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**Proceedings of the 21st International Seminar of the
ISME Commission on Policy: Culture, Media and Education**

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13-15 July 2022

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Mission statement for the Commission on Policy: Culture, Education and Media

The mission of the ISME Policy Commission is to:

- Examine and explore issues concerning cultural, education and media policy development and implementation
- Provide an international forum for debate, exchange of information, communication, critical analysis, and expansion of knowledge regarding cultural, education, and media policy development and implementation
- Encourage active participation in the political process on issues concerning cultural, education, and media policy development and implementation
- Respond to current cultural, education and media policy concerns through research, policy briefs and other collaborations around the world
- Disseminate the proceedings of seminars internationally
- Ensure the broadest possible geographic representation at Commission seminars, including new and experienced researchers

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Pan-hang TANG, Hong Kong

Note from the Commission Chair:

Continuing its third year of impacting travel and in-person social gatherings, the 2022 Pre-Conference Commissions and Biennial World Conference of the International Society for Music Education (ISME) were required to cancel their in-person conference and commission meetings due to the SARS-CoV2 virus (COVID-19). This illness was declared a global pandemic in 2020 and has negatively impacted individuals in every country of the world. The Omicron variant, prevalent at the beginning of 2022, required ISME to make a decision to cancel in-person events and to hold all meetings in a virtual space.

The Commissioners of the Commission on Policy: Culture, Education and Media continued planning the pre-conference meeting using an online format. Those individuals who were accepted to present were given the opportunity to agree to discuss their work in a synchronous, virtual meeting space. Over the days of July 13-15, 2022 there were four working group meetings of approximately two hours each with approximately four presentations at each working group meeting. The Commission also hosted two keynote sessions, one with Dr. Robin Stevens and Drs. Neryl Jennerate and David Forrest discussing policy related to the Australian context. Our second keynote speaker included Dr. Aleryk Fricker who presented on and discussed the topic of decolonization in the classroom.

The following proceedings represent the different presentations that were given at these meetings. For the first time, the Policy Commission hosted Pecha Kucha format presentations, which were very successful. All papers include a connection to policy and address many other interesting topics. These papers represent scholarship from eighteen people from thirteen different countries.

While we were unable to hold our Commission meeting as planned in Melbourne, Australia an immense amount of attention and work went into its planning. I want to acknowledge Dr. David Forrest, who requested space at his institution, the Royal Melbourne Institute of Technology (RMIT) and for his assistance in supporting our work with finding the keynote speakers. We are indebted to his generosity and saddened that we were unable to bring our vision to fruition.

I also want to thank Dr. Pan-hang Tan with his assistance in asking Dr. Robin Stevens to present his keynote address.

I also want to acknowledge the Commissioners for the 2020-2022 Biennium, Carlos Poblete Lagos, Lauren Kapalka Richerme, and Anita Prest, Pan-hang Tan, and Tuulikki Laes, who graciously gave of their time and energy to assist in planning our remote commission meeting. Their insight has been a valuable asset to the planning and success of this year's Commission meeting.

I want to specifically thank Carlos Poblete Lagos for his service to the Policy Commission for the last six years. He has diligently contributed to the success of the Policy Commission. I look forward to his continued contributions to the Commission and other areas of ISME.

Finally, I want to thank you for allowing me to serve on the Policy Commission for the last six years and to take on the leadership over the last four years. It has been an honor to serve with such a wonderful group of music education policy leaders from around the globe. I am in awe of the thinking, writing, and attention that you give to the art of music and the ideas related to policy. I am grateful to know you and work alongside you for music education.

I look forward to the time when we are able to come together in-person to share our scholarship with each other.

Carla Aguilar, Commission Chair

Table of Contents

Mission statement for the Commission on Policy: Culture, Education and Media and
Commissioners for the 2020-22 Bienniumiii

Note from the Commission Chairiv

Keynote Papers

Visible and Invisible Voices: Where is the Power for Change? – Abstract Only
Neryl JENNERET..... 1

Decolonising the Classroom – Abstract Only
Aleryk FRICKER 2

Lessons from history: Provision for Classroom Music Teaching in Victorian Government
Primary Schools and Implications for the Wider Australian Context – Abstract Only
Robin STEVENS 3

Symposium: Music education in the pandemic era-- the Asian perspectives from Taiwan, Hong Kong, Japan, and Korea

Music education in the pandemic era: A Taiwanese perspective
Hung-Pai CHEN 5

COVID-19 in Hong Kong: Policy, Challenges, and Insights for School Music Education
Pan-hang TANG..... 11

Considering the Importance of Solitude: Music Education in the COVID-19 Pandemic
Tadahiko IMADA 19

Facing a new normal era in the Republic of Korea
Joo Hyun KANG 26

Individual Papers

Limits to Music Making “By All”: Accreditation and Music Education in the United States
Carla E. AGUILAR..... 31

Work Plan for Culture 2019-2022: Developing Policies at European and National Level to Make
Music Education “Visible” – Abstract Only
Maria ARGYRIOU..... 38

Policy and Pedagogy: Findings from a Student-Developed Arts Partnership
Kelly BYLICA..... 40

Educational Affordances of Music Gaming Mobile Apps and Video Games – Abstract Only <i>Lee CHENG</i>	47
When policies collide: Possibilities and Challenges of Practice-based Research <i>Adriana DI LORENZO TILLBORG</i>	48
Music Education and the SDGs: How Can Inclusion and Equity Be Brought into the Music Classroom? <i>Tadahiko IMADA</i>	56
Do Music Educators Need to be Utopian Thinkers? Perspectives for Music Education Policy <i>Alexandra KERTZ-WELZEL</i>	64
Researching Swedish policy of research-based music education: A theoretical framework <i>Christer LARSSON</i>	70
From policy to practice in decolonizing Indigenous music education: Facilitating teacher understanding of Indigenous worldviews <i>Anita PREST, J. Scott GOBLE, and Hector VAZQUEZ-CORDOBA</i>	78
Social Emotional Learning Policy Equity and Neoliberalism – Abstract Only <i>Lauren Kapalka RICHERME</i>	89
Reinforcing the Institutional Tradition: Teacher’s Legitimizing Strategies in Higher Music Education <i>Christian ROLLE and Diana VERSACI</i>	90
A State-wide Examination of Music Education Funding: Indiana Music Teacher Perceptions of the ESSA <i>Richard W. TILLEY</i>	96
A Review of Macau’s Junior Secondary Music Curriculum Reform, from 1999 to 2017 <i>Qi ZIXIANG</i>	105

Keynote Address

Visible and Invisible Voices: Where is the Power for Change?

