

Community Choir: What Motivates People to Join, Stay, and Sing  
A Mixed Method Research Study

by

Sarah Ruth (Holmes) Wilson

B.Mus., University of Victoria, 1998

PDPP Secondary Education, University of Victoria, 1999

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Dr. Benjamin Bolden, Supervisor (Department of Curriculum and Instruction)

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Dr. Moira Szabo, Committee Member (Department of Curriculum and Instruction)

## ABSTRACT

The purpose of this mixed method research study was to gain insight into choir members' motivation for joining and continuing to participate in a particular British Columbia community choir. The researcher used a specially-developed questionnaire to survey the population of the community choir, and performed case studies of five selected choir members using semi-structured interviews.

The questionnaire included four sections: a demographic profile of the community choir singers; musical background and experience; self-evaluation results with respect to musical and choral ability; and a Choral Music Participation Inventory (CMPI). Frequency tables were developed and cross-tabular analysis was performed to further understand the demographic composition of the community choir. The questionnaires revealed a community choir that is 66% female, predominantly older (all over the age of 40 with most being 61-70 years of age), and very highly educated (almost half of the members have completed graduate school).

The five semi-structured interviews revolved around the two research questions: "What motivated you to participate in this Community Choir?" and "Why do you continue to participate in this Community Choir?" In addition to the CMPI themes, other emergent themes were identified and coded. Cross-case analysis revealed that the interviewees were motivated to participate due to the influence of past music experience, fun during choir rehearsals and performance, personal values, such as interest in developing music reading and vocal skills, and social interaction opportunities afforded by choir participation. Suggestions for future research are provided based on the key findings of this study.

## DEDICATION

This is dedicated to Geoff and Cole, who have both transformed my life in beautiful and unexpected ways. Thank you for allowing me to figure out what motivates me in my life, for allowing me to ask questions, and for helping me finish my homework. I love you.

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## CHAPTER 1:

### INTRODUCTION

#### **Introducing the Choir**

I was excited as I drove to the first rehearsal of the season for the community choir. It was my initial rehearsal as their director and I was looking forward to meeting the group and making music with them. I was impressed with what I had learned about the choir already; they employed a professional accompanist, had a highly organized executive committee, were making plans for improving the perception of the choir in the local and wider community, and expressed a desire to ‘learn how to sing better.’ As I entered the rehearsal space, which was also the music room of the local community high school, I saw that the choir members had organized their chairs into rows and were eagerly waiting to start. They were also, no doubt, curious to see how their new director would run rehearsals, and I was just as curious about them. They had received their music from their organized music librarian; the repertoire had been chosen the month before at a Music Selection Committee meeting, in consultation with the executive. All kinds of questions went through my mind as I entered the room: “What will they sound like?” “What will they think of the programme?” “How will they initially respond to my conducting?”

After rehearsal, on the drive home, I reflected on the experience. One question that kept coming back to me (and still does now, three years later) was general in nature; “Why did these people come to want to join the choir?” In essence, “Why are they here?” This question is important for every music educator in any musical setting for if we can

understand why people choose to join our groups, we have the potential to reach more of them.

The community choir was formed in 1989 (Henderson, 2010). Currently, the choir is made up of 35-45 diverse members. There is no audition process; everyone is welcome. The fees are relatively low to encourage inclusivity. Typically, the women outnumber the men by about 3:1. Some members have been in the choir for 20-plus years, others have joined in the last couple of years, and some regularly come and go. Currently, membership ranges in age from 40-something to 80-plus years, although there have been members in their teens in the recent past. There are three formal concerts a year, several ad hoc performances in the community for community service and wellbeing, fundraising, and 'spirit-lifting.' Rehearsals are once a week for 2 1/2 hours, including a brief social and rest break, on a weekday evening from September through to the end of April. The music that the choir performs is fairly challenging; every concert programme endeavours to cover a range of pieces, including madrigals in foreign languages, Asian folk songs, modern 'experimental' pieces, vocal jazz, show tunes, pop/rock songs, sacred music, and arrangements written specifically for the choir. Typically, there are between 24-26 pieces a year to learn in addition to the regular ad hoc pieces that are in the choir's repertoire to sing at funerals, weddings, and any other special occasions. The choir is also responsible for bringing students from the surrounding elementary schools together for a formal singing performance, allowing the schools to perform pieces on their own culminating in a collaborative performance. The choir supports local artists in the community by hiring them to perform in concerts, run workshops, and commissioning them to compose or arrange pieces for the choir to

perform. Every rehearsal the choir is taught a basic musical term which is reinforced and applied throughout the rehearsal ('forte' for example).

Since my initial meeting with the choir some original members have come and gone, and new members have joined. My position as the music director is now well-established with the group. While I have spent some time already learning about the choir, the question that remains is "Why are they here?" What motivated these people to join this community group? Jane is a retired school music teacher who teaches music privately in her home. Clive struggles to learn basic bass lines. Wendy sings very quietly as if she wouldn't like to be heard. Laura is 40. Rachel is 82. What is it about singing in a community choir that both draws this diverse collection of people together, and motivates them to want to stay in the group? How can I take advantage of the motivating factors in order to be a better director and build up the membership of the choir?

My own music experience has been rich and varied. I come from a family that values music very much. Most of the members of my family play at least one instrument to a high standard. Many of the members of my family are in the music industry professionally; there are performers, educators, composers, and arrangers. Of those who are not professionally active, many are involved in the community ensembles available to them. Music has always been a natural part of my life providing me with exciting opportunities that has taken me all over the world. After five years in England as a Head of Music at a Performing Arts School and College, it was time to return to Canada and begin looking for a musical pursuit closer to home on the West Coast of Vancouver Island. The community choir had placed an ad in a local paper for a director. After several phone calls, emails, and an interview over the internet with their president,

treasurer and another executive member, the choir director position was offered to me for the following season, beginning in September. Ever since leading that first rehearsal, I have thought about what I could do to make the experience more meaningful for these choristers. I have mentally posed the question to them many times, “Why are you here?” “Why do you stay here?”

### **Rationale**

There are many reasons why a person may want to participate in a community organization in general (Ahmad, Batson, & Tsang, 2002). It could be the social aspect of belonging to a group, a feeling of wanting to contribute something to the community (Barr, Herzog, & Okun, 1998), a need for activity, pressures from a family member or spouse, or a host of other reasons. While any and all of these reasons may be true for many people, what is it specifically about a community choir that draws members to join? There are many types of community and volunteer organizations that would meet some of the needs mentioned, but which ones specifically apply to singing in a choir? I assumed that it would come down to a love for making music. Perhaps the draw stems from a life-long experience with music that started in childhood...pleasant memories and feelings from other musical experiences? It is astonishing how many people in this community choir have confided both privately and publicly, that they have had negative experiences in their youth with respect to music-making and singing in particular. Some of these stories bring tears to their eyes. Maybe they enjoy the fact that they can read and sing the music on the printed page, and enjoy the challenge of singing their parts with the other parts of the choir? While they may enjoy a challenge, most of my observations of the members of the choir tell me that they have very limited music-reading ability. Ah, then it

must be a love of performing in general that draws them? No, it would seem that many of them do not like to be ‘on stage’ and would rather stand at the back of the ensemble, where there is no danger of being noticed. This reluctance to be stage center is particularly fascinating to me because my personal reasons for wanting to perform music in a group seem to be at odds with the majority of the choir members. In an endeavour to reach more of the members of my choir, and the community at large, I wanted to learn more about what motivates my members to join.

My personal research started informally, before this project began, in casual conversations with individuals over coffee at break time. These conversations were revealing, but begged for more insight. I began to think about talking to the choir members purposefully, recording the findings from our conversations, and identifying any emerging patterns and possible trends. I decided to start by researching what others had found before me in this area of research. The exploration had begun!

There seems to be limited research on why people choose to be involved in community choirs in particular (Darrough, & Boswell, 1992). Where I have found the majority of this type of research is with respect to:

- defining community music,
- why people participate in church choirs,
- why people participate in community bands,
- why people are motivated to volunteer for community organizations,
- the benefit of participating in music for adults, and,
- life-long learning in music education.

While each of these topics bears some relevance as to why people are motivated to join a community choir, there are distinctive aspects to consider. For example, it has been found that a highly motivating factor for participation in church choirs has to do with expressing a relationship with God (Weerts, 1996). There are key differences with regard to factors that motivate people to perform in bands compared to singing in a choir. Performing in a band requires the ability to read music compared to joining a community choir where music reading does not seem to be a pre-requisite for participating and performing. Choral singers come to choir with their own instrument that they can generally use with some proficiency compared to a clarinet for example, which requires specialised knowledge and equipment to even make a sound. Motivation to provide some kind of community service, while interesting and possibly relevant, excludes the aspect of music-making.

There is a need for more research on the topic of adult motivation to sing in a community choir setting. If one of the goals of a music educator is to instil a life-long love of music-making, then surely understanding what motivates adults to belong to and participate in a musical ensemble is important and relevant (Jutras, 2009). Understanding what motivates adults to sing in a musical ensemble may lead to better insight as to what motivates public school students to join music ensembles, both curricular and extra-curricular, in school settings. Community music educators would also benefit from learning more about why adults in the community choose to become part of their musical ensembles (Ernst, 2003).

### **Purpose of the Study**

The purpose of this qualitative study was to gain insight into choir members' motivation for joining and continuing to participate in the community choir. The fundamental research questions were:

Why do choir members join community choir?

Why do choir members choose to continue participating in community choir?

### **Delimitations**

Delimitations placed on this project were necessary to manage its scope. The study was restricted to current members of one particular community choir. Secondly, the number of participants studied in depth through interviews was limited to five members of the community choir. Thirdly, the project focused on why members chose to join and continue to participate in the community choir, and did not attempt to delve into why choir members may choose to leave the ensemble.

### **Assumptions**

This qualitative study is based on the assumption that community choirs are a valuable and worthwhile aspect of community. There is also an assumption that this research will be relevant to and benefit music educators of community organizations as well as in school settings.

### **Definitions**

The following terms will be examined and referred to in the context of this case study. They appear below in alphabetical order.

Common Voice	A term used in this study that refers to a synthesis of the demographic and musical background of choral participants presented in the form of a generalized snapshot of a hypothetical and typical member of the community choir.
Community Choir	Spell (1989) employed a specific definition of community choir as “one that is either an auditioned or non-auditioned group of seventeen or more volunteer singers that regularly rehearses for at least two hours twice each month and presents public concerts” (p. 6). In the context of this study, the community choir is a non auditioned group of 35-40 volunteer singers over the age of 16 that regularly rehearses for two hours once a week and presents both formal and informal public concerts.
Community Choir Member	In the context of this study, community choir members are current members who voluntarily attend the majority of the rehearsals and participate in both the formal and informal public concerts.
Motivation	The Oxford Online Dictionary defines motivation as “a reason or reasons for acting or behaving in a particular

way” (2011). This study understands motivation to be a process that guides behaviour and decision-making.

The particular community  
choir under study

The choir describes itself as follows:

Formed in 1989, the community choir provides choral entertainment for our community and surrounding areas.

Our choir has 40 members who enjoy performing a variety of music that includes popular, spirituals,

folksongs, traditional, and seasonal pieces. We perform two concerts each year, in May and in December.

Singing at community events, and for smaller gatherings are other ways we provide a service to our community.

(Henderson, 2010)

The following chapter will review the community choir participation research literature. Particular attention will be paid to studies that reveal a demographic profile of community choir singers and their stated motivations for participating in community choirs. The chapter will also review some fundamental motivation theories. The chapter will conclude with a discussion of why music educators and community music organizations would benefit from understanding what motivates people to participate in a community choir ensemble.

## CHAPTER 2:

### REVIEW OF THE LITERATURE

#### **Introduction**

This chapter examines community choir participation research, describing the revealed demographic characteristics of choral singers and their expressed motivations for participating in community choirs. A survey of motivation theories will be briefly presented. The revealed demographics of the community choir members and inherent motivation factors will then be presented and discussed in the context of adult community choir participation.

#### **The “Common Voice in the Choir”: Who are They?**

There have been numerous studies conducted over the last fifty years to examine the demographics of people that participate in community choirs and their motivation to participate. This section of the literature review will relate the definitions of ‘community choirs’ proposed in previous studies, describe the demographic findings with respect to community choir members, and present their expressed motivations for participating. A ‘common voice’ for each of the studies examined will be suggested, as defined in chapter one. Each characteristic of the ‘common voice’ will be followed by a percentage in brackets, denoting the percentage of people from that particular study who shared that characteristic.

Simmons (1962) defined a community choir as “a singing organization with interests beyond that of the church choir (beyond participation in worship services).”

Simmons distributed surveys in person at community choir rehearsals to 495 people from fifteen community choirs in Detroit, Michigan. The community choir members returned the surveys by mail for a return rate of 50%. The study revealed that 61% of the singers were female, 66% were under the age of 40, 59% had high school choral experience, and 57% had studied piano. Of the 43% who had a college-level education, 15% identified that they were either majoring or minoring in Music. The ‘common voice’ in Simmons’ study would have been a 37-year-old woman who graduated from high school (86%), had participated in choir in junior high school (60%), who had taken piano lessons at some point in her life. The strongest motivational indicators cited were:

- “desire to be with friends;”
- “desire to meet new friends;”
- “enjoyment of performing;” and,
- “desire to increase skills.”

Aliapoulios (1969) defined the community choir as “an organization comprised of adults who sing and participate without a salary.” This definition does not include reference to religion as Simmons’ definition does. The Aliapoulios study attempted to reach a broader area of the United States. Thirty-two of the forty community choirs approached to participate in a written survey responded by mail, with a total of 981 participants representing a 35% response rate. A 5-point Likert scale was used to quantify answers to the survey questions of the study. 82% of Aliapoulios’ respondents had taken private piano lessons and 52% had taken vocal lessons. The ‘common voice’ in Aliapoulios’ study would have been a female (66%) under 40 years of age (66%), who graduated from high school (93%) and participated in choir (79%). She also would have

studied piano and very likely voice or an ‘other’ instrument (67%). Aliapoulios found four themes pertaining to motivation:

- personal and educative;
- social and activity;
- aesthetic experience – “pleasure of singing;” and,
- altruistic – “the enhancement of the art for others.”

Buness (1979) replicated Simmons’ study 15 years later. Seven community choirs in rural Montana were approached and surveys were distributed in rehearsals. There were 206 respondents for a 62% response rate by mail submission. Buness found that 57% of the choir members were female, 63% were under 40 years of age, 98% had graduated from high school and 82% had participated in choir while in school. Of the 60% that achieved college graduation, 23% had either majored or minored in Music. The ‘common voice’ in Buness’ study would have been a woman under 40 years of age with a college education who had participated in both elementary (60%) and high school choir (82%). She took piano (73%) and voice (51%) lessons. Buness found that:

- social aspects of choral participation were not frequently cited by participants; and
- leadership qualities of the conductor were considered the most important draw for participants.

Hinkle (1987) surveyed 133 German singing society members as well as their choral directors from the six identified groups who made up the United Singers Federation of Pennsylvania. Through four different means of analysis, Hinkle found that the singers categorized themselves into one of three ‘singer-type’ groups, the “Down to Business Singers,” the “Praise God Singers,” and the “Ethnic Heritage Singers.” The

most frequent statements selected as reasons for singing in the clubs included: “to make good music,” “to accept the challenge to achieve good singing,” and “to gain a sense of accomplishment.” Social benefit was cited as important too, as was preservation of culture and heritage. The Conductor’s Perception Survey (CPS) administered to the six choral directors asked the directors to comment on what they felt were motivating factors for singer participation. The CPS found the most frequently cited statements by the six directors surveyed to be:

- “to have fun singing with others” and
- “to join with others in a common effort.”

Spell (1989) specifically defined the ‘community choir’ as “one that is either an auditioned or nonauditioned group of 17 or more volunteer singers that regularly rehearses for at least two hours twice each month and presents public concerts” (p. 6). Spell’s definition identifies a minimum number of participants, employs the word ‘volunteer,’ and outlines rehearsal and performance requirements. Spell mailed surveys to 12 community choirs, selected at random from a master list of community choirs in Georgia. Eight community choirs comprising 206 members participated in the survey for a 36% response rate. The majority of choral singers were female (67%) and were highly educated (99% achieved high school education and 37% had completed some graduate school). Compared to other similar studies Spell found that only 44% of the choir members were under 40, and the highest incidence of formal music study was 46% (piano). Spell also collected data describing the ethnic backgrounds of community choir members. A ‘common voice’ in Spell’s study is a white (85%) college-educated (67%) female over 40 years of age who participated in high school choir (76%). Spell found

responses indicating that personal satisfaction was not a frequently cited motivating factor. The four emergent themes of motivation to participate in community choir were:

- performance,
- challenge,
- enjoyment, and,
- skill.

Tipps (1992) applied Spell's definition of 'community choir' in his study of community choirs surveyed from a wider area of the United States. In total 10 community choirs from Florida, Alabama, and Georgia were surveyed to determine what motivates members to join and stay with the choir. Unlike previous choirs whose repertoire comprised a variety of styles, the 10 choirs used in Tipps' study limited their repertoire to Western Art Music. A 40-item questionnaire was distributed by one contact person per choir (as designated by Tipps) at the community choir rehearsals. Eighty percent of the surveys were mailed back by a total of 435 community choir members. Tipps' survey revealed the same gender-distribution as Spell's (67% female), but the age of the average choir member climbed even higher, with 70% of the choir members being over 40 years of age. While 99% of the choir members had graduated from high school, the incidence of college graduation was lower than all of the previous studies, cited at 41%, yet of the 41% who had studied at the college level, 21% had majored (not minored) in Music. Previously, respondents had indicated whether they had majored or minored in Music at college. A 'common voice' from Tipps' choirs is a white (95%) high school educated female over 40 years of age who had participated in choir throughout her public school education (51% elementary, 55% junior high, 72% high school) and studied piano.

Belz's (1994) study of nine German singing clubs (*Gesangverein*) in Weisskerchen, Germany, revealed demographically that 64% of the members of the singing clubs were female. Like Hinkle's (1987), Belz's study was limited to choirs who were interested in performing German folk music. Four themes of motivation emerged:

- leisure – “constructive use of leisure time;”
- social – “time of meaningful socialization within a community;”
- musical – “continuation of music as well as music education experiences;” and,
- culture – “opportunity to help preserve the cultural and historical heritage for the community.”

Holmquist (1995) found a similar ‘gender trend’ in a study of three community choirs in Oregon. Choir ‘A’ had a response rate of 94% (the highest yet)—surveys were distributed and collected in person; Choir ‘B’ had a high response rate of 86%—surveys were distributed in person and received by mail; and Choir ‘C’ had a response rate of 67%—surveys were only distributed and received by mail. Holmquist’ participating choir members were selected to participate partially based on the fact that they had all experienced some form of music education in high school. Of the 244 surveys received by the three community choirs, 64% of the participants were female and 63% were over 40 years of age. The emerging motivating factors included:

- a sense of “insider language” common to the choir groups;
- a “sense of community;”
- a “recognition of and desire for effective teachers;”
- a “memory of a ‘peak’ experience;” and,

- an inevitable continuation of an “increasing performance involvement in high school.”

Vincent (1997) sent surveys by mail to 25 community choirs in Kentucky.

Vincent assumed the same definition of community choir as Spell (1989) and Tipps (1992). Vincent endeavoured to study all of the community choirs in Kentucky who met the prescribed definition. Of the 25 community choirs identified, 21 community choirs responded to the survey, with a total of 631 respondents. The demographic findings were also very similar: 65% of the choir members surveyed were female, 96% had completed high school, 96% were white, 73% had participated in high school music, and 63% had studied piano. Of the 30% who had completed college, 19% majored in Music. Similarly, 68% of the choir members surveyed were over 40 years of age. Specifically, the majority of the members surveyed were in the 30-39 age bracket (29%) and 40% of the choir members were over the age of 50. One variation in the results of Vincent’s findings when compared to the others was the low incidence of respondents who had studied voice (25%). Vincent found that the survey revealed intrinsic motivational factors including:

- a “love of singing;”
- singing for the “beauty of music;” and,
- “personal enjoyment.”

In 1998, the National Endowment for the Arts (NEA) completed a broad survey of the Arts by phone and marked the first attempt to present findings and details of community choir members based on the nation (rather than a specific area of the nation). The survey garnered results from 12,349 people, representing a 55% response rate. In addition to gathering information from respondents relating to gender, age, ethnic

background, education levels, past choir experience in school, and music lessons, the NEA gathered income bracket information. The survey revealed a ‘common voice’ that is a white (61%) female (60%) who had attended some college (32%), between 45 and 54 years of age (21%) whose annual household earnings were between \$30,000-\$40,000 USD per year (21%).

Green (1998) studied 19 nineteen community choirs in the New York metropolitan area. Two hundred and twenty-one respondents participated in the surveys that were distributed in person and returned by mail, resulting in a 41% response rate. Green’s demographical findings, similar to previous studies were limited to school choral experience—53% of Green’s respondents had participated in choir at elementary school. One key finding of Green’s study was that “chorus members take participation in their choruses very seriously.”

Bell (2000) also studied community choir members from the New York metropolitan area. Bell defined community choir as:

Any auditioned or non-auditioned singing group whose membership consists of adults age 18 and over, whose membership is not part of a larger organization (such as a Barbershop Association or Church Society), and one that rehearses weekly for the purpose of performance not related to worship services.

Bell approached 10 community choirs in person. Four hundred and fifty-seven respondents returned the survey netting a response rate of 87%. A significant finding in Bell’s study was that only 18% of the respondents of the study were under 40 years of age. Females once again outnumbered the males at a rate of 71%. The participating respondents reflected a highly educated sample: 99% had graduated from high school, 72% from college, and 49% had some graduate level of education. Twenty percent of the

respondents who had attended college had majored in Music. A ‘common voice’ in Bell’s study shows a female college graduate who had participated in choir at high school (68%) and taken piano lessons (65%) as well as an ‘other’ instrument (51%) but would not have been as likely to take vocal lessons (41%). Notably, Bell’s survey of choral members’ focussed on conductor attributes that might motivate choral members to participate in community choirs. Bell found that there were three themes related to conductor attributes desired by choral members:

- Personality – “enthusiasm,” “instilling confidence in the group,” and “patience” were the most cited;
- Technical – “clear and easy to understand instructions [given by conductor in rehearsals]” and “ability to hear and diagnose errors;” and,
- Musical – “[conductor has previous] instruction in vocal technique” and “previous experience directing others.”

Willingham (2001) studied the Bell’Arte Singers, a Toronto-based choral group that he directed himself. He described the six attributes of the Bell’Arte Singers, a ‘community of voices,’ as:

- a “virtual” community to the degree that it only exists in physical proximity during rehearsals, concerts, tours or social gatherings;
- purporting to aspire to a high level of artistic singing...giving of their time and energies freely to achieve this common goal;
- an ensemble consisting of those who have been with the organization as charter members;

- those who have recently joined and do not have a sense of community history;
- textural interest for sociological exploration; and,
- the researcher is the choir director.

While he did not collect demographic information as such, it was revealed that every member of the Bell'Arte Singers participated in the study, which was observational in nature. The Bell'Arte Singers were observed in rehearsal and concert settings by the director himself. Willingham's choir numbered 50; females outnumbered males by a rate of 60%, and the ages of the members ranged from 17-70. Willingham's study identified four emerging themes:

- choir's function as community – “desire for common experience” and “work[ing] towards a common goal;”
- self-identity of member-singers – “personal contribution to a ‘larger-than-self’ endeavour;”
- restoration – “function of restoration and healing;” and,
- connoisseurship – “means of developing discernment and connoisseurship.”

Faivre Ransom (2003) performed a case study on the Norfolk Chorale in Virginia. Significant themes and factors for participation included a high likelihood of high school music experiences, family support, private lessons, church choir involvement, and the members were “serious about music.”

Like the NEA (1998), a broad survey of the general public was conducted by Chorus America (2003) in which a number of research components were used. The total

number of participants was 2744. Each of two phone surveys was administered to 1000 people. In addition, there were six focus groups of choral singers from different regions of the US (n=71) and an additional 673 randomly selected professional and volunteer choral singers were interviewed on the telephone in-depth. The choral singers were obtained through lists that Chorus America collected from different areas of the US (31 states) and British Columbia. This study found that 15.6% of adults in the US participated in organized choirs in the 12-month period prior to the collection of the data.

Extrapolation of the data indicates that approximately 23.5 million Americans sing, at least once a week, in organized choirs, which number approximately 250,000 nationwide. The study claimed that with respect to choral singing, “no other public form of artistic expression even comes close” (p. 6). Demographically, the study revealed a ‘common voice’ as a white (93%) college-educated (85%) female (62.5%) whose annual household income was more than \$75,000 USD, studied piano (80%) and an ‘other’ instrument (92%) and had a 37% likelihood of majoring in Music at College. Three frequently cited motivating factors were that singing in choirs is desirable because it:

- “[is an opportunity to] make beautiful music;”
- “enrich[es] the greater community;” and,
- “[provides] personal fulfillment.”

Clift et al. (2007) performed a cross-national study that included 1124 participants from England (n=633), Germany (n=325), and Australia (n=166). The focus of the study was to examine whether choral singing had a positive impact on psychological health and well-being, using the World Health Organization (WHO) definition of health. The study revealed a high proportion of older adults (the average age of respondents was 57) with

approximately 33% in the 60-69 age bracket and 20% over 70 years of age. Females outnumbered the men at almost 3:1 at 72%. 35% of the English respondents had vocal training, compared to 41% of the Germans and 71% of the Australians. Overall, 42% of the respondents had vocal training while 62% could play an instrument of some kind. The ‘common voice’ in the Clift et al. study showed approximately 27 years of experience singing in organized choral groups. The study found that there were many positive effects of singing cited including:

- mental and physical health; and,
- the general quality of life overall.

The NEA (2008) released a study in 2008 finding that with respect to participation in choirs and vocal groups there were “11.6 million American adults participating, this activity had more than double the number of participants of any other type of personal performance other than classical music (6.9 million adults participating)” (p. 44).

Females outnumbered males by a rate of 63.2%. With respect to age, the 18-24 age bracket saw a 15.1% participation rate and the 75-and-over bracket saw a 5.5% participation rate. The NEA study revealed an expected level of education – 83% were high school graduates and 33.7% were college graduates. 65.6% of the participants disclosed themselves as being white; a notably lower percentage than in previous studies in which the ethnic backgrounds of participants were surveyed. 22.2% self-disclosed as African-American, 6.2% as Hispanic, and 6.0% were of an ‘other’ descent. Income brackets were surveyed and revealed a fairly distributed spread, with annual household incomes in the less than \$10,000 bracket (3.5%) and upwards of \$150,000 bracket (5.7%). 34% of all surveyed respondents had taken music lessons of some kind at some

point in their lives. The ‘common voice’ in the 2008 NEA survey would have been a white female with some college education (31.2%), between 45-54 years of age (25.4%) with an annual household income between \$50,000 - \$75,000 USD.

Rensink-Hoff (2009) studied 11 community choirs in Southern Ontario, in which 457 community choir members, their conductors, and five expert choral adjudicators participated. The 11 community choirs were given a questionnaire that was developed jointly by four other community choirs. The questionnaire collected information on the demographic, musical background, choral goals, and motivational factors from each of the participants. A similar questionnaire was distributed to the choral conductors. Additionally, recordings were submitted by each of the 11 community choirs that contained two pieces of music for the adjudicators. Of the 441 choir members, females made up the majority of the population at 78%. Ten percent of the participants reported being 70 years or over, and only 1.3% reported being under the age of 20. More than half of the participants had completed an undergraduate degree (60.5%), and 91.7% of the participants had graduated from high school. The majority of the participants (87.6%) disclosed themselves as being white and the next largest ethnic grouping was Asian at 4.6%. In addition to income, Rensink-Hoff surveyed marital and retirement status: 56.8% were married and 29.7% were retired. Three themes of motivation for choral participation were identified:

- a “sheer joy of singing;”
- “[excellent] leadership of the conductor;” and,
- “music benefits” gained by participating, such as vocal control and improved music-reading ability.

Chorus America (2009) produced a report based on a combination of survey tools in which a number of research components were used: 2053 surveys were completed online by choir members selected from compiled choral lists, 500 members of the general public, 500 parents with children aged 6-17, and 300 K-12 educators were also surveyed online. The total number of participants was 3353. This study found that 18.1% of adults in the US participated in organized choirs in the 12 month period prior to the collection of the data, an increase of 2.5% from the 2003 Chorus America report. Extrapolation of the data indicates that approximately 32.5 million Americans sing in organized choirs, which number approximately 270,000 nationwide, at least once a week. These findings represent a substantial increase since the 2003 Chorus America report, although the report does state that the increase could, in part, be due to a different methodology used than in the previous Chorus America study. The study found that, “choral singing continues to be the most popular form of participation in the performing arts” (p. 4). The Chorus America (2009) study found that choral singers tended to be civically engaged, more philanthropic than the general public, more likely to be ‘patrons of the arts,’ and had higher emotional awareness of the self and others.

### **Demographic Findings**

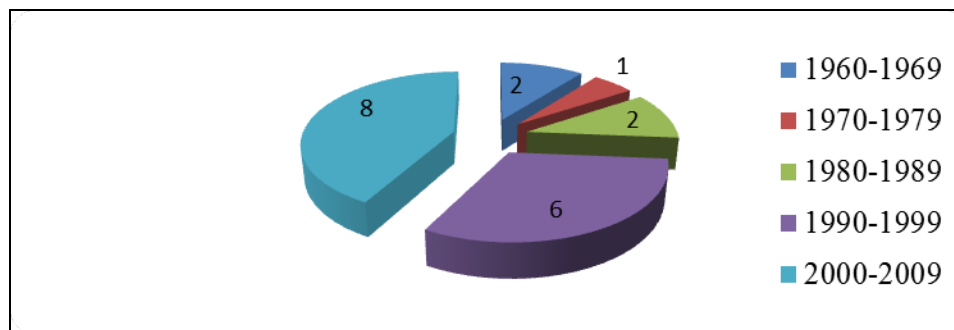
The Aliapoulios (1969) study attempted to cover a broad region of the US. The NEA surveys and Chorus America studies also covered a wide region of the US as well as some parts of British Columbia. The majority of the other studies were localised more specifically to a state or even a region or city within a state; refer to the map in Figure 1 to see a visual representation of the geographical distribution. The map demonstrates that the majority of the studies were performed in the Eastern United States (see Figure 1).

The two studies performed in Canada were limited to the Southern region of Ontario and Toronto.



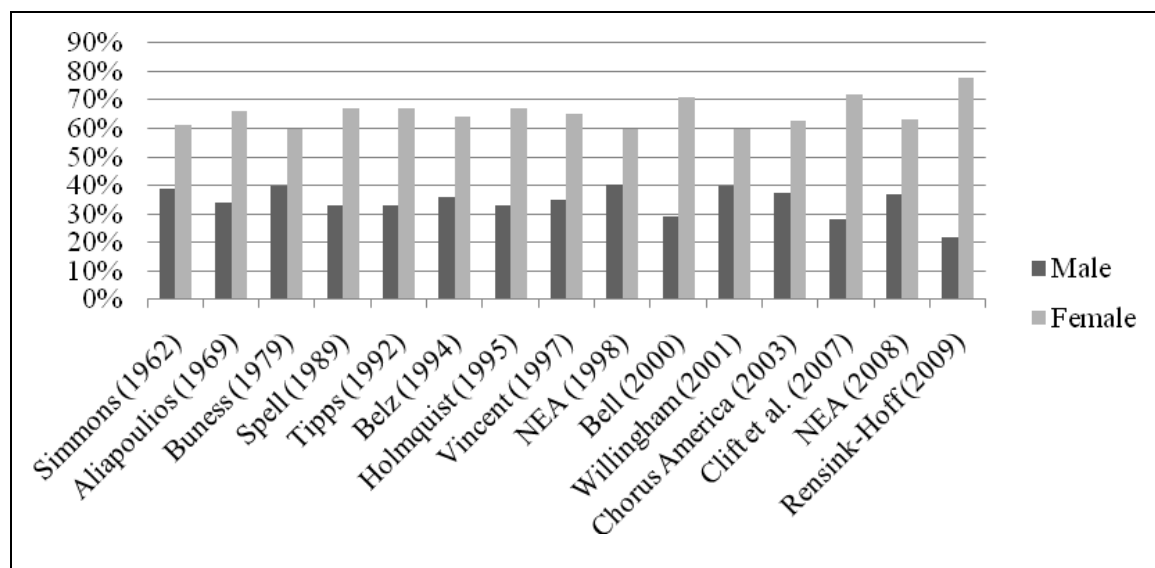
*Figure 1.* Distribution of cited choral music participation studies in North America.

Interest in studying the demographic quality of community choirs seems to be increasing. The pie chart reveals that in the last 50 years, less than one-third of the studies discussed in this literature review were performed over a thirty-year period (26%). The 1990s saw a sharp increase (32%) and the following decade maintained the trend with a slight increase (42%). The two Canadian studies were completed in the last decade (2001 and 2009). This demonstrates a growing interest over time in examining community choirs, potentially demonstrating a developing interest in community choir participation in Canada (see Figure 2).



*Figure 2.* Pie chart depicting community choir participation research by decade.

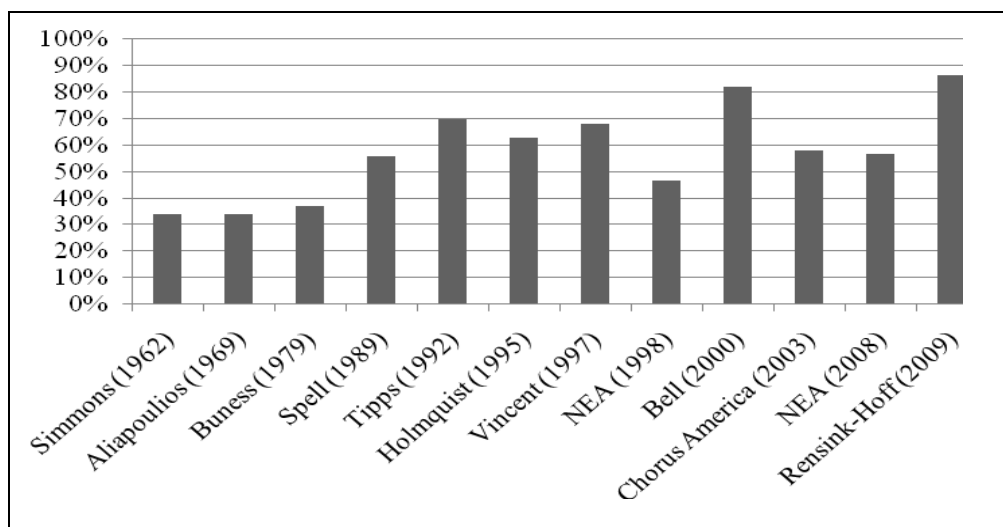
Throughout the 50-year period of community choir study, the proportion of female to male participation has varied. The percentage of female participants has ranged from 57% (Buness, 1979) to 78% (Rensink-Hoff, 2009). The mean percentage of female participation is 65.3%, giving a mean ratio of almost exactly 2:1 (see Figure 3).



