When adult education brochures are sent to individuals in the community it is wise to include cards to register by mail for music and other adult education classes. A space should be made available on these cards for persons to write in suggested future music courses. Similar forms could be printed in local newspapers. In this way adult education administrators will be able to survey his community and determine its musical needs and interests.

3. Every effort should be made to create a favorable image of the adult education music program and its music offerings by means of television, radio, press, and printed material. The music offerings and activities in each community are almost always different from those in other communities. This

is as it should be. Because of this fact, each director needs to explore and make use of the ideas and methods which are unique to his particular situation and which will best create a favorable image of his adult education music program.

4. Music offerings which will satisfy the motivating forces and aspirations are needed. These include:
   a. the urge for musical growth, which is satisfied to a degree by the mere act of learning something new that is related to music.
   b. the urge for new musical experiences, motivates individuals to seek new interests, new ideas, new skills, new knowledge and new ways of using music knowledge and skills.
   c. the urge for recognition which motivates individuals to excel in some area of music.

5. In order to reach more persons, adult education music classes should be taken to individuals in their own areas and offered in the neighborhood schools. Further, the music offerings need to be scheduled both during the day and evening and at whatever time the adults are free to participate in them. It is the responsibility of the adult education administrator to eliminate obstacles of time and place, make use of the most effective communications which are available, and to take the adult

education music classes to wherever the individual may be at whatever time he can participate. To be most effective music offerings need to be available when, where, and as often as adults in any community desire them.

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AND

APPENDICES

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APPENDIX I

THE SURVEY FORM

Name: _____

Title: _____

Name of Adult Education Program: _____

Name of Sponsoring Public School System: _____

Address: _____

City: _____ State: _____

DUE: ON OR BEFORE MAY 15, 1964.

Introduction

Due to the advent of automation and other technological advances, we are rapidly becoming a society in which almost everyone will have more and more leisure. If we, as a nation, learn to use this leisure wisely, we may be on the verge of a new Renaissance. If, however, we do not, we could become a nation of idlers, incapable of realizing our greatest potential.

Purpose of this Study

The purpose of this study is to determine how many adults occupy their leisure by enrolling in adult education classes, particularly, music classes. Also, to identify the variety of musical activities they enroll in. Further, to pinpoint any trends during the past five years indicated by the data relative to kinds of classes offered, number of classes offered and age levels of participating adults.

Ray Gerkowski
Consultant in charge of Adult Music Education
Mott Program of the Flint Board of Education
Flint, Michigan

I. How important, in your opinion, is it to offer instruction in music on the adult education program? Please check appropriate line.

1. Very important _____

2. Important _____

3. Cf little or no importance _____

II. What are the limiting circumstances or pressing reasons why no music classes are being scheduled on some adult education programs? (Some limiting factors are listed. Please check appropriate lines).

1. _____ Inadequate budget.

2. _____ Lack of interest on the part of adults to enroll when classes are scheduled.

3. _____ Needs or interests of adults not known.

4. _____ Others

_____

_____

_____

Do you offer any music classes in your adult education program? Yes ____ No ____

If your answer is "no" your responsibility is ended at this point. Please return this questionnaire in the enclosed, stamped envelope. You may be assured I appreciate your cooperation.

If your answer is "yes" please continue. I shall be happy to send you a copy of the results of this questionnaire if you care to have one. Please check below.

I am interested in having a copy. _____

I am not interested in having a copy. _____

Objectives

I. Is your adult music program organized on the basis of definite objectives determined by the adult music education department or other appropriate groups? Yes ___ No ___

II. If your answer is "yes" please state the objectives below, or include any printed material you have which gives these objectives.

Printed material enclosed. _____

_____

_____

_____

III. Who determined these objectives?

1. _____ General adult education director.

2. _____ Adult music director

3. _____ Adult music supervisor

4. _____ Adult music consultant

5. _____ Adult classroom instructor

6. _____ Adult music education committee

7. _____ Other (Please explain)

_____

_____

8. _____ Not known

IV. If your adult music program is not organized on the basis of definite objectives, is it organized on the basis of:

1. _____ Additional skills needed for job improvement.

2. _____ Interests of a recreational nature.

3. _____ Other (Please explain)

_____

_____

V. If your program is organized on the basis of definite job improvement needs, interests, etc., how were these determined?

1. _____ By written requests from adults.