Neryl **JENNERET**

Principal Fellow in Arts Education in MGSE

Australia

Abstract

At the 2016 Commission in Birmingham, I reported on a Quality Music Education Framework that Dr Emily Wilson and I had developed for the Victorian Department of Education and Training which was to become a framework for the delivery of “quality” music education across the State of Victoria for the school years, Foundation to Year 10. In this address I review the outcomes of this framework, which was launched in 2018, against a more recent music policy development – a curriculum for the senior years of high school for implementation in 2023 that is assessed by a high stakes external examination. These developments highlight for me enduring questions about how and why archaic teaching practices continue to flourish, and who holds the real power for positive change?

Associate Professor Neryl Jeanneret is a Principal Fellow in Arts Education in MGSE. Her research has focused on artists working with children and young people (CI on ARC Linkage, Australia Council for the Arts, Creative Victoria, City of Melbourne and DET grants), engagement in music classrooms, teacher education in the arts and Creative Education. Neryl has held leadership positions in peak music education organisations, including President of the Australian Society for Music Education and Chair of the International Society for Music Education's Policy Commission, and has a background in curriculum design for music classrooms, having served as an adviser to the NSW Department of Education, the Board of Studies, Teaching and Educational Standards NSW, the DET, Victoria and the Victorian Curriculum and Assessment Authority. She has also worked with numerous arts organisations such as the Australian Music Centre, Musica Viva, Opera Australia, the Melbourne Symphony Orchestra, the Sydney Symphony Orchestra, and Creative Victoria. Neryl is a member of Australia's UNESCO Observatory of Arts Education housed at MGSE, and Network Coordinator for UNESCO's UNITWIN Arts Education Research for Cultural Diversity and Sustainable Development. She is a Fellow of the Australian Society of Music Education and a recipient of MGSE's 2013 Engagement Award and the 2022 Award for Outstanding Graduate Researcher Supervision.

Decolonising the Classroom

Aleryk **FICKER**
Deakin University

Abstract

What we know is that First Nations cultures in Australia are the oldest continuous cultures in the world. What we also know is that culture is not innate, it is something that we learn as young people from our families, friends, and wider community. As such, it stands to reason that the First Nations peoples in Australia are the oldest teachers in the world, and have teaching and learning processes that are tried, true, and tested, and are tens of thousands of years old. In this presentation, Dr. Aleryk Fricker unpacks the impact of colonisation on First Nations teaching and learning in Australia and considers decolonising strategies that could be implemented in education more broadly, and more specifically in music classes.

Dr. Aleryk (Al) Fricker is a proud Dja Dja Wurrung early career researcher who completed his PhD through Charles Darwin University in 2021. He is a Lecturer in Indigenous Education at Deakin University and was previously employed at RMIT University in the School of Education. He was a Primary and Secondary school teacher and has a passion for everything teaching and learning.

Dr. Fricker is an active teacher and researcher and works hard with the next generation of teachers so they have the knowledge and skills to begin to decolonise their classrooms to benefit the next generations of students. He uses a decolonised pedagogical approach to ensure that his students can benefit from engaging with First Nations educational practices that are tens of thousands of years old.

Al's research is focused on both the research that justifies the need for decolonisation as well as the practical outcomes and the applied processes for school leadership, classroom teachers, curriculum designers, and the school communities. his research therefore focuses on educational reform and policy that can support the educational outcomes of all, and especially First Nations students.

Lessons from History: Provision for Classroom Music Teaching in Victorian government Primary Schools and Implications for the Wider Australian Context

Robin S. STEVENS

Principal Fellow, Melbourne Conservatorium of Music, Faculty of Fine Arts and Music
The University of Melbourne, Australia

Abstract

During the past half century, research, particularly in the area of cognitive neuroscience, has demonstrated the benefits of music in school education. However, despite nominal recognition, the policies of governments have not always been reflected in the provision for music teaching in schools. For example, it was estimated that 80% of children in Australian schools were missing out on an adequate music education. As few as 23% of government schools in Australia are able to provide their students with an effective music education which contrasts with the private school system where it is closer to 88%.

This address will be based on a retrospective analysis and review of government policy in relation to the provision of music teachers and the related issue of music teacher training in Australian school music education, with a focus on the government school system in the State of Victoria. This analysis will take account of relevant social and economic factors, and identify the lessons to be derived from past policies and practices that need to be considered in future policy formation.

Music was introduced to school education in Victoria and the neighbouring colony (as it then was) of New South Wales during the 1850s. Over the following decades of the nineteenth century and during the course of the twentieth century and beyond to the present day, there have been several oscillations in government policy that have failed to adequately address what may now be identified as recurring problems and unresolved issues in the provision of music in schools. Drawing on findings from government reports and commissions of inquiry over a period of 150 years, I will trace the evolution of music education policy taking into account some of the more recent landmark reports including the 2004-5 Australian Federal Government's National Review of School Music Education and the 2012-13 Victorian State Government's Inquiry into school music.

The value of an historical perspective on issues such as educational policy enables us to gain an understanding of past deficiencies so that we can become more informed and impartial as decision-makers and thereby avoid making errors in the future. This address will seek not only to identify recurring problems and unresolved issues but reflect on possible solutions for implementation in future government policy.

Robin Stevens was formerly an Associate Professor of Music Education at Deakin University in Australia and is currently an Honorary Principal Fellow in the Melbourne Conservatorium of Music at The University of Melbourne. He has a long-standing interest in historical research in music education—particularly the development and propagation of the Tonic Sol-fa method and notation. Robin completed undergraduate degrees in music and in education and then a PhD (1978) at The University of Melbourne with a thesis on the history of school music in New South Wales and Victoria, 1848-1920. He was chair of the Australian Government's Music Education Advisory Group (2008-09) and is currently a member of ISME's History Standing Committee. He was co-editor, with Gordon Cox, of *The Origins and Foundations of Music Education: International Perspectives*, (Bloomsbury Academic 2017).