*Figure 3.* Bar chart depicting gender distribution in community choirs.

While the studies tend to show an increase over time in the age of the typical community choir member, the majority of the studies were performed in localised areas. Examination of Aliapoulos, NEA, and Chorus America findings (representing a more

valid sample of the United States population) also reveals that the age of the typical community choir member is on a gradual increase. Aliapoulos' study in 1969 revealed that 34% of community choir participants surveyed (n=981) were over 40 years of age. The NEA's study of 1998 found that 46% of choral singers were over 44 years of age. In 2003, Chorus America discovered that 58% of choral singers were over 45 years of age. The NEA's survey in 2008 found that 57% of choral singers were over 44 years of age. The gradual increase in age of participating community choral members should be examined. Where are the younger generation of choral singers? Rensink-Hoff found only 7.6% of the total number of respondents (n=457) in Southern Ontario were 30 years of age and under. Of the eleven choruses surveyed in Rensink-Hoff's study, there were approximately 35 choral singers under the age of thirty. Under the age of 40, there were only 13.5% or approximately 62 singers. Bell's findings were similar in the New York study (2000) of the same sample size (n=457) (see Figure 4).



\* The NEA's related age category is 18-44 years of age.

\*\* Chorus America's related age category is 14-45 years of age.

*Figure 4.* Bar chart depicting community choir participants over 40 years of age.

### **Motivation theories**

The following section presents the literature on motivation theories. The content is divided so that each part represents a theory of motivation, followed by a brief discussion on the importance of understanding motivation factors as they could pertain to community choir participation. This study understands motivation to be a process that guides behaviour and decision-making.

### **Content/Needs Theories**

One of the first, and perhaps the most well-known, theories of motivation is a content (or needs) theory proposed by Maslow (1943). Maslow's hierarchy of needs describes a series of levels a person ascends in the process towards self-actualization. The visual aid Maslow created to demonstrate the hierarchy of needs is the pyramid. The needs at each level must be fulfilled before any ascension can be made. At the base of the pyramid sits our most basic physiological needs of air, food, and water. The second level represents our need for safety and security, followed upwards by our need for love and belonging, then esteem, which has to do with personal status and includes respect of the self and from others, and confidence. At the tip of the pyramid sits self-actualisation, which includes creativity, morality, and spontaneity. When one reaches the self-actualised state, (s)he has reached a level of understanding and meaningfulness. Maslow hypothesized that self-actualised individuals could experience profound moments of understanding, love, or truth. These profound moments are called peak experiences, and Maslow believed that these peak experiences were part of the motivating factors that drive self-actualised individuals to meet their fullest human potential.

Another needs theory of motivation is Alderfer's (1969) ERG theory. The ERG theory is also hierarchical where the letters ERG stand for each level of need: Existence –

the physiological and safety needs; Relatedness – the social and esteem (external) needs; and Growth – the esteem (internal) and self-actualization needs. While the ERG theory is based on Maslow's theory, there are some differences. The key differences are that the ERG theory recognises that different people may have their needs ordered differently, some needs may be pursued at the same time, and that a person may regress to lower level needs when higher level needs remain unsatisfied (frustration-regression).

Herzberg's (1966) two-factor model for understanding people's motivations identified internal forces as intrinsic motivators (personal satisfaction) and external forces as extrinsic effectors (the environment, for example) that operate independently of each other. This two-factor theory is also known as the motivator-hygiene theory. Herzberg's theory is also related to Maslow's hierarchy of needs, claiming that while fulfilling the low-level needs (hygiene factors) of people will not act as a motivator in itself, it will prevent people from feeling dissatisfaction. Only if high-level needs (motivators) were met would individuals be motivated to strive to better themselves. McClelland, Atkinson, and Lowell (1953) developed a three-factor model which identified three motivational constructs:

- the need for achievement (n Ach) – a need for recognition, responsibility, and positive feedback;
- the need for power (n Pow) – a need for control and influence over the self and over others; and,
- the need for affiliation (n Aff) – a need for social interactions and meaningful relationships with others.

This three-factor model for motivation is also known as a learned-needs theory that recognises that individuals will have different need preferences.

### **Behaviourist Theories**

Thorndike's law of effect (1911) was an influential behaviourist theory that stressed the connecting relationship between stimulus and response. Essentially, if a behaviour was accompanied or followed by a pleasurable stimulus, it would be more likely to be repeated. Conversely, if a behaviour was accompanied or followed by a negative or painful stimulus, it would be less likely to be repeated. Tolman's (1922) theory emphasized the meaningful relationships between stimuli, as opposed to other behaviourist theories of stimulus/response. Tolman's theory purports that motivation to learn and perform is a purposeful and goal-oriented action, and that expectation will drive behaviour. Hull (1940) developed a stimulus-response theory known as a drive-reduction theory, which proposed that behaviour can be fixed, as predictable or habitual, when a behaviour is reinforced by swiftly-occurring and intense stimulus. Vroom's (1964) expectancy theory recognizes that people have different goals that they wish to achieve, and that people will be motivated if they believe that there will be reward for their action that is directly related to their level of effort and performance. Vroom created a formula to calculate the degree of motivational force:  $\text{Motivation} = \text{Valence} \times \text{Expectancy}$ . One of the most well-known behaviourist theorists is Skinner (1953) who developed a reinforcement theory of motivation. Skinner's theory is based on the premise that behaviour is observable and learned and motivated by what happens to a person after a task (stimulus-response) is performed.

**Self-Efficacy**

Bandura's (1997) concept of self-efficacy in the context of motivation relates social learning situations and modeling as key factors. With respect to understanding human behaviour and motivation, Bandura focuses on self-regulatory functions of people, rather than environmental contributors. This contrasts with Skinner's behaviouristic focus. Bandura's modeling process incorporates four steps: attention, retention, reproduction, and motivation. In other words, we must pay attention to the learning activity or behaviour and we will be more likely to do this if we value and appreciate the activity or behaviour. We must then store the activity by retaining it in some way, verbally, or using images, or actions. The behaviour must then be reproduced; repetition will reinforce the behaviour. The fourth step of learning involves motivation. Without the motivation to practice the behaviour, the behaviour will likely not be practiced. Bandura describes motivation as a force that causes us to model learned behaviours. Motives include past reinforcement/past punishment, promised reinforcements/promised punishment, and vicarious reinforcement/vicarious punishment. Bandura describes self-regulation that controls our behaviours as a process that involves observation of the self, judgment, and self-response.

**Self-Determination Theory**

Self-determination theory is a motivational theory proposed by Deci and Ryan (2002) that examines both how and the degree to which peoples' inherent tendencies and needs shape their behaviour and decision-making. The theory is supported by the foundation that there are three "universal, innate, and psychological" needs held by all of us: competence, autonomy, and relatedness. These needs are the core of self-motivation.

Self-determination theory examines how much a behaviour is self-determined and self-motivated. A key aspect of self-determination theory is that human nature tends toward growth, and when our needs of autonomy, competence and relatedness are met, we can reach our potential.

### **Understanding Motivation**

Understanding what motivates people is critical for any leader of an organization. In a community choir setting, there is the challenge of motivating an incredibly diverse group of people who may in fact have only one thing in common with one another – the choir. Understanding what motivates the members to join and stay in the community choir could be a way of improving the operation of the community choir, improve the retention of the members of the choir, and could possibly act as a recruitment aid.

### **The Civically-Engaged Community Member**

Chorus America (2009) released a report that commented on the high incidence of civic participation among performing arts participators, and found that choral singers stood out significantly:

Above-average civic engagement is also reported for adults who created paintings, did creative writing, played a musical instrument, or performed dance. Even so, the stand-out among those who create or perform art seems to be choir-singers.

More than 65 percent of adults who sang in choirs did volunteer or charity work and a full 60 percent attended community meetings. These

rates not only exceed the national averages, but they also surpass the volunteer and community-meeting rates reported by performing arts and art museum attendees.

Perhaps one way to understand what driver people to participate in community choirs can be identified if we attempt to discern why it is that people choose to volunteer in general. Tapp and Spanier (1973) surveyed 26 volunteer telephone counsellors and found that the volunteers showed a pattern indicating that they were more self-actualizing than their 34 non-volunteer counterparts, they were altruistic in their motivation to volunteer, and they were important role models. Gidron (1978) studied 317 volunteers in the mental and health care industry and found that volunteers enjoyed personal self-fulfillment, social relationships, and indirect economic benefit when they volunteered. Interestingly, the older the volunteers were, the more likely they were to value the social relationships gained and strengthened by the act of volunteering. Allen and Rushton (1983) found that altruism was a common motivating factor cited in the volunteer studies available. They reviewed 19 studies of personality characteristics abstracted with the terms altruistic and volunteering. When comparing the data across the nineteen studies, they found that:

- “community volunteers are more empathic than non-volunteers;” (p.43)
- “community volunteers have more internalized moral standards than non-volunteers;” (p.43)
- “individuals who more habitually possess good moods will be more likely to behave positively towards others;” (p.43)

- “volunteers perceive themselves as more self-efficacious, self-directed, and competent than non-volunteers;” and, (p.44)
- “volunteers are more flexible, more oriented toward independent achievement and more tolerant than non-volunteers.” (p.44)

Like Herzberg, Horton-Smith (1981) developed a two-factor model for understanding motivation. The Horton-Smith model identified altruism (the intrinsic) and egoism (the extrinsic) as the motivational factors for volunteering, and was tested and strengthened in the findings of a further study of Red Cross volunteers by Frisch and Gerrard (1981). Three-factor models emerged in the 1980s based on the work of McClelland, Atkinson, and Lowell (1953), which identified three motivational constructs: the need for achievement, the need for power, and the need for affiliation. A study by Cnaan and Goldberg-Glen (1991) asked a group of volunteers and non-volunteers to rank the 28 identified motives for volunteering in order of importance and discovered that when the data was analysed, a one-dimensional model was revealed. Clary, Snyder, and Ridge (1992) developed a Volunteer Functions Inventory (VFI) that identified six factors making up a multidimensional model: Values, Understanding, Career, Social, Esteem, and Protective. The VFI underpinned many studies on volunteer motivations for many years, and influenced studies on volunteer motivation for years to come. Okun and Barr (1998) published a study on older volunteers and their motivations to volunteer where they tested the previously established models (one-dimensional, two-part, three-part, and multidimensional) using the VFI. The multidimensional model of motivation was found to be the most valid due to its construct validity. Esmond and Dunlop (2004) added four motives of Reciprocity, Recognition, Self-esteem, and Reactivity to the six from Clary's

et al. VFI, and called it the Volunteer Motivation Inventory (VMI). Burns, Reid, Toncar, Fawcett and Anderson (2006) found that altruism appeared to be related to each of the six motivations identified by Clary et al. held by the participants of the study. Trost and Planalp (2009) found in a large study in the western United States of hospice workers, that the motivations reported by the participants of their study were to help others (altruistic), to learn (educative/personal development), foster social relationships (social), feel better (health/restorative), and pursue career goals (economic gain).

When examining why people participate in various ways as a volunteer, an emphasis has been placed on motivating factors without necessarily examining the reason for choosing the particular contribution the volunteer makes. For example, in Frisch and Gerrard's Red Cross (1981) survey, the volunteers were not given the opportunity to state that they volunteered because they enjoyed extracting blood from people, or enjoyed handing out blankets. Perhaps it is worth examining why community chorus members choose to participate in community choirs without excluding the more general question of why community chorus members choose to participate in the life of the community.

### **Emerging Themes in Motivation for Participation in Community Choir: Why do They?**

There are probably as many reasons or motivating factors to join a community choir as there are people who join them. Throughout this literature review, motivating factors for participation in community choirs have been described in conjunction with the demographic findings. This section of the literature review will examine the five resulting themes or areas of common findings.

Musical reasons were found to be the most frequently cited reason for singing in a community choir. The pleasure, joy, or love of singing was revealed to be an important factor for choir singers (Aliapoulios 1969; Vincent 1997; Rensink-Hoff 2009), as was the enjoyment of the act of performing music (Simmons 1962; Spell 1989). Choral singers expressed aesthetic appreciation of the beauty of music was a notable motivator to participate (Aliapoulios 1969; Vincent 1997; Chorus America 2003). The development of musical and vocal skill sets was also very important to choral singers surveyed (Simmons 1962; Spell 1989; Rensink-Hoff 2009). Some saw participation in a community choir as a natural progression in their musical education from elementary, junior and/or high school choir to adult community life (Belz 1994; Holmquist 1995; Faivre Ransom 2003). Other musical reasons cited were more generalised and included the desire to simply “make good music” (Hinkle 1987), the appreciation of “music benefits” gained (Rensink-Hoff 2009), and for others, they claimed to be “serious about music” (Faivre Ransom 2003).

Personal development and education were the second most frequently cited types of reasons for participating in community choirs. Typical personal and educational reasons include the desire to continue a musical education, enjoyment of meeting the challenges that being in a choir can bring, and constructive use of leisure time. Aliapoulios (1969) identified the realm of the “personal and educative” to be one of the four main themes identified. Choir singers enjoy the challenge and sense of accomplishment when singing well (Hinkle 1987; Spell 1989). There is also a feeling of personal enjoyment and fulfilment that choir singers feel when they sing in a group together (Vincent 1995; Chorus America 2003). The theme of personally contributing to a “larger-than-self” endeavour” was identified in Willingham’s (2001) study. The idea

that singing in a community choir is a “constructive use of leisure time” emerged in Belz’s (1994) findings. Interestingly, group singing has also been identified as a “function of restoration and healing” (Willingham 2001) and the large cross-national study in England, Germany and Australia found that there were “many positive effects of singing in the general quality of life overall” (Clift et al. 2007).

The third thematic grouping has to do with socialisation and participation in community. The desire to meet new friends and participate in choir with friends was a common factor (Simmons 1962). The sharing of a common “insider language” was found to be important (Holmquist 1995). A number of studies revealed that being part of this specialised goal-oriented and purposeful community of choir singers, where the “insider language” is experienced, is quite important to community choir singers. (Belz 1994; Willingham 2001), Another meaningful aspect of community choir participation for choral members is the contribution that they make to the greater community-at-large (Chorus America 2003). Other studies found that a general feeling of social benefit and positive social activity were valuable to community choir members (Aliapoulios 1969; Hinkle 1987).

Cultural preservation and celebration of heritage were cited as important reasons for wanting to sing in a choir. Hinkle (1987) and Belz (1994) found the choral singers responses describing the preservation of culture and heritage for the community to be a significant motivator, while Aliapoulios (1962) described the choral singers’ desire to contribute to the “the enhancement of the art for others” as an altruistic tendency.

Willingham’s fourth theme can be applied here. He found the element of connoisseurship

to be important. One could argue that the development of “discernment and connoisseurship” does contribute toward preservation of culture.

The conductor also has an impact on choral singer’s motivations to join. Bell’s study (2000) focussed heavily on the aspect of conductor influence, where the personality, technical mastery, and musical experience in direction and vocal technique of the conductor were found to be a large motivating factor. Leadership qualities were recognised as being extremely important (Buness 1979; Rensink-Hoff 2009), as was the “recognition of and desire for effective teachers” (Holmquist 1995).

### **Summary**

I have often found myself wondering about motivations of the members of this community choir to participate in community choir singing. What drives them to want to be in the choir? What drives them to want to stay in the choir? I started with quantitative and qualitative research studies that dealt with demographics of adult community choirs throughout North America (mostly the United States), and in Europe and Australia. Some of the studies included motivations for participating in the choral groups, as expressed by the choral members. The five categories that emerged from these studies were: musical reasons, personal development and education, socialisation and participation in the community, cultural preservation and celebration of heritage, and musical leadership. Another area of research examined in the context of this study had to do with expressed motivations for volunteering in general. While choral singers are a specific kind of volunteer, I firmly believe that understanding why it is that people volunteer in general could be helpful in understanding why people join choirs. Further, I believe that when we are talking about the concept of motivation, it is not entirely useful to restrict motivation

to a specific kind of activity, but rather to examine the concept of motivation as a driving force for behaviour. In other words, it may be quite important to understand what it is that motivates people in general. Once we can understand why it is that a person would be driven to participate in a community choir, it may be possible to understand why it is that such a person would be driven to do a host of other things.

The development of a Choral Music Participation Inventory (CMPI) tool and the analysis of semi-structured interviews through the CMPI lens will provide a different perspective for music educators and community choir directors on motivation to participate in community choir. This mixed-method study will use quantitative data garnered from the CMPI tool and use that data to inform the analysis of the qualitative data gathered from semi-structured interviews.

The following chapter will describe the mixed method research framework employed in this study. It will also explain the development of the data collection tool, and will end with a description of how the data will be analysed, presented, and stored.

CHAPTER 3:  
METHODOLOGY

**Introduction**

This chapter outlines the methodology used to carry out this study. A description of the mixed method research framework employed will be given. The development of the data collection tools will be explained, along with a description of the data collection process itself. Finally, the analysis, presentation, and storage of data will be described.

**The Mixed Method Research Design**

The mixed method research design used in this study adheres to the following definition given by Creswell:

Mixed methods research is a research design with philosophical assumptions as well as methods of inquiry. As a methodology, it involves philosophical assumptions that guide the direction of the collection and analysis of data and the mixture of qualitative and quantitative approaches in many phases in the research process. As a method, it focuses on collecting, analyzing, and mixing both quantitative and qualitative data in a single study or series of studies. Its central premise is that the use of quantitative and qualitative approaches in combination provides a better understanding of research problems than either approach alone.

(Creswell, 2006, p. 5)

The mixed method approach uses both quantitative and qualitative data. The quantitative data used in this study was collected via a questionnaire incorporating a series of closed-ended questions and statements, and an inventory tool. Analysis for this kind of data includes statistical analysis to draw conclusions in an attempt to answer the

guiding research questions of this study. The qualitative data used was collected through open-ended interviews with selected participants who contributed to the quantitative data of this study. The qualitative data was then coded and categorized to gain access to the findings of the survey.

The mixing of these two types of data allows a richer understanding of the research problem than if only quantitative or qualitative data was used. This mixed method approach could also be called phenomenographical, described by Moon and Moon (2004) as “grounded in interpretivist paradigm, but with the use of quantitative data in the form of large-scale surveys.” Typical phenomenographical studies employ a quantitative data collection instrument and individual interviews (Jones, 2004). The quantitative and qualitative data was mixed using an embedded approach, so that the quantitative data was supported by the qualitative data. This study resembles an example of a study given by Creswell (p.11) that closely fits the given definition of mixed method research design: “a researcher collects data using a quantitative survey instrument and follows up with interviews with a few individuals who participated in the survey to learn more detail about their survey responses.” Case study research design guided the mixed method approach used in this study.

### **The Case Study**

A case study is an empirical inquiry that:

- investigates a contemporary phenomena within its real life context, especially when
- the boundaries between phenomenon and context are not clearly evident.

(Yin, 1994, p. 13)

Case study is appropriate for part of this inquiry because case studies are commonly used to answer ‘how’ and ‘why’ questions because they can offer a kind of perceptiveness that might not be achieved with other approaches (Rowley, 2002). Additionally, there is a need for more research on what it is that motivates adults to participate in a community choir, and to that end, case studies “particularly well suited to new research areas or research areas for which existing theory seems inadequate” (Eisenhardt, 1992). While it is possible to research and analyse historical events using multiple sources of archived data (books, articles, photographs, journals, etc.), a key aspect of this study is that the event being studied is current and cannot be manipulated or changed. Ultimately, case studies are “useful for analysing contemporary events over which the investigator has little or no control” (Yin, 1994). Yin (2003) describes a multiple case study as follows:

A multiple case study enables the researcher to explore differences within and between cases. The goal is to replicate findings across cases. Because comparisons will be drawn, it is imperative that the cases are chosen carefully so that the researcher can predict similar results across cases, or predict contrasting results based on a theory. (Baxter & Jack, p. 548)

Stake (2006) describes a multiple case study as “a special effort to examine something having lots of cases, parts, or members...[where] one small collection of people, activities, policies, strengths, problems, or relationships is studied in detail” (p. vi). As both Yin and Stake describe a setting that aligns with the scope and intentions of this study of my community choir, I determined that a multiple case study using quantitative and qualitative data would be appropriate for this investigation in order to understand why it is that the members of my community choir joined the choir, and why it is that they continue to participate in the choir. Written questionnaires and semi-

structured interviews were conducted in line with case study research design and to allow for data reliability (Baxter & Jack, 2008).

### **Binding the Case Study**

“The case has an inside and an outside” (Stake, p.3).

A ‘common pitfall’ when conducting case studies is for the study to lose focus and creep out of scope of the project’s intended purpose (Baxter & Jack, 2008). In order to prevent this from happening boundaries have been placed on this case study by the researcher. The study will be limited to data collection from the current members of the community choir during the spring season of 2011. In order to prevent members from feeling pressured to participate in the study due to the existing ‘power-over’ relationship, the choir president acted as the intermediary. Every member of the choir was given a questionnaire to complete immediately following a rehearsal. Each questionnaire was contained in a sealed envelope and was distributed and collected by an individual choir member. The questionnaires remained completely confidential. Members completed the questionnaires in their own homes at a time of their choosing during a two-week time period. Participants were asked to indicate their interest in being interviewed by signing the interview consent forms (Appendix K) attached to the questionnaire application in a sealed envelope provided. A stratified sample of five choir members was selected for an interview from those who completed the questionnaires and submitted the signed consent forms. The five interviewees were chosen in order to represent the choir by section, sex, and age. The number of participants was limited to five due to time and resource constraints. Interviews took place in a location chosen by each of the participants, for a period of up to 90 minutes each. The interviews were recorded digitally; transcriptions of

the recorded interviews were sent back to interviewees for clarification and approval before further analysis and inclusion in the project. The entire study extended over a period of approximately four months in duration.

### **Tools for Data Collection**

The data for this study was gathered using a questionnaire that was completed by 24 participants and semi-structured interviews that were conducted with five selected participants. The benefits and drawbacks of these data gathering tools have been considered and will be briefly discussed.

Questionnaires are a common method for gathering data, and are useful for gathering information that can be tabulated or measured. Closed questions were used for this study to ensure that the answers given by each respondent were uniform, which allowed for comparable data. Every effort was made to provide clear and organized questions and statements in the questionnaire. Statements that were deemed unnecessary, unclear, or redundant were eliminated. Questionnaires were distributed by a neutral person, and were returned in sealed and unmarked envelopes provided to each respondent in order to maintain confidentiality, achieve a higher response rate, and alleviate any potential inconvenience for each respondent.

The interview is another useful method for gathering complicated, sensitive, and/or non-verbal information. The semi-structured interview format was used in this study (Seidman, 2006). Semi-structured interviews allow for a more casual feeling, and can be tailored to correspond with the answers given by each of the individual respondents. Answers given by respondents can be probed further and meanings can be clarified during the interview. Body language can be observed as well, which can lead to

further understanding and interpretation of results. While face-to-face interviews can be somewhat intimidating to some people, there is a high level of rapport already between the choir members and me. The interviews were digitally recorded in order to eliminate the need to be distracted by writing or recording any answers by hand. My goal was for the interview experience to be pleasant and conversational for each respondent selected for interview; interviews took place in a comfortable and convenient location chosen by the interviewee. Pseudonyms were chosen by each interviewee in order to maintain confidentiality.

### **Developing the Questionnaire**

A questionnaire was designed based on the Singer Questionnaire (SQ) used in the Rensink-Hoff study (2009) and the Volunteer Motivation Inventory (VMI) used in an Australian study by Esmond and Dunlop (2006). The Rensink-Hoff study sought to “expose the inter-relationships between the profile characteristics, choral goals, musical achievement and perceived effects of choral singing among adult community choral singers” (iii). Rensink-Hoff’s questionnaire was developed in two stages: four of the fifteen participating choirs helped to develop the questionnaire and 11 of the 15 choirs (n=457) completed the questionnaire for the purposes of the study. The questionnaire contains several parts:

- Profile:
  - Demographic information, including age, gender, education, marital status, retirement status, income, and ethnicity;

- Musical background, including music study, choral experience, present choir involvement, voice part, and years of community choir participation; and,
  - Health & Well-Being, including a rating of overall physical health, a rating of satisfaction with life, and a rating of general state of mental health.
- Evaluation:
    - Self Evaluation: respondents evaluate themselves as choral members by selecting answers from a 5-point 'Strongly Agree' to 'Strongly Disagree' Likert scale in response to nine statements; and,
    - Choir Evaluation: respondents evaluate their choir by selecting answers from a 5-point 'Strongly Agree' to 'Strongly Disagree' Likert scale in response to nine statements.
- Choral Goals:
    - Respondents choose three from seven given statements on what most of the choir rehearsal time is spent on;
    - Respondents choose one from seven given statements on what they wish their conductor would spend more time on; and,
    - Respondents select three from eight given statements describing reasons why they sing in the choir.
- 36 statements in which respondents select answers from a 5-point 'Strongly Agree' to 'Strongly Disagree' Likert scale. The statements were developed and based on a previous Abeles (1973) study.

- Finally, an open-ended question, “Why did you join this choir and what do you enjoy most about being in this group?”

The VMI (Esmond & Dunlop, 2006) was developed in order to provide volunteer organizations with a way to assess what motivated their volunteers to volunteer. The VMI was extremely useful and applicable as it examines directly the possible motivations for volunteering in a variety of contexts. While this community choir is made up of a special kind of volunteers, they do describe themselves as a service organization. I believe that the motivational forces that drive volunteers to volunteer could also, for the most part, be examined in the context of what motivates people to voluntarily join the community choir. The VMI was carefully modified over a period of two years in five stages as follows:

- Stage One – McEwin and Jacobsen-D’Arcy’s (2002) original VMI (40 items) was completed by volunteers (n=101) in three organisations.
- Stage Two – based on the analysis of responses from Stage One, some of the 40 items were rewritten and the adapted VMI was then completed by volunteers (n=152) in one organisation.
- Stage Three – After discussion with participants (and their managers) of the Stage Two VMI, three motivations were added to make 43 items. The Stage Three VMI was then completed by volunteers (n=192) in two organisations.
- Stage Four – Further revisions based on analysis of responses from Stage Two and Three produced a 41-item VMI that was completed by volunteers (1221) in twelve organisations.

- Stage Five – The Stage Four VMI was combined with a modified version of the Volunteer Functions Inventory (VFI) developed by Clary, Snider, and Ridge (1992). The Stage Five VMI contained 70 items, and was completed by volunteers (n=778) in three organisations.
- Finally, a 44-item VMI was developed. Respondents select answers from a 5-point ‘Strongly Disagree’ to ‘Strongly Agree’ Likert scale. Ten motivational functions were identified – six from Clary, Snider, and Ridge’s VFI: Values, Understanding, Social, Career, Protective, and Enhancement; and four were added in the VMI development process: Reciprocity, Recognition, Social Interaction, and Reactivity. When each of the ten scales is scored, an order of motivational force can be identified for the respondent.

The 36 statements from the Rensink-Hoff study (see Appendix A) and the 44 items from the Esmond and Dunlop (2006) VMI (see Appendix B) were examined in the context of this study. None of the 35 statements from the Rensink-Hoff study used (one was discarded) was modified as they were entirely appropriate for this study. The 44 items from the VMI were examined carefully. Statements from the VMI were removed that seemed unnecessary, irrelevant, or redundant. Some of the items were modified slightly so that ‘singing in a choir’ and other grammatical variations were substituted for the term ‘volunteering’ where it was deemed appropriate. In order to represent the categories more evenly, I developed some additional statements. All of the statements (n=59) were then distributed across the 10 motivation categories.

The 10 motivational functions from the VMI (see Appendix C) were also examined in the context of this study. All 10 were slightly modified; the descriptions of each of the categories substituted ‘singing in a choir’ for the term ‘volunteering’ where it was deemed appropriate (see Appendix D). The description of the ‘Career Development (CD)’ category was changed to a more suitable category, entitled ‘Skills Development (SD).’

The finished questionnaire contained the following sections:

- Demographic profile:
  - Age,
  - Gender,
  - Education, and,
  - Annual household income.
- Musical background:
  - Music study,
  - Choral experience,
  - Present choir involvement,
  - Voice part, and,
  - Years of community choir participation.
- Evaluation:
  - Self Evaluation: respondents evaluate themselves as choral members by selecting answers from a 5-point ‘Strongly Agree’ to ‘Strongly Disagree’ Likert scale in response to three statements; and,

- Choir Evaluation: respondents evaluate the choir by selecting answers from a 5-point ‘Strongly Agree’ to ‘Strongly Disagree’ Likert scale in response to one statement.
- 59 statements in which respondents select answers from a 5-point ‘Strongly Agree’ to ‘Strongly Disagree’ Likert scale. The numbered statements were randomly and evenly distributed across the ten categories (see Appendix E).

### **Developing the Interview Framework**

As the interview framework was semi-structured in nature, there were only a few specific questions (see Appendix F) that were asked of each of the participants. The interview was held in the spirit of a casual conversation. The sub-questions following the common key questions were determined by the response given by the interviewee.

Seidman (2006) describes effective questioning during the interview process as follows:

There is no recipe for the effective question. The truly effective question flows from an interviewer’s concentrated listening, engaged interest in what is being said, and purpose in moving forward...Effective questioning is so context-bound...that to define it further runs the risk of making a human process mechanical. (p.93)

The duration of the interviews was set at roughly 90 minutes. According to Seidman, 90 minutes is long enough to make interviewees “feel they are being taken seriously,” without being so short that participants are inclined to clock-watch or so long that the time feels as if it is dragging (p. 20).

### **The Process**

Upon receiving permission to proceed with the study from the University of Victoria Human Research Ethics Board and consent from the Community Choir president

(see Appendix G), the first step that I took in order to facilitate this case study was to distribute letters of consent to each member of the community choir in person via the intermediary following a rehearsal (see Appendix H). A detailed account of the purpose of the study, along with safeguards and protective measures was given in the letter. Every effort was made to ensure that the members of the choir understood that they were not obligated to participate and the power-over relationship was acknowledged. Members who gave their consent were then given a confidential questionnaire (see Appendix I) to complete in the privacy of their own home. Questionnaires were returned by members in sealed envelopes provided in a drop box, which were then passed on to me. The questionnaire was closed/restricted using Likert-scales and multiple-choice selection. The 59 statements were interpreted using a scoring key (see Appendix J) modeled after the scoring key in the Esmond and Dunlop study (2006). There was a mix of positively and negatively stated statements used in order to try and prevent acquiescence bias in the responses given by the participants (Watson, 1992). A stratified sample of five choral members was selected from the volunteer pool collected by the president of the choir to proceed to the interview stage of the study. While the interviews were semi-structured in nature, there were some general questions to guide the interview process. Each person chose a pseudonym, and was interviewed for approximately 90 minutes. After transcription of the recorded interviews, the interviewees had the opportunity to proofread their statements and provide any necessary clarification, a step designed to promote further revision and improve interpretation of the reporting (Stake, 2006). These three methods of gathering and verifying data allowed for triangulation, which supported idea convergence and helped to confirm findings (Baxter & Jack, 2008).

### **Data Analysis**

Data from the questionnaires were analysed descriptively using graphs and tables to demonstrate findings. The 59 motivational statements from the questionnaires were scored using the scoring key, and the resulting motivational factors were ranked, listed, and cross-referenced with the demographic findings. Stake (2006) provides a framework (see Appendix L and M) for coding, identification, and aggregation of themes emerging from the interview data used in this study to report findings. Following the analysis of the interview data, ‘member-checking’ was used to check interpretation accuracy thus further strengthening the reliability of the findings.

### **Data Presentation**

The descriptive and statistical data emerging from this study are presented in Chapters 4 and 5. Chapter 4 describes the results of the questionnaires from the entire choir population that participated in this study. Chapter 5 contains the analysis of the interview data collected from the five selected interviewees. The key findings from the data analysis, followed by recommendations for further study will be discussed in Chapter 6.

### **Data Storage**

In order to protect the confidentiality of the participants and maintain control over the data collected for this research project, all physical data has been stored in a locked cabinet, and all electronic data has been stored on a password-protected computer in a password-protected file. As I am the sole researcher, I am the only person who can access the physical and electronic data, which has been kept in my home. Data from this study

will be disposed of one year from completion of the project and after my master of education degree has been granted. Shredding and electronic file deletion will be the methods of data disposal.

The next chapter will present the results of the collected and analysed questionnaire data. It will also present a detailed description of the CMPI findings.

## CHAPTER 4:

### RESULTS OF THE QUESTIONNAIRE DATA

#### **Introduction**

This chapter presents the collected and analysed data resulting from the questionnaire. The data will then be grouped according to demographic profile, music background, perception of musical ability, and Choral Participation Motivation Inventory (CPMI) of the participants of this study. The CPMI category results will be examined in greater detail, where the 10 categories will be ranked in score order, and the highest and lowest individual statements within each category will be described. A ‘common voice’ representing each of the sections in the community choir from this study will be presented as a means given to end this chapter.

#### **Questionnaire Data Presentation**

This section of the chapter will present the data and discuss notable findings within each variable of the four parts of the questionnaires.

#### **Demographic Profile**

The four demographic variables surveyed were: gender, age, level of education, and annual household income (see Table 1).

Table 1.

