

MUSICAL-ARTISTIC EVENTS OF YOUNG STUDENTS AS A FACTOR IN STRENGTHENING INTRA-COMMUNITY PARTNERSHIPS

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SUMMARY. This paper aims to highlight the importance of musical-artistic events organized in schools and communities from the perspective of fostering lifelong artistic competencies. The study seeks to identify the attitudes of primary school teachers toward musical-artistic events through an applied questionnaire. To assess the extent to which such events contribute to the development of artistic competencies and the strengthening of school-family-community partnerships, an exploratory study based on a questionnaire administered to primary education teachers was conducted.

Keywords: music, competencies, partnership, benefits, community

Cultural Awareness and Expression

Throughout life, humans must adapt to each developmental stage to successfully respond to external demands. The constant changes in society, as well as economic and educational dynamics, require individuals to pursue continuous improvement and modernization across various life domains. While early life focuses on personal formation and educational tasks, adulthood emphasizes professional, social, and familial responsibilities.

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In recent decades, the European Commission has prioritized the formulation and implementation of a set of competencies³ related to lifelong learning, optimizing human adaptability to daily challenges. These competencies bridge the educational system with subsequent human activity, enhancing quality of life by covering all domains critical to human development. Policymakers and European researchers have closely collaborated in designing, measuring, and monitoring these competencies.⁴

The European Commission continuously refines these areas, aiming to deliver high-quality education through institutions within the educational system. Emphasis is placed on diverse competency-based teaching strategies, lifelong learning in favorable educational contexts, and the core components of competencies: knowledge, skills, and attitudes that foster personal growth.⁵

According to European Commission documents, *Cultural Awareness and Expression* – central to this study – is defined as:

*Competence in cultural awareness and expression involves understanding, and having respect for, how ideas and meaning are creatively expressed and communicated in different cultures and through a range of arts and other cultural forms. It involves being engaged in understanding, developing and expressing one's own ideas and sense of place or role in society in a variety of ways and contexts.*⁶

This description underscores creativity, artistic expression, and the acquisition of cultural and intercultural competencies – valuable assets in modern society. It promotes *enculturation*⁷, ensuring continuous, open, and accessible cultural-artistic events for all community members. Communities thrive when members collaborate, create joint projects, and engage in artistic communication, whether as artists or art enthusiasts.

³ Literacy, Multilingualism, Numerical, scientific and engineering skills, Digital and technology-based competences, Interpersonal skills, and the ability to adopt new competences, Active citizenship, Entrepreneurship, Cultural awareness and expression; Council Recommendation on Key Competences for Lifelong Learning, <https://education.ec.europa.eu/focus-topics/improving-quality/key-competences> (accessed 24.03.2025)

⁴ Hoskins, Bryony; Deakin-Crick, Ruth. "Social Justice, Research and European Policy: defining and measuring key competences in education". In *European Educational Research Journal*, Vol. 7, nr. 3, 2008, pp. 308-310, DOI: 10.2304/eej.2008.7.3.308.

⁵ Key Competences for Lifelong Learning in the European Schools, p. 5, <https://www.eursc.eu/BasicTexts/2018-09-D-69-en-2.pdf> (accessed 24.03.2025)

⁶ Key Competences for Lifelong Learning in the European Schools. *Op. Cit.* p. 10. (accessed 24.03.2025)

⁷ Enculturation - the process of learning cultural values by transmitting them to the next generations in a given culture; taken from Bocoș, Mușata; Răduț-Taci, Ramona; Stan, Cristian. *Dicționar Praxiologic de Pedagogie (Praxiologic Dictionary of Pedagogy)*, Vol. II, Editura Paralela 45, Pitești, 2016, p. 96.

Artistic education, a cornerstone of aesthetic and cultural education, synergizes to develop complex artistic and cultural competencies⁸, ensuring lasting acquisitions through varied activities. Collaborations between institutions with distinct characteristics enable multifaceted learning experiences, enhancing the formation of targeted artistic competencies.