2. _____ By a survey of your community.

3. _____ By word of mouth.

4. _____ Other (Please explain)

_____

_____

Curriculum Content and Organization

Below you will find a list of classes frequently offered on adult music education programs. Please indicate if the class is offered in your program during this school year. Also indicate amount of class tuition, credit given, meetings per week, and number of weeks per term.

Accordian Class _____

Guitar Class _____

Mandoline Class _____

Organ Class _____

Piano Class _____

Popular Piano Class _____

Recorder Class _____

Voice Class _____

American Folk Music _____

Introduction to Music _____

Introduction to Opera _____

Music for Fun _____

Music Appreciation _____

Survey of Music _____

Understanding Opera _____

Understanding Jazz _____

Harmony _____

Music Fundamentals _____

Music Reading _____

Music Theory _____

Music Composition _____

Orchestration _____

Brass Band _____

Concert Band _____

Band Refresher _____

Accordian Ensemble _____

Guitar Ensemble _____

String Ensemble _____

Brass Ensemble _____

Woodwind Ensemble _____

Recorder Ensemble _____

Chorus _____

Community Chorus _____

Women's Glee Club _____

Mothersingers _____

Chamber Orchestra _____

Community Orchestra _____

Orchestra Refresher _____

Salon Orchestra _____

Symphony Orchestra _____

Drum & Bugle Corps _____

Jazz Combo _____

Other _____

I. In addition to class tuition, are your students charged incidental fees, such as:

1. A registration fee? Yes ____ No ____
   If "yes" give amount. _____

2. An activity fee? Yes ____ No ____
   If "yes" give amount. _____

3. Material fee for materials used in class, such as, band, music, chorus, etc. Yes ____ No ____

4. Other fees. (Please explain) Yes ____ No ____

_____

_____

II. Frequently resident and non-resident adults are charged a different class tuition fee for the same class. Is this true in your program?

Yes ____ No ____

1. If "yes" is this difference a standard set amount for each class regardless of the class in which enrolled?

Yes ____ No ____

2. If "no" is the difference based upon:

_____ Type of class
_____ Popularity of class
_____ Limited enrollment
_____ Other (Please explain) _____

_____

III. Do your adult music classes meet for the same amount of time each meeting?

Yes ____ No ____

1. If "no"

_____ How many minutes are there in the longest class?
_____ How many minutes in the shortest class?
_____ What is the average length of your classes?

IV. Each year there are more and more retired persons living in each community. Often they express a desire to become

involved in a musical activity during the day. Are you finding this to be true of your community?

Yes ____ No ____

1. If "yes" have you scheduled any music classes for these retired persons during the day?

Yes ____ No ____

2. If "yes" list below the classes you have scheduled.

	Class	Time
Mornings	_____	_____
	_____	_____
	_____	_____
Afternoons	_____	_____
	_____	_____
	_____	_____

V. Many adults enrolled in adult music classes do not intend to pursue their studies toward a degree. Their purpose is frequently some immediate goal fulfillment. However, they welcome and value a certificate as concrete evidence of having completed satisfactorily a given class or a prescribed course of study. Does your department offer certificates on this basis?

Yes ____ No ____

1. If "yes" list below:

a. Individual music classes leading to a certificate.

_____

_____

b. Music classes in a prescribed course of study leading to a certificate.

_____

_____

VI. Does your adult music department issue grades to pupils who regularly attend a class for the duration of the course?

Yes ____ No ____

Teaching Techniques

I. Adult educators use a variety of techniques to increase their holding power. Some of these techniques are given below. Will you indicate which of these are used by your instructors. Also indicate the frequence of use.

Lecture _____

Forum Dialogue _____

Debate _____

Group Interview _____

"Buzz" Group Discussion _____

Round Table Discussion _____

Role Playing _____

Symposium _____

Class Project _____

Using Student Knowledge _____

Movies _____

Television _____

Personalization _____

Teacher Demonstration _____

Visiting Instructors _____

Guest Conductors _____

Guest Soloists _____

II. Does the adult music education department assist the teachers in their efforts to increase their holding power by providing:

1. A detailed course of study for each class, lesson by lesson?

   Yes ____ No ____

2. A general teaching guide for each class outlining the important points to be covered during the course?

   Yes ____ No ____

3. Other (Please explain)

_____

_____

III. If the answer was "no" to Question II, which of the following policies most nearly coincides with your present practice?