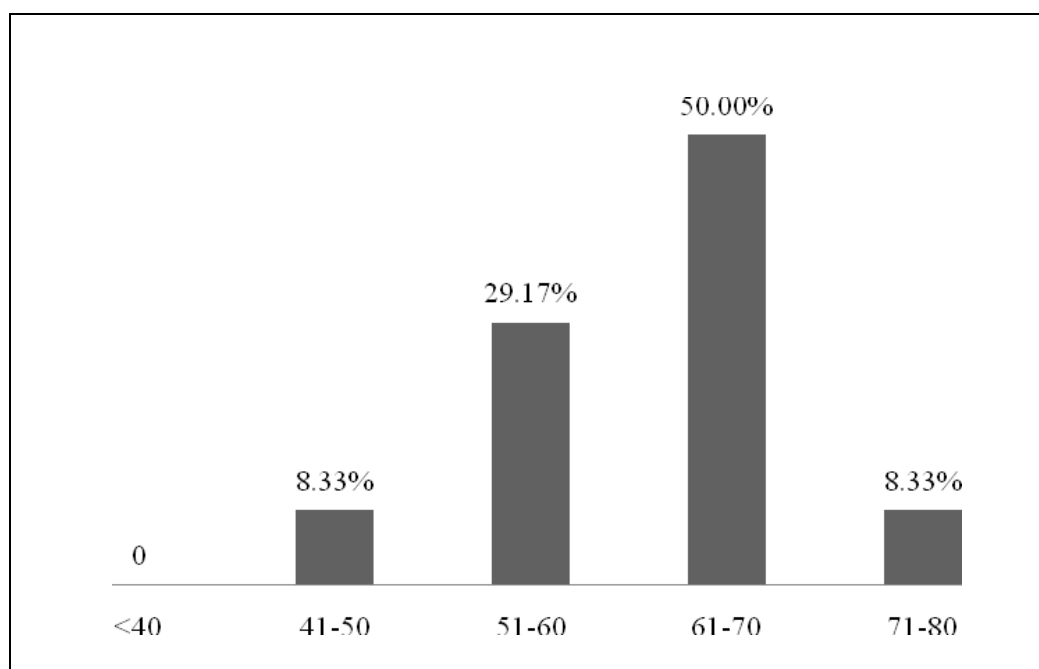
*Demographic Summary*

	Count (n)	%
<b>Gender</b>		
Female	15	62.5
Male	8	33.3
Did not answer	1	4.2
Total	24	100.0
<b>Age</b>		
41-50	2	8.3
51-60	7	29.2
61-70	12	50.0
71-80	2	8.3
Did not answer	1	4.2
Total	24	100.0
<b>Education level</b>		
Some High School	1	4.2
Completed High School	3	12.5
Some College/University	3	12.5
Completed College	4	16.7
Completed University/Undergraduate	2	8.3
Completed Graduate School	10	41.7
Did not answer	1	4.2
Total	24	100.0
<b>Annual Household Income (\$)</b>		
<19,999	1	4.2
20,000-39,999	6	25.0
40,000-59,999	4	16.7
60,000-79,999	4	16.7
80,000-99,999	3	12.5
>100,000	2	8.3
Did not answer	4	16.7
Total	24	100.0

Nearly two-thirds (62%) of the community choir participants in this study are female. Males reported at 33.3% and one person declined to answer. This is not a surprising result; 14 of the 19 studies examined in Chapter 2 surveyed gender

distributions in community choirs and the average percentage of females was 65.5%, with a range of 57-78%.

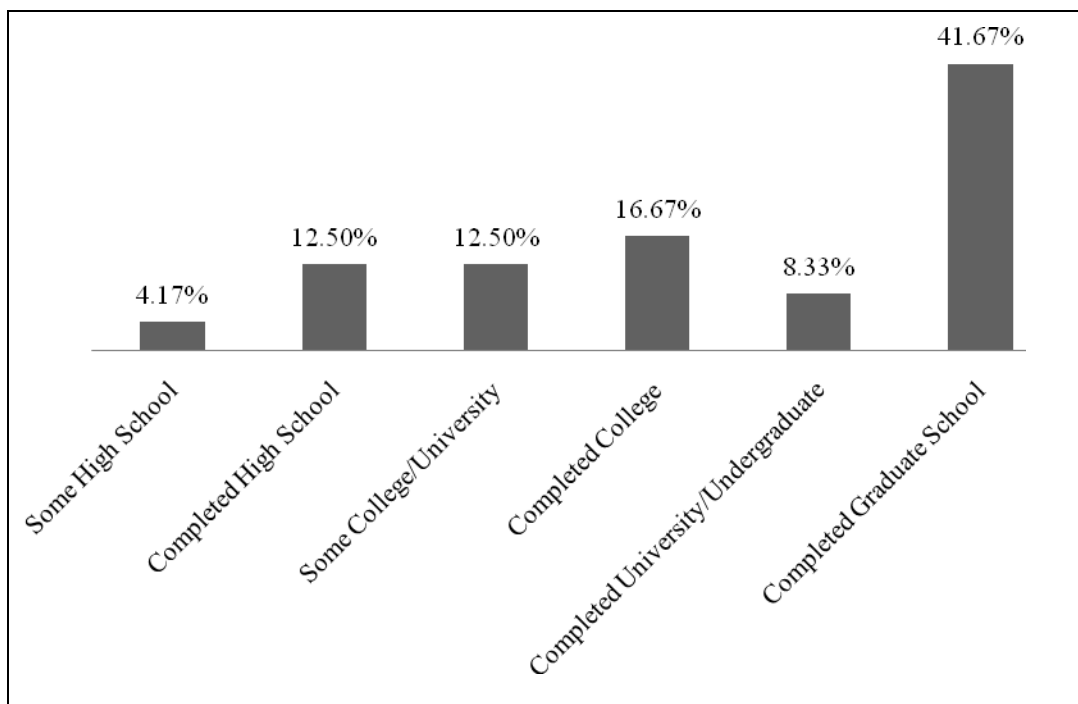
Every community choir member who responded to the survey is over the age of 40, with 37.5% of the respondents between 41-60 and 12.5% over the age of 70. Half (50.0%) of the community choir participants in this study belong to the age 61-70 group (see Figure 5). This is a notable result; 9 of the 19 studies examined in Chapter 2 surveyed age distributions in community choirs by under and over 40 years of age, with the average percentage of the over-40 age group at 50.9%. Patchen (1986) suggested that this age grouping dubbed the “young elderly” was more likely to be active than the over-70s, thus making age a notable predictor of musical participation. Another possibility for the high percentage of participants in the 61-70 age grouping in this particular community choral group is that this community is a common place for people to relocate to in retirement.



*Figure 5.* Age (in years) of community choir members of this study.

When cross tabulating age and gender (Appendix N), the largest grouping in the community choir is the female aged 61-70 grouping at 75%. This grouping also makes up 37.5% of the community choir. None of the aged 71-80 grouping was female. The second largest grouping when considering age and gender was the female aged 51-60, 20.8% of the community choir. Equal representation of males and females was found in the aged 41-50 grouping, although there were only 2 people in this grouping. The significantly higher representation of females within each age grouping is not surprising, given the high proportion of females and 61-70 age grouping in this study.

Two-thirds of the community choir surveyed indicated that they had completed some form of post-secondary education, from the college-level to the completion of graduate school (see Figure 6). More than half of the community choir members who have completed post-secondary education completed graduate school (41.7%). Overall, 91.6% of the community choir participants completed their high school education, 79.1% attended post-secondary education of some kind, and 66.6% have attained a post-secondary qualification.



*Figure 6.* Education level achieved by community choir members of this study.

When cross tabulating gender and education (Appendix O), the largest grouping in the community choir is evenly shared between males and females who completed graduate school; 33.3% of the females completed graduate school and 62.5% of the males completed graduate school. The lower response of graduate school completion in the female grouping could be attributed to the fact that many women of that generation were not encouraged to pursue higher-levels of education. Another explanation could be that women were more likely than men to take on child-rearing and domestic duties which would have made higher levels of education challenging to complete.

When cross tabulating age and education (Appendix P), the largest grouping in the community choir is the aged 61-70 grouping who completed graduate school. The

second largest grouping is evenly shared between the ‘some college/university,’ ‘completed college,’ and ‘completed graduate school’ groupings.

In contrast to the other demographic variables, annual household incomes were fairly evenly distributed with the majority of community choir members (25%) belonging to the 20,000-39,999 grouping (see Figure 7). As 17% did not disclose their income, the percentages in the given table add up to approximately 83%.

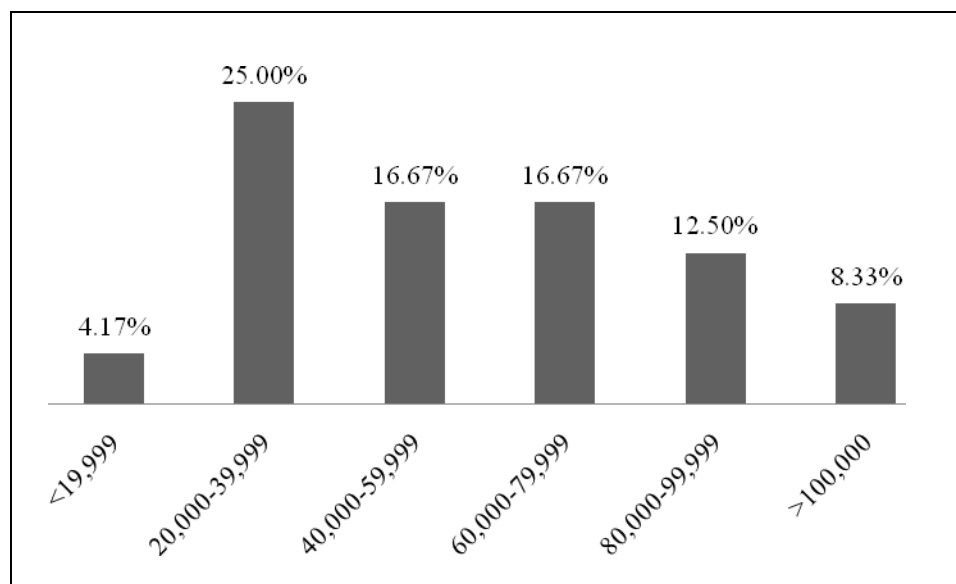


Figure 7. Annual household income (\$) of community choir members of this study.

When cross tabulating gender and annual household income (Appendix Q), the largest grouping in the community choir is female with an annual household income of \$20,000-39,999. Given that the largest female grouping is in the 61-70 age range, it would be reasonable to assume that this income range reflects a pension rather than a full-time employment income. In the male grouping, the largest grouping is evenly split between those that did not wish to disclose their income and the \$80,000-99,999 range for annual household income. This could be attributable to the fact that historically, males tended to earn more than females.

When cross tabulating age and annual household income (Appendix R), the largest grouping in the community choir is aged 61-70 and is evenly split between earning \$20,000-\$39,999 or \$60,000-79,999; 25% of each of the \$20,000-39,999 and \$60,000-79,999 grouping is between 61-70 years of age. 75% of the members belonging to the \$60,000-79,999 grouping are between 61-70 years of age.

When cross tabulating education and annual household income (Appendix S), the largest grouping in the community choir is made up of members who completed graduate school and earn between \$80,000-99,999 annually. Members who completed graduate school make up 100% of the earners in this category. Higher levels of education are an indicator of well-being in Canada and a correlation between higher education and higher earnings has been identified (Statistics Canada, 2000).

### **Music Background**

The thirteen music background variables surveyed were split into 3 groupings:

- Section Representation (see Table 2);
- Choral Experience (see Table 3); and
- Formal Music Education (see Table 4).

Table 2.

#### *Section Representation*

	Count (n/24)	%
Soprano	5	20.8
Alto	7	29.2
Tenor	5	20.8
Bass	5	20.8
Did not answer	2	8.3

The majority of the choir is female; 2 of the 24 participants did not identify which section they belonged to. Cross tabulating gender and section representation (Appendix T) clarifies the discrepancy between the high proportion of females in the choir and the relatively balanced representation of choral sections in this study. While there is fairly equal representation across each section of the community choir; one female did not identify which section she belonged to, and two females belong to the tenor section for a total of 15, rather than the 12 assumed females from the soprano and alto sections. Basses and tenors combined equal six males, and two females, rather than the ten assumed males from the tenor and bass sections.

Table 3.

*Choral Experience*

	Count (n/24)	%
Elementary School	14	58.0
High School	12	50.0
University	3	13.0
Church	9	38.0
Other community choir	11	46.0
This community choir only	5	21.0

Cross tabulation of gender and the choral experience variables described in the table above reveal that

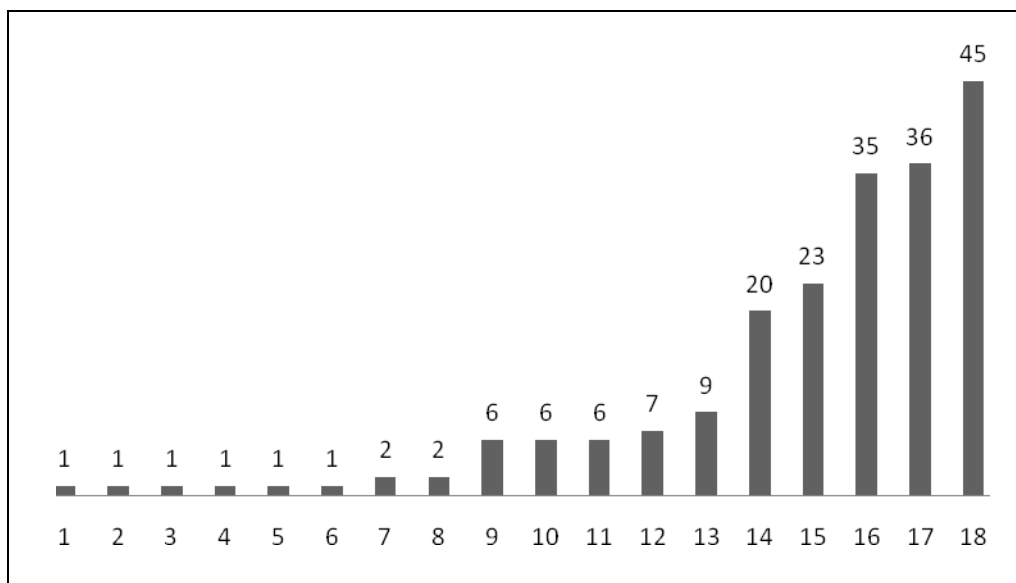
- 78.6% (n=11) of the 14 participants with elementary school choral experience are female (Appendix U);
- 75% (n=9) of the 14 participants with high school choral experience are female (Appendix V);

- Of the 14 participants with University choral experience, 66.67% are female (n=2) while the remaining 33.3% chose not to disclose their gender (n=1) (Appendix W);
- Of the 14 participants with church choral experience, 44.4% are female (n=4) and 11.1% chose not to disclose their gender (n=1) (Appendix X);
- 72.7% (n=8) of the 14 participants with other community choral experience are female (Appendix Y); and,
- 60% (n=3) of the 14 participants who had experience with this community choir only are female (Appendix Z).

The cross tabular findings indicate that females within the choir are much more likely to have participated in other choirs from childhood through to the adult years than males are.

Eight of the participants who took part in choral singing in elementary school also took part in high school choral singing. Of the three participants who indicated that they took part in university choral singing, two had taken part in both elementary and high school singing, while the other had not taken part in either. Also, each of the three who participated in university choral singing participated in church choirs. Of the 11 participants who indicated that they had choral experience in other community choirs, 10 had choral experience in their elementary or high school years. This indicates a likely connection between grade-school choral experience and community choir participation as an adult. Eighteen of the participants indicated the number of years that they had participated in community choirs in general, including this particular community choir. The range of community choir participation is from one year (or less) to 45 years. The

total number of years of experience in community choirs reported is 200, with a mean of 11.1 years per person who contributed the information (n=18). The distribution of number of years experience in community choral singing is presented in the graph below (see Figure 8).



*Figure 8.* Number of years experience singing in community choirs.

Table 4.

*Formal Music Education*

	Count (n/24)	%
Voice Lessons	5	21.0
Piano Lessons	14	58.0
Other Instrumental Lessons	8	33.0
Music Degree	1	4.0
Music minor	0	0.0

Cross tabulation of gender and formal music education described in the table above reveal that

- Of the 14 participants who had studied voice privately, 60% are female (n=3) and 20% chose not to disclose their gender (n=1) (Appendix AA);

- Of the 14 participants who had studied piano privately, 78.6% are female (n=11) and 7.1% chose not to disclose their gender (n=1) (Appendix AB);
- 62.5% (n=5) of the 14 participants who had studied an ‘other’ instrument privately are female (Appendix AC); and,
- The only member of this community choir with a music degree (major) is female. (Appendix AD).

Given the high proportion of females within the choir with previous choir training (see Table 3) it should come as no surprise that females are also more likely to have studied music formally.

With respect to private music tuition, the years of piano experience range from 1 to 15, with a mode of 3. The combined number of years of piano lessons reported is 75, with a mean of 5.4 years per person indicating that they studied piano (n=14). The combined number of years of ‘other’ instrumental lessons reported is 26, with a mean of 3.25 years per person (n=8), a range of 1 to 8, and a mode of 3 and 4. The combined number of years of voice lessons reported is 8, with a mean of 1.6 years per person (n=5), a range of 1 to 4, and a mode of 1. In all, 17 of the 24 participants indicated that they had studied music formally; 8 of the 17 (47.06%) studied one of the three variables (piano, voice or ‘other’ instrument), 8 of the 17 (47.06%) studied two of the three, and 1 of the 17 (5.88%) studied all of the options. Only three participants (12.5%) indicated that they had never had any other formal musical experience, whether in choirs, or in formal music tuition, other than this Community Choir. Of the 18 participants who indicated that they had choral experience in elementary and/or high school, 14 (77.78%) of them had indicated that they had experienced formal music tuition. This finding suggests that there

is likely a strong connection between formal music study and previous choral experience and community choir participation.

### **Self-Evaluation and Perception of Musical Ability**

The four statements around self-evaluation and choral evaluation made up the only grouping of variables that were answered by 100% of the participants in this study. The four questions were answered using a 5-point Likert scale, where 1='strongly disagree' and 5='strongly agree.' All four statements were positively stated, so that a higher number would indicate a more positive response. The table below displays the mean for each of the four statements in the order given on the questionnaire (see Table 5).

Table 5

#### *Perception of Self and Choir*

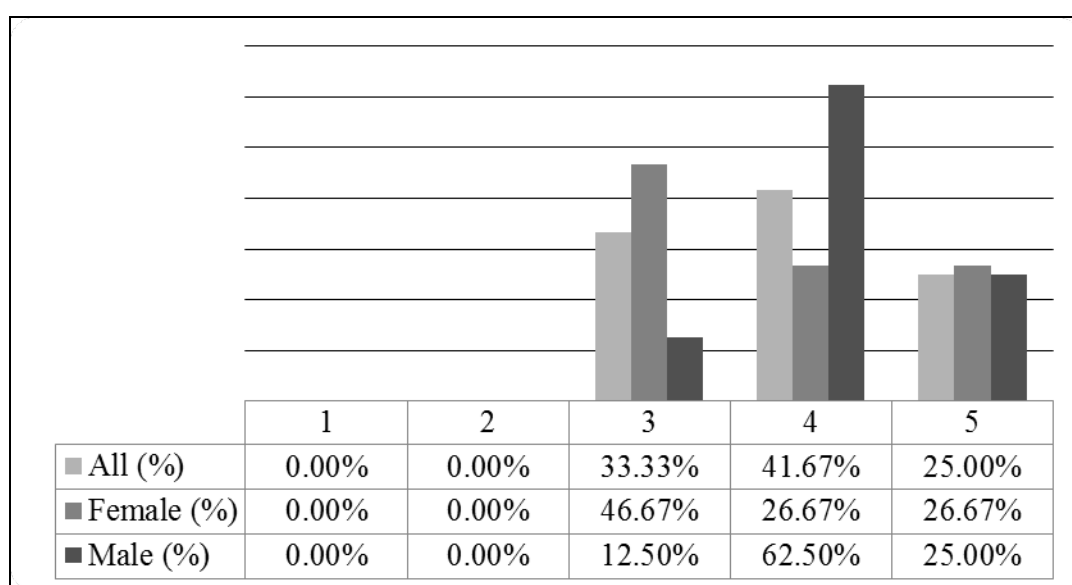
Statement	Mean
I am a musical person.	3.92
I can read music accurately.	3.21
I can control my voice well.	3.29
The choir sings and performs the repertoire well.	3.96

While 100% of the participants responded to each of the statements in this grouping, one chose not to disclose gender. Thus the 'All' column in the figures below reflects the 24 responses, while the 'female' and 'male' columns if combined would not equal 24, but 23.

The "I am a musical person" statement was the second-highest ranked statement overall, receiving a range of values from '3' (neither agree nor disagree) to '5' (strongly agree) (see Figure 9). 66.67% of all participants 'strongly agreed' or 'agreed' with the

statement, for an overall mean score of 3.92. This statement remained the second highest-ranked statement for the females, and was the highest-ranked statement for the males.

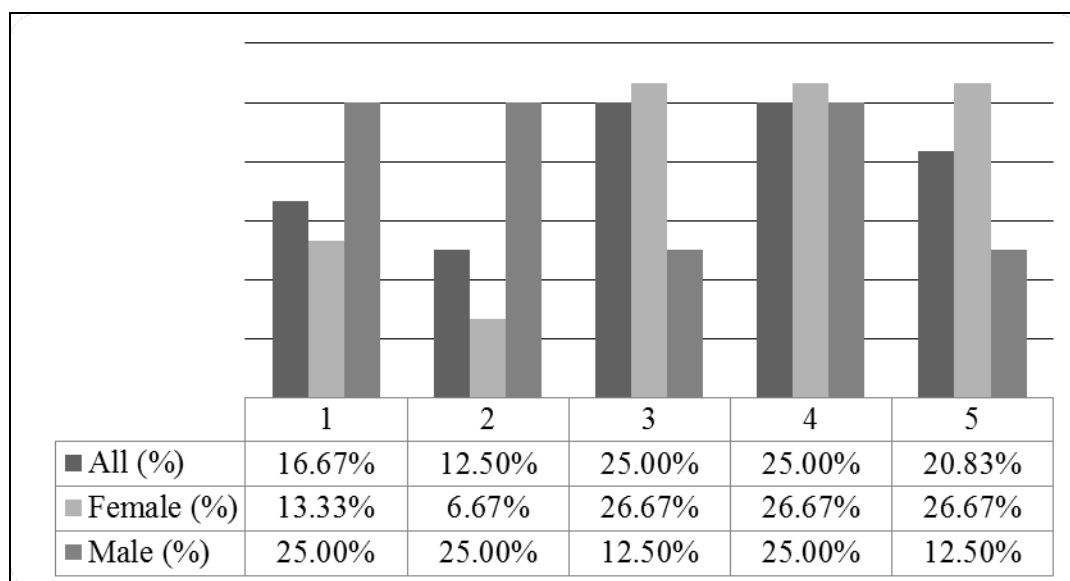
53.34% of the female participants ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 3.8, and 87.50% of the male participants ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 4.13. This finding suggests that males may feel more confident about their musical ability compared to females. Higher levels of education and income could contribute to this confidence.



*Figure 9.* I am a musical person.

Compared to the other three statements in this section, the “I can read music accurately” statement received the most balanced distribution of values from ‘1’ (strongly disagree) to ‘5’ (strongly agree), with every value represented; it was also the lowest-ranked statement in this grouping overall (see Figure 10). 45.83% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, while 29.17% ‘disagreed’ or ‘strongly disagreed’ for an overall mean score of 3.21. This statement remained the lowest-ranked statement for the males, and was the third-ranked statement for the females. 30.43% of

the female participants ‘strongly disagreed’ or ‘disagreed’ with the statement, for a mean score of 3.47, and 50.00% of the male participants ‘strongly disagreed’ or ‘disagreed’ with the statement, for a mean score of 2.75. Females ranked their music reading skill-level higher than males, indicating that females in this group tended to feel more confident with their efficacy level with respect to the objective skill of reading music. Female participants in this study had significantly more years of formal training and choral experience, which would also account for the higher level of the learned skill of reading music compared to the male participants in this study.



*Figure 10.* I can read music accurately.

The “I can control my voice well” statement was the third-ranked statement overall, receiving a distribution of values from ‘2’ (disagree) to ‘5’ (strongly agree) (see Figure 11). 45.83% of the participants neither ‘agreed’ nor ‘disagreed’ with the statement, and only 8.33% ‘strongly agreed,’ resulting in a mean score of 3.29. This statement remained the third-ranked statement for the males, but was the lowest-ranked statement for the females. The most frequent response to this statement from both sexes was

‘neutral.’ The female participants indicated a mean score of 3.4, and the male participants indicated a mean score of 3.13.

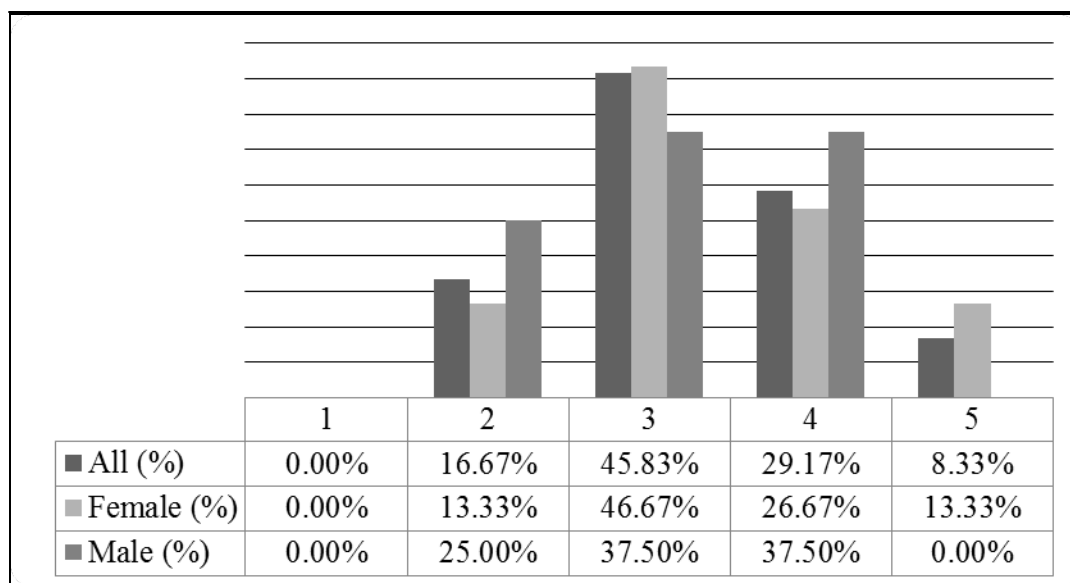
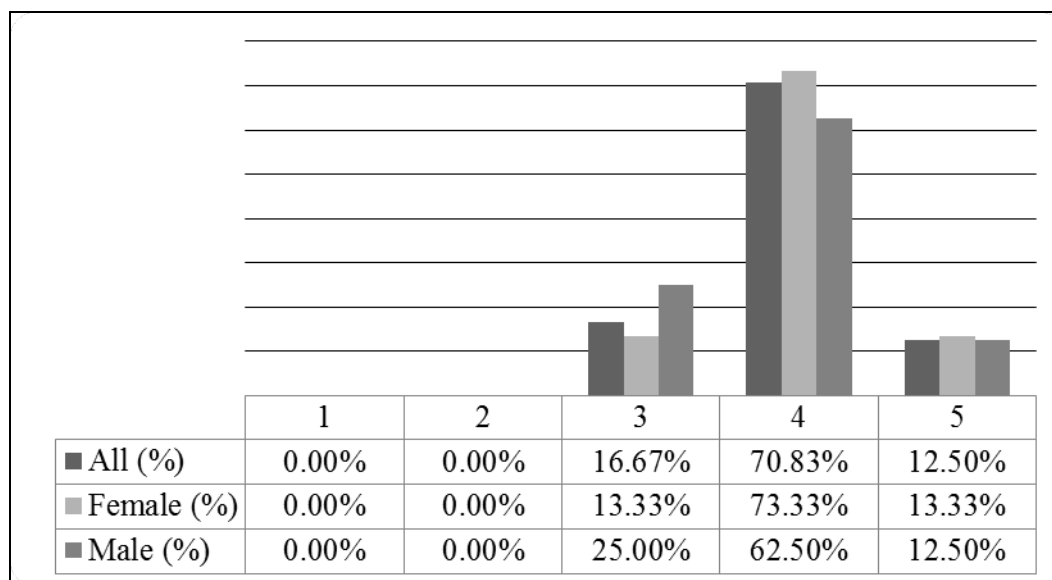


Figure 11. I can control my voice well.

“The choir sings and performs the repertoire well” ranked the highest overall with a mean score of 3.96. The responses ranged in values from ‘3’ (neither agree nor disagree) to ‘5’ (strongly agree), with 83.33% of the participants indicating that they ‘strongly agreed’ or ‘agreed’ with the statement (see Figure 12). This statement remained the highest-ranking statement for the females, but was the second-ranked statement for the males. 86.66% of the female participants ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 4.0, and 75% of the male participants ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 3.88.



*Figure 12.* The choir sings and performs the repertoire well.

### **Choral Participation Motivation Inventory (CPMI) statements**

The fourth and final component of the questionnaire presented 59 statements developed to provide some possible insight as to what motivates (or does not motivate) the members of this particular community choir to participate in community choral singing. This Choral Participation Motivation Inventory (CPMI) presented statements to be answered using a 5-point Likert scale, where 1=strongly disagree and 5=strongly agree. Most of the statements were positively stated, and some of the statements were negatively stated to prevent acquiescence bias (Watson, 1992). The negative statements were reverse-scored in the data analysis and presentation so that a higher number indicates a positive response. The table below shows each of the 59 statements in rank order. The reverse-scored statements are indicated by an asterisk. The response rate, range, mean, mode, and rank of each of the 59 statements is also given (see Table 6).

Table 6.

*Ranked Order of CMPI Statements*

CPMI statement	Response rate (%)	Range	Mean	Mode	Rank
Singing in the choir interferes with my social life*	96	2-5	4.52	5	1
Singing can help others feel joy	100	3-5	4.50	5	2
Singing in the choir is mentally stimulating and invigorating	100	4-5	4.50	5	3
Singing in the choir gives me the chance to sing in cooperation with others	100	4-5	4.38	4	4
Being respected by the director and other choral members is not important to me*	96	1-5	4.30	5	5
I believe singing is important	100	1-5	4.29	5	6
My body frequently gets sore during/after rehearsals*	96	2-5	4.26	5	7
Singing in the choir provides the enjoyment of being challenged	100	3-5	4.21	4	8
Singing in a choir is one way to contribute positively to the community	100	2-5	4.17	4	9
Singing in the choir is too musically demanding*	100	3-5	4.17	4	10
Singing in the choir allows me to do something I could never do on my own	100	1-5	4.13	5	11
Singing in the choir gives me a sense of accomplishment	100	2-5	4.13	4	12
Singing in the choir provides an opportunity for me to learn from others	100	3-5	4.08	4	13
Singing in the choir makes me feel like I am part of a community	100	2-5	4.04	4	14
I believe I benefit greatly from participating in the choir	100	3-5	4.04	4	15

Singing in the choir improves my level of musical skill and understanding	100	2-5	4.00	4	16
Singing in the choir is too regimented*	100	1-5	4.00	4	17
I have to endure performance anxiety when I sing with the choir*	100	2-5	3.96	5	18
Singing in the choir is spiritually uplifting	88	3-5	3.95	4	19
Singing in the choir makes me feel like I'm contributing to the greater community	96	2-5	3.83	4	20
Singing in the choir is mentally taxing and stressful*	100	2-5	3.83	4	21
I do not need feedback on my singing*	100	2-5	3.75	4	22
Singing in the choir gives me the joy of meeting people from all walks of life	100	3-5	3.75	4	23
Singing in the choir expands my appreciation for and understanding of the arts	100	2-5	3.71	4	24
I sing in the choir because singing in the choir lets me learn through direct hands-on experience	96	1-5	3.70	4	25
Singing in the choir helps me to understand how my voice works and how to improve it	100	1-5	3.67	4	26
Singing in the choir provides me with a desired exposure to a wide variety of musical styles	100	2-5	3.58	4	27
My participation in the choir helps support the choir for future generations	96	1-5	3.57	4	28
I believe singing in the choir is one way that I can help preserve cultural heritage	96	1-5	3.57	4	29

I sing in the choir because no matter how bad I am feeling, singing in the choir helps me forget about it	96	1-5	3.57	4	30
Singing in the choir makes me feel relaxed and reduces levels of stress in my life	100	2-5	3.54	3	31
Singing in a choir helps me to preserve music in the community	96	1-5	3.52	4	32
Singing in the choir allows me to express myself	100	1-5	3.50	4	33
I sing in the choir because I am genuinely concerned about supporting the choir as a community organization	96	1-5	3.39	4	34
I sing in the community choir to help encourage others to sing	96	1-5	3.17	4	35
I sing in the choir because I believe that you receive what you put out in the world	92	1-5	3.14	4	36
I enjoy helping others by singing	96	1-5	3.13	3	37
I sing in the choir because I look forward to the social events that singing in the choir affords me	100	1-5	3.13	3	38
I sing in the choir because I can explore my own strengths	92	1-4	3.09	4	39
Singing in the choir boosts my ego and makes me feel confident	96	1-4	3.00	3	40
Singing in the choir helps me develop a sense of discipline	100	1-5	2.96	3	41
I sing in the choir because singing in the choir makes me feel like a good person	96	1-4	2.96	3	42
I sing in the choir because singing in the choir allows me to gain a new perspective on things	96	1-5	2.91	3	43
Singing in the choir makes me feel young and vital	100	1-5	2.88	3	44
Singing in the choir is a humbling experience*	96	1-5	2.78	3	45

I sing in the choir because singing in the choir makes me feel useful	100	1-4	2.58	3	46
I feel that it is important to receive recognition for my choral singing	100	1-4	2.46	2	47
I sing in the choir because I can learn how to deal with a variety of people	100	1-4	2.46	2	48
I sing in the choir because by singing in the choir I feel less lonely	96	1-5	2.43	3	49
I often relate my choral singing experience to my own personal life	100	1-4	2.38	3	50
Singing in the choir helps me deal with some of my own problems	100	1-5	2.33	1	51
Singing in the community choir is a natural progression in my music education	96	1-5	2.30	3	52
Singing in a choir is something I can do with my family	96	1-4	2.22	2	53
I sing in the choir because others with whom I am close place a high value on choral singing	100	1-4	2.13	2	54
I sing in the choir because my friends sing in choirs	96	1-4	2.09	2	55
I sing with the choir even though I was told in the past that I cannot sing	100	1-5	2.00	1	56
I sing in the choir because singing in the choir is an important activity to the people I know best	100	1-4	2.00	2	57
I sing in the choir because singing in the choir helps me to work through my own personal problems	96	1-4	1.96	1	58
I sing in the choir because people I'm close to sing in choirs	100	1-4	1.92	1	59

\* Because these are reverse-scored statements, the numbers reflect the opposite of the scores given. In other words, if a statement is negatively stated, and the respondent strongly agrees with a score of '5,' they will be given a score of '1' to correspond with the positive statements. A '4' would receive a '2,' and a '3' would stay the same.

The statements were grouped into the following categories, with the number of statements per grouping indicated in brackets:

- Values (6)
- Recognition (6)
- Social Interaction (6)
- Reciprocity (6)
- Reactivity (6)
- Self-Esteem (6)
- Social (6)
- Skills Development (5)
- Understanding (6)
- Protective (6)

A brief description of the inventory sets is provided in the table below (see Table 7). Appendix D has a more detailed description of the inventory sets.

Table 7.