Music, as a primary art form, holds significant importance in cultural events and intercultural exchanges. Early musical education for young generations should thus be a priority for national education systems. Consistent musical training positively impacts individual development, fostering intellectual, emotional, and social growth, including:

- Enhanced perceptual and linguistic abilities through improved auditory discrimination;
- Knowledge transfer between domains influenced by similarity;
- Improved literacy skills;
- Mathematical competency development via rhythmic notation and arithmetic connections;
- Superior intellectual performance in children engaged in regular music practice;
- Increased creativity, abstract thinking, improvisation, and motor skills.⁹

Given music's profound cognitive, emotional, and social implications, society must prioritize facilitating artistic events for communities.

School-Family-Community Partnership

Research demonstrates that strong partnerships among stakeholders influencing individual and societal development enhance student learning and engagement. Analyzing school-family relationships, Marin and Bocoş highlight that quality family involvement boosts multiple intelligences, urging educational institutions to devise strategies for deeper family participation in school activities¹⁰. Parental support fosters stronger bonds with children

⁸ Sârb, Diana Elena. *Perspective interculturale și intertextuale în mediul universitar (Intercultural and intertextual perspectives in universities)*. Editura MediaMusica, Cluj-Napoca, 2023, pag. 69.

⁹ Hallam, Susan. "The power of music: Its impact on the intellectual, social and personal development of children and young people." In *International Journal of Music Education*. 28, 2010, pp. 269-289, DOI 10.1177/0255761410370658.

¹⁰ Marin, Diana; Bocoş, Muşata. "The Effects of a High Family Involvement in Pupils' Education". In *Education Facing Contemporary World Issues*, 2019, pp. 875–883, <https://doi.org/10.15405/epsbs.2019.08.03.105> (accesat 25.03.2025).

and communities¹¹ creating shared educational visions and optimal child development through collaborative efforts.

The community's role is integral to partnerships that outline clear societal development directions (E.g. 1). This decades-old model, encouraged in modern diverse societies, balances unity in diversity toward common goals. Mutual respect and recognition of expertise among educational stakeholders lead to improved academic and non-academic outcomes¹².