_____ The instructor is expected to make out his own detailed course of study for each class, lesson by lesson.

_____ The instructor makes out his own general teaching guide outlining the important points to be covered in the course.

_____ The instructor plans his work, lesson by lesson, according to the goals of his students.

_____ Other (Please explain)

_____

_____

Administration and Supervision

Below is a list of administrative duties and responsibilities. Please respond according to your present practice. Indicate the person or group who has the greatest responsibility in each area.

Music Administration:

Who prepares the music department budget? _____

Who approves music requisitions? _____

Who makes instrument distributions? _____

Who takes care of instrument maintenance? _____

Who prepares specifications for purchase of equipment? _____

Who plans music facilities in new buildings? _____

Who recommends the purchase of music? _____

Curriculum Development:

Who develops courses of study? _____

Who develops general teaching guides? _____

Who appoints teacher curriculum committees? _____

Public Relations:

Who arranges music programs for civic or community functions? _____

Who represents the music department on civic or community committees? _____

Who publicizes activities in newspapers, magazines, radio and T.V.? _____

Personnel:

Who interviews music teacher applicants? _____

Who evaluates and rates music teachers? _____

Who calls music teacher meetings? _____

Who presides at music teacher meetings? _____

Who teaches demonstration lessons? _____

Who attends meetings with administrators of other subject areas? _____

Other _____

_____

I. To whom are the members of the music staff directly responsible?

1. Adult music director _____

2. Adult music supervisor _____

3. Adult music consultant _____

4. Adult music instructor _____

II. Is the head of the adult music program also a member of the public school staff?

Yes ____ No ____

If "yes" what is his position?

1. _____ Director of Music

2. _____ Supervisor of Music

3. _____ Consultant of Music

4. _____ Music Teacher

5. _____ Other (Please explain) _____

_____

Adult Music Instructors

I. Do you require your teachers to have a music degree from a conservatory, college or university before you engage them?

Yes ____ No ____

II. If "no" what other qualifications do you require before a teacher is engaged?

1. _____ Playing experience in a professional organization, as a symphony orchestra, jazz combo, etc.

2. _____ Success as a private music teacher.

3. _____ Success as a free-lance composer.

4. _____ Success as a conductor.

5. _____ Evidence of subject matter proficiency.

6. _____ Other (Please explain) _____

_____

III. On what basis are your music teachers paid? On an hourly basis?

Yes ____ No ____

_____ Minimum rate per hour.

_____ Maximum rate per hour.

Are they paid on a term basis? Yes ____ No ____

If they are not paid on an hourly basis or a term basis, how are they paid?

_____

IV. Do your adult music teachers have tenure?

Yes ____ No ____

V. On the average, how often does the music staff meet to discuss departmental problems?

1. _____ Not at all.

2. _____ On call.

3. _____ Once a term.

4. _____ Other (Please explain) _____

_____

VI. On the average, how often does the music supervisory staff make classroom visits?

1. _____ Not at all.

2. _____ When invited.

3. _____ About ____ times each term.

4. _____ Other (Please explain) _____

_____

VII. Does the adult music department sponsor in-service training classes?

1. _____ Not at all.

2. _____ As requested.

4. _____ Before each term begins.

4. Other (Please explain) _____

_____

VIII. Is there a requirement for attendance in in-service training (if given)?

Yes ____ No ____

If "yes" is such attendance related to:

1. _____ Tenure

2. _____ Salary

3. _____ Other _____

_____

Registration

I. Before a new class is organized on your adult music program, what requirements must be met?

1. _____ Minimum enrollment only.

2. _____ Minimum enrollment and formal approval by some authority.

3. _____ Other (Please explain) _____

_____

II. If adult music classes must be formally authorized, who is the approving authority?

1. _____ State adult education director.

2. _____ Local adult education director.

3. _____ Local adult music education director.

4. _____ Other _____

_____

III. For an approved class already on the schedule:

1. What is the minimum registration of adults before a class is permitted to meet? _____

2. What minimum average attendance must be maintained to continue a class? _____

IV. During registration a differentiation is sometimes made between resident and non-resident adults. Which of the following statements most nearly coincide with your practice in this area?

1. _____ Residents are registered before non-residents.

2. _____ Non-resident applicants are accepted only when room is available in the class.

3. _____ There is no differentiation.