*CPMI sets (adapted from Esmond & Dunlop, 2006)*

Values (Va)	Describes a situation where a person is motivated by the prospect of being able to act on firmly held beliefs that singing is important.
Recognition (Rn)	Describes a situation where a person enjoys the recognition that singing in a choir and performing gives them. They enjoy their skills and contributions being recognised, and this is what motivates them to sing in a choir.
Social Interaction (SI)	Describes a situation where a person particularly enjoys the social atmosphere of singing in a choir. They enjoy the opportunity to build social networks and interact with other people.
Reciprocity (Rp)	Describes a situation where a person enjoys singing in a choir and views it as a very equal exchange. The choir member has a strong understanding of the 'higher good.'
Reactivity (Rc)	Describes a situation where a person is singing in a choir out of a need to heal or address their own past issues.
Self-Esteem (SE)	Describes a situation where a person seeks to improve their own self esteem or feelings of self-worth through their singing in a choir.
Social (So)	Describes a situation where a person seeks to conform to normative influences of significant others (e.g. friends or family).
Skills Development (SD)	Describes a situation where a person is motivated to sing in the choir by the prospect of gaining musical experience and skills that may eventually be beneficial in assisting them to sing better.
Understanding (Un)	Describes a situation where a person is particularly interested in improving their understanding of themselves, or the people they sing with, the choir, and/or the community-at-large.
Protective (Pr)	Describes a situation where a person is singing in a choir as a means of escaping negative feelings about themselves.

The CPMI category results are displayed in the line graph below sorted from the highest to the lowest values (see Figure 13). According to the CPMI, the community

choir as a whole scored highest on the set of “Social Interaction” statements, followed closely by “Values” with “Social” being the lowest value.

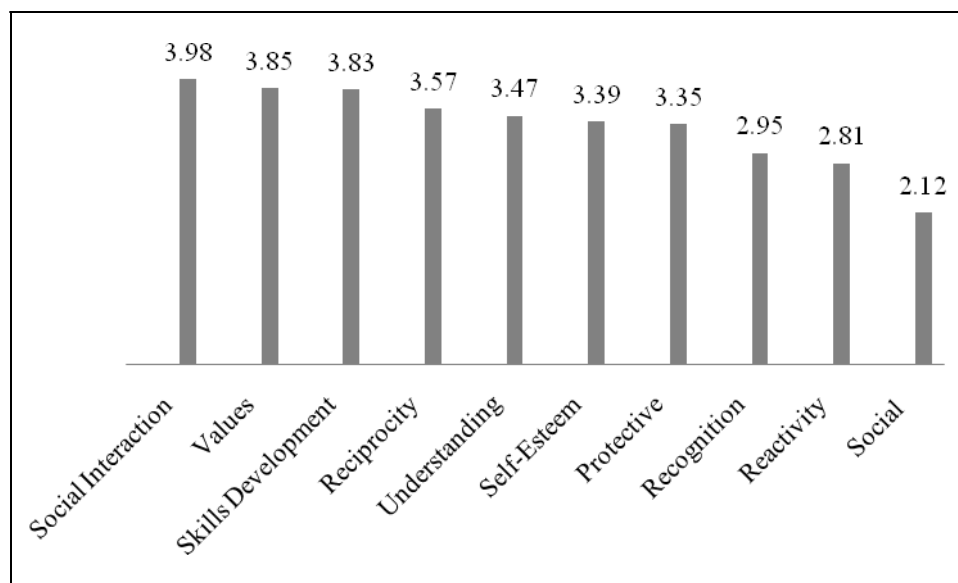


Figure 13. Ranked order of CMPI sets.

**Values.** For the purposes of this survey, the “Values” (Va) category describes a situation where a person is motivated by the prospect of being able to act on firmly held beliefs that singing is important as a means of benefitting others in the world. High scores on the Va scale may suggest that a person is motivated to sing just for the sake of singing, while low scores may indicate that a person is less interested in singing for the sake of singing.

The table below displays each values statement used in the survey in rank order, and the response rate, range, mean, mode, and rank within the “Values” category for each of the six statements (see Table 8).

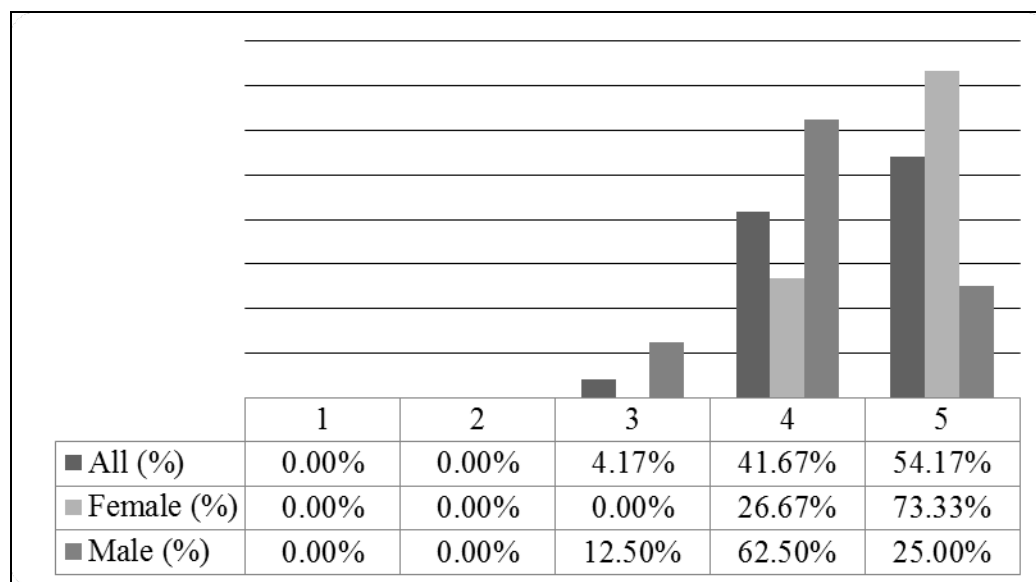
Table 8

*“Values” statements*

Va statement	Response rate (%)	Range	Mean	Mode	Rank within category
Singing can help others feel joy	100	3-5	4.50	5	1
I believe singing is important	100	1-5	4.29	5	2
Singing in a choir is one way to contribute positively to the community	100	2-5	4.17	4	3
Singing in a choir helps me to preserve music in the community	96	1-5	3.52	4	4
I sing in the choir because I am genuinely concerned about supporting the choir as a community organization	96	1-5	3.39	4	5
I enjoy helping others by singing	96	1-5	3.13	3	6

Overall, the mean range of the scores for all six “Values” statements when averaged out per questionnaire respondent was from 1.67 to 4.83.

The “Singing can help others feel joy” statement was the highest ranked statement in the ‘Values’ grouping overall, receiving a range of values from ‘3’ (neither agree nor disagree) to ‘5’ (strongly agree) (see Figure 14). 95.84% of all participants strongly female participants (n=15) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 4.73, and 87.5% of the male participants (n=8) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 4.13.



*Figure 14. Singing can help others feel joy.*

The “I enjoy helping others by singing” statement was the lowest ranked statement in the ‘Values’ grouping overall, receiving a range of values from ‘1’ (strongly disagree) to ‘5’ (strongly agree) (see Figure 15). 43.48% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, for an overall mean score of 3.13. 42.85% of the female participants (n=14) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 3.14, and 50% of the male participants (n=8) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 3.13.

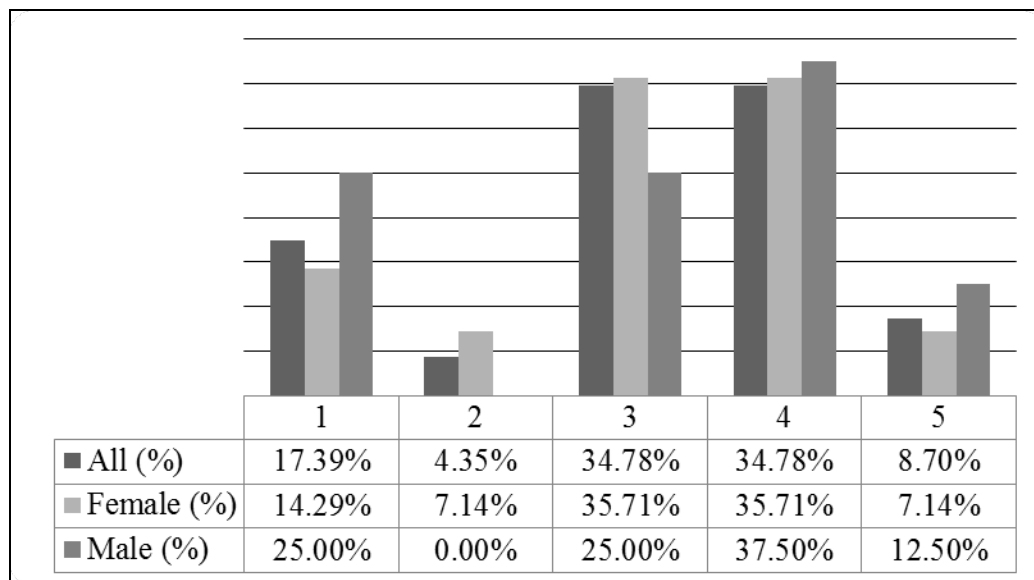


Figure 15. I enjoy helping others by singing.

**Recognition.** For the purposes of this survey, the ‘Recognition’ (Rn) category describes a situation where a person enjoys the recognition that singing in a choir and performing gives them. They enjoy the recognition they receive when they perform a task well, and this is what motivates them to sing in a choir. High scores may indicate a strong desire for formal recognition for their singing, whereas low scores may indicate a lesser level of interest in formal recognition for their singing.

The table below displays each values statement used in the survey in rank order, and the response rate, range, mean, mode, and rank within the “Recognition” category for each of the six statements (see Table 9).

Table 9

*“Recognition” statements*

Rn statement	Response rate (%)	Range	Mean	Mode	Rank within category
Being respected by the director and other choral members is not important to me*	96	1-5	4.30	5	1
I have to endure performance anxiety when I sing with the choir*	100	2-5	3.96	5	2
I do not need feedback on my singing*	100	2-5	3.75	4	3
Singing in the choir boosts my ego and makes me feel confident	96	1-4	3.00	3	4
Singing in the choir is a humbling experience*	96	1-5	2.78	3	5
I feel that it is important to receive recognition for my choral singing	100	1-4	2.46	2	6

\* Because these are reverse-scored statements, the numbers reflect the opposite of the scores given.

Overall, the mean range of the scores for all six the “Recognition” statements when averaged out per questionnaire respondent was from 2.17 to 4.00.

The “Being respected by the director and other choral members is not important to me” statement was the highest ranked statement in the ‘Recognition’ grouping overall, receiving a range of values from ‘1’ (strongly disagree) to ‘5’ (strongly agree) (see Figure 16). 82.61% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, for an overall mean score of 4.30. The mean score for female participants (n=14) was 4.21. 87.5% of the male participants (n=8) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 4.34. Because this statement was negatively stated, the reverse-scoring means that being respected by the director and other choral members is very important to

the choral members of this choir. In other words, respondents ‘strongly disagreed’ or ‘disagreed’ that being respected by the director and choir members was not important to them; by reversing the scores, we see that respondents ‘strongly agree’ or ‘agree’ that being respected by the director and the choir members is important to them.

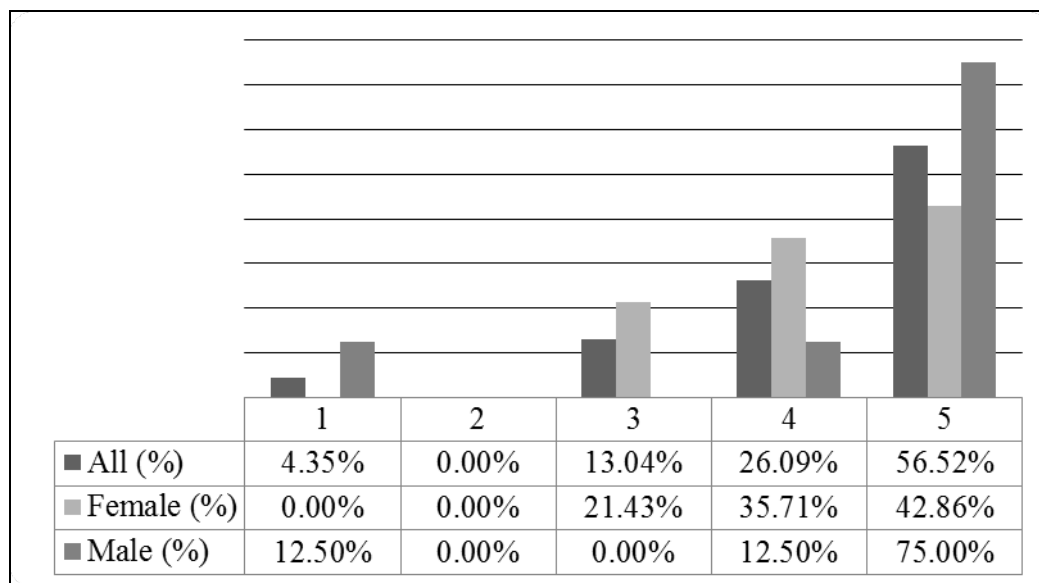


Figure 16. Being respected by the director and other choral members *is* important to me.

The “I feel that it is important to receive recognition for my choral singing” statement was the lowest ranked statement in the ‘Recognition’ grouping overall, receiving a range of values from ‘1’ (strongly disagree) to ‘4’ (agree) (see Figure 17). 54.17% of all participants ‘strongly disagreed’ or ‘disagreed’ with the statement, for an overall mean score of 2.46. Only 6.67% of the female participants (n=15) ‘agreed’ with the statement, for a mean score of 2.47, and 25% of the male participants (n=8) ‘agreed’ with the statement, for a mean score of 2.5.

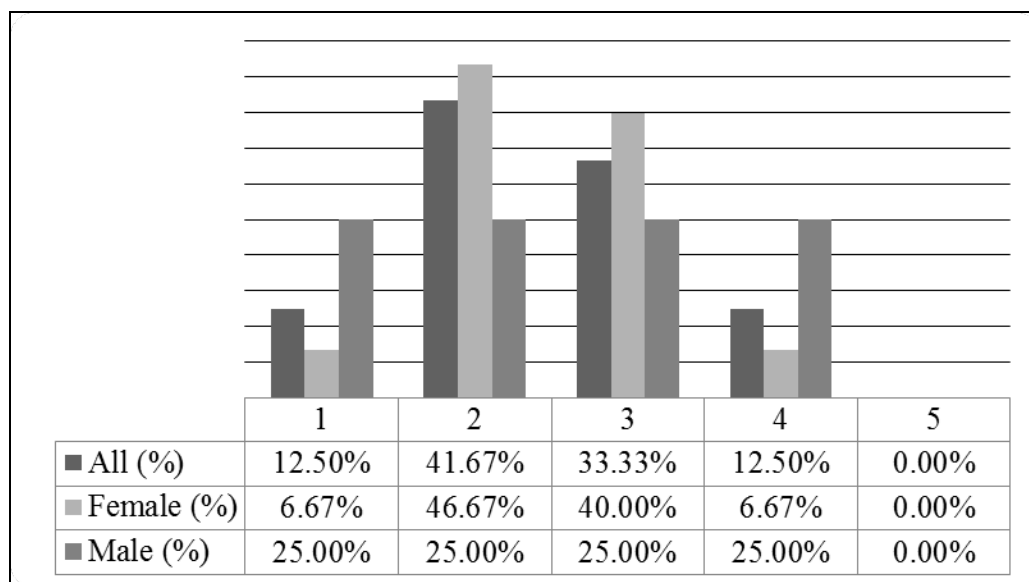


Figure 17. I feel that it is important to receive recognition for my choral singing.

**Social Interaction.** For the purposes of this survey, the “Social Interaction” (SI) category describes a situation where a person particularly enjoys the social atmosphere of singing in a choir. They enjoy the opportunity to build social networks and interact with other people. High scores indicate a strong desire to meet new people and make friends through singing in a choir. Low scores indicate that the prospect of meeting people was not an important reason for them to sing in a choir.

The table below displays each values statement used in the survey in rank order, and the response rate, range, mean, mode, and rank within the “Social Interaction” category for each of the six statements (see Table 10).

Table 10

*“Social Interaction” statements*

SI statement	Response rate (%)	Range	Mean	Mode	Rank within category
Singing in the choir interferes with my social life*	96	2-5	4.52	5	1
Singing in the choir gives me the chance to sing in cooperation with others	100	4-5	4.38	4	2
Singing in the choir allows me to do something I could never do on my own	100	1-5	4.13	5	3
Singing in the choir makes me feel like I am part of a community	100	2-5	4.04	4	4
Singing in the choir gives me the joy of meeting people from all walks of life	100	3-5	3.75	4	5
I sing in the choir because I look forward to the social events that singing in the choir affords me	100	1-5	3.13	3	6

\* Because this is a reverse-scored statement, the numbers reflect the opposite of the scores given.

Overall, the mean range of the scores for all six the “Social Interaction” statements when averaged out per questionnaire respondent was from 3.33 to 5.00.

The “Singing in the choir interferes with my social life” statement was the highest ranked statement in the ‘Social Interaction’ grouping overall, receiving a range of values from ‘2’ (disagree) to ‘5’ (strongly agree (see Figure 18). This statement was reverse-scored as it was negatively stated. 91.31% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, for an overall mean score of 4.52. 85.72% of the female participants (n=14) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 4.36, and

100% of the male participants (n=8) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 4.75.

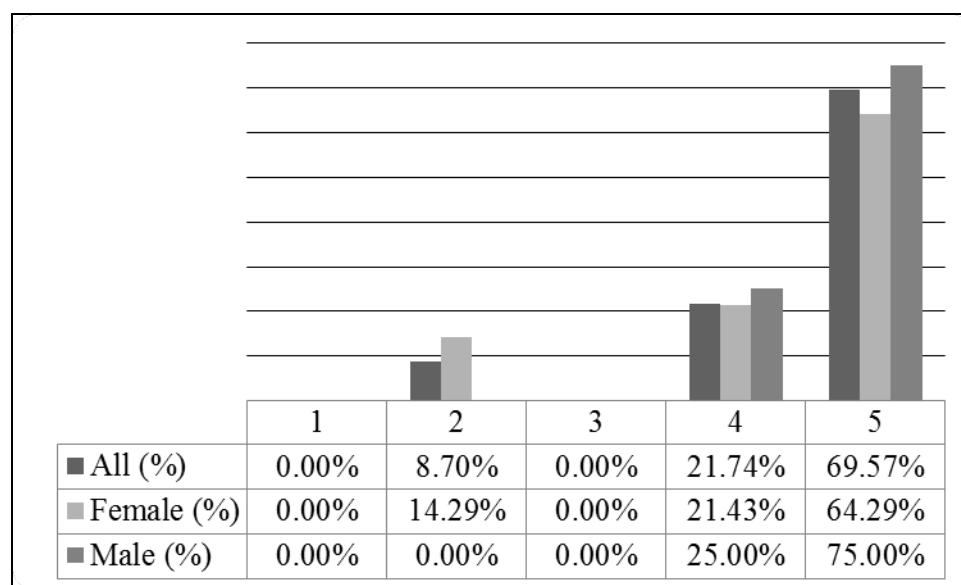
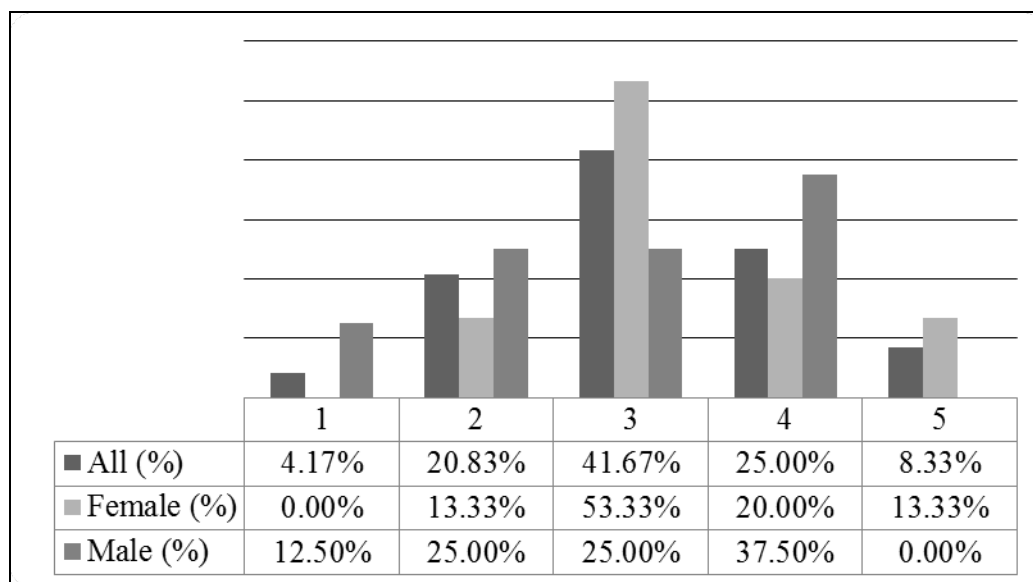


Figure 18. Singing in the choir *does not* interfere with my social life.

The “I sing in the choir because I look forward to the social events that singing in the choir affords me” statement was the lowest ranked statement in the ‘Social Interaction’ grouping overall, receiving a range of values from ‘1’ (strongly disagree) to ‘5’ (strongly agree) (see Figure 19). 33.33% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, for an overall mean score of 3.13. 33.33% of the female participants (n=15) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 3.33, and 37.50% of the male participants (n=8) ‘agreed’ with the statement, for a mean score of 2.86.



*Figure 19.* I sing in the choir because I look forward to the social events that singing in the choir affords me.

**Reciprocity.** For the purposes of this survey, the “Reciprocity” (Rp) category describes a situation where a person enjoys singing in a choir and views it as a very equal exchange between their effort and work put into the choir, and the benefits that being in the choir affords them. The choir member has a strong understanding of the ‘higher good.’ High scores on this scale indicate that the person is motivated by the prospect that their choral participation will benefit them as a direct result of that participation. Low scores indicate that the prospect of their choral participation bringing about beneficial things is not as important to them.

The table below displays each values statement used in the survey in rank order, and the response rate, range, mean, mode, and rank within the “Reciprocity” category for each of the six statements (see Table 11).

Table 11.

*“Reciprocity” statements*

Rp statement	Response rate (%)	Range	Mean	Mode	Rank within category
I believe I benefit greatly from participating in the choir	100	3-5	4.04	4	1
Singing in the choir makes me feel like I'm contributing to the greater community	96	2-5	3.83	4	2
My participation in the choir helps support the choir for future generations	96	1-5	3.57	4	3
I believe singing in the choir is one way that I can help preserve cultural heritage	96	1-5	3.57	4	3
I sing in the community choir to help encourage others to sing	96	1-5	3.17	4	5
I sing in the choir because I believe that you receive what you put out in the world	92	1-5	3.14	4	6

Overall, the mean range of the scores for all six the “Reciprocity” statements when averaged out per questionnaire respondent was from 2.33 to 4.67.

The “I believe I benefit greatly from participating in the choir” statement was the highest ranked statement in the ‘Reciprocity’ grouping overall, receiving a range of values from ‘3’ (neither agree nor disagree) to ‘5’ (strongly agree) (see Figure 20). 37.50% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, for an overall mean score of 4.04. 80% of the female participants (n=15) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 4.20, and 62.5% of the male participants (n=8) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 3.86.

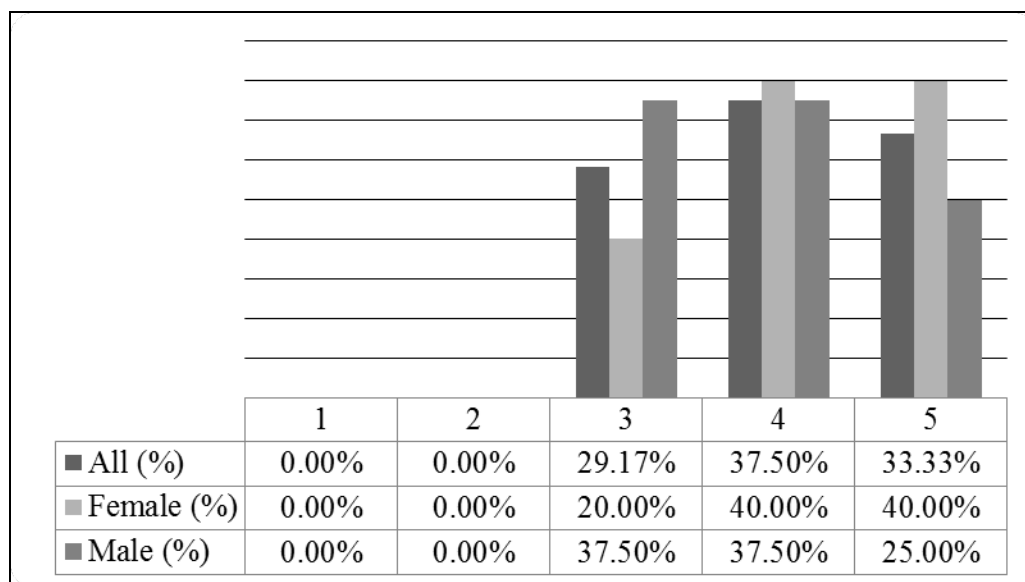
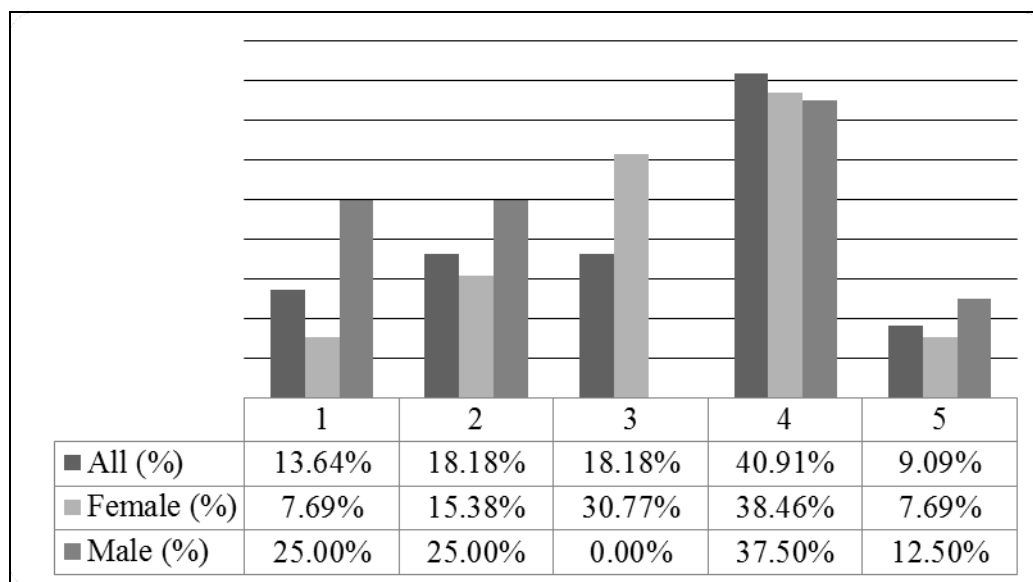


Figure 20. I believe I benefit greatly from participating in the choir.

The “I sing in the choir because I believe that you receive what you put out in the world” statement was the lowest ranked statement in the ‘Reciprocity’ grouping overall, receiving a range of values from ‘1’ (strongly disagree) to ‘5’ (strongly agree) (see Figure 21). 50% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, for an overall mean score of 3.14. 46.15% of the female participants (n=15) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 3.23, and 50% of the male participants (n=8) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 2.86.



*Figure 21.* I sing in the choir because I believe that you receive what you put out in the world.

**Reactivity.** For the purposes of this survey, the “Reactivity” (Rc) category describes a situation where a person is singing in a choir out of a need to heal or address their own past issues. High scores on this scale may indicate that a need to ‘right a wrong’ in their lives is motivating them to participate in choir (developed from McEwin and Jacobsen-D’Arcy’s VMI tool, 2002). Low scores indicate that there is little need for the person to address his or her own past issues through choral participation.

The table below displays each values statement used in the survey in rank order and the response rate, range, mean, mode, and rank within the “Reactivity” category for each of the six statements (see Table 12).

Table 12.

*“Reactivity” statements*

Rc statement	Response rate (%)	Range	Mean	Mode	Rank within category
Singing in the choir is spiritually uplifting	88	3-5	3.95	4	1
Singing in the choir makes me feel relaxed and reduces levels of stress in my life	100	2-5	3.54	3	2
Singing in the choir makes me feel young and vital	100	1-5	2.88	3	3
I often relate my choral singing experience to my own personal life	100	1-4	2.38	3	4
Singing in the choir helps me deal with some of my own problems	100	1-5	2.33	1	5
I sing with the choir even though I was told in the past that I cannot sing	100	1-5	2.00	1	6

Overall, the mean range of the scores for all six the “Reactivity” statements when averaged out per questionnaire respondent was from 1.20 to 4.33.

The “Singing in the choir is spiritually uplifting” statement was the highest ranked statement in the ‘Reactivity’ grouping overall, receiving a range of values from ‘3’ (neither agree nor disagree) to ‘5’ (strongly agree) (see Figure 22). 71.43% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, for an overall mean score of 3.95. 76.92% of the female participants (n=13) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 4.08, and 71.43% of the male participants (n=7) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 3.86.

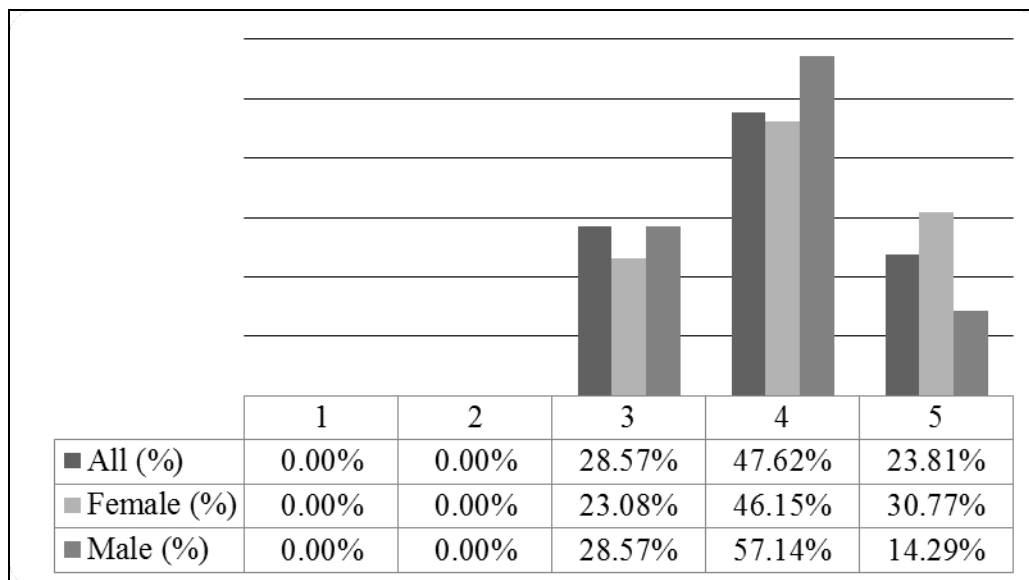


Figure 22. Singing in the choir is spiritually uplifting.

The “I sing with the choir even though I was told in the past that I cannot sing” statement was the lowest ranked statement in the ‘Reactivity’ grouping overall, receiving a range of values from ‘1’ (strongly disagree) to ‘5’ (strongly agree) (see Figure 23). 70.83% of all participants ‘strongly disagreed’ or ‘disagreed’ with the statement, for an overall mean score of 2.00. Only 13.34% of the female participants (n=15) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 1.93, and while 25% of the male participants (n=8) ‘strongly agreed’ with the statement, the remaining 75% of males strongly ‘disagreed’ or ‘disagreed’ with the statement, for a mean score of 2.25.

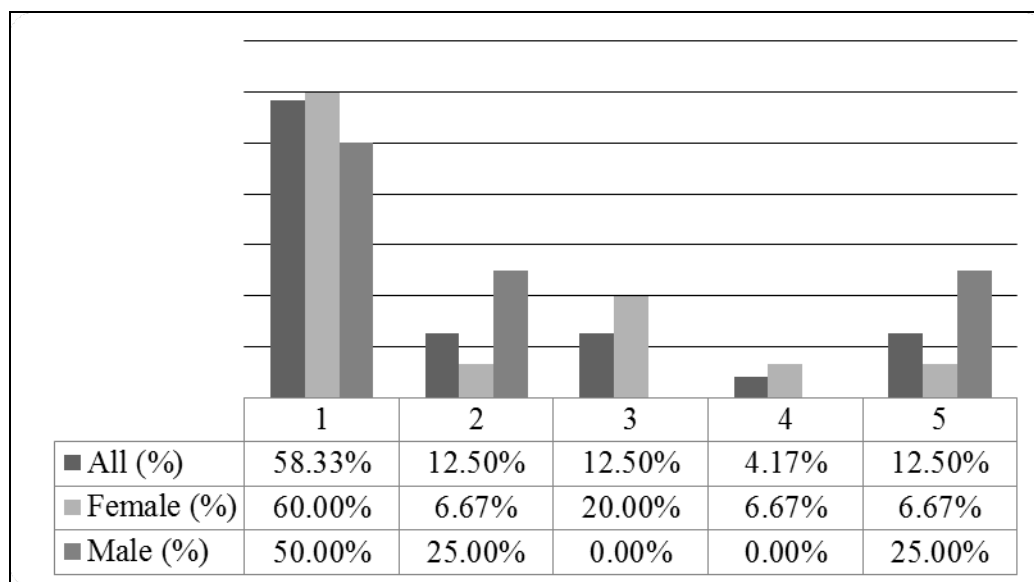


Figure 23. I sing with the choir even though I was told in the past that I cannot sing.

**Self-Esteem.** For the purposes of this survey, the “Self-Esteem” (SE) category describes a situation where a person seeks to improve their own self esteem or feelings of self-worth through their singing in a choir. High scores on this scale indicate that a person is motivated by the prospect of feeling better about themselves through singing in a choir. Low scores indicate that a person does not regard singing in a choir as a means of improving their self-esteem.

The table below displays each values statement used in the survey in rank order. The response rate, range, mean, mode, and rank within the “Self-Esteem” category for each of the six statements (see Table 13).

Table 13.