Symposium Paper

Music education in the pandemic era: A Taiwanese perspective

Hung-Pai CHEN

National University of Tainan, Taiwan

Abstract

This panel discussion focuses on the issue of “Music education in the pandemic era” in various Asian regions, including Hong Kong, Japan, Korea, and Taiwan. Hong Kong, Japan, Korea, and Taiwan have similarities and differences in the cultural background within the Asian context. Music education might develop differently in this pandemic. Referring to the main theme of ISME World Conference 2022: *A Visible Voice*, for recognizing the legitimacy of various music practices as a valid strategy, this panel aims to illustrate the situation of music education in the pandemic era in each panelist’s region and indicates new possibilities and alternatives for music education.

In Taiwan, on May 18th, 2021, because of the COVID-19 outbreak, the government decided to shift the teaching on-line for all levels of schooling. Although in the 2021 school year, school students have returned to school to have their face-to-face class, the experience of on-line teaching provides music education with new possibilities and alternatives.

The researcher observed music education in the pandemic in Taiwan via the following aspects: synchronous and asynchronous online teaching styles, schools and government support, classroom management and teaching skills, teacher education and professional development. In addition, two primary and two secondary music teachers in each region of this study, including Taiwan, were interviewed. The interview questions comprise teachers’ practices, strategies, needs, reflections, difficulties, and expectations in response to this severe pandemic. Moreover, the guidelines on classroom practice and government policies are discussed. Through this symposium, the panelists are expected to offer insights for future comparison and contraction.

Keywords: COVID-19, pandemic, music education, professional development, school music education

Introduction

After 2020, the COVID-19 pandemic has changed the way of teaching and learning but also fostered new possibilities for music education (Chen et al., 2021). Referring to the main theme of ISME World Conference 2022: *A Visible Voice*, for recognizing the legitimacy of various music practices as a valid strategy, this symposium aims to illustrate the situation of music education in the pandemic era in each panelist's region in Asia and to indicate new possibilities and alternatives for music education. The research questions of this panel discussion are:

1. What education policies have been undertaken by governments and schools in response to the COVID-19 pandemic?
2. How are school music curricula affected by such policies?
3. How have music teachers dealt with this situation?
4. What challenges, new possibilities, and insights can teachers find in the field after the pandemic era?

This paper describes the evolution and actual situation of music education in Taiwan during the pandemic. According to these research questions above, this study was conducted in two stages: firstly, the researcher observed how government, school, and music teachers reacted to this pandemic as well as had a number of informal communications with several school music teachers for collecting research materials. These data are summarized for the preliminary results. In the second stage, the researcher and other panelists designed a series of semi-structured interview questions for gathering school music teachers' practice, strategies, needs, reflections, difficulties, expectations in response to this severe pandemic. The duration of interview was approximately 30 - 45 minutes per interviewee, and there are in total four school music teachers (two from primary and two from secondary levels) participating in this part of study.

Background

In Taiwan, in 2020, the pandemic has not been as serious as in other countries. When online instruction is becoming a trend in the world in 2020, schools in Taiwan still conduct conventional face-to-face classes. Yet based on the idea of "pre-emptive preparation", teachers in all levels of schooling were asked to practice and be familiar with various online teaching platforms. However, on May 18th, 2021, because of the COVID-19 outbreak, the government decided to shift the teaching online for all levels of schooling. Although most teachers more or less have their experience in online instruction during 2020, when full-fledged online teaching is required in just one night, this made the teachers feeling anxious. A secondary school music teacher recalled:

That afternoon, after my music class, students were called back to their classroom, and their home-room teacher had something important to tell them. Because during my music class, the government just announced that we will have the on-line teaching due to the pandemic from tomorrow. Tomorrow! It is so sudden. . . . Since then, I did not see my students face to face until this semester..

The pandemic seems to be possibly an accelerator of online teaching and learning. The teachers soon start to obtain various teaching techniques and seek appropriate teaching materials in order to make their teaching more effective in the online environment. In September 2021, school and university students returned to school to have their face-to-face classes. Unfortunately, one year after the first outbreak in Taiwan, also in May, in 2022, due to the second wave of the COVID-19 outbreak, most schools and universities have restarted online instruction. However, the situation is different from the 2021 outbreak. Because an increasing percentage of the population have had their vaccination, rather than the typical “online instruction”, many schools and universities adopt the “hybrid online instruction” approach, that is, in one class, one part of the students learning online from home for various pandemic-related reasons, and another part of students are still having their face-to-face class in school classrooms. Undoubtedly, this unique classroom condition causes other issues and difficulties in teaching.

Findings

The experience of online teaching during pandemic provides music education possibilities and alternatives. The findings of this paper summarized researcher’s observations and the results of the interviews in six aspects, including diverse online teaching styles, schools and government support, teaching skills and classroom management, the role of technology, teacher education and professional development, and instrument teaching.

1. Synchronous and asynchronous on-line teaching styles

According to the Ministry of Education, teachers are encouraged to use synchronous or asynchronous online learning based on the needs and conditions of their class. In the beginning, many music teachers adopted asynchronous online learning, recording and assigning the teaching materials (video, YouTube, and other media) to students for a music class. With the endless school closing, though synchronous teaching seems to be more challenging for teachers, more and more teachers start to turn their online teaching asynchronous. Some teachers also blend synchronous and asynchronous learning. Students learned music knowledge before the class and discussed in the synchronous online environment, kind of flipped learning.

2. Schools and government support

For those students who have difficulty in having IT devices for online learning, they can borrow from schools. In addition, on 20th of May, the second day of national-wide online teaching, the government started to launch the TV Channel for online learning for primary and secondary schools. In the 2022 outbreak, although the teachers have had their experience in online instruction, the government has re-started to produce the online teaching channel for supporting teaching and learning. Although the government has provided IT devices and teaching resources to assist online teaching, the interviewees in this study felt that the support from school and government is insufficient. Students’ unstable internet connection and the various technical problems of IT devices have been the biggest challenges during the online classes. For those families who have two or more pupils at home, the situation possibly becomes worse.

3. *Teaching skills and classroom management*

Without face-to-face contact and interaction, music teachers should try harder to arrange the classroom interaction for ensuring all students are in the progress of learning. A music teacher commented that:

Music Teachers who do not have sufficient teaching and classroom management skills, are not able to hold a successful teaching, no matter in the face-to face or online environment. (P2)

For example, teacher P1 invited her students to introduce their study environment at home; another music teacher, P2, suggested that her students embrace their stuffed toys for reducing young children's anxiety for online learning. Teacher S1 and S2 addressed the importance of teacher-student and student-student interactions in the online environment. This might be because the middle school students are more familiar with the technology, and also require more peer interactions. However, for those students who have low learning motivation and poor internet connections, teachers cannot easily monitor their progress in such an online environment.