E. g. 1



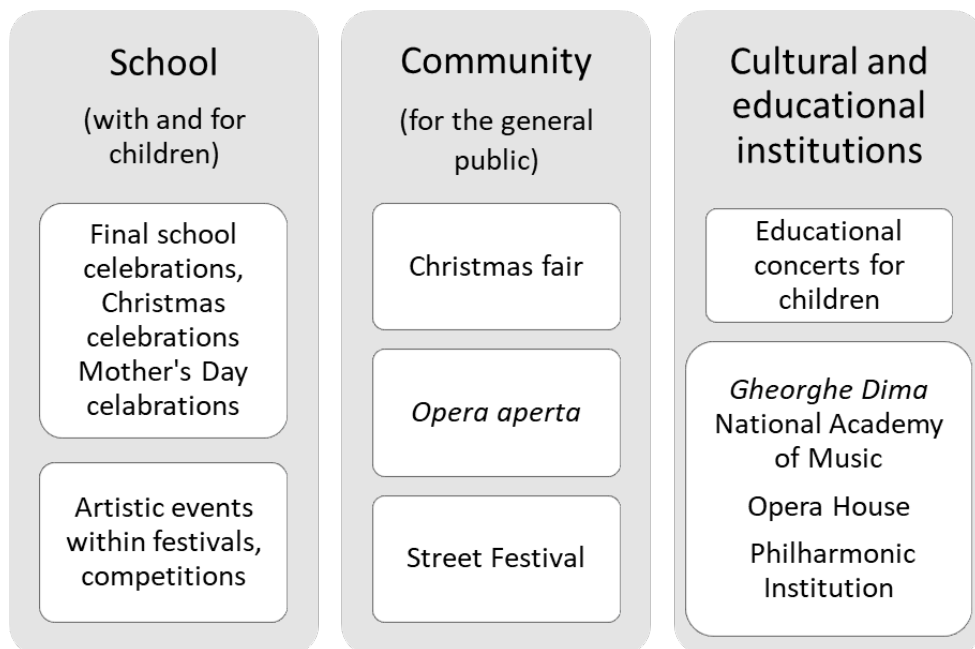
Partnership model

The education system, comprising all entities contributing to quality education, offers precise and complementary directions to schools. Libraries, museums, exhibitions, concerts, and theater performances provide favorable teaching-learning contexts for students and teachers to experience and assimilate artistic content and values, regardless of the type of art.

A robust partnership among the three entities requires parental involvement in extracurricular artistic events of local or national interest, ensuring optimal preparation and execution. Such events occur in schools, communities, and specialized artistic or educational institutions (E.g. 2).

¹¹ Molina, Sarina. "Family, school, community engagement, and partnerships: an area of continued inquiry and growth." In *Teaching Education*. Vol. 24, nr. 2, 2013, pp. 235-238, DOI: 10.1080/10476210.2013.786894. https://www.researchgate.net/publication/263424157_Family_school_community_engagement_and_partnerships_an_area_of_continued_inquiry_and_growth (accessed 26.03.2025).

¹² Paik, Susan; Choe, Shirlye; Gozali, Charlina; Kang, Christine; Janoyan, Anais. "School-family-community partnerships: supporting underserved students in the U.S.". In *Aula Abierta*, vol. 48, nr. 1, 2019, pp. 43-50; DOI: 10.17811/rifie.48.1.2019.43-50, https://www.researchgate.net/publication/331552824_School-family-community_partnerships_supporting_underserved_students_in_the_US (accessed 27.03.2025).



Types of artistic events

Artistic Events and Their Community Benefits

Certain artistic events profoundly impact children and youth. Educators and parents must select age-appropriate performances that cultivate solid artistic competencies, shaping future artists or audiences.

An example of an artistic event, which ensures a smooth transition into the world of music, are the educational performances that are organized especially for children, by the institutions that provide many high-level cultural events. Every season, the Opera House, the Philharmonic and the *Gheorghe Dima* National Academy of Music in Cluj-Napoca offer teachers and parents the opportunity to choose between a variety of seasonal artistic performances suitable for the age of children.

Educational performances for and with children, organized by *Gheorghe Dima* National Music Academy in Cluj-Napoca, provides effective educational contexts in which children can experience music in a practical way, through musical games, active music listening, vocal and instrumental performances.

The Academy's *Interactive Didactic Workshops* (within the *Art and Education Conference*) and *Dima Youth* educational shows involve children working with teachers and student, future teachers, in enjoyable, interactive settings¹³. Approaching music through musical games, body percussion, voice and instrument exploration provide valuable resources for teachers organizing such artistic events.

These events allow students to encounter live instruments, to play, to sing, and practice music through age-appropriate songs and exercises. Stories about composers and instruments further enrich their experience, aiming to build successful musical communities benefiting all stakeholders.

In addition to these events, other community-wide events, organized for the entire community, include *Christmas Fair*, featuring seasonal songs, *Opera aperta*, which brings people together, introducing classical music downtown, the *Celebration of the City Days*, when pop, traditional and cultured music concerts are presented to the whole community.

Regardless of type, artistic events yield benefits for schools, families, and communities, such as:

Benefits for Schools:

- Showcase musical achievements from teaching-learning processes;
- Demonstrate artistic diversity (songs, instrumental music, body percussion, dance);
- Reinforce the importance of *Music and Movement* in curricula.

Benefits for Families:

- Pride in children's achievements and community recognition;
- Appreciation of artistic effort;
- Observing children in non-academic contexts.

Benefits for Communities:

- Formal platforms for school recognition;
- Cultural diversity and local authority involvement in music-based projects.