*“Self-Esteem” statements*

SE statement	Response rate (%)	Range	Mean	Mode	Rank within category
Singing in the choir provides the enjoyment of being challenged	100	3-5	4.21	4	1
Singing in the choir gives me a sense of accomplishment	100	2-5	4.13	4	2
I sing in the choir because singing in the choir makes me feel useful	100	1-4	2.58	3	3
Singing in the choir allows me to express myself	100	1-5	3.50	4	4
Singing in the choir helps me develop a sense of discipline	100	1-5	2.96	3	6
I sing in the choir because singing in the choir makes me feel like a good person	96	1-4	2.96	3	6

Overall, the mean range of the scores for all six the “Self-Esteem” statements when averaged out per questionnaire respondent was from 1.83 to 4.17.

The “Singing in the choir provides the enjoyment of being challenged” statement was the highest ranked statement in the ‘Self-Esteem’ grouping overall, receiving a range of values from ‘3’ (neither agree nor disagree) to ‘5’ (strongly agree) (see Figure 24). 87.5% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, for an overall mean score of 4.21. 86.67% of the female participants (n=15) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 4.33, and 87.5% of the male participants (n=8) ‘agreed’ with the statement, for a mean score of 3.86. Two of the statements achieved the lowest score of 2.96.

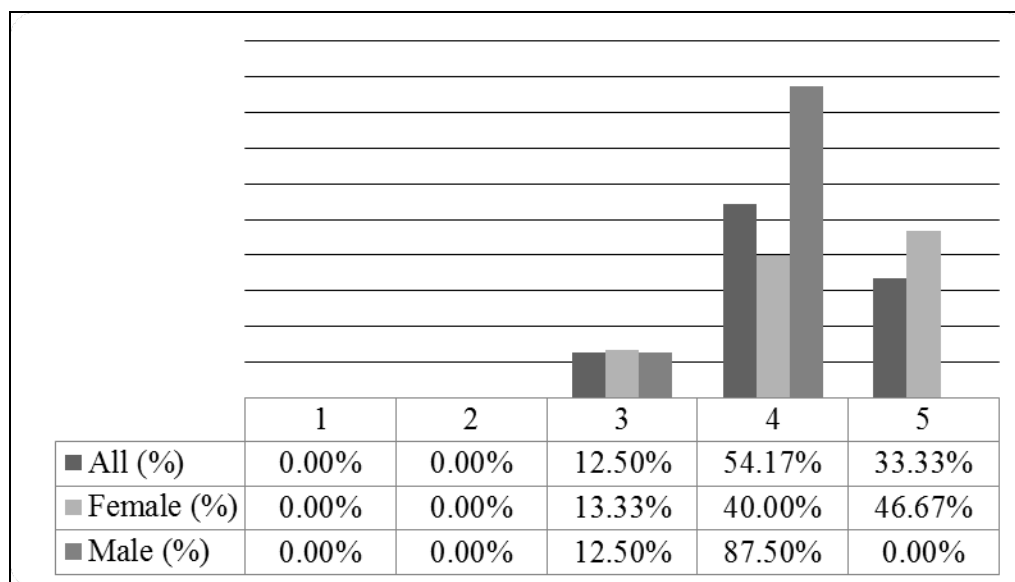


Figure 24. Singing in the choir provides the enjoyment of being challenged.

The “Singing in the choir helps me develop a sense of discipline.” statement was the lowest ranked statement used in the ‘Self-Esteem’ grouping overall because it was answered by 100% of the respondents (compared to a 96% response rate with the other lowest ranked statement in this category), receiving a range of values from ‘1’ (strongly disagree) to ‘5’ (strongly agree) (see Figure 25). 29.17% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, for an overall mean score of 3.13. 26.67% of the female participants (n=15) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 3.13, and 37.5% of the male participants (n=8) ‘agreed’ with the statement, for a mean score of 2.63.

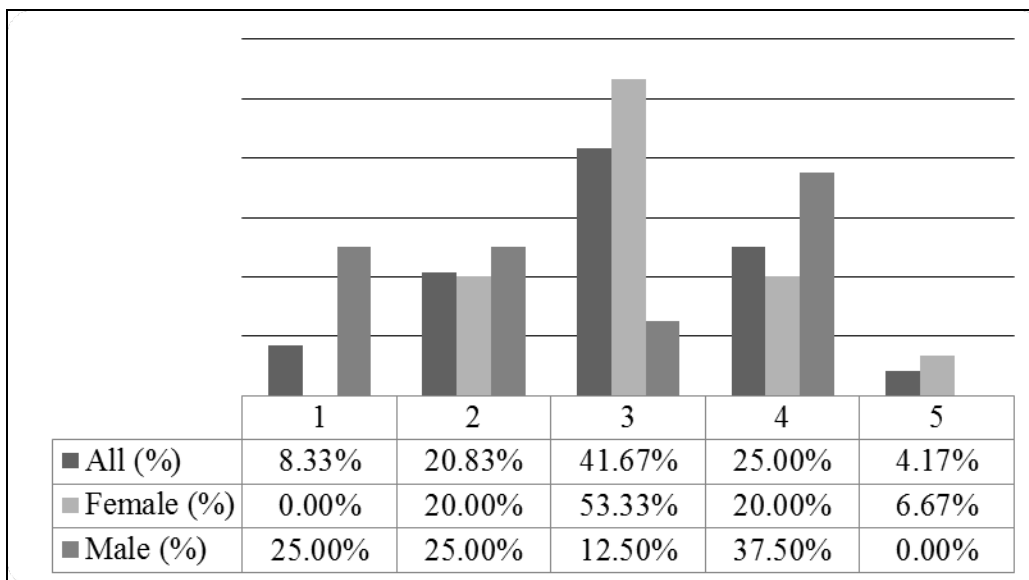


Figure 25. Singing in the choir helps me develop a sense of discipline.

**Social.** For the purposes of this survey, the “Social” (So) category describes a situation where a person seeks to conform to normative influences of significant others (e.g. friends or family). High scores on this scale indicate that the person may be singing in a choir because they have many friends or family members who also sing in a choir, and they wish to ‘follow suit.’ Low scores may indicate that a person has few friends or family members who already sing in a choir.

The table below displays each values statement used in the survey in rank order. The response rate, range, mean, mode, and rank within the “Social” category for each of the six statements (see Table 14).

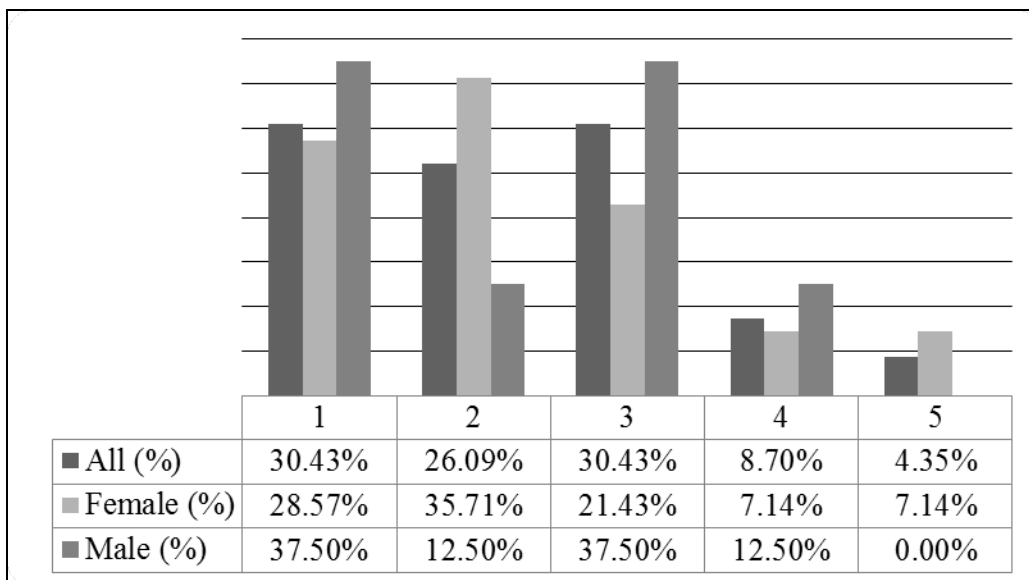
Table 14.

*“Social” statements*

So statement	Response rate (%)	Range	Mean	Mode	Rank within category
Singing in the community choir is a natural progression in my music education	96	1-5	2.30	3	1
Singing in a choir is something I can do with my family	96	1-4	2.22	2	2
I sing in the choir because others with whom I am close place a high value on choral singing	100	1-4	2.13	2	3
I sing in the choir because my friends sing in choirs	96	1-4	2.09	2	4
I sing in the choir because singing in the choir is an important activity to the people I know best	100	1-4	2.00	2	5
I sing in the choir because people I'm close to sing in choirs	100	1-4	1.92	1	6

Overall, the mean range of the scores for all six the “Social” statements when averaged out per questionnaire respondent was from 1.00 to 3.60.

The “Singing in the community choir is a natural progression in my music education” statement was the highest ranked statement in the ‘Social’ grouping overall, receiving a range of values from ‘1’ (strongly disagree) to ‘5’ (strongly agree) (see Figure 26). While this was the highest ranking statement, only 13.05% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, for an overall mean score of 2.30. 14.28% of the female participants (n=14) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 2.29, and 12.5% of the male participants (n=8) ‘agreed’ with the statement, for a mean score of 2.25.



*Figure 26.* Singing in the community choir is a natural progression in my music education.

The “I sing in the choir because people I’m close to sing in choirs” statement was the lowest ranked statement in the ‘Social’ grouping overall, receiving a range of values from ‘1’ (strongly disagree) to ‘4’ (agree) (see Figure 27). 12.5% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, for an overall mean score of 1.92. 13.33% of the female participants (n=14) ‘agreed’ with the statement, for a mean score of 1.93, and 12.5% of the male participants (n=8) ‘agreed’ with the statement, for a mean score of 1.86.

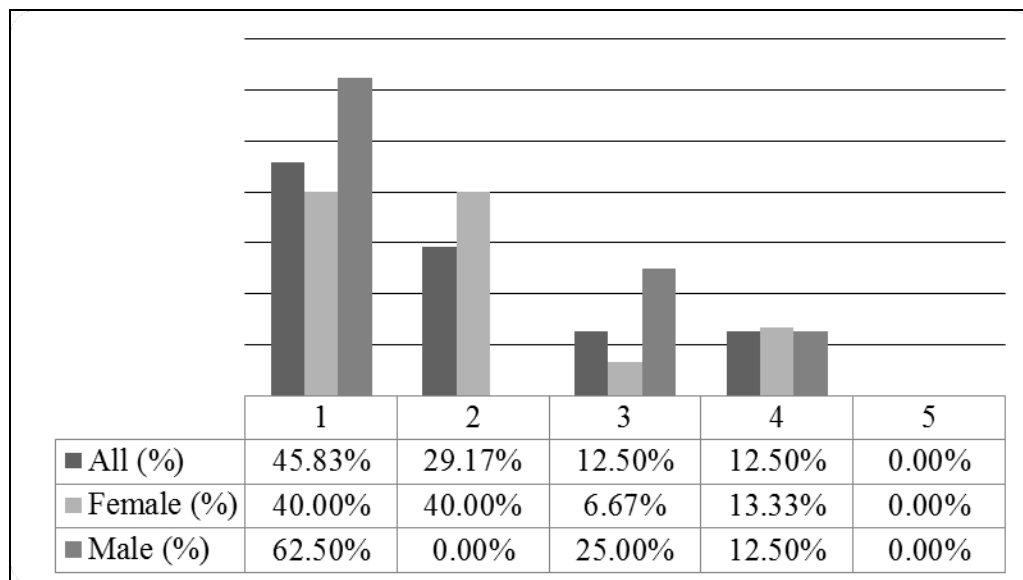


Figure 27. I sing in the choir because people I'm close to sing in choirs.

**Skills Development.** For the purposes of this survey, the “Skills Development” (SD) category describes a situation where a person is motivated to sing in the choir by the prospect of gaining musical experience and skills that may eventually be beneficial in assisting them to sing better. High scores on this scale are indicative of a strong desire to gain musical experience acquisition of vocal skills. Low scores on this scale are indicative of a lesser interest in gaining musical experience and acquisition of vocal skills.

The table below displays each values statement used in the survey in rank order, and the response rate, range, mean, mode, and rank within the “Skills Development” category for each of the five statements (see Table 15).

Table 15.

*“Skills Development” statements*

SD statement	Response rate (%)	Range	Mean	Mode	Rank within category
Singing in the choir is too musically demanding*	100	3-5	4.17	4	1
Singing in the choir improves my level of musical skill and understanding	100	2-5	4.00	4	2
Singing in the choir expands my appreciation for and understanding of the arts	100	2-5	3.71	4	3
Singing in the choir helps me to understand how my voice works and how to improve it	100	1-5	3.67	4	4
Singing in the choir provides me with a desired exposure to a wide variety of musical styles	100	2-5	3.58	4	5

\* Because this is a reverse-scored statement, the numbers reflect the opposite of the scores given.

Overall, the mean range of the scores for all five of the “Skills Development” statements when averaged out per questionnaire respondent was from 2.40 to 4.80.

The “Singing in the choir is too musically demanding” statement was the highest ranked statement in the ‘Skills Development’ grouping overall, receiving a range of values from ‘3’ (neither agree nor disagree) to ‘5’ (strongly agree) (see Figure 28). This statement was reverse-scored as it was negatively stated. 87.5% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, for an overall mean score of 4.17. 86.66% of the female participants (n=15) ‘strongly agreed’ or ‘agreed’ with the

statement, for a mean score of 4.2, and 87.5% of the male participants (n=8) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 4.13.

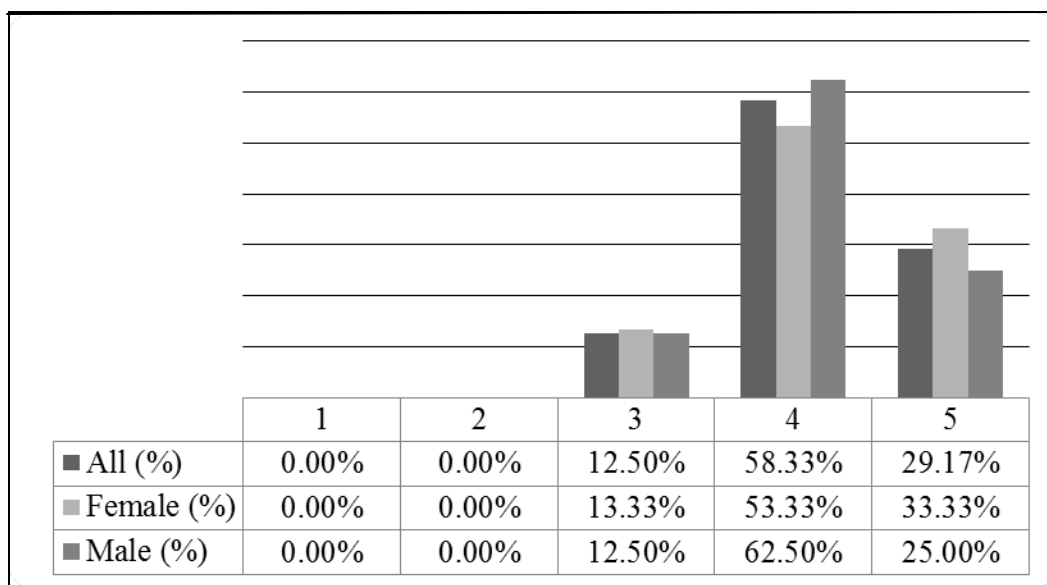
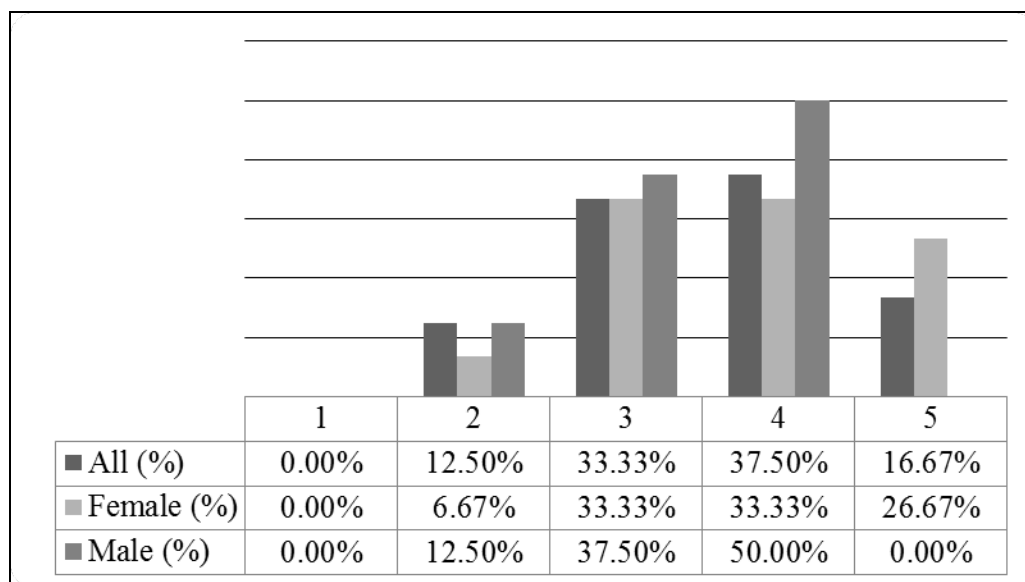


Figure 28. Singing in the choir is *not* too musically demanding.

The “Singing in the choir provides me with a desired exposure to a wide variety of musical styles” statement was the lowest ranked statement in the ‘Skills Development’ grouping overall, receiving a range of values from ‘2’ (disagree) to ‘5’ (strongly agree) (see Figure 29). 54.17% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, for an overall mean score of 3.58. 60% of the female participants (n=15) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 3.80, and 50% of the male participants (n=8) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 3.38.



*Figure 29.* Singing in the choir provides me with a desired exposure to a wide variety of musical styles.

**Understanding.** For the purposes of this survey, the “Understanding” (Un) category describes a situation where a person is particularly interested in improving their understanding of themselves, or the people they sing with, the choir, and/or the community-at-large. High scores on this scale indicate a strong desire to learn about themselves through their choral singing experiences. Low scores on this scale indicate a lesser desire of a person to improve his or her understanding of themselves through their choral singing experiences.

The table below displays each values statement used in the survey in rank order, and the response rate, range, mean, mode, and rank within the “Understanding” category for each of the six statements (see Table 16).

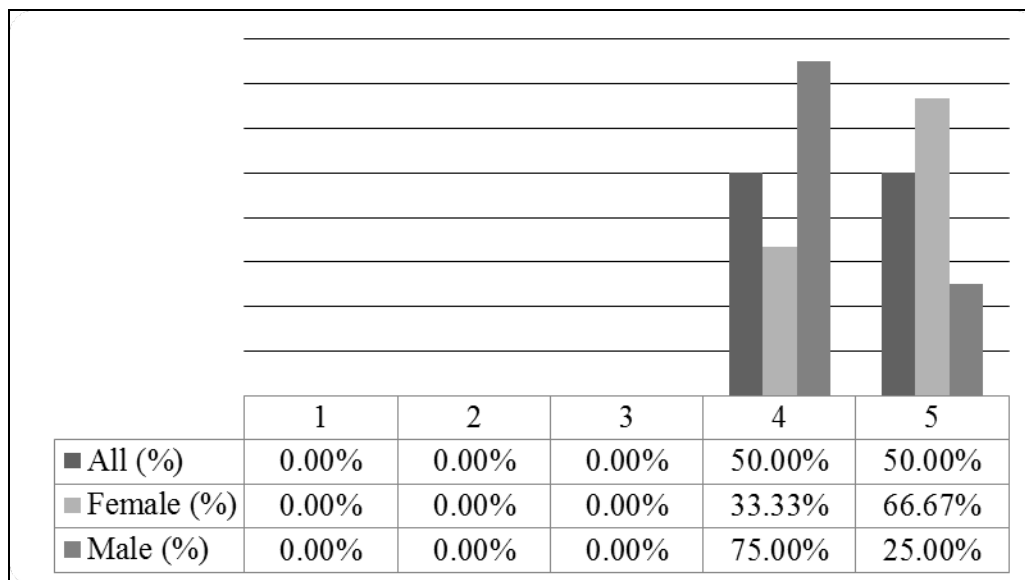
Table 16.

*“Understanding” statements*

Un statement	Response rate (%)	Range	Mean	Mode	Rank within category
Singing in the choir is mentally stimulating and invigorating	100	4-5	4.50	5	1
Singing in the choir provides an opportunity for me to learn from others	100	3-5	4.08	4	2
I sing in the choir because singing in the choir lets me learn through direct hands-on experience	96	1-5	3.70	4	3
I sing in the choir because I can explore my own strengths	92	1-4	3.09	4	4
I sing in the choir because singing in the choir allows me to gain a new perspective on things	96	1-5	2.91	3	5
I sing in the choir because I can learn how to deal with a variety of people	100	1-4	2.46	2	6

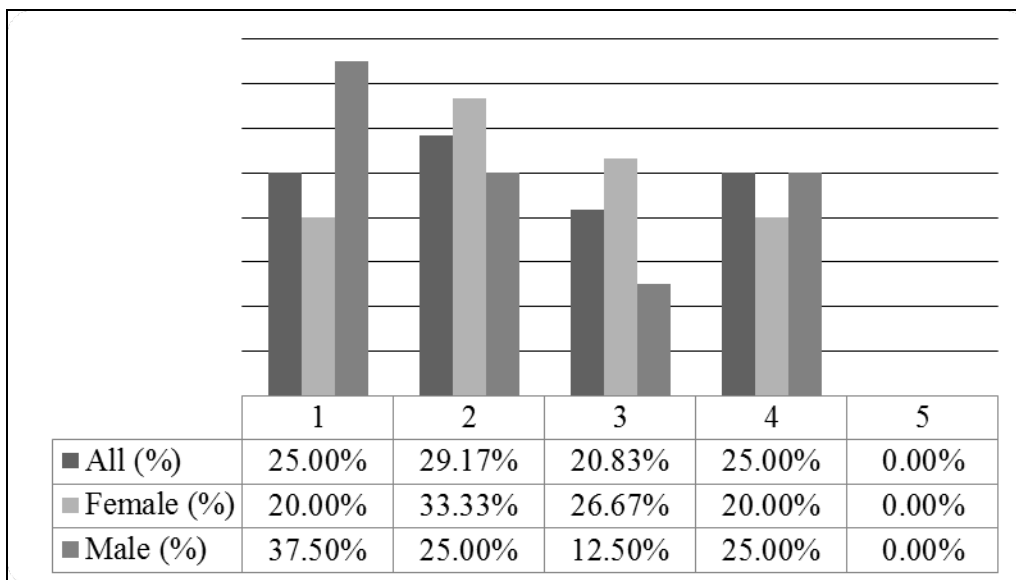
Overall, the mean range of the scores for all six the “Understanding” statements when averaged out per questionnaire respondent was from 1.83 to 4.60.

The “Singing in the choir is mentally stimulating and invigorating” statement was the highest ranked statement in the ‘Understanding’ grouping overall, receiving a range of values from ‘4’ (agree) to ‘5’ (strongly agree) (see Figure 30). 100% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, for an overall mean score of 4.50. 100% of the female participants (n=15) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 4.67, and 100% of the male participants (n=8) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 4.25.



*Figure 30.* Singing in the choir is mentally stimulating and invigorating.

The “I sing in the choir because I can learn how to deal with a variety of people” statement was the lowest ranked statement in the ‘Understanding’ grouping overall, receiving a range of values from ‘1’ (strongly disagree) to ‘4’ (agree) (see Figure 31). 25% of all participants ‘strongly agreed’ with the statement, for an overall mean score of 2.46. 20% of the female participants (n=15) ‘agreed’ with the statement, for a mean score of 2.47, and 25% of the male participants (n=8) ‘agreed’ with the statement, for a mean score of 2.25.



*Figure 31.* I sing in the choir because I can learn how to deal with a variety of people.

**Protective.** For the purposes of this survey, the “Protective” (Pr) category describes a situation where a person is singing in a choir as a means of escaping negative feelings about themselves. High scores indicate that a person may be singing in a choir to help escape from or forget about negative feelings about himself/herself. Low scores indicate that the person is not using singing in a choir as a means to avoid feeling negatively towards himself/herself.

The table below displays each values statement used in the survey in rank order, and the response rate, range, mean, mode, and rank within the “Protective” category for each of the six statements (see Table 17).

Table 17.

*“Protective” statements*

Pr statement	Response rate (%)	Range	Mean	Mode	Rank within category
My body frequently gets sore during/after rehearsals*	96	2-5	4.26	5	1
Singing in the choir is too regimented*	100	1-5	4.00	4	2
Singing in the choir is mentally taxing and stressful*	100	2-5	3.83	4	3
I sing in the choir because no matter how bad I am feeling, singing in the choir helps me forget about it	96	1-5	3.57	4	4
I sing in the choir because by singing in the choir I feel less lonely	96	1-5	2.43	3	5
I sing in the choir because singing in the choir helps me to work through my own personal problems	96	1-4	1.96	1	6

Overall, the mean range of the scores for all six the “Protective” statements when averaged out per questionnaire respondent was from 2.33 to 4.00.

The “My body frequently gets sore during/after rehearsals” statement was the highest ranked statement in the ‘Protective’ grouping overall, receiving a range of values from ‘2’ (disagree) to ‘5’ (strongly agree) (see Figure 32). This statement was reverse-scored as it was negatively stated. 78.26% of all participants ‘strongly agreed’ or ‘agreed’ with the statement, for an overall mean score of 4.26. 86.66% of the female participants (n=15) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 4.40, and 71.43% of the male participants (n=7) ‘strongly agreed’ or ‘agreed’ with the statement, for a mean score of 4.14.

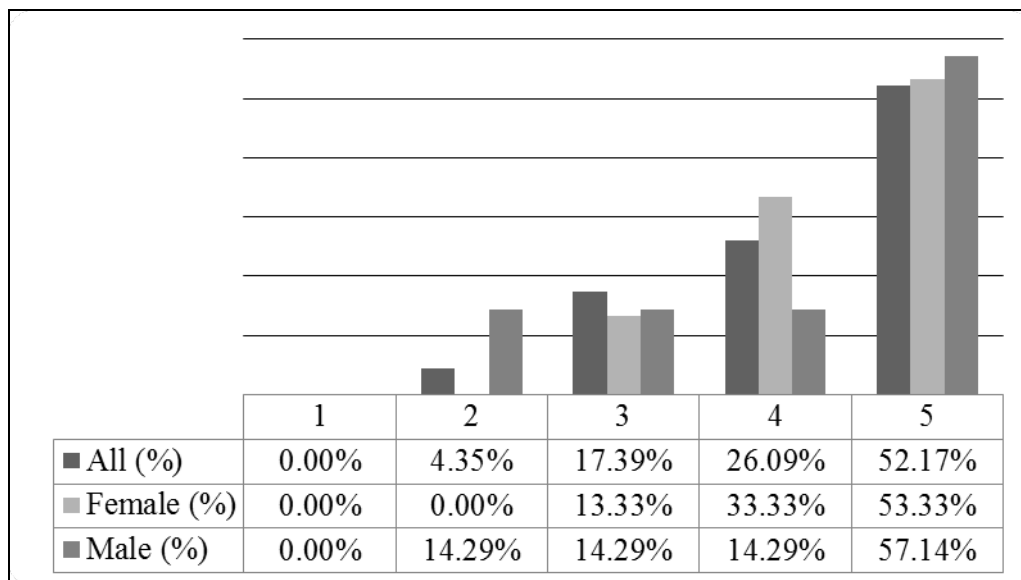
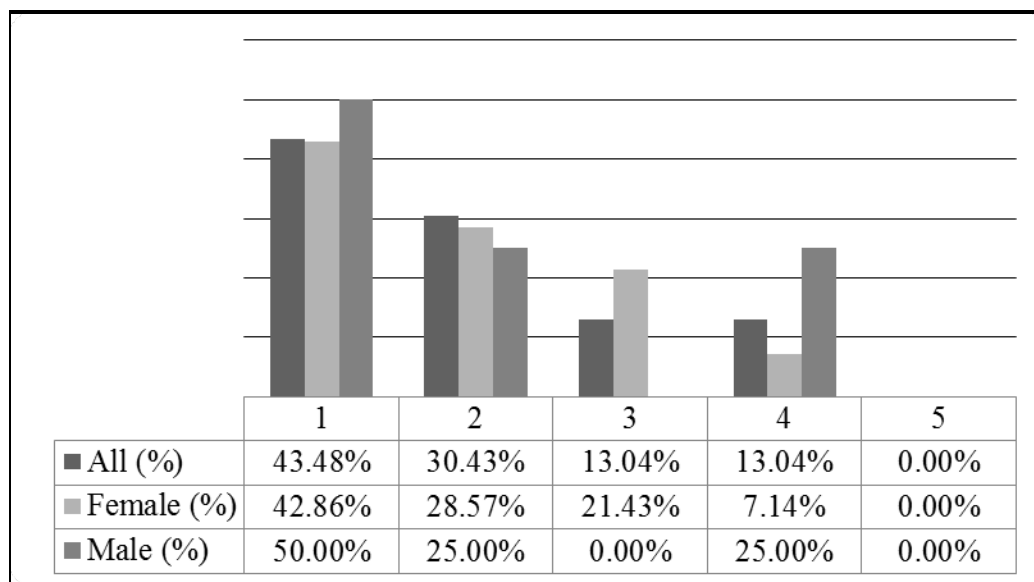


Figure 32. My body does not frequently get sore during/after rehearsals.

The “I sing in the choir because singing in the choir helps me to work through my own personal problems” statement was the lowest ranked statement in the ‘Protective’ grouping overall, receiving a range of values from ‘1’ (strongly disagree) to ‘4’ (agree) (see Figure 33). Only 13.04% of all participants ‘agreed’ with the statement, for an overall mean score of 1.96. 7.14% of the female participants (n=14) ‘agreed’ with the statement, for a mean score of 1.93, and 25% of the male participants (n=8) ‘agreed’ with the statement, for a mean score of 2.00.



*Figure 33.* I sing in the choir because singing in the choir helps me to work through my own personal problems.

### **The Common Voice in this Choir: Who are they?**

This section of Chapter 4 will present a summary of the demographic findings and the CMPI motivations to participate in choir by way of a profile of a few ‘common voices’ that represent the community choir members in this study by voice section.

Sue Soprano is female, between 61-70 years of age, a College graduate, and has an annual household income of \$20,000 – 39,999. Her choir experience is limited to this particular community choir, although she has studied some instrumental music formally. She agrees strongly that the choir performs the music well, and feels that she is a fairly musical person. Her highest ranked CMPI category was ‘Social Interaction’ (4.37), which indicates that she finds particular enjoyment in the social atmosphere of singing in a choir, while building social networks and interacting with others. Being respected by the director and other choral members is very important to her (4.80), and she believes that she benefits greatly from participating in the choir (4.80). Her lowest ranked CMPI

category was ‘Social’<sup>1</sup>, which means that she is less motivated by the normative influences of her friends or family (2.12). She disagrees fairly strongly that singing in the choir is a means of working through her own personal problems (1.40).

Alison Alto is female, between 61-70 years of age, has completed a Graduate degree, and has an annual household income of \$60,000 – 79,999. The higher income level could be attributed to the higher level of education achieved. She participated in choirs in elementary school and high school, and has devoted approximately 10 years to this particular community choir. She has studied piano formally for 5 years or so. With respect to her perception of musical ability of herself and the choir, she is most confident about her ability to read music, feels that she is quite a musical person, and that the choir performs the music well. Her highest ranked CMPI category was also ‘Social Interaction,’ but with lower significance than Sue Soprano. (3.95). Like Sue, she finds particular enjoyment in the social atmosphere of singing in a choir, while building social networks and interacting with others. Alison feels that singing in the choir is one way that she can contribute positively to the community (4.57). She also finds it mentally stimulating and invigorating (4.57), and enjoys the feeling of performing for an audience (4.57). Her lowest ranked CMPI category was ‘Social’ to a very similar degree as Sue (2.14). She doesn’t really view singing in the choir as a way of escaping and forgetting about bad feelings (1.71), and choir is not really important to the people that she knows best (1.71).

Thomas Tenor is male, between 51-60 years of age, has completed a Graduate degree, and has an annual household income of \$80,000 – 99,999. His former choir

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<sup>1</sup> Refer back to the CMPI category descriptions on p. 74

experience is limited to elementary school. Thomas feels that he is a very musical person, and that the choir performs the music well. His highest CMPI category was 'Skills Development,' indicating that he is chiefly motivated to participate in choir in order to gain musical experience and skills to help him learn to sing better (4.12). It is extremely important to Thomas that he feels respected by the director and other choral members (5.00). His lowest ranked CMPI category was 'Social' too, at a low degree (1.81). He disagrees fairly strongly that the people he is closest to sing in choirs (1.40).

Barry Bass is male, between 71-80 years of age, has completed a Graduate degree, and does not choose to disclose his annual household income. Barry has participated in church choirs, and has devoted approximately 10 years to this particular community choir. Barry also feels that he is a very musical person, and that the choir performs the music well. Like Sue and Alison, Barry's highest CMPI category was 'Social Interaction,' indicating that he enjoys the social interaction that singing with others affords him, but not as much as the others seem to (3.73). His is motivated strongly by the social opportunities that the choral events give him, and feels that the choir is a positive embellishment of his social life (4.80). Like his friends in the choir, Barry's lowest ranked CMPI category was 'Social' too, at a slightly higher degree of (2.55). He disagrees that in the past he was told he cannot sing (2.00).

Overall, these 'common voices' tell us that the unique social opportunities that singing in the community choir provides are highly valued by the community choir members, in addition to the overall value placed on singing as an end in itself. Generally, members want to feel respected by the director and other members of the choir and enjoy the challenge and stimulation that singing in a choir provides. Finally, contributing to the

community overall is highly valued by some members, which should come as no surprise given the scope of community events and services that this community choir supports.

### **Summary of Results**

This chapter began with a presentation of the questionnaire data collected and analysed. Particular attention was paid to examining the demographic profile and the CMPI results gathered from the participants. Each of the sections was then represented with a ‘common voice’ as a means of describing some typical choir members of this community choir.

Demographic data revealed that the majority of the singers are female and highly educated, while more than two-thirds have completed a college-level or higher education level. All of the participants of this study are over 40 years of age, and most of the participants are between 61 and 70. Twenty-one percent of the members of this community choir have never been in any other choir. The choir’s incidence of formal music study is low when compared to other community choirs in this study.

With regard to motivation, the CMPI data revealed that singing in the choir is highly valued as an enhancement to the social lives of its members, and helps to bring others joy while being mentally and physically stimulating and invigorating. Choral members of this choir do not feel particularly motivated to be in the choir by social normative influences of family and friends.