Moreover, all four interviewees rearrange the teaching content and materials for online teaching, including learning activities, tasks, homework, and assessment. This shows that they finally found their approach for online music teaching: making the best of the advantages and avoiding the disadvantages of online teaching. The online teaching experience also changed teachers' thoughts about teaching. When they return to face-to-face teaching, they became more flexible in teaching, paying more attention to classroom interactions, and clarifying and simplifying the content of teaching.

4. The role of technology

The integration of technology in music instruction has been promoted for several decades. It enhances students' learning motivation and performance (Acker & Nyland, 2015; Burton & Dekaware, 2016). In Asian regions, rapid development of media and technology also brings plenty of possibilities to music teaching (Chen et al., 2020). The online teaching during this pandemic, provides an adequate environment for integrating technology media as teaching materials.

During online learning, the students all have IT devices in hand, they can practice on their devices and do not need to share or wait for the devices with other classmates. . . . In addition, students can share their individual work to others via sharing the screen. These were not easy to make in the real face to face school music class. (P1)

In such an online environment, the students could show their answer (cross, circle, selections) via their gesture or flash card for assessment, or use other online tools like Google Forms or interactive response system (IRS) systems such as Kahoo and Quizzi for assessment. Teachers S1 and S2 mentioned that they are impressed by high school students' rapid adoption and application of various IT resources. Through the teacher's demonstration and online learning experience, the use of technology, computer, laptop, and mobile devices such as iPad or

smartphone, became not only toys for playing games, but also a powerful tool for obtaining knowledge. Through the use of technology in online teaching, teachers and students have more opportunities to explore various technologies to assist teaching and learning. After returning to the school, technology is still widely used in the face-to-face music classroom.

5. Teacher education and professional development

The implementation of online teaching in Taiwan is sudden. Teachers are forced to learn the skill of operating the online meeting, to use various technology devices, to arrange their teaching content in a very short time. An online Facebook group “Taiwan Asynchronous Online Learning Community” soon attracted more than 100 thousand teachers to join for learning and sharing the related skill and knowledge. The organization also invited the teachers from Hong Kong, Singapore, and Malaysia to deliver their online teaching experience. In the interview of this study, all four interviewees also expressed further needs of teacher professional development in relation to online teaching skills and the understanding of diverse technologies which could be used in teaching.

In some teacher education programs in the university, the skill of online teaching and classroom management are added into the syllabus. Additionally, the student teachers in the teacher education programs used to go to school to see the classroom teaching, but during the outbreak, the government launched a series of teaching channels for online learning, also offering the opportunities to observe the teaching.

6. Instrument teaching

The online environment has its difficulties for music instrument teaching (Sever, 2021). Due to Internet connection issues, it is not easy to play the instruments online together. Some music teachers adopted mobile or computer applications to replace the content of recorder teaching in their class. Even though the students have returned to school this semester, playing recorders or other woodwind or brass instruments that need masks removed are not recommended. Different schools have their own approaches to deal with this situation: some schools suggest students to provide their result of COVID-19 rapid test before rehearsal and concert, and some schools turn the rehearsal into a small group.

Conclusions

The outbreak of COVID-19 in Taiwan is an accelerator of online teaching and learning. Teachers’ technology and online teaching skills grew rapidly, and gradually realized that online learning is not only an alternative of face-to-face learning, rather, it has its characteristics, advantages, and challenges. Teachers tend to make the best of the advantages and avoid the disadvantages of online teaching. More importantly, after a repeated transition from face-to-face to online, the teachers find their flexibilities of teaching in this pandemic era.

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COVID-19 in Hong Kong: Policy, Challenges, and Insights for School Music Education

Pan-hang TANG

Lecturer I, The Education University of Hong Kong

Abstract

The first COVID-19 case in Hong Kong was detected on January 22, 2020. The disease spread quickly. Schools were suspended from January 25 to May 24. During these four months, the Government promoted online learning to replace face-to-face learning. However, as online teaching was very new, school music teachers had found tremendous difficulties, especially in recorder playing and ensemble training.

On the other hand, the Hong Kong Diploma for Secondary Education Examination was postponed from March 11 to April 24 in the same year. New measurements for disease prevention were implemented. For example, Paper-II Performing was cancelled as it involved ensemble playing, which was not in line with the Government's disease prevention policy. In this study, I have invited two primary school music teachers and two secondary music teachers to share the challenges and opportunities they have faced in teaching during the pandemic.

Keywords: COVID-19, Music Curriculum, Hong Kong

This study investigates the challenges and opportunities school music teachers in Hong Kong have met during the COVID-19 pandemic. Four music teachers, two from primary schools and two from secondary schools, have shared their stories and experiences. The background details of the teachers are as follows (Table 1).

Name (pseudonym)	Teaching sector	Remarks
Amy	Secondary school	Amy teaches the Hong Kong Diploma of Secondary Education (HKDSE) Music curriculum at her school
Betty	Secondary school	–
Craig	Primary school	Head of the music panel
Dana	Primary school	–

Table 1 Background of the interviewees

The Beginning of the Pandemic

The first case of the disease found in Hong Kong was a 39-year-old man, who travelled from Wuhan, China through the High-speed Railway on January 22, 2020 (news.gov.hk, 2020a). It was fortunate that the case occurred during the Chinese New Year long holiday. School-aged students could stay home to avoid any form of public gatherings. Otherwise, the disease may spread even more quickly than it did. Three days later on January 25, the Education Bureau of the Government of Hong Kong Special Administrative Region (HKSAR) announced to extend the school Chinese New Year holiday by two weeks to end on February 17 (news.gov.hk, 2020b).

However, as we now know, the COVID-19 outbreak had no sign of stopping after the Chinese New Year, but rather was becoming even more severe. On March 11, 2020, the World Health Organization declared it a global pandemic (World Health Organisation, 2020). All schools remained close after the holiday (news.gov.hk, 2020f). Since then, the Government has started to promote online learning (news.gov.hk, 2020e). An amount of HK\$3,500 was granted to every primary and secondary school student to subsidize the purchase of digital devices for the purpose (news.gov.hk, 2020i).

Challenges to Practical and Ensemble Training

Online teaching was absolutely new to music teachers. It has created many problems that nobody met in the past. All interviewees concurred that some musical activities, especially practical and ensemble training, were extremely difficult in an online teaching environment. One of them, Amy, said: “Practical and ensemble training, which are a vital part of student musical development, have become impossible. Due to internet lagging, online learning is totally useless.”