Musical-Artistic Events in Schools

Schools place significant emphasis on organizing class-wide, school-wide, and inter-school celebrations for various occasions, such as the end of the academic year, Mother's Day, School Days, and local or religious events¹⁴.

¹³ Sârb, Diana Elena, 2023, *Op.cit.*, pag. 77.

¹⁴ Bocoș, Mușata; Răduț-Taciu, Ramona. *Dicționar de pedagogie (Dictionary of Pedagogy)*. Editura Presa Universitară Clujeană, Cluj-Napoca, 2020, p. 1822.

With decades of tradition, these events serve as an "effective means of formative influence on preschoolers and students, ensuring educational contexts where interactions occur under novel conditions and contribute to the cohesion of learner groups"¹⁵. Promoting the outcomes of the efforts invested by educators and children is essential, adding diversity to formal education.

The creativity of teaching staff—in selecting repertoires, designing scripts for celebrations, and crafting time-efficient, thematically appropriate programs—alongside children's artistic competencies, is prominently showcased in such musical-artistic events.

However, securing sufficient rehearsal time to achieve high-quality outcomes remains a challenge. This raises the question: Could the musical-artistic results of the teaching-learning process, conducted in schools, be presented in alternative formats while maintaining the same level of satisfaction?

To identify the significance of these events for educators and the challenges inherent in their execution, we conducted a research study, detailed in the following sections.

Research methodology

The main objective of this descriptive study is to identify the attitudes of primary school teachers towards music and artistic events in the context of the partnership between educational institutions and the community.

The secondary objective of the research is the descriptive analysis of the need to reinvent and reinterpret the concept of musical-artistic event, through the lens of the factors that influence this.

The participants are 59 primary school teachers, 53 of them from urban areas, 6 from rural areas. 42 of the teachers interviewed have a first teaching grade, 9 - a permanent grade, 7 - a second teaching grade and 1 is a beginner.

The research instrument is designed to identify the factors influencing teachers' attitudes and decisions regarding the planning and performance of musical and artistic events with students. The questionnaire contains 23 questions distributed in 5 subscales covering the objectives of the musical-artistic events, their benefits for the pupils and the school, factors influencing decisions about the type of event, satisfaction after the event, alternatives for the type and the way of conducting the event. The questionnaire is designed using Google Forms and completed online by responding teachers.

¹⁵ Ibidem

Results

In this section, we present the results based on the research instruments used in the research framework, based on descriptive statistics. Data processing was carried out using the statistical package Jasp for Windows, version 0.17.1.

In order to identify the attitude of teachers towards planning and performing a musical-artistic event with students, we present the descriptive statistics obtained for the scores on the objectives, benefits, factors influencing the organization of events of this type, and satisfaction after the completion of the whole process. The results are presented in the tables.

Table 1

Item	Valid	Mean	Std. Deviation	Minimum	Maximum
I1. Organizing musical and artistic events is a way to celebrate something, to mark an important moment in children's lives.	58	4.379	1.023	1.000	5.000
I2. Musical-artistic events are an opportunity to explore new horizons.	59	4.627	0.740	1.000	5.000
I3. Through musical-artistic events we are promoting our class, our school.	59	4.356	1.030	1.000	5.000
I4. Through musical-artistic events we become popular in the community and strengthen partnerships and collaborative relationships with various institutions.	59	4.373	0.869	1.000	5.000
I5. Through musical-artistic events we emphasize the qualities, the talents of the students.	59	4.610	0.766	1.000	5.000

Descriptive statistics for the questionnaire results on objectives of music and artistic events of primary school students

From the analysis of the data provided in Table 1, it can be seen that the results of the descriptive study reveal that the objectives of the music and artistic events are primarily aimed at the students involved. The highest mean was obtained for the item that tracks how respondents relate to the idea that musical-artistic events allow the exploration of new horizons ($m=4.627$, $s.d.=0.740$). Another item that scored a high mean ($m=4.610$, $s.d.=0.766$)

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is that musical-artistic events bring out the qualities, the talents of students. We conclude from this that, in the opinion of the teachers who were interviewed, musical-artistic events are organized and carried out more to highlight the students' talents and open up new perspectives to them than to attract exposure. The low score on the item Organizing musical and artistic events is a way to celebrate something, to mark an important moment in the children's lives ($m=4.379$, $s.d.=1.023$) shows, however, that the occasion of a concert/performance/evening etc. is not necessarily driven by the learners' needs.