V. In some adult education programs, class fees are waived for senior citizens. If this is a policy you follow, give the age at which senior citizens in your program begin to have this privilege.

Age: _____ Not practiced: _____

VI. Each adult education program has its own individual registration procedure. Please indicate your practice.

1. Is a general registration held prior to the starting of classes?

Yes ____ No ____

If "yes" about how many days prior to the starting of classes is this registration held? _____

2. Students may register:

____ In person

____ By proxy

____ By telephone

____ In class, during first meeting

____ Other _____

_____

3. Late registration.

Do pupils who register late pay a late registration fee? Yes ____ No ____

If "yes" give amount: _____

Guidance and Testing

Frequently adult seek advice and guidance relative to the music courses most suitable to their needs. Is your adult music department geared to give this service?

Yes ____ No ____

If "yes" please check the areas in which your music department is active.

1. _____ Registration problems.
2. _____ Current educational planning.
3. _____ Long-term educational planning.
4. _____ Talent testing.
5. _____ Interpretation of test results.
6. _____ Job improvement.
7. _____ Credit evaluation
8. _____ Other _____

_____

Music Rooms, Equipment and Materials

I. Please indicate where your music classes are held by checking the statements which coincide with your situation. (Check one or more.)

1. _____ Public school music rooms.
2. _____ Junior college music rooms.
3. _____ College music rooms.
4. _____ University music rooms.
5. _____ Other _____

_____

II. Who owns the basic equipment and material used by your pupils? (Such as the individual, college, university, junior college, adult education program, public school, or any others.)

1.	_____	Music	7.	_____	String basses
2.	_____	Music stands	8.	_____	Tubas
3.	_____	Snare drum	9.	_____	Sousaphones
4.	_____	Bass Drum	10.	_____	Phonographs
5.	_____	Tympani	11.	_____	Records
6.	_____	Pianos	12.	_____	Other (List)

_____

Evaluation

I. Please check the statements which most nearly coincide with your current practice of evaluating your music classes.

Our music classes are evaluated by:

1. _____ On the basis of student reaction.
2. _____ On the basis of enrollment.
3. _____ On the basis of testimonials.
4. _____ By the head of the music department.
5. _____ By the music instructors.
6. _____ Other _____

_____

II. How often are your music classes evaluated?

1. _____ Once each term.
2. _____ Once each year.
3. _____ Never.
4. _____ Other. _____

_____

Budget

I. What is the total 1963-64 budget for the adult education program in your system? _____

II. What is the total budget for the adult music program?

_____

III. How much of the total music budget is used for:

1. Teachers' salaries $_____.
2. Music equipment $_____.
3. Music materials $_____.
4. Maintenance $_____.

IV. How much of the total adult education budget comes from:

1. Local taxes. _____ per cent.
2. A foundation. _____ per cent.
3. An endowment. _____ per cent.
4. Private contributions. _____ per cent.
5. Various fees. _____ per cent.
6. Other. _____

_____

General Information

I. What was the total enrollment in the general adult programs for the fall term of 1963-64? _____

II. What was the total enrollment in the adult music program for the fall term of 1963-64? _____

III. Do any of the adult music groups present formal public performances.

Yes ____ No ____

If "yes" please list the groups.

_____

_____

IV. What is your admission policy to these concerts?

1. _____ The concerts are free.
2. _____ Admission is charged.
3. _____ A free will offering is taken.

Changes in the Adult Music Program

I. Has there been a change in the number of adult music classes offered during the last five years?

1. _____ Greatly increased.
2. _____ Increased.
3. _____ Remained the same.
4. _____ Decreased.
5. _____ Greatly decreased.

II. Indicate, as well as you can, the areas in which there has been more or less interest.

Classes:

Accordian _____

Guitar _____

Organ _____

Piano _____

Other _____

Music Fundamentals:

Theory _____

Music Reading _____

Composition _____

Other _____

Music Appreciation:

Listening _____

Jazz _____

Opera _____

Other _____

Performing Groups:

Band _____

Chorus _____

Orchestra _____

Chamber music _____

Small vocal _____

Other _____

III. Has there been a change in the age levels of the students attending classes?

1. Under 35 More _____ Less _____

2. Age 35 to 54 More _____ Less _____

3. Age 55 and older More _____ Less _____

THANK YOU FOR COMPLETING THIS QUESTIONNAIRE.