Another secondary school teacher, Betty, also said, “I used online teaching for ensemble training during school suspension. The teaching effect was very poor. I gave up trying eventually and prayed for the resumption of face-to-face lessons.”

Class singing and recorder playing were once regular music activities in primary schools. However, these had become problematic in an online teaching and learning environment. A primary school music headteacher, Craig, gave me the details:

Today's technology is still not ready for teaching class singing and group recorder playing online. It doesn't work at all. Due to internet lagging, students can only sing or play the recorder one after one, but not together. As the duration of each online lesson is reduced to 20 mins, it is impossible to follow up on each student's learning progress in this way.

Challenges to HKDSE Music Examination

There were several new cases of COVID-19 on each single day in January and February 2020. The Education Bureau of the Government of HKSAR announced to delay the start of HKDSE examination from March 11 to March 27 (news.gov.hk, 2020c, 2020d), hoping for the end of the disease. However, the number rose acceleratingly in early March to more than 25 on March 19 (news.gov.hk, 2020g) and reached the peak level of 59 on March 29 (news.gov.hk, 2020j). The whole society was worried about the HKDSE examination (唐曉明, 2020; 高鈺, 2020). Indeed, the examination is students' destination of their secondary education and a gateway to entering the universities. A further delay (news.gov.hk, 2020h) was announced in late March. After months of the battle with the disease, the number finally dropped to fewer than 10 in mid-April (news.gov.hk, 2020k). The Education Bureau declared that the HKDSE examination would start on April 24 (news.gov.hk, 2020l).

New measurements for disease prevention were introduced. Oral examinations for the subjects of Chinese language and English language were cancelled (news.gov.hk, 2020h). Candidates were required to have a body temperature check before entering the examination centers, and a space of 1.8 meters between seats was applied to ensure candidates could keep a social distance of 1.5 meters (政府新聞網, 2020). Moreover, examination centers would only be filled up to half of their capacity (news.gov.hk, 2020m).

Table 2 shows the structure of the HKDSE music examination (Hong Kong Examinations and Assessment Authority, 2021). There are four papers: listening, performing, creating, and elective study. For the elective study, candidates can decide whether they want to take an advanced solo performance exam, submit a portfolio of musical arrangements, or write a research paper in 4000 words. Paper-II Performing was cancelled as it involved ensemble playing, which was not in line with the Government's social gathering policy. After the cancellation, the weighting was adjusted. Paper-I Listening was raised from 40% to 50%, whereas Paper-III Creating and Paper-IV Elective Study were lifted from 20% to 25%.

Paper	Content	Original rating	Rating after adjustment
Paper-I Listening	Western Classical Chinese Music Pop Music Cantonese Opera	40%	50%
Paper-II Performing	Group Performance	20%	–
Paper-III Creating	2 Compositions	20%	25%
Paper-IV Elective Study	Either: <ul style="list-style-type: none"> • Solo performance • Arrangement • Research Paper 	20%	25%

Table 2 Structure and Rating of the HKDSE Music Examination

Amy stressed that, “The cancellation of Paper-II Performing is a terrible policy. How can a public music examination be complete without a practical assessment? It is a tragedy. However, we have no way but to accept it.”

Further Challenges after School Resumption

A new academic year began in September 2020. Schools were allowed to offer face-to-face lessons in the half-day mode, provided that all full-time and part-time teaching and non-teaching staff must have received the first COVID-19 vaccine dose (news.gov.hk, 2020n). Many schools resumed face-to-face classes in the morning. When students came home in the afternoon, the lessons continued online. The four interviewees told me that this “hybrid” learning structure is still applied today.

However, the resumption of face-to-face lessons during the pandemic was not as easy as expected. Craig further described the situation,

“We still cannot teach recorder playing in the way as we did before the epidemic. Students cannot take off their masks to play the instrument at school. It was completely banned for the sake of disease prevention. At home, students cannot learn effectively due to internet lagging. As a result, I only teach them the fingering.”

On the other hand, class singing could still be conducted as long as students wore masks in the classroom. The other music activities, such as listening and creating, were not affected too much. Amy shared with me her experience in teaching music composition for the students who were taking the HKDSE music examination. She said:

I would say music composition in online teaching has no major difference from face-to-face teaching. However, I am still thankful for the school resumption. Music composition is very time-consuming. It is excusable that students may not meet the

schedule all the time. I can see them now at school every day. It is easier for me to oversee their working progress.

Schools under the 5th Wave of COVID-19 Pandemic

The Omicron virus has hit Hong Kong hardly since the end of December 2021 (政府新聞網, 2021). A rumor about school suspension spread extensively in society, and the Education Bureau came to clarify that the rumor was fake on January 8, 2022 (news.gov.hk, 2022a). Just three days later, the Government suddenly announced that all kindergartens and primary schools should close starting on January 14 due to the uprising infection cases (news.gov.hk, 2022b). Secondary schools were also closed beginning on January 24 (news.gov.hk, 2022d). During the school suspension, the Education Bureau offered a one-off grant of a total sum of HK\$338 million to school bus companies, lunch catering suppliers, part-time instructors, coaches, and operators of interest classes (news.gov.hk, 2022c). In line with the policy of vaccination pass (news.gov.hk, 2022f) and the preparation for the possibility of school resumption after the Chinese New Year holiday, the Government encouraged children at age 5 to 11 to receive Sinovac vaccination (news.gov.hk, 2022e).

The 5th wave of the pandemic in Hong Kong was out of control after the Chinese New Year holiday. There were 10 to 30 thousand new cases identified every day since late February (news.gov.hk, 2022j), in addition to an accumulative death toll of over 5000 patients until mid-March (news.gov.hk, 2022m). Schools continued to close until further notice (news.gov.hk, 2022h). The Government offered another one-off grant of a total sum of HK\$70 million for early childhood, primary, and secondary education sectors to purchase and upgrade ventilation systems (news.gov.hk, 2022k).