Table 2

Item	Valid	Mean	Std. Deviation	Minimum	Maximum
I6. For students, musical and artistic events are a source of relaxation.	59	4.288	1.001	1.000	5.000
I7. For students, musical and artistic events provide the right context for teamwork.	59	4.322	0.860	1.000	5.000
I8. When involved in musical-artistic projects, students socialize at a higher level.	59	4.305	0.895	1.000	5.000
I9. The active involvement of students in musical and artistic events naturally develops all kinds of skills.	58	4.207	0.932	1.000	5.000
I10. If the school organizes a lot of musical and artistic events, the school gains prestige.	59	4.203	0.924	1.000	5.000

**Descriptive statistics of the questionnaire results
on benefits of music-artistic events**

From the analysis of the data provided in Table 2, results that primary school teachers mainly identify the benefits that music and artistic events have first and foremost for students. The results of the descriptive study indicate the highest value for the context that these events provide for teamwork ($m=4.322$, $s.d.=0.860$) and a higher level of socialization ($m=4.305$, $s.d.=0.895$). However, in terms of the potential for students' active involvement in music and arts events to develop all types of skills naturally, the score

obtained is relatively low ($m= 4.207$, $s.d.= 0.932$). The lowest scores are obtained for the gain that the educational institution could gain from music and arts events in terms of prestige ($m= 4.203$, $s.d.= 0.924$). The results indicate that although respondents consider that it is beneficial for students to be involved in music and artistic events, they do not see the importance of this for the school and the community.

Table 3

Item	Valid	Mean	Std. Deviation	Minimum	Maximum
I11. When I organize musical and artistic events, I consider first and foremost what children like.	59	4.475	0.774	1.000	5.000
I12. When I organize musical and artistic events, I am mostly influenced by the genre broadcasts in the media.	59	2.729	1.096	1.000	5.000
I13. When I organize musical and artistic events, I always think about satisfying parents.	59	2.610	1.051	1.000	5.000
I14. The musical-artistic events I organize with my students are very much a reflection of my artistic beliefs.	59	3.729	0.997	1.000	5.000

Descriptive statistics of questionnaire results on factors influencing teachers' decisions regarding musical-artistic events

From the analysis of data provided in Table 3, results that teachers are most influenced by children's wishes ($m= 4.475$, $s.d.= 0.774$) and least influenced by audience wishes ($m= 2.610$, $s.d.= 1.051$), respectively by the genre broadcast in the media ($m= 2.729$, $s.d.= 1.096$). The results confirm the previously stated idea that activities of this type are primarily centered on students' needs, interests and capabilities.

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Table 4

Item	Valid	Mean	Std. Devia- tion	Minim.	Maxim.
I15. After the musical-artistic events I organize and perform with my class I am always very satisfied.	58	3.983	0.783	2.000	5.000
I16. After the musical and artistic events organized with my students I usually analyze and identify the elements that made the activity successful.	59	4.288	0.744	2.000	5.000
I17. I regularly integrate successful musical elements into artistic projects.	59	3.932	0.944	1.000	5.000
I18. I can easily identify musical-artistic elements that I have to give up in the future because they do not contribute to the success of the events.	57	3.860	0.915	2.000	5.000
I19. I notice that the students actively participate and enjoy the musical and artistic events performed on different occasions.	57	4.263	0.973	1.000	5.000
I20. Children promote their own events and invite extended family (uncles, aunts, cousins, grandparents, etc.) as well as friends and other contacts.	58	4.121	0.880	1.000	5.000
I21. I am always more attentive to immediate feedback from the audience than to verbal post-event congratulations.	58	4.190	0.760	2.000	5.000
I22. Audience reactions determine the direction of the next musical and artistic project I will organize.	59	4.017	0.820	2.000	5.000