The next chapter will present the results of the collected and analysed semi-structured interview data. It will also present a thematic analysis of both emergent themes, and themes identified using the CMPI lens.

## CHAPTER 5:

### RESULTS OF THE INTERVIEW DATA

#### **Introduction**

This chapter will describe the collection and analysis of the data resulting from the semi-structured interviews. The first section will describe the data collection process, followed by a section that will describe how the data was analysed. The data will then be presented in the form of a written account of each of the five interviews or cases that will be followed by a summary that identifies themes arising from each of the interviews. A cross-case analysis will follow in which the background of each of the interviewees will be described within the context of singing and choral activity. The themes that emerged and the data corresponding to the CMPI categories in the cross-case analysis will also be presented.

#### **Data Collection**

Members were given a letter of consent to be considered for an interview. Nineteen letters of consent for interviews were returned indicating that 79% of the participants in the study were interested in participating in the interview which amounted to 58% of the total membership of 33. Five choral members were selected to proceed to the interview stage of the study, using a purposive sampling method (Tashakkori & Teddlie, 2003, p. 282). The five semi-structured interviews were 50-90 minutes in duration and took place over a week-long period. Although the interviews were semi-structured in nature, they did revolve around the two research questions: “What motivated

you to participate in this community choir?” and “Why do you continue to participate in this community choir?” In order to protect the identities of the interviewees, each was asked to select a pseudonym. After the completed transcriptions of the recorded interviews the interviewees had the opportunity to proofread their responses and provide any necessary clarification of their meaning.

### **Data Presentation**

The interviews will be examined on a case-by-case basis and presented in the order in which they took place. Each of the interviewee’s responses has been analysed for emergent themes and these themes will be identified and supported with quotations and finally, the presentation of the five interviews will be followed by a section describing the notable findings.

#### **Bennie Chromatic Lizard: “I’m hopelessly in love with the melody”**

Bennie was the first person that I interviewed from the community choir. He and I sit comfortably across the table from each other in a local coffee shop and we start with some friendly banter before Bennie officially starts the interview by sharing some of his general background with me. As we are in a small town, where this choir resides, it seems appropriate that he starts by telling me about his feelings around small town life:

I have always been kind of intrigued with growing up in small towns, and it’s where I started out as an infant. I like small towns, and I like the connections that you can make, I like the stories that you can hear, I like the personalities that evolve. I’m a small town kind of guy.

I ask him about his musical background in particular, and he tells me about his elementary school music experiences:

The only musical background I have was in school, and it was kind of the standard, I think it was in Grade 4 or Grade 5. I moved around a lot; I was in 9 different schools from Grade 1 to High School so I never spent a lot of time in one school...I was never in a place very long, and that's no excuse for not joining a choir or doing something with musical instruments, but I think that if you move a lot, you tend to find a lot of things to do that you do yourself and that you can do without connecting...so if I was attracted to choir or a musical instrument, maybe playing in band, I think that might have happened if my family had stayed in one place for a length of time.

He smiles and seems to be enjoying a memory from his youth that he shares with me, using his sense of humour to tell his story, which he often does. He seems to enjoy keeping things 'light' and poking a bit of fun at himself in the process:

There was nothing inherently attractive to me about learning an instrument, except a guitar. I thought it was cool to sit around a camp fire and impress girls with your ability on a guitar. Boy gets guitar. Girls flock like moths to light. (laughter) But you know the only guitar-playing that was of any influence was that I got our dog to howl in tune with me. I eventually loaned my guitar to a friend and he kept it, and I moved, and that was the end of it. So, never had any musical training for voice, never had any musical training for an instrument...the only thing that I've done perpetually is on occasions in my former career, where we would sit around in the evening with a brew, drinking to ribald songs.

As many of the community choir members have told me about 'negative' music experiences in their youth, I was interested in hearing about whether Bennie had any previous musical experience in his childhood that was potentially negative in quality. His response brought us back to his Grade 4 music class:

That was the music class where we were doing recorder and my recollection is that my teacher wrote something like, 'this student has no discernable musical talents and probably this class is not for him,' or something like that, in my quarterly report card. I may have been misbehaving, I may have been chatting with my friends, I may have not been paying attention, the teacher may have been fully justified, but I thought that was a little harsh. I thought that to say that I have no musical

talent was a bit offensive, and I guess that the difference is between your skills and ability to sing or play an instrument versus your interest and appreciation of music.

Bennie is philosophical about the experience and, thankfully, does not appear to have let it hamper his feelings about himself and about music in general:

I still feel that I have a strong appreciation for music. I love Music, I love listening to it, I like the singing around the campfire...you know, some folks are going to be into it really deep, and some folks are going to be into it shallow, and I guess I'm a buffet sampler. I like classical, I like Rock, I like folk, you know. That's probably no different than anybody else. Music is to be enjoyed in whatever form or fashion it comes to me.

He sums up the 'background' section of our interview by explaining simply:

I've just really never pursued music but it wasn't because I didn't like it. There was just no compelling interest in getting formally involved; learning an instrument, or joining a choir.

When asked about what it was that motivated him to join the community choir, his initial response was very specific, and had to do with very particular repertoire and a nudge from his wife:

My partner actually pointed out an ad in the local paper canvassing for new choir members as she knew I'd always had a desperate need to sing the Hallelujah chorus from Messiah. So I thought, well, this is the only way it's ever going to happen is to join a choir, and as happenstance it was one of the first things the community choir did at Christmas.

In general though, his next response had to do with more than just a desire to perform specific repertoire, it had to do with the area of skills development, to "find a singing voice" as well as "sing some pieces that are just really rocking tunes." When I asked him to describe what keeps him coming back, he described his interest in people, social groupings, and community attachment principles:

I'm into people and I like to listen to what they have to say and what they're doing. People are fascinating. What I've enjoyed is the company; that's what I like about small towns. You get all manner of folks, and they all have quite interesting diverse backgrounds and [being in the choir] gives some kind of attachment to a community which I don't have conventionally. I've lived here for 16 years now, and this is the most time that I've ever spent with other folks, outside of neighbours, or my circle of friends, or through the school...it's one other way to get an attachment. That's why I stay with this Community Choir. I certainly enjoy the music, I enjoy the challenge, but a big part of it is just that it's an interesting little group.

I ask Bennie what role he thinks that the community choir has in the community. His take on the question is to talk about the role the choir plays in the community:

Aside from giving creative people more opportunities to express their creativity? Certainly does that...brings opportunity for folks that wouldn't go to the auditioned groups in our community, because it's just too intimidating. It provides another avenue which is more approachable, affordable, and I would argue more fun, because it's less regimented, although not less structured.

When I ask Bennie to talk about whether the choir provides an opportunity for members of the community to volunteer, he speaks very openly about his views on the subject of volunteering and community attachment. It's very important for Bennie to support the community locally, and feel that he is making valuable contributions by bringing a sense of volunteerism and inclusiveness to the community. I ask him about social capital and he tells me that his understanding of social capital is attached very closely with his work. In his opinion it has more to do with imbuing communities with "self-reliance, governance, and self-identity to be self-sustaining and self-supporting so that they bring social capital in their own enclave." In talking further, he supposes that the community choir may serve a sense of service in the community:

Maybe that's what the choir also brings, it brings that sense of volunteerism and inclusiveness, and maybe that's what it adds to the community. It's a nice demonstration case for people to see that there is a whole bunch of people from whatever age to whatever age, great talent, or medium talent, They're all kind of joined together that's a nice joining-up thing...a nice way to see your volunteerism expressed.

While I am interested in pursuing this line of conversation, I bring Bennie back around to his experience in participating in the choir. Specifically, I am curious about what the experience of singing in the choir is like for Bennie. He smiles, and tells me:

Terrifying, kind of a personal experiment to see if I can find that note without being drawn off. It's a challenge...I like it, but I admit it's a challenge.

He then further explains how skills development and his enjoyment of the challenges that working on a skill brings, which is fun for him, all play a role in his motivation to participate in the community choir:

I'm just fascinated to sit next to somebody who's got a really consistent voice, listen to them and go, 'wow – they're really consistent, how'd they do that?' I think what I need to do is work more with the tools. Someone wrote out the musical scale for me, and it was all really helpful having someone explaining the construct of the language. It hasn't helped me figure out if the pitch [I am singing] is here or there though. In this stage of my choir training participation, I'm still more of a follower. I don't have the confidence to [lead my section], and I don't think I have the skills that other people would benefit from, I still feel quite deficient in that kind of skills department.

When I ask him to comment on whether the audio practice tracks that are provided to our choir members have been helpful for him to learn his choral part, he states:

That's all useful (practice tracks, technology, etc.) but it's not as useful as when you sing with a choir and you can actually really hear it coming together, that's more impactful for me. I really rely on the choir experience to tell me how does that all fit together.

Bennie then describes one of his ultimate goals with respect to his vocal skills development:

Replicability; I'd like to be able to be consistent, I think at times, I don't do a bad job, and then other times, I think I'm completely off track there, like that was the wrong path entirely, not even close, how did that happen?  
(laughter)

Why does Bennie enjoy participating in the community choir? In essence, this is what we sat down to talk about. He describes to me that fun is at the top of his list. While he does place a very high value on community support, attachment, and involvement, as well as skills development and challenges that come with learning new repertoire, he finds all of those things fun to do. If it wasn't a fun experience, he wouldn't be coming back:

It's fun. Otherwise I wouldn't be coming back. Fun is very much at the top...and it's not necessarily that I'm saying fun singing, it's fun having chats off the side, it's fun meeting all these different folks, it's fun volunteering, being involved in your community, and it is fun singing as well. The actual doing of choral music is fun. And learning is maybe fun, but it's challenging, and it's the people. If it weren't for the laughs and if it weren't for the asides, and the wit, and the humour and the banter that goes on, I wouldn't be that interested.

And as our director I think you really enjoy it too; I think you're naturally born to perform, and I can see you slipping into a voice, or a manner, that's fun. It's just Sarah, not getting out of herself, but making light of the situation, keeping it level, keeping it fun, and that to me is part of the balance of letting people see the fun side, but there's a serious side; and don't let one overcompensate. To me, that's the quintessential benefit in volunteering in an organization: everybody's there to help, and they all bring different things to it, and it has to all flow gently together.

**Summary.** The four categories that emerged through the CMPI lens applied to Bennie's interview were 'Values,' 'Social Interaction,' 'Skills Development,' and 'Understanding.' Bennie clearly values community involvement and volunteering – and

sees community choir participation as a unique and ‘fun’ way to see volunteerism expressed. With respect to social interaction, Bennie clearly enjoys getting to know the different people in the choir, and appreciated the range of personality types in the group, attributing this to his archaeological and anthropological past. The prospect of developing his ‘singing voice,’ and listening to others who are skilled with singing fascinates Bennie. The theme that emerged from Bennie’s interview that stood out from the others was the emphasis that Bennie placed on ‘Understanding.’ He genuinely has a strong desire to learn from his choral singing experience; to learn about himself and his own skills and abilities, the choir as an organization, and the people that he sings with in the choir as a means of understanding the community-at-large.

**Songbird: “The choir gives me the opportunity to use my gift”**

My second interview was with Songbird who came to my house to chat on a lovely afternoon. We sat at my dining room table with the sun warming us through the window. Songbird talked freely about her background, starting with family and career, and then moving into the realm of her musical background, which was not separated from her regular daily life. Family plays a vital role in her life, as does her career in education for many years. Music has always been there, from childhood through adulthood:

I grew up nearby, and I just sang in choirs, I enjoyed it. I started singing when I was in Grade 4; we had a teacher who used to enter the class in our local music festival. I sang in choirs in junior high, in high school, and when I went to University. I’ve been in the church choir for a while and in various other local community choirs here.

As someone who had experience with music in the school system, Songbird feels that the choir’s annual music activity that involves the local elementary schools is important

work, and values the community choir's role in the community as an outreach organization:

It's a good way to encourage the kids and the teachers to do some singing, I've gone into classrooms where they used records and didn't teach their kids songs by rote like you try to do with us sometimes. I think the annual singing activity gives the schools another reason to sing.

Perhaps her positive experiences with singing in choirs at a young age helped to develop the opinion that fostering singing in elementary schools is important:

I think I've always had a strong voice; my teacher I mentioned before when I was in Grade 4 had me singing a second part at that age, then I started singing in choirs after that.

Her family life as a child included singing opportunities, which she carried on with her own children into their adulthood:

When I was growing up my mom and dad used to sing around the piano all the time – it was the 1940s and we didn't have a TV. They used to sing, and sometimes they would have friends come over to sing. I try to make an effort to sing Christmas carols with our kids at Christmas when we get together.

Towards the beginning of the interview, Songbird shared her feeling that singing in the choir is one way for her to use her vocal and musical gifts to experience enjoyable repertoire and a genuine love of singing, with no need for the recognition that could come along with such gifts and performance opportunities:

I grew up with lots of songs from Broadway and musicals – you know? That's the type of music that I grew up with and I enjoy them more than anything else...I've always felt that having a good voice was a gift and I thought I should use my voice, so that's one reason why I have sung in choirs. I haven't ever done a lot of solo work or anything like that, but I like singing in the choir, and I don't mind singing a solo once in a while in the choir – it doesn't seem to make that much difference if I get

recognition for singing a solo. It's just part of the song.

Interestingly, when we talk further about what personal benefit Songbird gets out of participating in the community choir, the focus shifts to social interaction and a feeling of camaraderie within her section:

It's a reason to get out of the house, to have somebody different to talk to, to have something different to do. I do enjoy the social aspect of it a bit, but I don't go there specifically because friends are going – I just seem to go – it's funny isn't it? (laughter) A while back a few of us were asked to go and sing in another section for a while. It's just not the same group, even though I know them and enjoy singing the part...It's not the same kind of feeling as being in my regular section. We help each other. You know we like talking. Well, usually we're talking about music (laughter).

I ask Songbird about whether she feels that the music affects her emotionally when we sing. She talks about how it probably affects the audience and admits that it does affect her personally as a singer in the choir to a certain extent. Then she talks about how the challenge of singing in other languages is something that she has to overcome, thus potentially altering the emotional impact that the music may have on her:

I know when you go to choir you don't think about anything else but singing. I must say that sometimes it depends on the kind of music that we're singing; we have had occasions when we're doing foreign languages, and I just really have a terrible time with that – It takes me a long time to learn how to pronounce the different words. I realise it's part of being in the choir, and that we have to do some foreign languages occasionally but I can't say that I really like it that much. I can't say that the ones that are 'down' make me feel down necessarily, because I feel I'm a fairly cheerful person the ones that are uplifting I do enjoy more.

Towards the end of our interview the topic of social interaction plays a bigger role.

Songbird reminisces about the socialising that the choir used to organise and participate in, in the past. She begins to realise that while she does not feel motivated to attend choir

due to opportunities choir presents to socialise with different kinds of people, she does miss the social events that used to take place:

When we're singing all the time, and we don't have any socials, you don't really get to talk to other people very often, other than ones in your section, unless you make an effort to get up and go talk to somebody... Years ago, once a month we took a longer break, had juice and cookies and visited as one of our social activities. I know I've heard several people say that the choir has really helped them when they moved here on their own and didn't know too many people.

Being part of the choir is something that makes up part of her social activity, although she would not have regarded it strictly as such:

I guess in a way it's nice, especially being retired now; it's nice to get out of the house, to do something different, and I guess in that way it's a bit social too, but I don't always regard it as a social outing.

After Songbird had some time to think and read through her interview transcript, she remembered two events that were noteworthy for her. These two events speak to the impact that singing has had on her in the context of fellowship and ceremony:

In 1994, some of us joined with the choir for the opening and closing ceremonies of the Commonwealth Games at the University of Victoria. It was a great experience. The highlight for me was having over one thousand voices singing in harmony together.

In 2000 our choir went to Holland and sang at several locations. Singing "In Flanders Fields" at a Canadian grave site in Grisbec was heart wrenching.

**Summary.** Songbird's interview when viewed through the CMPI lens revealed themes of 'Values,' Social Interaction,' 'Skills Development,' 'Social,' and 'Reciprocity.' Songbird clearly values music highly, it has spilled into every area and stage of her life, from childhood to the present. While Songbird did not originally say that

she felt very strongly about socializing during choir, she did start to realise through the interview dialogue that she did value the social activities that the choir afforded its members, particularly in the past. ‘Skills Development’ played a large part in Songbird’s motivation; she thinks that her voice is a gift and using and refining her skills with her gift is something that she feels she should be doing. The ‘Social’ facet resonates particularly with Songbird; she comes from a musical background and participating in community choir may be a way in which she is conforming to normative influences in her life.

**Mozart: “I have a natural affinity for making music in some form or another”**

My interview with Mozart took place in another coffee shop, at his request. We enjoyed some cheerful banter while grabbing coffees and setting up the digital sound recorder. When we were ready to begin the interview, I asked Mozart to tell me something about his background. He described his previous choir experience as elementary school choir, which he participated in for a few years between Grades 3 and 6. He told me about his formal music training, which consisted of guitar lessons in Grade 6 where he learned to read music and play chords. It seems to me that his informal music experiences were far more influential on him with respect to his love of making and creating music:

We wrote our own songs and then practiced. I always thought of my friend as the singer and I was the instrumentalist. So he did the lion’s share of the vocals and I did backing vocals and the composition. I always thought of myself as the ‘not-singer guy.’ I was the guitarist, and eventually I learned keyboards. I trained myself, but I always thought of myself as an instrumentalist rather than a vocalist.

Interestingly, although the musical collaboration with his friend continued for some time and was probably a musical relationship of considerable significance in Mozart's life, it was not always encouraging:

I came up with this really bizarre sort of heavy metal/fantasy-type song. When I was hearing it in my head, it was an Iron Maiden type voice, which I tried to emulate. It didn't go over well. In fact, I think the most direct comparison I got was Grover. We were all listening to the recording I had made of it, and I said, "do I sound like Grover... is that it?" That wasn't actually the sound I was going for. I think it hurt more than I was willing to admit at the time.

We talked for some time about the various musical experiences Mozart had as an adult, which were both structured (singing in musicals) and unstructured. He has enjoyed involving his family in music as well through musicals and music lessons. We come to a point in the interview where I ask him to describe what motivated him to join the community choir:

One thing I've noticed is that every time I did a musical my voice would improve over the course of rehearsals. I thought if I kept up with it all year long instead of just doing it in fits and starts, that I could actually improve my voice, and build up my vocal strength.

The fact that the community choir is not an auditioned group was also motivating for Mozart. He mentions the lack of confidence that he has with his voice throughout the interview, which I find interesting because he is a very strong singer. His confidence with respect to his vocal ability has definitely improved since he has joined the community choir, and is one motivating factor for him to return to continue participating in choirs. For Mozart, it is the combination of skills development and positive recognition that has helped him to have fun in choir, while building his confidence:

This sounds conceited, but in a past musical experience, it was kind of cool to be so prominent, so relied upon, like the 'hero.' I'm pretty insecure about my voice to begin with, so I like the recognition...it's kind of an odd complex I have because on the one hand I like the recognition, and on the other hand I don't like to be singled out sometimes. I kind of like being singled out when I know I'm doing well!

When I ask Mozart to explain what kind of personal benefit he gets out of being in the choir, he starts by describing his pure love of singing, particularly within a group of people:

I actually quite enjoy it, it's a lot of fun. I love singing...and I remembered that I used to like that when I was a kid, listening to the power of the voice...and when you're in a room and all these people are vocalizing at the same time it's really quite a rush.

Aside from the self-expression and creativity that being in the choir affords Mozart, he does really find significant emotional impact in singing within a group, and this theme keeps coming back into the dialogue:

There is something very spiritual about singing in a group setting... "singing as a spiritual experience." It is like a way of connecting with a group of people and fulfilling this need to be connected to something larger than yourself... something that will instill an emotional response in you and the people around you who are participating or listening.

The development of the skill of singing, which is a primary motivator for Mozart to participate in this community choir, contributed greatly to his ability to have an emotionally fulfilling response to the act of music-making. He is humble about his talent and musical ability. Because he is very musically literate and able, he needs to have a much higher skill level than average in order to really become emotionally involved with the music:

I really like singing in harmony, it's exhilarating. When you get it right and you get the sound, you know that sound that comes out it, it's just quite moving. Music will quite often move me to tears when I'm right into it...I get emotional fulfillment...

Fun is important for Mozart, and he finds it fun to work on developing his skills in order to achieve meaningful and accurate musical experiences while building up his confidence level:

It's fun work so I don't begrudge the work it takes to learn my part; I like it when I know the notes. That's one thing that I think I like about the choir is that there is a set of notes that you can actually learn; you can actually sit down and listen to them, or plunk them out on the keyboard if you need to. For the inner "control freak" in me, being able to hear my part and practice it on my own does give me confidence that I'm doing it right. I think this is also self-reinforcing: once the choir has successfully learned one piece (and sounded good when doing it), this gives one confidence that we will all be able to do it again...

He mentions 'work' a few times, with positive connotations, as he sees the benefit in the work involved:

I also consider my work with the sheet music in the choir as helping me learn to sight read, which I never did learn. We pick up a lot of musical theory tidbits along the way; I do like the learning aspect of it.

Interestingly, while Mozart gets emotional fulfillment from the power of singing in a group, he does not find the social aspect of singing in choir a motivator to participate in choir:

I like the camaraderie of it, but it's not so much a social thing for me. I mean, you form little bonds with people you're sitting with, but for me there's not a huge social aspect to it. It's more about going in and working together as a group on something that's going to give people pleasure. It's going to sound great, so it's worth the work... and then there is the accomplishment when you hear stuff coming together.

The subject of volunteering comes up in our dialogue. I ask him if he views the community choir as a means of volunteering in or serving the community:

Maybe a little bit. One thing that really resonated well with me was when you talked about how we can promote local artists, and bring awareness to the musical community here. That is where I see it as being beneficial to the community. It feels good to be promoting music in the community. But I don't think it would lessen my interest in participating it if we didn't do that.

At first I was a bit surprised that he wasn't motivated by the community aspect. It seemed to me that he was very interested in the group dynamic and in giving people pleasure through music. However, when I reflected back to our earlier dialogue, I realised that this view actually corresponded with Mozart's past. He has always been interested in pursuing the creation of music, but not as a service in particular. He is motivated by the prospect of further developing his skills which gives him more confidence and security with his voice overall.

**Summary.** Mozart's interview revealed five predominant categories from the CMPI: 'Values,' 'Social Interaction,' 'Skills Development,' 'Recognition,' and 'Self-Esteem.' Music is a highly valued facet of Mozart's life, and has been throughout his life. He does not value the act of socialising with choral members outside of a singing context but he does value very highly the act of creating music with others. So in that sense 'Social Interaction' is a predominant theme. 'Skills Development' is another frequently occurring theme in Mozart's interview; one of Mozart's chief motivators was to keep his voice strong after rigorous work in musical productions. 'Recognition' plays a role as well; Mozart likes to be recognised for his singing when he feels that he doing well. 'Self-Esteem' played a part in Mozart's motivation to sing in choir; he described positive

feelings through being challenged and a sense of accomplishment when he performed well.

**Mary: “I have had emotional moments during rehearsal...realising I belonged to this group at this moment...feeling the love of the place and singing about it”**

The interview with Mary takes place in the quiet stillness and beauty of her home. We share a cup of tea and settle in to our comfortable chairs for our dialogue. Mary begins by telling me that she was in a high school choir and a community choir, in other countries. Our community choir is her first Canadian choir experience. I ask her to elaborate on her high school choral experience, which she shares with me:

I didn't like going – that's all I remember and I think that's how it would express itself. I just didn't enjoy it. I thought it was difficult – that's what I remember most; it wasn't fun. I think I just sort of slithered in and didn't open my mouth much.

I ask her to tell me about her previous community choir experience, and she thoughtfully continues:

That was more fun. Yeah – that was actually fun... I really liked the choir leader, and I knew her a little bit as well so that helped I think too, to feel connected. It was fun. We did performances; it was all very low key, but we would try to be good.

I ask Mary to talk to me about her family. I was interested in finding out whether music played a part in her life growing up. She is a fascinating person, who speaks very philosophically about her musical experiences and background of her family:

We would sing; we kids would also perform for the family on recorder, or guitar, or something. My sisters both also played guitar. I somehow escaped that. (laughter) My father and grandmother played the piano; we had a piano at home, and there was not much question whether we wanted to learn it. The teacher came one afternoon in the week, and we all had our lessons. It was a total chore, it was horrible, and he was difficult to like.

I was interested in hearing more about her experience with music in the home as a child. I asked her to tell me more about the three years that she took piano lessons. I wondered why they were “horrible”:

I didn't get very far, because I hardly practiced although my mom nagged us, it wasn't a pleasure. I think the teacher was terrible; he was just not very good with kids. He was weird; an insipid character; just not likeable, or appealing, or attractive.

I asked her if she felt that the piano lessons were of any benefit to her at all and she explained that at this point in her life she was really happy that she had taken the lessons. Mary's negative music experiences drew me to be even more curious as to what motivated her to join the community choir. She explained:

I'd never heard the choir, so it was not particularly this choir that I wanted to join; for me it was that I knew that I wanted to sing. Also, being new to this area, I wanted to meet people from different backgrounds not people of a certain niche, in some specialised direction and I thought a community choir sounds like anyone can join.

In retrospect, it struck me as interesting that she viewed the community choir as being a group of people who did not belong to a niche. I asked her what motivated her to keep coming back to rehearsals week after week. She mentioned the enthusiasm and attitude of the director having a positive impact, which made sense. Her enjoyment of her previous musical experiences seemed to have been influenced by the musical leadership of those activities. Mary repeatedly brought the director's impact to the fore:

When I went to the choir and saw you directing it, it sold me. To me it matters absolutely who leads it. You were friendly and very energetic. You seemed very intelligent and you knew what you were doing and you had ambition, huge ambition, which gave me a kick. So that had a lot to do with me saying, “oh yeah, I'd like to do this.”

She went on to explain that for her, community choir was a way for her to enjoy singing in an inclusive environment. Love of singing and inclusivity are central to the rest of her explanation of her motivation to continue participating in the choir:

I love the singing, and also meeting people; being a normal citizen somehow. I was a little bit worried how I would fit in; whether I would make any connections when I had moved here. It is very isolated where I live right here, and I've felt I needed someone who I could turn to if anything goes wrong, or for a cup of coffee. I need a friend close by - so it's just as easy as that.

We talk about her background and I wondered if the fact that she has experienced moving in and out of very different communities has affected her in this way. She talks about how she has to step out of her comfort zone to meet people:

I've moved to different countries; this situation is not new to me. My experience is that I need to find something I love doing and meet the people who love the same thing, then it will be really easy to like them. I enjoy it but for me personally it is also work, but I know I have to do this work, otherwise I will be very isolated and I don't feel good if I get isolated. So I have to overcome some of that.

I ask her if she experienced this feeling of inclusivity. She remembers back to a small group rehearsal that she had been involved in with some of our choir members. She described that this made her feel “seen, or part of the group. Not being overlooked, like a member of the group—included. So that felt good.” I ask her to describe the personal benefits that choir affords her. While she did allude to skills development, it seems that fun for her was a result of feeling included and enjoying the act of singing. Skills development is perhaps a means of achieving inclusivity in the context of singing, which in turn, is fun:

I think that in some ways I want to fit in, because I feel so different in many other ways; that's my feeling, so it's very important to me that I fit in somewhere. I do feel practice is fun. I get a real high from singing, which I didn't know that I could get from choir singing. It's just fun.

The discussion turns to the subject of choir as a community service activity. While the choir does serve the community in a number of ways, the aspect of community service is not something that Mary considered when joining or continuing to join. While Mary feels that the community service that the choir performs does impact her positively, she would still be involved and relatively unaffected if the choir stopped performing these acts of community service:

It just never occurred to me that my joining a choir could be for anybody else's benefit but for myself; that it would be me doing a service to the community. It doesn't rate very high on my awareness. If the choir didn't do these things I would still be in it and it wouldn't register very high. I did enjoy singing for the old people; it touched me, that was a strong impact, but it was not something that I expected or considered or knew about – I had no clue about concerts when I joined. I didn't know anything about the choir – I went in sort of unknowing.

I was curious about the mention of concerts. I wondered if Mary felt that concerts took away from the enjoyment of singing:

In some ways the organized events make it less fun. I wondered if there would be any more singing practices after the concerts, and probably there won't be. I thought it a shame that just when we get comfortable with the songs and it's actually really fun, we stop. Do we actually only practice to perform concerts? On the other hand I can see that the preparation and the event of the concert bring us more together as a group - so there is a social component which is good.

I ask Mary to describe what she most looks forward to at choir practice. She answers immediately, "singing." I smile at this; singing, pure and simple. I ask her to further explain this love of singing for the sake of singing, and she explains using dance as an example:

I believe that there's actually a different state...once you know the dance, you can just relax into the music and you will do the movements and then it just flows, and there's something in addition coming, which while being concerned with doing it proper and getting everything structured and

together, there's never that relaxedness of letting it out...I think you move to a different realm or plane in your experience.

She is the first person to describe the concept of flow. She closes off the interview by describing a personal powerful moment that we shared during a choral rehearsal while the choir sang a song that was written about our community:

There was a full moon visible through the church window and we were singing the song written about our community and I choked up...realising I belonged to this community and to this group at this moment. Feeling the love of the place and singing about it.

**Summary.** Four CMPI categories that emerged during Mary's interview were 'Social Interaction,' 'Self-Esteem,' 'Skills Development,' and 'Reactivity.' 'Social Interaction' was a key motivating facet for Mary; the key driver for her joining the community choir was to meet people in the community that she could be friends with. 'Self-Esteem' played another key role for Mary. While she does not enjoy the aspect of being challenged with unknown music, she does feel a rush with the sense of accomplishment that performing pieces well gives her. This feeling of accomplishment ties in with 'Skills Development;' Mary feels strongly about doing the things that she chooses to do, well. An interesting category that was revealed during our interview was 'Reactivity.' The 'lift' that Mary feels when she sings as an included member of the community choir is very healing and special for her.

**Lesley: "I like to try to support it so that it will be there for others"**

The final interview for this study takes place with Lesley, in her home. She and I enjoy some time chatting together as she shows me around her lovely home before we begin the interview in her comfortable living room. Her life has been filled with many

musical experiences, which weave in and out of her family, personal and professional life. Her immediate family is musical and seemed to value music in daily life; she tells me all about her family's musical abilities and talents:

When dad was young he played in a band and was in musicals. My mother says dad taught her to enjoy listening to music; before television we all did that. I used to play the piano for sing-songs in the old-fashioned way. Mum can't sing in tune, although she has a really good ear. Dad's parents met in a church choir and they could sing.

I ask her about her direct experience with music, and if she ever had any experience formally or informally with music as part of her own life, and she describes her formal music training:

I've always enjoyed music and my grandmother was very musical. She taught me to play the piano and read music, and although my parents couldn't really afford music lessons for me, they bought me a piano, and I had lessons for quite a while from when I was 11 years old, until they couldn't afford it anymore. They tested my ear, up and down, playing semitones to see if I could hear it, and I could. I took piano lessons again about 9 or 10 years ago for a couple of years. I really enjoyed that. It was a half hour of civil adult talk, when my son was a teenager. It was an escape. I practiced every night and that was nice.

Her previous musical experience in school consisted of elementary and high school choral participation. She remembers feeling very upset when she was six years old, being told that she was singing flat, especially since she didn't understand what that meant, but she did understand that it seemed 'bad.' She remembers being 12 years of age, belonging to a small choir, and singing in high school:

I was in [the small choir] and I was about 12, so I must have been ok by then. We had singing in high school, and I do remember singing in a choir in our class as it were – we sang about Isis and Osiris or something – I remember that quite well. I didn't know who they were – Greek is Greek

to me, but you know, I remember singing that.

Throughout her description of her experiences and background, she describes some memorable and beautiful experiences as an audience member:

For years at school I went to concerts at beautiful concert halls, and to the opera; I rode my motor scooter all by myself, along the embankment. It was a big adventure for me, and I loved going. The most interesting one I thought was when I went to Verdi's Requiem in the chapel and it was all candlelit; it was just magical. I go to them still and I wonder why I did that as a teenager, when my parents didn't do that. It was just something inside me, I don't know, it's very strange to me. I love to go to concerts and I'm not as musical as all the talented people, but I love to go.

We talk about concert memories from her youth and from her more recent past. She is a very avid supporter of the arts. I ask her what motivated her to join our community choir, and her answer supports the understanding that I am having of her; she enjoys music, she enjoys developing her skills in music, and she likes the familiarity that it brings socially with respect to her family background:

I met a couple of choir members out walking one day; we sat and chatted, and one of them asked me if I'd ever thought about joining the choir, and I told him I liked music and was looking for things to do locally, that I was quite new. Later on, I had a partner who was a very good singer who had a very musical family, and I was looking for things that we could do together, and I thought the choir was something that we could do.

Her continued motivation to be involved in the community choir has to do with the enjoyment of the choral experience itself; the people, the music, and the social familiarity of musical activity are what draw her:

I enjoy the choir, I like the people; I didn't do much with them out of choir, but I enjoyed meeting with them each week. I am a person who enjoys being accomplished at things, obviously, and so it was pleasing to me that I could do this, and that it made me play the piano, and practice, which I enjoy, and I just felt I was getting better, which was nice. I enjoy

the music.

When I ask Lesley to talk about what benefit she gets out of the choir personally, the enjoyment of music, sense of accomplishment, and people are very important to her. She also values the variety of repertoire that the choir sings. Being part of and supporting a group that she values is also very important to her:

It's just something in my genes that makes me enjoy being part of a group like that but not totally beholden to them, not run by them; I like being involved. It provides an outlet for people like me. At our age, we want to be in something that we can just do with reasonable effort and enjoyment.

The theme of community involvement, support, and reciprocity are obviously important to Lesley. She places a very high significance on involving people who may not have opportunities, for whatever reason, to be involved in creating or performing music:

I really like the idea of the fact that we perform music for everybody. I like when we are available to do things for the legion, for the old people. I also really like the fact that twice a year, we do a concert, that a lot of people can come to enjoy music but for various reasons can't perform themselves. I think it's a service for people in a way, I think it lifts their spirits to come and be totally involved in listening to the people and not worried about their own lives, and their own concerns, for those 2 hours or whatever it is – taken to another place.

Lesley worked with younger people as an educator, and really enjoys supporting young people in making music. She enjoyed it in her career before retirement, and enjoys it now as a member of the choir:

I love the work we do with the elementary children; I think their concerts are terrific. It gives them opportunities to participate in choir where they might not otherwise have the chance. I just feel fantastic about it, everyone loves to go and see kids. When I was teaching they would always tell me that they were doing performances and I would go watch them and it was just amazing, so I liked that.