The HKSAR Government follows the Dynamic Zero Policy (news.gov.hk, 2022g; 楊立門, 2022). The Chief Executive announced implementing a compulsory universal test in March (news.gov.hk, 2022i). School campuses were reserved as test centers, so they could not be used for teaching until the end of the Easter holiday (政府新聞網, 2022a). Consequently, summer vacation will start in mid-August, a month later than usual. The next academic year will commence in early September as normal (政府新聞網, 2022b). These measurements, however, would not affect the original schedule of the HKDSE examination (政府新聞網, 2022e). Unexpectedly, the compulsory universal test never came in March as said (news.gov.hk, 2022l, 2022n; 政府新聞網, 2022c). On the contrary, on March 21, 2022, the Government decided to suspend the test (news.gov.hk, 2022o). Schools can reopen immediately on two conditions: (1) All full-time teaching and non-teaching staff have already received the second vaccine dose; (2) 90% of students have also received the second vaccine dose (政府新聞網, 2022d).

Opportunities in Online and Hybrid Teaching

Today, teachers have accepted both online and hybrid teaching. My interviewee, Dana, has found a new way to enhance the effectiveness of teaching the recorder by combining the advantages of on-site and online learning. She teaches fingering and score-reading at school. Since she cannot take off her mask during the class, she has recorded videos to demonstrate the techniques. Students cannot take off their masks to practice the instrument at school, so they do it at home. To monitor students' learning progress, Dana asks her students to take video recordings

during practice and send them to a video discussion platform called, *Flipgrid*. This platform is designed for educational purposes. It not only provides functions for teachers to assess student learning progress but also contains functions to support student self-evaluation and peer-learning. In addition, reaction buttons, background image building, and filter effects in *Flipgrid* are amusing to children and can highly foster their learning interests. Dana points out that,

“Using *Flipgrid* can significantly enhance student interaction. Children are getting more and more excited about learning. They love to post their recorder playing videos and watching others. I have set some guidelines for them to do self-evaluation and peer assessment. Such a high level of interaction, which is rare even in the face-to-face lesson, makes the online learning of recorder playing amazingly effective.”

We may hear, “Wherever there are difficulties, there are solutions”. Online teaching can be both a challenge and a new opportunity for teachers. Since the pandemic, I have been using *Microsoft Teams* for online or hybrid teaching at my university. I have found that students are more willing to express their ideas in a virtual environment than in a face-to-face lesson. I think you may have a similar experience and hope it is a common phenomenon. Online teaching can never replace face-to-face teaching. It is not an alternative to the face-to-face mode. They are two distinct learning modes with different teaching purposes and for diverse study needs. Each of them has its strengths and weaknesses. Perhaps, we can use their strengths to compensate for the inadequacies of the other. Even when the pandemic ends and face-to-face teaching is completely resumed, I will continue incorporating online teaching into my courses.

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Considering the Importance of Solitude: Music Education in the COVID-19 Pandemic

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Abstract

The purpose of this study is to clarify the practices of Japanese music teachers in the COVID-19 pandemic, and to examine alternative methods for the future music education. This crisis has exerted a great influence on music education in Japan due to the occupation of such activities as singing and playing instruments at the elementary and secondary music classrooms. Many music teachers have taken various measures to prevent infection, such as using masks, setting up acrylic panels, disinfecting instruments, and keeping children's social distance. The Japan Music Education Society (Saito, et al., 2021), for example, conducted a study on droplet infection control in singing activities by comparing various types of masks through droplet visualization. Thus, even under the current condition, they have worked hard to keep music classes which focused on singing and playing instruments, or to conduct these activities on a smaller scale. This unprecedented situation, however, would doubtless force some teachers to rethink their predilection for music composed by professionals, assuming imaginary audience and stage; the commodification of music by the entertainment industry and so on, and help them to see some alternative activities based on creative music making. In the spring semester of 2020, all classes at Hirosaki University, where the author teaches music education based on the concept of soundscape, were offered online. This was the first time for undergraduate students to practice sound education individually, and they learned the importance of feeling and thinking about sound and music alone. The specific question of this paper, therefore, is: how can students cultivate the capacity for solitude, the ability to be separate, gathering themselves through music education? How do music teachers teach students to be alone in music? In order to answer these research questions, interview surveys were taken at two elementary schools (three different teachers), a junior high school and a special needs school in Japan.

Keywords: soundscape, institutionalized music, ICT, solitude

Background

What is music in the first place? The Japanese political scientist Toru Yano (1988), who specializes in Southeast Asian studies, argues that the social dynamics that form the basis of "music as an institution" in non-Western acoustic cultures include: political power and various authorities; the social structure or communal framework itself brings about the institutionalization of music; the social structure or communal framework itself brings about the institutionalization of music; the relationship between economic modes of production and the institutionalization of music cannot be ignored. Fourth, we must consider the influence of civilization as a mythological system; there is the problem of sensitization from other cultural spheres.

Yano's inspiration for the institutionalization of music came from an event, "Exchange of Asian Traditional Performing Arts," organized by the Japan Foundation in 1987. Yano used the caste-based music of South India and the religious music of the Islamic world as the first examples of the basis of institutionalization; the folk songs of two ethnic minorities in China's Yunnan Province as the second example; labor songs as the third example; Hinduism as the fourth example; and Chinese and Japanese, Persian, Arab and Turkish cultural influences, respectively.

These musics, in Yano's words, "music as a Third World institution" whose stylistic legitimacy is established through "internal institutionalization," are established in connection with the emotionality, psychologicality, and legitimacy of society, which basically makes it taboo for the music to walk alone. Music that cannot be separated from the land as a part of a particular culture or society is therefore distinct from music as a commodity based on the monetary economy, music like a disposable razor poisoned by the entertainment industry, and music that is no less sophisticated than Western art music. The judgment as an intellectual of the time was a wise one. Therefore, Yano points out, the dichotomy here is, of course, "art as danger," that is, the European conception of "art."

Yano (1988) thinks that the concept of the artist is the typical 19th century Western concept of the attributes of genius, originality, and individuality, and that the artist as such a 19th century concept functioned as a dangerous dynamic in the 20th century. As if in response to Yano's point above, the Canadian composer R. Murray Schafer (2005) argues that today's music education places value on foreign music and music created by others, resulting in teachers and parents being unable to understand music outside of concerts.

Schafer (2005) also points out that music is isolated and out of touch with science, other arts and the environment, and that teachers are powerless against the entertainment industry. Schafer (1995) considers the Western symphony orchestra a symbol of nineteenth-century European hegemony. He points out that these materials used in European instruments, such as gold, silver, ebony, ivory, granadilla wood, and rosewood, were exploited from the former colonies. In other words, Schafer believed that what the 19th century European bourgeois really celebrated through classical music was their colonial power.