**Descriptive statistics of the questionnaire results
on the satisfaction level after musical-artistic events**

From the analysis of the data provided in Table 4, we note that the results of the descriptive study show a major concern of the teachers to note the success of the event held and its value in future actions. The highest mean

was obtained in the item that asks if after the musical-artistic events there is an analysis of the factors that contributed to the success ($m=4.288$, $s.d.=0.744$). The result shows that, for teachers, identifying the elements that ensure success is a driving force for future events. The idea is confirmed by the scores obtained for items 21 ($m=4.190$, $s.d.=0.760$) and 22 ($m=4.017$, $s.d.=0.820$), which refer to immediate feedback, audience reactions. However, the lowest score is recorded with regard to identifying the weaknesses of an event ($m=3.860$, $s.d.=0.915$), and the repeated use of elements that ensure success ($m=3.932$, $s.d.=0.944$). According to the data, the score indicating the level of satisfaction after a specific musical/artistic event organized and performed with students is relatively low ($m=3.983$, $s.d.=0.783$). We deduce that the analysis of post-event satisfaction is predominantly emotional, without reference to a set of well-articulated objectives or criteria.

The responses to item 11, If not the party, then what? highlight a range of activities that involve strong partnerships between educational institutions, family and community. Among the alternatives listed we mention: workshops with the active involvement of parents, participation in events organized by different cultural institutions, thematic excursions, carnivals, karaoke, talent show type activities, etc. 10% of the respondents consider that music lessons are sufficient for the aesthetic-musical education of primary school pupils.

Discussions

The analysis of the results revealed that teachers' attitudes towards musical and artistic events with the children are more focused on their needs and wishes than on the partnership between school, family and local community. However, the reality is not uniform and compact, but rather contradictory. Although the teachers participating in the study state that in planning and performing musical and artistic events with students they set their objectives based on the needs and interests of the children, the initiative is not the result of an intention to celebrate, to mark an important event in their lives. We conclude from this that this type of event is organized in response to expectations or requests from the environment or institutional partners. However, they are not positioned among the beneficiaries of cultural events, but are mentioned as potential providers of cultural-artistic services, as an alternative to traditional musical-artistic events. We therefore understand that the attitude of the teachers interviewed towards musical and artistic events with primary school pupils is at such a level that they are aware of the importance of focusing them on the needs, interests and concerns of pupils, but do not perceive their impact in the context of partnership relations between educational institutions and the community. We also understand that teachers show a strong need to change

the paradigm, to reinvent and reinterpret the concept of the musical-artistic event through the factors that influence this, but not enough concern to create this change.

The limitations of the present study are given by the small number of respondents, the specificity of the sample of subjects, with an unbalanced proportion in terms of age and level of teaching experience, and the research instruments used, so that the results provide only a partial overview of the reality analyzed.

Final considerations

The study findings reveal a positive attitude among teaching staff toward organizing musical-artistic events in schools, as these are perceived as relevant opportunities for students' personal and social development. Teachers prioritize children's preferences and needs, reflecting a student-centered approach. However, despite the potential of such activities to strengthen school-family-community relationships, the partnership dimension is often perceived as marginal or secondary.

There is a pronounced need to reconfigure the design and implementation of artistic events by integrating a collaborative and sustainable vision that synergistically leverages the contributions of all involved educational stakeholders. Sustainable partnerships built among schools, families, and communities can transform these events into authentic platforms for learning, inclusion, and social cohesion.

To fully harness the impact of artistic education in schools, it is necessary not only to preserve artistic traditions but also to embrace innovative forms of cultural expression and inter-institutional collaboration. Musical-artistic events can thus evolve beyond mere festive occasions into true formative tools and catalysts for education rooted in values, diversity, and belonging.

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