She also finds personal fulfillment in helping others in the community. She avidly supports other arts organizations in our local community and what she describes is a key aspect of reciprocity:

I like that I'm supporting a group which needs support, and a community. If we didn't go, that choice would not be open to other people coming, so if there is something in the community that I think is valuable for other people as well as myself. I like to try to support it so that it will be there for others.

She definitely views the community choir as a type of volunteering, saying that for her it's both "genetic and environmental," that she comes from a "family of service."

Our interview closes with her describing how the music that we perform affects her emotionally:

People like me have music that affects them in one way or another, and sometimes it's unpredictable. That's just part of life. You go through phases. I suffer from this and my father did as well - that sometimes we look like we're about to be brought to tears and mom would say "dad's just feeling overcome." My son will say to me "mom you're going to cry" and that's the truth. If something does move you in the music or the words or whatever, that's alright.

**Summary.** Lesley's interview uncovered the five CMPI categories of 'Values,' 'Social Interaction,' 'Social,' 'Skills Development,' and 'Reciprocity.' Lesley has always valued music highly in her life; participating actively as a performer as well as an active audience member. Social Interaction is important to Lesley; she enjoys feeling like part of a group. The 'Social' category applies to Lesley as her family and friends have been involved in music as well so it feels very natural for Lesley to also be involved. Lesley enjoys developing her skills with respect to singing. She practices regularly and has studied music privately as a youth and as an adult. The 'Reciprocity' category plays an

important part in Lesley's motivation to join and stay in a community choir. She believes that she benefits greatly from participating in choir, but also believes strongly in keeping choir going for future generations of potential choral members. The work that the community choir does with the elementary schools as well as with the greater community-at-large is viewed by Lesley as very important.

### **Cross-Case Analysis**

After the interview data had been coded, emerging themes, as well as themes that corresponded to the CMPI sets, were organized into groupings using the cross-case analysis worksheets suggested by Stake (2006) as a guide (Appendix L and M). The remainder of this chapter presents the themes/groupings and sub-themes/sub-groupings of the motivating factors for participation in this community choir that were identified and expressed during the interviews (see Table 18).

Table 18.

*Manifestation of Themes and Sub-Themes Among Interviewees*

	Themes/Main groupings and Sub-themes/Sub-groupings														
	Music Background		Fun			CMPI									
	Education	Family/Friends	Singing	Repertoire	Leadership	Va	Rn	SI	Rp	Rc	SE	So	SD	Un	Pr
Bennie			M	m	M	M		M	M				M	M	
Songbird	M	M	M	m		M		M	M	m	m	M	M		m
Mozart	m	M	M		M	U M	M	M			M		M		m
Mary	M	M	M	m	m			M		M	M		M	m	m
Lesley	m	m	m	M		M		M	M			M	M	m	

\***M** = high manifestation, m = some manifestation, blank = almost no manifestation

**Background of the Interviewees**

The five interviewees have varied backgrounds, but there are similarities among them. Before joining the community choir, Bennie's music background included Grade 4 Music class, learning some guitar in his later youth, and singing around the campfire as an adult. In Songbird's case, music played a role in her family background and in her current family as an adult. Her parents would sing around the piano with friends as a form of entertainment, as many families did before television became such a centralized form of entertainment. Currently, she involves her own family in singing at Christmastime, and she and her husband both learned the guitar to sing around the campfire. As a child, she

participated in Music festivals with her Grade 4 class, and had positive attention from her Grade 4 teacher. Throughout grade school and university she participated in choirs, and also sang with church choirs and other community choirs. In her professional life and in retirement, she taught music to children. Mozart's children are involved in private music lessons and musical theatre. In his childhood, Mozart benefited from Grade 4 music class, learning solfege and music theory, participated in elementary school choir, and took private guitar lessons. Throughout his school years and into adulthood, he wrote and practiced playing and singing his compositions with friends, and then went on to involve himself in musical theatre. Mary's family seemed to value music, her father and grandmother played piano, and she and her siblings took private piano lessons in her home growing up. She participated in school choir, and as an adult she was part of a community choir before joining this particular community choir. Lesley is from a very musical family, and places a high value on participating in music as a performer and as a supporting audience member. She was in an elementary and a high school choir, and took piano lessons as a child and as an adult. She learned to play the accordion as an adult to provide accompaniment for the singing that she enjoyed doing with young people she worked with, and has avidly attended music performance of all kinds throughout her life.

### **Fun: The Singing, The Music, The Leadership**

All of the interviewees indicated during their interviews that a motivating factor for them to participate and continue participating in the community choir was that they had fun. Every interviewee mentioned that they enjoyed the act of singing, and that they found some aspect of singing in the choir fun. The attitude and personality of the director was also motivating and mentioned in the context of fun.

Bennie's description of what makes choir fun for him has to do with the whole experience of choir rehearsals:

...it's fun, or otherwise I wouldn't be coming back. Fun is very much at the top...it's fun having chats off the side, it's fun meeting all these different folks, it's fun volunteering, being involved in your community, and it is fun singing as well.

He also enjoys the sense of fun that is injected into rehearsals by the choir director to be important:

...making light of the situation, keeping it level, keep it fun, and that to me is part of the balance of letting people see the fun side, but there's a serious side; and don't let one overcompensate...

Songbird talked about a fun experience that she had with the community choir when she had the opportunity to go into the elementary schools and assist with choral instruction to the students who participated in a regular singing event that the choir hosts: "...all I had to do was conduct and do the singing with them and it was fun. I did that for three or four years."

Mozart's description of fun has to do with the sense of accomplishment that he gets from learning and singing his choral part within the context of the music: "I actually quite enjoy it, it's a lot of fun. I love singing...It's fun work so I don't begrudge it, the work it takes to learn my part...I like it when I know the notes." Mozart was also motivated to join because he was encouraged by the director from a previous experience that he had, and found the approach that the director took in inviting him to participate fun and encouraging.

Mary talks about how she feels practice is fun in part because she feels a sense of inclusion with her section. She also finds fun in performing the pieces well with the choir,

and when she practices at home: “I get a real high from singing, which I didn’t know that I could get from choir singing. It’s just fun.” She also found the attitude and personality of the choir director to be an influential factor with respect to whether she enjoyed participating in choirs or not. When she talked about her private piano experiences, the teacher was not someone that she enjoyed being around and she reported disliking her piano lessons. She mentioned the director having an influence on her enjoyment of choir with both the previous community choir that she participated in as well as this community choir:

I really liked the choir leader [in the previous choir], and I knew her a little bit as well so that helped I think too, to feel connected...When I went to the choir and saw you directing it, it sold me. To me it matters absolutely who leads it.

Lesley enjoys all aspects of the choral experience, and finds enjoyment out of her choral accomplishments, and making the experience from the audience perspective fun, no doubt due to the fact that she finds such enjoyment out of being in the audience herself when she supports other performances:

I enjoy the choir, I like the people; I am a person who enjoys being accomplished at things, obviously, and so it was pleasing to me that I could do this...I enjoy the music, almost all of it I enjoy.

‘Fun’ was the most prominent and common theme to every person interviewed in this study. The construct of fun is highly individualized and unique to each of us; and the prospect of having fun as a result of participating in the community choir is highly likely to be an intrinsically motivating factor for community choir participants.

## **Motivating Factors in the Context of the CMPI: Values, Skills Development, and Social Interaction**

The three most prominent categories that appeared throughout the interviews were ‘Values,’ ‘Skills Development,’ and ‘Social Interaction.’

**Values.** The theme of ‘Values’ was prominent in four of the five interviews, where participation in the choir was in part motivated by the firm belief that singing is important for the sake of singing in itself. Throughout each of the five interviews, the six ‘Values’ statements from the CMPI model were expressed by some or all of the interviewees. Lesley and Songbird talked about singing in the choir as a way of preserving music in the community, and that helping others by singing was an enjoyable and worthwhile activity. Bennie talked at great length about seeing his participation in the choir as a way of volunteering and contributing positively to the community. Everyone expressed in some way or another that singing can bring happiness and joy to others, and that singing is an important activity for the self and for others in the community. In the interview where ‘Values’ were not prominently occurring themes with respect to the pure value of singing, the act of volunteering to sing and the act of being included by singing was highly valued and seen as beneficial to the self as well as to others.

**Skills Development.** In the context of this study, ‘Skills Development’ describes the situation where a choir member may enjoy gaining musical experience and skills that will benefit their singing ability. ‘Skills Development’ was a frequently occurring theme within the interviews, with each of the interviewees indicated that there was an element of ‘Skills Development’ in their motivation to participate in the community choir. There

is a strong desire among the interviewed community choir members to increase their music skills and knowledge, particularly with respect to vocal control, sight-singing, and music theory.

**Social Interaction.** In the context of this study, ‘Social Interaction’ describes the situation where a choir member may enjoy the opportunity to build social networks and interact with other people. ‘Social Interaction’ was a frequently occurring theme within the interviews, with each of the interviewees indicated that there was an element of ‘Social Interaction’ in their motivation to participate in the community choir. The way that the interviewees described their perception of the value that they placed on social interaction was in one of the following ways:

- interacting with others in the community;
- making friends; and,
- fellowship through singing in a group together.

The following chapter will present and discuss the key findings of this study. Implications for music educators will be examined, followed by recommendations for further study.

## CHAPTER 6:

### DISCUSSION OF THE FINDINGS

#### **Introduction**

The purpose of this study was to gain insight into the motivation for joining and participating in the community choir by using a questionnaire that was administered to each choir member. In addition, case studies of five selected members of the community choir were carried out through semi-structured interviews. This chapter highlights key findings of the overall study, describes some implications for choral directors, music educators, and community music organizations, and ends with recommendations for further study and research. The fundamental research questions guiding this study were:

1. Why did these choir members join the community choir?
2. Why do these choir members choose to continue participating in the community choir?

#### **Key Findings and Implications**

Key findings as a result of this study were organized into groupings: age; gender; music background, educational background, the theme of singing as fun; and the CMPI sets that came out of the data analysis.

#### **The Age of Community Choir Members**

The entire population of the community choir in this study is over 40 years of age. This supports the aging of community choirs across North America. Interviews with the five selected participants revealed that they felt that our community choir was probably

not representative of the community-at-large, which is supported by the Census (2006), given that the median age for males and females is 40.7 years of age. This median age of the community represents the low end of these community choir members.

The Statistics Canada Census (2006) reported that 3.7 million Canadians are approaching retirement, while the earlier Census (2001) projected that by the year 2011, the 65 and overage group would make up 15% of the overall population, an increase of 3% from 1991. This probably accounts for some increase in the age of a typical community choir member. Many of these community choir members have families and children of their own – children that are adults themselves. Three of the interviewees mentioned that they were able to focus more on pursuing activities that they would enjoy themselves that were not attached to their children (school, clubs, etc.), which could also account for the aging demographic of community choirs, especially considering that the average age that people are starting families is also increasing.

Another contributing factor to this community choir membership could be that the community itself attracts retired people from all over the world who relocate to live here; three of the interviewees mentioned that they were motivated, in part, to join this community choir in order to feel closer to their community and meet people.

### **The Gender of Community Choir Members**

Roughly one-third of the community choir examined in this study is male. The choral research reviewed since the late 1960s shows a steady and relatively unwavering percentage of males involved in community choir singing. Gender imbalance in choir singing is not a recent issue, but it is an ever-growing one. Males seem to be less keen

than females in involving themselves in choral singing, which is a growing concern (Hanley, 1998; Kennedy 2002).

During one of the interviews for this study, a participant commented on the perception that men who participate in choir are effeminate. Another facet of the gender imbalance phenomenon could be that as we get older, females are more likely to live longer. Given that our community choir is 'old' as a group compared to other community choirs coupled with the fact that the majority of this community choir is over the age of 60, the longevity factor could also be an influencing factor. When it comes to this community overall, the Statistics Canada Census (2006) reported that 48.9% of this community's population was male, much higher than the male population of any of the community choirs reviewed in this study.

More than 75% of the community choir members of this study who had participated in elementary or high school choir are female, indicating that slightly less than 25% were male. This supports the notion that of the community choir members in this study, males were more likely than women to join the community choir with no previous choral experience in school. Perhaps community choirs can help offer music to this portion of the community who would otherwise have no experience in participating in a community choir. Given that participation in school music programs in childhood has shown to have an impact on music participation later on in life (Buness 1979; Spell 1989; Holmquist 1995; Vincent 1997), examining why it is that males tend to participate less in the arts in general would benefit both community choirs and music advocates.

### **The Education Background of Community Choir Singers**

The community choir in this study had a relatively high level of education, particularly post-secondary education: 96% completed high school; 79.2% completed at least some post-secondary education; and 41.7% completed graduate degrees. According to the Census (2006) 33.76% of the population of this community had some post-secondary education, and 11.25% of the total population had achieved an undergraduate degree or higher.

Perhaps the members of the greater community-at-large are less motivated to join the choir because they feel that the choir is a “high-brow” group. It would serve community choirs and their directors well to keep that sense of inclusivity in mind when interacting with their communities-at-large.

### **The Music Background of Community Choir Singers**

The elementary school choir experience of the members of this community choir was slightly higher than average (58%) compared to the other community choirs studied and presented in the literature review section of this study who averaged 52%. At 50%, the high school choir experience was lower than the other choirs studied (70%). Private music tuition percentages of the members of this study were also comparatively low (10-20% lower).

Belz’s (1994) study found that continuation of music as well as music education experiences were motivating factors for community choir members, and were also a predictor for community choir participation. Holmquist (1995) described a “memory of peak experience” as a motivator for community choir participants, and Faivre-Ransom (2003) found church choir involvement, high school music/choral experiences, and

private lessons to be significant motivators and predictors of community choral participation in adulthood. Indeed, previous music experiences of the interviewees in this study were shared, with an air of wistfulness and fondness. It would make sense that in adulthood, community choir members would want to further their childhood choral experiences. The importance of maintaining choral programs in elementary and high school is evident in this context.

### **Singing is Fun**

Since every interviewee indicated that fun was a motivating factor for them to participate and continue participating in the community choir, there is a likely chance that fun is a motivating factor for every member of this community choir to some degree. Everybody's idea of fun, however, is dependent on the individual's perception of what fun is. The three sub-groupings of 'fun' identified in this study were the act of singing, the repertoire (or 'the music'), and the leadership style and personality of the conductor/director.

The act of singing is fun for many people, and has been identified as a motivator for community choral participation on other studies. Aliapoulios (1969) identified the "pleasure of singing" as being a key motivational factor for community choir singers, similar to Vincent's (1997) "love of singing" and Rensink-Hoff's (2009) "joy of singing."

The act of singing specific repertoire, or interacting with music that is meaningful to the person singing it was also identified as fun in this study, as well as other studies examined. Spell (1989) found the enjoyment of singing to be a motivator, Vincent (1997) found the "beauty of the music" being sung to be motivating, and Chorus America (2003)

found that its survey respondents claimed that they were motivated to sing in community choirs by a desire to “make beautiful music.”

The third sub-grouping of ‘fun’ in this study was attributed to the attitude and personality of the conductor/director of the community choir. This idea was identified by Bunes (1979) who found that the leadership qualities of the conductor were critical, Bell (2000) who discovered that the enthusiasm and good humour of the conductor influenced choir participation motivation, and by Rensink-Hoff (2009) who found that the attitude and personality demonstrated by the conductor as leader were key motivators for choral participation.

Understanding the importance of fun is crucial for community choir survival; if fun cannot be found in the act of singing, the music, or the people who influence the choir, why would the members keep coming back? Mary, one of the interviewees summed it up when she said, “I get a real high from singing, which I didn’t know that I could get from choir singing. It’s just fun.”

### **CMPI: Values, Skills Development, and Values**

Viewing the interview data through the CMPI lens, the three sub-groupings revealed were ‘Values,’ ‘Skills Development,’ and ‘Social Interaction.’ These three categories appeared within the top four when compared to the choir as a whole via the questionnaires.

‘Values’ was prominent in four of the five interviews, and was also one of the highest rated themes within and across the questionnaires. It should come as no surprise that the art and the act of singing are highly valued by community choir members.

Aliapoulos found that “the enhancement of the art for others” was a common theme for

community choir participation. Chorus America's (2003) survey found that community choir members felt personal enjoyment out of "enriching the greater community" through singing, and the Clift et. al (2007) study revealed that choir was highly valued for the "positive effects of singing on quality of life overall."

'Skills Development' was a frequently occurring theme within the interviews, and one of the highest rated themes within and across the questionnaires. Simmons (1962) found that the "desire to increase skills" was a significant motivator for community choral participation. Hinkle's study (1987) categorized community choir singers into three groups, of which one was called the "Down to Business Singers" who were motivated to sing for the sake of learning the techniques of singing, while Spell's study (1989) found that community choir members were less likely to be motivated to participate in community choirs for personal enjoyment as they were for learning the skill of singing.

'Social Interaction' was a frequently occurring theme within the interviews, and one of the highest rated themes within and across the questionnaires. Simmons (1962) found that the "desire to meet with friends" were important motivators for community choir singers. Belz (1994) identified a "time of meaningful socialization within a community" as a prominent motivator and Faivre-Ransom (2003) found family support to be a predictor of community choir participation in adulthood.

Community choral directors do not need to be convinced of the value of music for the sake of music itself. Skills development and social interaction contribute to the effect of the music overall. One challenge herein for community choir directors and music educators alike is to demonstrate to the communities-at-large that choral music, or any

music for that matter, has intrinsic qualities that would benefit any community, both for the sake of the community and for the sake of the music itself.

### **Recommendations for Future Research**

1. The choral participation rate of males has been consistently getting lower. The low rate of participation has not been unique to community choirs, but choral singing in general, from elementary age school children through to an aging community choir and church choir demographic. More investigation to understand what it is that pervades the male experience in the choral arts would benefit music educators, community choir directors, and community music organizations.
2. The average age of community choir members is consistently increasing. The aging trend as it is progressing is not sustainable for community choirs. Understanding how to recruit and retain community choir members of all ages would be of benefit to community choir organizations.
3. An examination of formal and informal music education and/or experiences as a predictor for the likelihood of future participation in community choirs would be beneficial to community choir organizations and choral music educators.
4. A study on the motivation to participate in other types of vocal groupings such as church choirs, auditioned community choirs, musical theatre, and specialized singing groups could give insight into the perceived benefits of choir participation. The perspective of the choral members and the choral directors of those unique choral singing groups would benefit any community choir director, music educator, or community music organization.

5. An examination of what motivates people to participate in other types of community music ensembles such as community orchestras or other ensemble groupings would benefit music educators, community music organizations, and community choir directors. Such studies could potentially unearth some key differences and similarities with respect to motivation in community music activities and potential comparisons of the unique musical skills, abilities, and goals expressed in each of the different music grouping types.
6. An examination of the surrounding music and non-musical reasons why people leave community choirs is recommended. Understanding what is potentially driving choir members away would help music educators and choral directors retain choral member participants in their respective choirs.
7. A study of the potential impact that community choir directors have on the participation level of community choirs would help to inform recruitment and retention strategy development for choral music educators.
8. A comparison study of community choir directors' perceptions of why their members are motivated to participate in community choirs and the members' expressed motivations to participate would potentially yield useful results for choral music educators.
9. Further study to validate the CMPI developed for this study is recommended. A validated CMPI would be very useful for community choir directors and community choir members alike. Directors and members would benefit from learning more about their choral groups' motivations to participate in community choirs.

10. A comparative study of choirs from different countries in the world could benefit music educators and community music organizations. Particular areas to investigate might include a correlation between choral education experience in public school and community choral participation.

### **Closing Remarks**

The purpose of this study was to examine the motivation of choir members to participate, and continue participating in a community choir. The results of the anonymous questionnaire and the semi-structured interviews revealed some useful information. Demographically, the choir is aging; members are predominantly female, and highly educated. The musical background of the choir is varied, and includes people who have participated in choir and music-making from early childhood, and people who credit this community choir as their only musical experience. The Choral Music Participation Inventory (CMPI) found that choir members are motivated by their strong sense of the value of singing for the self and for others, desire for skills development, and social interaction. The semi-structured interviews confirmed the findings from the questionnaires and also revealed that community choir members are motivated to participate and continue participating in choir by fun experienced through a love of singing, enjoyment of repertoire, and the personality of the choir director.

Community choirs can flourish and continue to be valued organizations in any community, however threats to the success of community choir organization do exist and are increasing. Such threats include the aging population, the dwindling male participation rate, potential alienation of audience members who might think that choir is ‘high-brow,’ and the disappearance of choral music programs in elementary and high

schools. It is hoped that community choir directors, music educators, and community music organizations continue to provide opportunities for potential community choir members by fostering a genuine love of singing.

They have chosen singing as an avocation rather than a vocation, and they sing not because they are paid to do it, but because they love the art of good singing. Being a member of a community choir gives these individuals a creative outlet in their lives. To many members of these choirs, music is the inspiration that propels them through an otherwise mundane day.

(Johnson, 2008)

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## APPENDIX A

## 36 Statements from Choral Survey

1. Singing in the choir boosts my ego and makes me feel confident.
2. Singing in the choir helps me develop a sense of discipline.
3. Singing in the choir makes me feel like I am part of a community.
4. I have to endure performance anxiety when I sing in the choir.
5. Singing in the choir allows me to do something I could never do on my own.
6. Singing in the choir allows me to express myself.
7. Singing in the choir allows me to forget about my personal problems.
8. Singing in the choir expands my appreciation for and understanding of the arts.
9. Singing in the choir expands my social circle and has helped me make new friends.
10. Singing in the choir improves my overall breath capacity.
11. Singing in the choir helps improve my posture.
12. Singing in the choir helps increase my appreciation for life.
13. Singing in the choir provides me with a desired exposure to high quality choral repertoire.
14. Singing in the choir helps to relieve muscle tension in my body.
15. Singing in the choir improves my level of musical skill and understanding.
16. Singing in the choir gives me the joy of meeting people from all walks of life.
17. Singing in the choir interferes with my social life.
18. Singing in the choir is a humbling experience.
19. Singing in the choir is mentally stimulating and invigorating.
20. Singing in the choir is spiritually uplifting.
21. Singing in the choir is too musically demanding.
22. Singing in the choir makes me feel like I'm contributing to the greater community.
23. Singing in the choir gives me the chance to singing in cooperation with others.
24. Singing in the choir makes me feel better about the kind of person I am.
25. Singing in the choir is mentally taxing and stressful.
26. Singing in the choir is too regimented.
27. Singing in the choir provides me with a desired exposure to foreign languages.
28. Singing in the choir makes me feel young and vital.
29. Singing in the choir provides an opportunity for me to learn from others.
30. Singing in the choir provides me with a desired exposure to a wide variety of musical styles.
31. Singing in the choir makes me feel relaxed and reduces levels of stress in my life.
32. Singing in the choir helps me understand how my voice works and how to improve it.
33. My body frequently gets sore during/after rehearsals.
34. Singing in the choir provides me with a strong support network.
35. Singing in the choir provides the enjoyment of being challenged.
36. Singing in the choir gives me a sense of accomplishment.

## APPENDIX B

## 44 Volunteer Motivation Inventory (VMI) Items

1. I volunteer because volunteering gives me an opportunity to build my work skills.
2. I volunteer because I feel that I make important work connections through volunteering.
3. I volunteer because I feel that volunteering will help me to find out about employment opportunities.
4. I have no plans to find employment through volunteering.
5. Being appreciated by my volunteer agency is important to me.
6. Being respected by staff and volunteers at the agency is not important to me.
7. I do not need feedback on my volunteer work.
8. I like to work with a volunteer agency, which treats their volunteers and staff alike.
9. I feel that it is important to receive recognition for my volunteering work.
10. I volunteer because I look forward to the social events that volunteering affords me.
11. The social opportunities provided by the agency are important to me.
12. I volunteer because I feel that volunteering is a way to build one's social networks.
13. I volunteer because volunteering provides a way for me to make new friends.
14. I volunteer because I believe that you receive what you put out in the world.
15. I volunteer because I believe that what goes around comes around.
16. I like to help people, because I have been in difficult positions myself.
17. Volunteering gives me a chance to try to ensure people do not have to go through what I went through.
18. I often relate my volunteering experience to my own personal life.
19. Volunteering helps me deal with some of my own problems.
20. I volunteer because I feel that volunteering is a feel-good experience.
21. I volunteer because volunteering makes me feel like a good person.
22. I volunteer because volunteering makes me feel important.
23. I volunteer because volunteering makes me feel useful.
24. I volunteer because volunteering keeps me busy.
25. I volunteer because my friends volunteer.
26. I volunteer because people I'm close to volunteer.
27. I volunteer because people I know share an interest in community service.
28. I volunteer because others with whom I am close place a high value on community service.
29. I volunteer because volunteering is an important activity to the people I know best.
30. I volunteer because I am concerned about those less fortunate than myself.
31. I volunteer because I am genuinely concerned about the particular group I am serving.

32. I volunteer because I feel compassion toward people in need.
33. I volunteer because I feel it is important to help others.
34. I volunteer because I can do something for a cause that is important to me.
35. I volunteer because I can learn more about the cause for which I am working.
36. I volunteer because volunteering allows me to gain a new perspective on things.
37. I volunteer because volunteering lets me learn through direct hands-on experience.
38. I volunteer because I can learn how to deal with a variety of people.
39. I volunteer because I can explore my own strengths.
40. I volunteer because doing volunteer work relieves me of some of the guilt for being more fortunate than others.
41. I volunteer because volunteering helps me work through my own personal problems.
42. I volunteer because volunteering is a good escape from my own troubles.
43. I volunteer because no matter how bad I am feeling, volunteering helps me forget about it.
44. I volunteer because by volunteering I feel less lonely.

Note. \* Item is negatively worded, and needs to be reverse-scored prior to scale calculations.

## APPENDIX C

## Original VMI motivation functions with descriptions

*Values* (Va) – Describes the situation where a volunteer is motivated by the prospect of being able to act on firmly held beliefs that it is important for one to help others. High scores on this scale suggest that a volunteer is motivated to help others just for the sake of helping. Low scores indicate that a volunteer is less interested in volunteering as a means of helping others (Clary, Snyder and Ridge, 1992).

*Recognition* (Rn) – Describes a situation where a volunteer enjoys the recognition that volunteering gives them. They enjoy their skills and contributions being recognised, and this is what motivates them to volunteer. High scores indicate a strong desire for formal recognition for their work, whereas low scores indicate a lesser level of interest in formal recognition for their volunteering work.

*Social Interaction* (SI) – Describes a situation where a volunteer particularly enjoys the social atmosphere of volunteering. They enjoy the opportunity to build social networks and interact with other people. High scores indicate a strong desire to meet new people and make friends through volunteering. Low scores indicate that the prospect of meeting people was not an important reason for them to volunteer.

*Reciprocity* (Rp) – Describes a situation where a volunteer enjoys volunteering and views it as a very equal exchange. The volunteer has a strong understanding of the ‘higher good.’ High scores on this scale indicate that the volunteer is motivated by the prospect that their volunteering work will bring about good things later on. Low scores indicate that the prospect of their volunteering work bringing about good things later on is not as important to them.

*Reactivity* (Rc) – Describes a situation where a volunteer is volunteering out of a need to heal or address their own past issues. High scores on this scale may indicate that a need to ‘right a wrong’ in their lives is motivating them to do the volunteer work. Low scores indicate that there is little need for the volunteer to address his or her own past issues through volunteering.

*Self-Esteem* (SE) – Describes a situation where a volunteer seeks to improve their own self esteem or feelings of self-worth through their volunteering. High scores on this scale indicate that a volunteer is motivated by the prospect of feeling better about themselves through volunteering. Low scores indicate that a volunteer does not regard volunteering as a means of improving their self-esteem.

*Social (So)* – Describes a situation where a volunteer seeks to conform to normative influences of significant others (e.g. friends or family). High scores on this scale indicate that the volunteer may be volunteering because they have many friends or family members who also volunteer, and they wish to ‘follow suit.’ Low scores may indicate that a volunteer has few friends or family members who already volunteer (Clary, Snyder and Ridge, 1992).

*Career Development (CD)* – Describes a situation where a volunteer is motivated to volunteer by the prospect of gaining experience and skills in the field that may eventually be beneficial in assisting them to find employment. High scores on this scale are indicative of a strong desire to gain experience valuable for future employment prospects and/or to make work connections. Low scores on this scale are indicative of a lesser interest in gaining experience for future employment or in making work connections.

## APPENDIX D

## Modified VMI motivation functions with descriptions

Values (Va) - Describes the situation where a person is motivated by the prospect of being able to act on firmly held beliefs that singing is important. High scores on this scale suggest that a person is motivated to sing just for the sake of singing. Low scores indicate that a person is less interested in singing for the sake of singing.

Recognition (Rn) - Describes a situation where a person enjoys the recognition that singing in a choir and performing gives them. They enjoy their skills and contributions being recognised, and this is what motivates them to sing in a choir. High scores indicate a strong desire for formal recognition for their singing, whereas low scores indicate a lesser level of interest in formal recognition for their singing.

Social Interaction (SI) - Describes a situation where a person particularly enjoys the social atmosphere of singing in a choir. They enjoy the opportunity to build social networks and interact with other people. High scores indicate a strong desire to meet new people and make friends through singing in a choir. Low scores indicate that the prospect of meeting people was not an important reason for them to sing in a choir.

Reciprocity (Rp) - Describes a situation where a person enjoys singing in a choir and views it as a very equal exchange. The choir member has a strong understanding of the 'higher good.' High scores on this scale indicate that the person is motivated by the prospect that their choral participation will bring about good things later on. Low scores indicate that the prospect of their choral participation bringing about good things later on is not as important to them.

Reactivity (Rc) - Describes a situation where a person is singing in a choir out of a need to heal or address their own past issues. High scores on this scale may indicate that a need to 'right a wrong' in their lives is motivating them to participate in choir. Low scores indicate that there is little need for the person to address his or her own past issues through choral participation.

Self-Esteem (SE) - Describes a situation where a person seeks to improve their own self esteem or feelings of self-worth through their singing in a choir. High scores on this scale indicate that a person is motivated by the prospect of feeling better about themselves through singing in a choir. Low scores indicate that a person does not regard singing in a choir as a means of improving their self-esteem.

Social (So) - Describes a situation where a person seeks to conform to normative influences of significant others (e.g. friends or family). High scores on this scale indicate that the person may be singing in a choir because they have many friends or family members who also sing in a choir, and they wish to 'follow suit.' Low scores may indicate that a person has few friends or family members who already sing in a choir.

Skills Development (SD) - Describes a situation where a person is motivated to sing in the choir by the prospect of gaining musical experience and skills that may eventually be beneficial in assisting them to sing better. High scores on this scale are indicative of a strong desire to gain musical experience acquisition of vocal skills. Low scores on this scale are indicative of a lesser interest in gaining musical experience and acquisition of vocal skills.

Understanding (Un) - Describes a situation where a person is particularly interested in improving their understanding of themselves, or the people they sing with, the choir, and/or the community-at-large. High scores on this scale indicate a strong desire to learn from their choral singing experiences. Low scores on this scale indicate a lesser desire of a person to improve his or her understanding from their choral singing experience.

Protective (Pr) - Describes a situation where a person is singing in a choir as a means of escaping negative feelings about themselves. High scores indicate that a person may be singing in a choir to help escape from or forget about negative feelings about him/herself. Low scores indicate that the person is not using singing in a choir as a means to avoid feeling negatively towards him/herself.

## APPENDIX E

## 59 Questionnaire Statements

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<p>Values (Va) – Describes the situation where a person is motivated by the prospect of being able to act on firmly held beliefs that singing is important.</p>	<ul style="list-style-type: none"> <li>• I sing in the choir because I am genuinely concerned about the supporting the choir as a community organization.</li> <li>• Singing in a choir is one way to contribute positively to the community.</li> <li>• Singing in a choir helps me to preserve music in the community.</li> <li>• I believe singing is important.</li> <li>• I enjoy helping others by singing.</li> <li>• Singing can help others feel joy.</li> </ul>
<hr/> <p>Recognition (Rn) – Describes a situation where a person enjoys the recognition that singing in a choir and performing gives them. They enjoy their skills and contributions being recognised, and this is what motivates them to sing in a choir.</p>	<ul style="list-style-type: none"> <li>• Being respected by the director and choral members is not important to me.</li> <li>• I do not need feedback on my singing.</li> <li>• I feel that it is important to receive recognition for my choral singing.</li> <li>• Singing in the choir boosts my ego and makes me feel confident.</li> <li>• Singing in the choir is a humbling experience.</li> <li>• I have to endure performance anxiety with I sing with the choir.</li> </ul>
<hr/> <p>Social Interaction (SI) – Describes a situation where a person particularly enjoys the social atmosphere of singing in a choir. They enjoy the opportunity to build social networks and interact with other people.</p>	<ul style="list-style-type: none"> <li>• I sing in the choir because I look forward to the social events that singing in the choir affords me.</li> <li>• Singing in the choir makes me feel like I am part of a community.</li> <li>• Singing in the choir allows me to do something I could never do on my own.</li> <li>• Singing in the choir gives me the joy of meeting people from all walks of life.</li> <li>• Singing in the choir interferes with my social life.</li> <li>• Singing in the choir gives me the chance to sing in cooperation with others.</li> </ul> <hr/>

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<p>Reciprocity (Rp) – Describes a situation where a person enjoys singing in a choir and views it as a very equal exchange. The choir member has a strong understanding of the ‘higher good.’</p>	<ul style="list-style-type: none"><li>• I sing in the choir because I believe that you receive what you put out in the world.</li><li>• Singing in the choir makes me feel like I'm contributing to the greater community.</li><li>• I sing in the community choir to help encourage others to sing.</li><li>• I believe singing in the choir is one way that I can help preserve cultural heritage.</li><li>• I believe I benefit greatly from participating in the choir.</li><li>• My participation in the choir helps support the choir for future generations.</li></ul>
<p>Reactivity (Rc) – Describes a situation where a person is singing in a choir out of a need to heal or address their own past issues.</p>	<ul style="list-style-type: none"><li>• I often relate my choral singing experience to my own personal life.</li><li>• Singing in the choir helps me deal with some of my own problems.</li><li>• Singing in the choir is spiritually uplifting.</li><li>• Singing in the choir makes me feel young and vital.</li><li>• Singing in the choir makes me feel relaxed and reduces levels of stress in my life.</li><li>• I sing with the choir even though I was told in the past that I cannot sing.</li></ul>
<p>Self-Esteem (SE) – Describes a situation where a person seeks to improve their own self esteem or feelings of self-worth through their singing in a choir.</p>	<ul style="list-style-type: none"><li>• I sing in the choir because singing in the choir makes me feel like a good person.</li><li>• I sing in the choir because singing in the choir makes me feel useful.</li><li>• Singing in the choir helps me develop a sense of discipline.</li><li>• Singing in the choir allows me to express myself.</li><li>• Singing in the choir provides the enjoyment of being challenged.</li><li>• Singing in the choir gives me a sense of accomplishment.</li></ul>

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<p>Social (So) –</p> <p>Describes a situation where a person seeks to conform to normative influences of significant others (e.g. friends or family).</p>	<ul style="list-style-type: none"> <li>• I sing in the choir because my friends sing in choirs.</li> <li>• I sing in the choir because people I'm close to sing in choirs.</li> <li>• I sing in the choir because others with whom I am close place a high value on choral singing.</li> <li>• I sing in the choir because singing in the choir is an important activity to the people I know best.</li> <li>• Singing in the community choir is a natural progression in my music education.</li> <li>• Singing in a choir is something I can do with my family.</li> </ul>
<hr/> <p>Skills Development (SD) –</p> <p>Describes a situation where a person is motivated to sing in the choir by the prospect of gaining musical experience and skills that may eventually be beneficial in assisting them to sing better.</p>	<ul style="list-style-type: none"> <li>• Singing in the choir expands my appreciation for and understanding of the arts.</li> <li>• Singing in the choir improves my level of musical skill and understanding.</li> <li>• Singing in the choir is too musically demanding.</li> <li>• Singing in the choir provides me with a desired exposure to a wide variety of musical styles.</li> <li>• Singing in the choir helps me understand how my voice works and how to improve it.</li> </ul>
<hr/> <p>Understanding (Un) -</p> <p>Describes a situation where a person is particularly interested in improving their understanding of themselves, or the people they sing with, the choir, and/or the community-at-large.</p>	<ul style="list-style-type: none"> <li>• I sing in the choir because singing in the choir allows me to gain a new perspective on things.</li> <li>• I sing in the choir because singing in the choir lets me learn through direct hands-on experience.</li> <li>• I sing in the choir because I can learn how to deal with a variety of people.</li> <li>• I sing in the choir because I can explore my own strengths.</li> <li>• Singing in the choir is mentally stimulating and invigorating.</li> <li>• Singing in the choir provides an opportunity for me to learn from others.</li> </ul> <hr/>

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Protective (Pr) -  
Describes a situation  
where a person is singing  
in a choir as a means of  
escaping negative  
feelings about  
themselves.