Jean-François Lyotard (1984) called the discourse that modern science relies on to justify itself a "grand narrative" (e.g., the liberation of the subject as a rational human being). The great narratives of individuality, creativity, originality, genius, history, and race contributed to proving the reason for its existence and to valorizing it through logos. In the last decade of the nineteenth century, Japanese music education, which imported "music" that had been shaped by Western society over a period of three hundred years, developed in a self-colonial manner. Artists, the

bearers of "great art" as cultural heroes, have become myths consumed by the general public since the postmodern era. Music as an institution, for which Yano had hoped for peace and tranquillity, now has a commodity value comparable to, or even greater than, Western art music. School students who devote themselves to wind bands and choral music, which are miniature orchestras, spend so much time practicing their assigned instruments and vocal parts that they rarely have the opportunity to listen to a work as a whole and never acquire specialized solfege skills. It is inevitable that, in order to perform a work of art by an original genius, the orchestra members were required to be craftsmen, and their personal and musical development was of no importance.

The most restricted by this pandemic, which began in early 2020, is the music of heroes based on grand narratives as suggested by Yano and Lyotard, music of the entertainment industry as described by Schafer, etc., and the field of music education in Japan, which has developed around ensembles and choruses that have been established by trivializing them. Japanese music education practice, which has developed based on classical, popular, choral, brass band, and folk/traditional music, was criticized by Tadahiro Murao, Kazuo Shigeshita, and Yukiko Tsubonou as "music on the stage." They called the activity "music in the square" in which all participants practice music without assuming any audience, in contrast to "music on the stage" in which an audience is assumed and advocated its introduction into schools. The musical practice here always assumes a virtual audience, is conducted in groups, and is compromised by the acquisition of half-baked techniques. The musical works featured in such practices may be part of the music, like the echoes of the air, but they are not representative of the music as a whole. At the same time, the "music on the stage" they pointed to included the sound culture of non-West, which Yano once treated as a utopia comparable to Western classical music in his concept of music as an institution. As Yano feared in 1988, even traditional Japanese music has been treated as a trivialized "music on stage" in the school setting.

In the next section, the author presents interviews with teachers who are using the pandemic as an opportunity to overcome these problems and pursue alternative music education practices.

Interviews

Hisafumi Ono teaches music at a junior high school in the Town of Sotogahama, located in the northern part of Aomori (the northernmost prefecture in Honshu) with a population of about 5,400. The school where Ono teaches, Kanita Junior High School, has a total of 61 students at the beginning of the 2020 school year. In response to the question by the author "any comments about school music education in the pandemic era?" he replied:

The pandemic has resulted in a significant loss of opportunities such as "choral singing to unite hearts and minds" that my school originally expected from music education. However, the loss of previous opportunities for choral singing has not meant that the quality of the students has changed. Rather, we music teachers should look at the importance of the things that have been noticed as a result of their disappearance. For example, I have noticed that many students have a much better sense of pitch than when I was teaching them to "sing loudly and resonantly" by devising ways to hum rather than sing loudly in singing lessons. I have noticed that music education practices, which should be musical in nature, contribute to music only within the school culture, ignoring

the creativity of the students, due to the filter of the school. Despite the perceived annoyance of infection control, my hope is that music education will be restored to its true nature by the pandemic.

In response to the author's question "what do you predict music classes in the post-Covid-19 age?" Ono also replied:

I expect that the activities necessary for music education will be scrutinized in the classroom practices of the past few years. Singing can be done without resorting to choral singing, and instrumental areas can be developed without recorders. Creative music making can be practiced with ICT equipment, but I could see the significance of thinking through live sound, and I think many teachers are beginning to realize that appreciation does not have to focus exclusively on classical music.

Yuki Ishikawa teaches music at Sakae Junior High School (456 students) in Misato City (population approx. 140,000), Saitama Prefecture, a bedroom town of Tokyo. To my question "how has the pandemic affected music education in your school? Does your school still incorporate online teaching?" he replied:

Singing, instrumental music activities and group study were prohibited while emergency declarations and priority measures to prevent the spread of the disease were in force. After the lifting of declarations, singing activities are restricted to 15 minutes with masks, avoiding face-to-face contact at a certain distance and with ventilation, and instrumental music activities are also restricted to 1-5 minutes with wind instruments at a certain distance, avoiding face-to-face contact and with ventilation. activities up to 5 minutes, and group learning is also restricted to 15 minutes as well. In the school where I work, online classes are offered to students who have been forced to suspend their attendance due to the corona infection, when an application is received to ask for online classes. However, as the Wi-Fi connection only goes to the classrooms used for regular classes and there is no Wi-Fi environment in the music room, basically only the five main subjects (Japanese, mathematics, social studies, science and English) are offered. Hence, online classes are not implemented in music classes.

The author asked Ishikawa the same question as Ono: "any comments about school music education in the pandemic era?" He responded:

Due to various constraints, there is a trend in the city to review music education. While singing and instrumental activities cannot actually be implemented, I feel that the thinking of music teachers is becoming more flexible, as they are reexamining the root of what music is, and teachers are being creative in their lessons. I sincerely hope that this will be the beginning of a trend in music education in Japan, which until now has (probably) been stuck in Western music, to develop music classes from a comprehensive perspective.

The author also asked him: What do you predict for music classes in the post Corona era? His response is:

I predict that there will be a polarization between music teachers who 'deconstruct' conventional music education and rethink 'what music is' in a comprehensive way, and music teachers who redevelop conventional music education.

If the former, they will further promote curriculum management in the annual teaching plan, such as introducing the idea of soundscapes and enriching creative activities. If it is the latter, then the stage-style 'big music' that has been implemented in the past will be redeveloped to satisfy both parents and teachers and will move in the opposite direction to Universal Design. I feel that it is necessary for music education academics, the Ministry of Education, music supervisors, music teachers, textbook publishers and others involved in education from various perspectives to work together and discuss the direction of music education in the post-Corona era.

Finally, the author interviewed two elementary school teachers. Both Mami Kimura and Takao Kudo teach music at the Elementary School attached to the Faculty of Education at Hirosaki University. The author asked them: do you have any comments on school music education in the age of pandemics?

Kudo: I don't think it is necessary to deny online classes. Rather, I think it is beneficial to explore music education that makes use of these environmental changes, and I hope that when the music created by ICT equipment is appreciated as a work of art, rather than as some kind of substitute music, it will become a new history of music.