- I sing in the choir because singing in the choir helps me work through my own personal problems.
  - I sing in the choir because no matter how bad I am feeling, singing in the choir helps me forget about it.
  - I sing in the choir because by singing in the choir I feel less lonely.
  - Singing in the choir is mentally taxing and stressful.
  - Singing in the choir is too regimented.
  - My body frequently gets sore during/after rehearsals.
-

## APPENDIX F

## Interview Guide

1. Why did you join this community choir?
2. Why do you continue to participate in this community choir?
3. What is singing in the choir like for you?
4. Did you have an opportunity to review the results from the questionnaire that you completed earlier? (If the answer was no, then go through results together and then move on to the next question).
5. Do you think that the results accurately describe your motivation to participate in the choir? Why/why not?

## APPENDIX G

## Letter of Consent – President of Choir

December 14, 2010

Dear Ms Lise Henderson,

As you will probably recall, I am currently working towards a Master of Education degree from the University of Victoria. As a graduate student, I am required to conduct research as part of the requirements for a master of education degree. For my research project, I have decided to conduct a multiple case study on this Community Choir. Specifically, I want to investigate what motivates our members to join, and what motivates our members further to stay, in our Community Choir. I believe that this research will benefit the individual members of the choir, the choir as a collective, and community music organizations in general.

The research project will involve:

- each member will be asked to fill out a questionnaire that will capture some demographic information about themselves, as well as some background information (Members are not obligated to answer every question on the questionnaire); and
- some participants will be asked to participate in an interview of approximately one hour in duration.

I acknowledge the unique relationship I have with the choir in the context of choir director/choir member. To help prevent this relationship from influencing the choir member's decision to participate, the following steps to prevent coercion will be taken:

- Permission for member data to be used in the research must be voluntary. There are no consequences that arise from giving or withholding permission.
- In order to avoid any pressure members might feel because I am their director, they will be asked to return their anonymous questionnaires and written interview consent forms in the separate sealed envelopes provided to them to the research assistant when I am not present.
- I will not discuss or mention the study during rehearsals, performances, or any other choir-business occasion.
- I am informing you, the president of the choir, of my intended research hope that you will agree that should any member feel that there are pressures or unanticipated consequences as a result of participating or not, that they are free to contact you at (250) 483-6482.
- They may also contact my research supervisor, Dr. Ben Bolden (250) 721-7837, or the Human Research Ethics Office at the University of Victoria (250) 472-4545 to have their concerns addressed.

The University of Victoria requires that I obtain a letter of consent from an appropriate representative of the Community Choir's executive, and I feel that as president of the choir, you are an appropriate choice. I am respectfully requesting that you supply a letter of consent for my research project.

Thank you for your time and consideration.

Sincerely,

Sarah Holmes

## APPENDIX H

## Letter of Implied Consent – Participant

February 2011

Community Choir: A Mixed Method Research Study on What Motivates People to Join, Stay, and Sing

You are invited to participate in a study entitled Community Choir: A Mixed Method Research Study on What Motivates People to Join, Stay, and Sing that is being conducted by me, Sarah Holmes. I am a graduate student in the department of Curriculum and Instruction at the University of Victoria. As a graduate student, I am required to conduct research as part of the requirements for a master of education degree. You may contact me if you have further questions by telephone at (778) 425-4403 and/or by e-mail at [sahrutholmes@gmail.com](mailto:sahrutholmes@gmail.com). My project is being conducted under the supervision of Dr. Ben Bolden; you may contact him at (250) 721-7837 and/or by e-mail at [bbolden@uvic.ca](mailto:bbolden@uvic.ca).

The purpose of this qualitative multiple case study is to gain insight into the motivation of Community Choir members for joining and continuing to participate in the choir. The fundamental research questions are: Why did these choir members join the community choir? Why do these choir members choose to continue participating in the community choir?

Research of this type is important. There is need for more research on adult motivation to sing in community choirs. If one of the goals of a music educator is to instill a love of lifelong music-making, then understanding what motivates adults to belong to and participate in a musical ensemble is relevant. Understanding what motivates adults to participate in community choirs may lead to better insight as to what motivates students to join music ensembles. Community music educators would also benefit from learning more about why adults in the community choose to become part of their musical ensembles.

You are being asked to participate in this study because you are a current and active member of the Community Choir. If you choose to participate in this study, you will be agreeing to complete a confidential questionnaire that will capture some demographic information about you, as well as some background information. You are not obligated to answer every question on the questionnaire. The anonymous questionnaires will be scored by the primary researcher and a summary of results will be shared with the choir via email.

You will be asked via the consent letter distributed by the research assistant if you wish to volunteer to be interviewed for approximately 60-75 minutes in duration. It is not anticipated that there will be any follow-up interviews unless it is to complete the series

of questions due to time running out. The interviews will be audio-taped, and transcripts will be provided to you for review prior to use.

The interviews will take place between March 2011 and April 2011 at a time and place convenient for you. The only foreseeable inconvenience for you will be the time spent filling out the questionnaires, and if you are selected for an interview, the time spent participating in an interview. There are no known or anticipated risks to you by participating in this research.

The potential benefits of your participation in this research include being able to take the time to reflect on why it is that you elected to participate in the Community Choir, and why you continue to participate. This opportunity for self-reflection may benefit you in your own personal development. Your perspectives may benefit others who seek to understand the nature of community music participation, or more specifically, community choir participation among adults in a diverse community. Others who may benefit from this research include other community choir directors, community arts organizations, and school music educators.

Your participation in this research must be completely voluntary. If you do decide to participate, you may withdraw at any time without any consequences or any explanation. If you do withdraw from the study, your data, when linked to group data, will only be used in summarized form with no identifying information.

I acknowledge the unique relationship I have with you in the context of choir director/choir member. To help prevent this relationship from influencing your decision to participate, the following steps to prevent coercion will be taken:

- Your permission for your data to be used in the research must be voluntary and I want to assure you that there are no consequences that arise from giving or withholding your permission.
- In order to avoid any pressure you might feel because I am your director, I will ask you to return these anonymous questionnaires to the research assistant in the sealed envelopes provided to you.
- I will not discuss or mention the study during rehearsals, performances, or any other choir-business occasion.
- I have informed the president of the choir of my intended research and should you feel that there are pressures or unanticipated consequences as a result of participating or not, you are free to contact Ms Lise Henderson (250) 483-6482, my research supervisor, Dr. Ben Bolden (250) 721-7837, or the Human Research Ethics Office at the University of Victoria (250) 472-4545 to have your concerns addressed.

Further, if you have consented to participate in this project, I will remind you at the end of the choir season of my intentions to use your data for my research. If you decide to withdraw your consent you are free to do so at any time by notifying me via e-mail

([sarahruthholmes@gmail.com](mailto:sarahruthholmes@gmail.com)). If permission is not given or is withdrawn, no examples or notes regarding your data will be used in the written report, unless it is linked to group data, which will only be used in summarized form with no identifying information. Should you be selected to participate in the second phase of the research, which involves face-to-face interviewing, your consent to participate in this research can be indicated by signing the separate consent form attached herein. **You would not be obligated to answer every question in the interview.** Please be sure to submit the separate interview consent form in the additional envelope provided in order that the questionnaires should remain anonymous. The transcripts gathered/captured from your interviews will be sent to you electronically for approval and clarity of meaning prior to use in the project. In terms of protecting your anonymity, questionnaires are confidential. If you indicate your willingness to be interviewed by signing and submitting the attached consent form, and are selected to participate in the interview portion of the study, you will be asked to choose a pseudonym throughout the body of the written work. Every effort will be made to keep your identity confidential. The confidentiality of the data will be protected by storing all physical data in a locked cabinet, and storing all electronic data on a password-protected computer in a password-protected file. I am the primary researcher and will be the only person who can access such data. The physical and electronic data will be kept safely by me in my home.

A copy of the completed project will be provided to you upon request.

It is anticipated that the results of this study will be shared with others in the following ways: presentations, discussion, community publications, music education journal articles, and community music journal articles.

Data from this study will be disposed of 5 years from completion of the project.

Shredding and electronic file deletion will be the methods of destruction.

In addition to being able to contact myself, the primary researcher, or the supervisor, Dr. Ben Bolden at the above phone numbers or e-mail addresses, you may verify the ethical approval of this study, or raise any concerns you might have, by contacting the Human Research Ethics Office at the University of Victoria (250-472-4545 or [ethics@uvic.ca](mailto:ethics@uvic.ca)).

By completing and submitting the questionnaire, **YOUR FREE AND INFORMED CONSENT IS IMPLIED** and indicates that you understand the above conditions of participation in this study and that you have had the opportunity to have your questions answered by the researchers.

Thank you for taking the time to read this letter, and for your consideration.

Sincerely,

Sarah Holmes

## APPENDIX I

## Questionnaire

**Community Choir Participation Questionnaire****Section**

S            A            T            B

**Gender**

Male             Female

**Age**

16-20             21-30             31-40             41-50

51-60             61-70             71-80             80+

**Education**

(Select highest level achieved):

- Some high School             Completed High School  
 Some College/University    Completed College  
 Completed University (Undergraduate)  
 Some Graduate School       Completed Graduate School

**Annual Household Income**

- under \$19,999             \$20,000-\$39,999             \$40,000-\$59,999  
 \$60,000-\$79,999       \$80,000-\$99,999             over \$100,000

**Musical Experience**

Previous Choral Experience in (tick all that apply):

- Elementary School             High School             University  
 Church Choir             Other Community Choir  
 This Community Choir is the ONLY choir I have ever participated in.

Number of years you have participated in community choirs (including this one):

Previous Music Study (tick all that apply):

- Voice Lessons            Number of years:  
 Piano Lessons            Number of years:  
 Instrumental Lessons      Number of years:  
 Music Degree             Music Minor

**Evaluation**

Please select one rating for each statement given below.

1=Strongly Disagree and 5=Strongly Agree.

I am a musical person.

1            2            3            4            5

I can read music accurately.

1            2            3            4            5

I can control my voice well (dynamics, pitch, blend).

1	2	3	4	5
The choir sings and performs the repertoire well.				
1	2	3	4	5

### My Choral Experience

Please select one rating for each statement given below.

1=Strongly Disagree and 5=Strongly Agree.

1. Singing in the choir is spiritually uplifting.
 

1	2	3	4	5
---	---	---	---	---
2. Singing in a choir is one way to contribute positively to the community.
 

1	2	3	4	5
---	---	---	---	---
3. Singing in the choir interferes with my social life.
 

1	2	3	4	5
---	---	---	---	---
4. Singing in the choir gives me the joy of meeting people from all walks of life.
 

1	2	3	4	5
---	---	---	---	---
5. Singing in the choir provides the enjoyment of being challenged.
 

1	2	3	4	5
---	---	---	---	---
6. I sing in the choir because others with whom I am close place a high value on choral singing.
 

1	2	3	4	5
---	---	---	---	---
7. Singing in a choir is something I can do with my family.
 

1	2	3	4	5
---	---	---	---	---
8. Singing in the choir helps me develop a sense of discipline.
 

1	2	3	4	5
---	---	---	---	---
9. I sing in the choir because I believe that you receive what you put out in the world.
 

1	2	3	4	5
---	---	---	---	---
10. Singing in the choir is a humbling experience.
 

1	2	3	4	5
---	---	---	---	---
11. I sing in the choir because I can explore my own strengths.
 

1	2	3	4	5
---	---	---	---	---
12. I sing in the choir because singing in the choir makes me feel like a good person.
 

1	2	3	4	5
---	---	---	---	---
13. Singing in the choir allows me to express myself.
 

1	2	3	4	5
---	---	---	---	---
14. Singing in the choir is mentally taxing and stressful.
 

1	2	3	4	5
---	---	---	---	---
15. Singing in the choir gives me a sense of accomplishment.
 

1	2	3	4	5
---	---	---	---	---
16. Singing in the choir makes me feel young and vital.
 

1	2	3	4	5
---	---	---	---	---

17. Singing in the choir improves my level of musical skill and understanding.  
1                      2                      3                      4                      5
18. I sing in the choir because I look forward to the social events that singing in the choir affords me.  
1                      2                      3                      4                      5
19. Singing in the choir is too musically demanding.  
1                      2                      3                      4                      5
20. Singing in the choir provides an opportunity for me to learn from others.  
1                      2                      3                      4                      5
21. I feel that it is important to receive recognition for my choral singing.  
1                      2                      3                      4                      5
22. Singing in the community choir is a natural progression in my music education.  
1                      2                      3                      4                      5
23. I believe singing is important.  
1                      2                      3                      4                      5
24. I sing in the choir because singing in the choir is an important activity to the people I know best.  
1                      2                      3                      4                      5
25. I do not need feedback on my singing.  
1                      2                      3                      4                      5
26. Singing in the choir makes me feel relaxed and reduces levels of stress in my life.  
1                      2                      3                      4                      5
27. I sing in the choir because no matter how bad I am feeling, singing in the choir helps me forget about it.  
1                      2                      3                      4                      5
28. I sing in the choir because my friends sing in choirs.  
1                      2                      3                      4                      5
29. Singing in a choir helps me to preserve music in the community.  
1                      2                      3                      4                      5
30. Singing in the choir is too regimented.  
1                      2                      3                      4                      5
31. I have to endure performance anxiety with I sing with the choir.  
1                      2                      3                      4                      5
32. I sing in the choir because singing in the choir makes me feel useful.  
1                      2                      3                      4                      5
33. I sing in the choir because singing in the choir allows me to gain a new perspective on things.  
1                      2                      3                      4                      5
34. Singing in the choir boosts my ego and makes me feel confident.  
1                      2                      3                      4                      5
35. I sing in the choir because people I'm close to sing in choirs.  
1                      2                      3                      4                      5

36. Singing can help others feel joy.  
1            2            3            4            5
37. Singing in the choir is mentally stimulating and invigorating.  
1            2            3            4            5
38. Singing in the choir allows me to do something I could never do on my own.  
1            2            3            4            5
39. My participation in the choir helps support the choir for future generations.  
1            2            3            4            5
40. Singing in the choir expands my appreciation for and understanding of the arts.  
1            2            3            4            5
41. Singing in the choir helps me understand how my voice works and how to improve it.  
1            2            3            4            5
42. I sing with the choir even though I was told in the past that I cannot sing.  
1            2            3            4            5
43. Singing in the choir provides me with a desired exposure to a wide variety of musical styles.  
1            2            3            4            5
44. I enjoy helping others by singing.  
1            2            3            4            5
45. Singing in the choir makes me feel like I am part of a community.  
1            2            3            4            5
46. I sing in the choir because singing in the choir lets me learn through direct hands-on experience.  
1            2            3            4            5
47. I sing in the choir because I am genuinely concerned about the supporting the choir as a community organization.  
1            2            3            4            5
48. I sing in the choir because singing in the choir helps me work through my own personal problems.  
1            2            3            4            5
49. Being respected by the director and choral members is not important to me.  
1            2            3            4            5
50. My body frequently gets sore during/after rehearsals.  
1            2            3            4            5
51. I believe I benefit greatly from participating in the choir.  
1            2            3            4            5
52. I believe singing in the choir is one way that I can help preserve cultural heritage.  
1            2            3            4            5
53. Singing in the choir gives me the chance to sing in cooperation with others.  
1            2            3            4            5
54. I sing in the choir because I can learn how to deal with a variety of people.  
1            2            3            4            5

55. I sing in the choir because by singing in the choir I feel less lonely.

1                      2                      3                      4                      5

56. Singing in the choir makes me feel like I'm contributing to the greater community.

1                      2                      3                      4                      5

57. Singing in the choir helps me deal with some of my own problems.

1                      2                      3                      4                      5

58. I sing in the community choir to help encourage others to sing.

1                      2                      3                      4                      5

59. I often relate my choral singing experience to my own personal life.

1                      2                      3                      4                      5

**Thank you for taking the time to complete this questionnaire. Your responses are valuable and appreciated.**

## APPENDIX J

## Questionnaire Scoring Key

							Total	No. of Questions in each category	Average Score
Va	47	02	29	23	44	36		/6	
Rn	49	25	21	34	10	31		/6	
SI	18	45	38	04	03	53		/6	
Rp	09	56	58	52	51	39		/6	
Rc	59	57	01	16	26	42		/6	
SE	12	32	08	13	05	15		/6	
So	28	35	06	24	22	07		/6	
SD	40	17	19	43	41			/5	
Un	33	46	54	11	37	20		/6	
Pr	48	27	55	14	30	50		/6	

Instructions for scoring the questionnaire:

1. Enter the value of the responses (from 1-5) in the box that corresponds with the question number.
2. Shaded question numbers must be recoded. To recode the questions, change 5 to 1, 4 to 2, 2 to 4, and 1 to 5 – leave 3 as a 3.
3. Add the numbers across in the rows and write the total in the space provided.
4. Divide the total by 6.
5. Enter the result in the Average score space provided.
6. The categories can be ranked in order of relevance from highest average score to lowest average score for each respondent.

## APPENDIX K

## Interview Consent

TO BE RETURNED IN A SEPARATE ENVELOPE (PROVIDED)

Community Choir: A Qualitative Multiple Case Study on What Motivates People to Join,  
Stay, and Sing

Your signature below indicates that you:

- understand the conditions of participation in this study, as explained in the attached letter of implied consent,
- you would like to be considered for an interview, and
- that you have had the opportunity to have your questions answered by the primary researcher, Sarah Holmes.

Thank you for taking the time to read this letter, and for your consideration.

Sincerely,

Sarah Holmes

---

*Name of Participant*

---

*Signature*

---

*Date*

***A copy of this consent will be left with you, and a copy will be taken in the sealed envelope provided.***

## APPENDIX L

## Worksheet to assist in Analysis 1 (Stake 2006)

## Analyst's Notes while reading a case report

Case ID(Name)	
Synopsis of case:	Case Findings: I. II. III. IV.
Uniqueness of case situation for program/phenomenon:	
Relevance of case for cross-case Themes: Theme 1 _____ Theme 2 _____ Theme 3 _____ Theme 4 _____ Theme 5 _____ Theme 6 _____	Possible excerpts for cross-case report: Page Page Page
Factors (optional):	
Commentary:	

## APPENDIX M

## Worksheet to assist in Analysis 2 (Stake 2006)

## Worksheet 4.

## Estimates of Manifestation of Multicase Themes in Each Case

**M** = high manifestation, **m** = some manifestation, blank = almost no manifestation

	Case A	Case B	Case C	Case D	Case E
Ordinariness of this Case's situation:					
Original Multicase Themes					
Theme 1					
Theme 2					
Theme 3					
Theme 4					
Theme 5					
Added Multicase Themes					
Theme 7					
Theme 8					

High manifestation means that the Theme is prominent in this particular case study.

A highly unusual situation (far from ordinary) is one that is expected to challenge the generality of themes.

As indicated, the original themes can be augmented by additional themes even as late as the beginning of the cross-case analysis. The paragraphs on each Theme should be attached to the matrix so that the basis for estimates can be readily examined.





## APPENDIX P

## Age by Education

		Education						Total	
		Did not answer	Completed College	Completed Graduate School	Completed High School	Completed University/Undergraduate	Some College/University		Some High School
Age	Did not answer	Count	1	0	0	0	0	0	1
		% within Age	100.0%	.0%	.0%	.0%	.0%	.0%	100.0%
		% within Education	100.0%	.0%	.0%	.0%	.0%	.0%	4.2%
	41-50	Count	0	0	1	0	1	0	2
		% within Age	.0%	.0%	50.0%	.0%	50.0%	.0%	100.0%
		% within Education	.0%	.0%	10.0%	.0%	50.0%	.0%	8.3%
	51-60	Count	0	3	3	1	0	0	7
		% within Age	.0%	42.9%	42.9%	14.3%	.0%	.0%	100.0%
		% within Education	.0%	75.0%	30.0%	33.3%	.0%	.0%	29.2%
	61-70	Count	0	1	4	2	1	3	11
		% within Age	.0%	8.3%	33.3%	16.7%	8.3%	25.0%	100.0%
		% within Education	.0%	25.0%	40.0%	66.7%	50.0%	100.0%	50.0%



## APPENDIX Q

## Gender by Annual Household Income

		Annual Household Income							Total	
		Did not answer	<19,999.00	>100,000	20,000-39,999	40,000-59,999	60,000-79,999	80,000-99,999		
Gender	Did not answer	Count	0	0	0	1	0	0	0	1
		% within Gender	.0%	.0%	.0%	100.0%	.0%	.0%	.0%	100.0%
		% within Annual Household Income	.0%	.0%	.0%	16.7%	.0%	.0%	.0%	4.2%
	Female	Count	2	1	1	4	3	3	1	15
		% within Gender	13.3%	6.7%	6.7%	26.7%	20.0%	20.0%	6.7%	100.0%
		% within Annual Household Income	50.0%	100.0%	50.0%	66.7%	75.0%	75.0%	33.3%	62.5%
	Male	Count	2	0	1	1	1	1	2	8
		% within Gender	25.0%	.0%	12.5%	12.5%	12.5%	12.5%	25.0%	100.0%
		% within Annual Household Income	50.0%	.0%	50.0%	16.7%	25.0%	25.0%	66.7%	33.3%



## APPENDIX R

## Age by Annual Household Income

		Annual Household Income						Total		
		Did not answer	<19,999.00	>100,000	20,000-39,999	40,000-59,999	60,000-79,999		80,000-99,999	
Age	Did not answer	Count	0	0	0	1	0	0	0	1
		% within Age	.0%	.0%	.0%	100.0%	.0%	.0%	.0%	100.0%
		% within Annual Household Income	.0%	.0%	.0%	16.7%	.0%	.0%	.0%	4.2%
	41-50	Count	0	0	0	0	1	0	1	2
		% within Age	.0%	.0%	.0%	.0%	50.0%	.0%	50.0%	100.0%
		% within Annual Household Income	.0%	.0%	.0%	.0%	25.0%	.0%	33.3%	8.3%
51-60	Count	2	1	0	1	0	1	2	7	
	% within Age	28.6%	14.3%	.0%	14.3%	.0%	14.3%	28.6%	100.0%	
	% within Annual Household Income	50.0%	100.0%	.0%	16.7%	.0%	25.0%	66.7%	29.2%	



## APPENDIX S

## Education by Annual Household Income

		Annual Household Income							Total	
		Did not answer	<19,999.0 0	>100,000	20,000- 39,999	40,000- 59,999	60,000- 79,999	80,000- 99,999		
Education	Did not answer	Count	0	0	0	1	0	0	0	1
		% within Education	.0%	.0%	.0%	100.0 %	.0%	.0%	.0%	100.0 %
		% within Annual Household Income	.0%	.0%	.0%	16.7 %	.0%	.0%	.0%	4.2%
	Completed College	Count	2	0	1	0	0	1	0	4
		% within Education	50.0 %	.0%	25.0 %	.0%	.0%	25.0 %	.0%	100.0 %
		% within Annual Household Income	50.0 %	.0%	50.0 %	.0%	.0%	25.0 %	.0%	16.7%
	Completed Graduate School	Count	2	0	0	2	2	1	3	10
		% within Education	20.0 %	.0%	.0%	20.0 %	20.0 %	10.0 %	30.0 %	100.0 %
		% within Annual Household Income	50.0 %	.0%	.0%	33.3 %	50.0 %	25.0 %	100.0 %	41.7%





## APPENDIX U

## Gender by Elementary School Choral Experience

		Elementary		Total
		No	Yes	
Gender	Count	1	0	1
	% within Gender	100.0%	.0%	100.0%
	% within Elementary	10.0%	.0%	4.2%
Female	Count	4	11	15
	% within Gender	26.7%	73.3%	100.0%
	% within Elementary	40.0%	78.6%	62.5%
Male	Count	5	3	8
	% within Gender	62.5%	37.5%	100.0%
	% within Elementary	50.0%	21.4%	33.3%
Total	Count	10	14	24
	% within Gender	41.7%	58.3%	100.0%
	% within Elementary	100.0%	100.0%	100.0%

## APPENDIX V

## Gender by High School Choral Experience

		High School		Total
		No	Yes	
Gender	Count	1	0	1
	% within Gender	100.0%	.0%	100.0%
	% within High School	8.3%	.0%	4.2%
Female	Count	6	9	15
	% within Gender	40.0%	60.0%	100.0%
	% within High School	50.0%	75.0%	62.5%
Male	Count	5	3	8
	% within Gender	62.5%	37.5%	100.0%
	% within High School	41.7%	25.0%	33.3%
Total	Count	12	12	24
	% within Gender	50.0%	50.0%	100.0%
	% within High School	100.0%	100.0%	100.0%

## APPENDIX W

## Gender by University Choral Experience

		University		Total
		No	Yes	
Gender	Count	0	1	1
	% within Gender	.0%	100.0%	100.0%
	% within University	.0%	33.3%	4.2%
Female	Count	13	2	15
	% within Gender	86.7%	13.3%	100.0%
	% within University	61.9%	66.7%	62.5%
Male	Count	8	0	8
	% within Gender	100.0%	.0%	100.0%
	% within University	38.1%	.0%	33.3%
Total	Count	21	3	24
	% within Gender	87.5%	12.5%	100.0%
	% within University	100.0%	100.0%	100.0%

## APPENDIX X

## Gender by Church Choral Experience

		Church		Total
		No	Yes	
Gender	Count	0	1	1
	% within Gender	.0%	100.0%	100.0%
	% within Church	.0%	11.1%	4.2%
Female	Count	11	4	15
	% within Gender	73.3%	26.7%	100.0%
	% within Church	73.3%	44.4%	62.5%
Male	Count	4	4	8
	% within Gender	50.0%	50.0%	100.0%
	% within Church	26.7%	44.4%	33.3%
Total	Count	15	9	24
	% within Gender	62.5%	37.5%	100.0%
	% within Church	100.0%	100.0%	100.0%

## APPENDIX Y

## Gender by Other Community Choral (in general) Experience

		Other Community Choir Only		Total
		No	Yes	
Gender	Count	1	0	1
	% within Gender	100.0%	.0%	100.0%
	% within Other Community Choir Only	7.7%	.0%	4.2%
Female	Count	7	8	15
	% within Gender	46.7%	53.3%	100.0%
	% within Other Community Choir Only	53.8%	72.7%	62.5%
Male	Count	5	3	8
	% within Gender	62.5%	37.5%	100.0%
	% within Other Community Choir Only	38.5%	27.3%	33.3%
Total	Count	13	11	24
	% within Gender	54.2%	45.8%	100.0%
	% within Other Community Choir Only	100.0%	100.0%	100.0%

## APPENDIX Z

## Gender by this Community Choir (only) Experience

		This choir only		Total
		No	Yes	
Gender	Count	1	0	1
	% within Gender	100.0%	.0%	100.0%
	% within This choir only	5.3%	.0%	4.2%
Female	Count	12	3	15
	% within Gender	80.0%	20.0%	100.0%
	% within This choir only	63.2%	60.0%	62.5%
Male	Count	6	2	8
	% within Gender	75.0%	25.0%	100.0%
	% within This choir only	31.6%	40.0%	33.3%
Total	Count	19	5	24
	% within Gender	79.2%	20.8%	100.0%
	% within This choir only	100.0%	100.0%	100.0%

## APPENDIX AA

## Gender by Private Voice Study Experience

		Studied Voice		Total
		No	Yes	
Gender	Count	0	1	1
	% within Gender	.0%	100.0%	100.0%
	% within Studied Voice	.0%	20.0%	4.2%
Female	Count	12	3	15
	% within Gender	80.0%	20.0%	100.0%
	% within Studied Voice	63.2%	60.0%	62.5%
Male	Count	7	1	8
	% within Gender	87.5%	12.5%	100.0%
	% within Studied Voice	36.8%	20.0%	33.3%
Total	Count	19	5	24
	% within Gender	79.2%	20.8%	100.0%
	% within Studied Voice	100.0%	100.0%	100.0%

## APPENDIX AB

## N15. Gender by Private Piano Study Experience

		Studied Piano		Total
		No	Yes	
Gender	Count	0	1	1
	% within Gender	.0%	100.0%	100.0%
	% within Studied Piano	.0%	7.1%	4.2%
Female	Count	4	11	15
	% within Gender	26.7%	73.3%	100.0%
	% within Studied Piano	40.0%	78.6%	62.5%
Male	Count	6	2	8
	% within Gender	75.0%	25.0%	100.0%
	% within Studied Piano	60.0%	14.3%	33.3%
Total	Count	10	14	24
	% within Gender	41.7%	58.3%	100.0%
	% within Studied Piano	100.0%	100.0%	100.0%

## APPENDIX AC

## N16. Gender by 'Other' Instrument Study Experience

		Studied Other Instrument		Total
		No	Yes	
Gender	Count	1	0	1
	% within Gender	100.0%	.0%	100.0%
	% within Studied Other Instrument	6.3%	.0%	4.2%
Female	Count	10	5	15
	% within Gender	66.7%	33.3%	100.0%
	% within Studied Other Instrument	62.5%	62.5%	62.5%
Male	Count	5	3	8
	% within Gender	62.5%	37.5%	100.0%
	% within Studied Other Instrument	31.3%	37.5%	33.3%
Total	Count	16	8	24
	% within Gender	66.7%	33.3%	100.0%
	% within Studied Other Instrument	100.0%	100.0%	100.0%

## APPENDIX AD

## Gender by Music Degree

		Music Degree		Total
			Yes	
Gender	Count	1	0	1
	% within Gender	100.0%	.0%	100.0%
	% within Music Degree	4.3%	.0%	4.2%
Female	Count	14	1	15
	% within Gender	93.3%	6.7%	100.0%
	% within Music Degree	60.9%	100.0%	62.5%
Male	Count	8	0	8
	% within Gender	100.0%	.0%	100.0%
	% within Music Degree	34.8%	.0%	33.3%
Total	Count	23	1	24
	% within Gender	95.8%	4.2%	100.0%
	% within Music Degree	100.0%	100.0%	100.0%

## **CURRICULUM VITAE**

### **EDUCATION**

Master of Education, The University of Victoria (2011)  
Curriculum and Instruction

Certificate in Educational Leadership, National College for School Leadership (2007)  
'Leading from the Middle'

Qualified Teacher Status (QTS) & Induction, University of Wolverhampton (2006)  
Secondary Education

PDPP Secondary Education, The University of Victoria (1999)  
Secondary Music Education

Bachelor of Music, The University of Victoria (1998)  
Music Education

### **EMPLOYMENT HISTORY**

Learning Evaluation Specialist/Curriculum Developer  
The Learning Centre, BC Public Service Agency, Victoria BC (2011 – present)

Curriculum Designer  
BC Pension Corporation, Victoria BC (2008 – 2011)

Head of Music/Music Instructor  
North Leamington School & Performing Arts College, Warwickshire UK (2003 – 2008)

Director of Music/Music Teacher  
Saskatoon West School Division, Saskatoon SK (2000 – 2002)

Jazz Band Director  
Saskatoon Jazz Society, Saskatoon SK (2000 – 2002)

Music Teacher  
Meadow Lake School Division, Meadow Lake SK (1999 – 2000)

Private Music Teacher, Instrumental & Vocal Lessons (1997 – present)

## **PROFESSIONAL ACTIVITIES**

### Musical Director

Joseph and the Amazing Technicolor Dreamcoat, Sooke BC (2010)  
 Grease, Leamington Spa UK (2008)  
 West Side Story, Leamington Spa UK (2007)  
 Crazy for You, Leamington Spa UK (2006)  
 My Fair Lady, Leamington Spa UK (2005)  
 Joseph and the Amazing Technicolor Dreamcoat, Leamington Spa UK (2004)

### Music Performance Examiner & Moderator

‘A’ Level Music (Edexcel), London UK (2006 – 2008)

### Music Director and Producer

Warwickshire Summer Jazz Clinic, Leamington Spa UK (2006)  
 Warwickshire Summer Jazz Clinic, Leamington Spa UK (2005)

### Conductor

Shenzhen Arts School Orchestra (Guest Conductor), Shenzhen China (2006)  
 Cubbington Brass Band, Cubbington UK (2004 – 2005)

### Composer

‘What Child is This?’ A Nativity Musical (2006)  
 Premiered in Canada (2007)

## **APPOINTMENTS HELD**

Head of Music Link, Warwickshire County Music Strategic Advisory Board, UK (2008)  
 International Education Link, International Schools Partnership, UK (2006)  
 Arts Link, Gifted and Talented Policies in Secondary Education, UK (2004 – 2006)  
 Curriculum Advisor, Saskatchewan Department of Learning, SK (2002)

## **PROFESSIONAL AFFILIATIONS**

British Columbia College of Teachers  
 General Teaching Council of England  
 Saskatchewan Teachers’ Federation