The author also asked: how do you predict music teaching in the post Corona era?

Kimura: Instead of aiming at activities such as singing and playing the recorder, I think that classes will be based on the elements that form music as the key elements.

All four teachers interviewed in this study believe that there is no need to stick to the singing- and instrumental-centered music education that has been offered in the past. It is also worth noting that Ono and Kudo mention the use of ICT in post-Corona music education, while Ishikawa points out the importance of music education based on soundscapes. Ono, who majored in composition as an undergraduate and master student, expressed the view that appreciation classes do not necessarily have to be based on classical music, suggesting the importance of creative activities that combine ICT with various methods of so-called avant-garde and contemporary music since the 20th century.

Ai Kosugi (2021) points out that music education before the pandemic tended to rely on so-called peer pressure because it had been conducted mainly through group activities such as choral singing and ensemble playing. In response to Kosugi's argument, Saito (2021), using McLuhan's media theory as support, points out that the use of media in music education under the pandemic has remained an extension of conventional music education, such as video sharing and online brass band music, and that it has not yet reached the stage of ensuring one-person activities through media reversal. Based on the above, the next section will conclude this paper by introducing practical activities at Hirosaki University based on overlapping keywords such as soundscape, ICT, and solitude.

Final Thoughts

The Japanese contemporary dancer Min Tanaka, in an appearance on NHK's educational television program “Extracurricular Lesson: Let's wake up my body,” said (translation by myself):

I wonder, has the world told children to be individualistic and to be spontaneous, but has it really made them that way? Rather, adults are always trying to get children to be more than two people, as if being alone is unfortunate and wrong, so that they are never alone. So, I wanted to keep telling any children to be alone. There is nothing that everyone understands and can do in the same way. Individual reactions will vary depending on the level of understanding and what can be done. I think that's fine.

In this program, broadcast on the 4th of May 2008, Tanaka took a group of an elementary school children to a small forest on the outskirts of Tokyo. In the “thread induction” part of the workshop, one of the paired children was blindfolded and connected to the other by a thread held in his or her hand. The child who was not blindfolded let his or her partner walk through the forest by giving various cues from the taut string. All children were then blindfolded and walked freely through the forest alone, relying on their own senses. Tanaka, a professional dancer, did not directly teach children to dance in this program. The children were left alone to walk through the forest blindfolded, relying on their senses, and becoming aware of their own physical sensations. Tanaka believed that these sensations would indirectly form the basis of dance. A sound walk by Schafer has an affinity with this practice. In this exercise, participants create their own auditory space without talking to anyone or making eye contact and walk-through environmental sounds as they perceive them. In my class at Hirosaki University, which became an online class due to this pandemic, I instructed students who were taking classes in separate locations to sound walk alone for the first time. After returning from the sound walk, the students created a graphic score in their respective locations based on their individual experiences, and then sounded out their scores using a variety of materials (e.g., dishes, stationery, furniture, water, etc.) in their individual rooms. They then used their initial sound walk experience to create their own desktop music using Garage Band. The author believes that they have achieved something that would never have been possible without the solitary contemplation of their own auditory space and body.

Music that has been performed on the stage with an audience in mind, music that has been performed collectively within a particular community, and school music that has been established by making these two types of music into teaching materials, all of these types of music have been further institutionalized and constrained by the new plague.

If there is anything we music educators can learn from this process, it is to consider the importance of solitude. Teachers and children should be left alone to explore their relationship to the soundscape through their own bodies. The impressions gained from this will be expressed, for example, through ICT. Those practices done in solitude are perhaps the only key to moving outside institutionalized music. After experiencing the joy and importance of solitude, a very musical reunion is expected in the post-corona music room.

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Facing a new normal era in the Republic of Korea

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Abstract

Due to the COVID-19 pandemic, many aspects of daily life have been restricted, and the education field has been changed dramatically in the Republic of Korea. In 2020, according to the government's social distancing level, in-person or online classes were decided. The Ministry of Education's also provided guidelines schools should follow, including instructions to refrain from activities such as singing, playing wind instruments or gathering. Under this pandemic circumstance, all school music teachers had to find alternatives to provide meaningful musical experiences. They would face different difficulties, choices, and contexts from other subject teachers. Therefore, the purpose of this study was to investigate what elementary teachers and secondary music teachers valued in music class in this situation, how they conducted the class, and the future direction of music education they expected. Interviews with two in-service elementary teachers and two secondary music teachers were conducted. Interviews revealed that activities using the online platform were more frequent than the methods interviewees have been doing so far. They explained that they had their ups and downs at first, but they came up with new content and methods that they could teach. Moreover, they also argued the pros and cons of online music classes. All interviewees agreed that teachers' technology-related knowledge and competency would be more demanded in the future.

Introduction

Due to the widespread COVID-19 virus that started in China at the end of 2019 and has spread out of control, the world is faced with a new situation. In 2020 in the Republic of Korea, many changes came about such as guidelines on dining with fewer than four people, wearing a mask at all times, and keeping a distance from others. Based on the government's safety guidelines, much of daily life has been restricted and many people have suffered continuous anxiety. This anxiety has affected students and teachers as much as everyone else.

To investigate the depth and breadth of the effect of the pandemic on music education, this study was conducted. A qualitative research method was used to investigate how the educational field in general and music education in particular were affected by the restrictions. First, the government guidelines for quarantine rules in schools were analyzed. After that, interviews were conducted with two elementary school teachers and two middle school music teachers. All interviews were conducted on Zoom at the teachers' convenience, and the interviews lasted approximately 35 minutes. The transcription work was done immediately following the interviews.

In the Field

Many changes in the educational field are apparent. At the beginning of the semester in early 2020, school was temporarily suspended, and later started remotely. Since the Korean education system is centralized, the guidelines from the Ministry of Education were delivered directly to the schools which then operated according to those guidelines. Music education in this new normal era is going in a slightly different direction from the traditional system. The 2020 Ministry of Education's guidelines included recommendations to refrain from singing, playing wind instruments, and gathering in groups of more than four people and to focus on appreciation activities or theory. Traditional music events, such as chorus and ensemble were not conducted at all. According to the guidelines of the Ministry of Education in 2021, however, the principal of each school decided on the implementation of in-person and online classes. Accordingly, in-person classes have been conducted at the discretion of the principal, and in some schools, not only music classes but all classes are conducted in-person. Therefore, schools have not all operated in the same way. In 2021, face-to-face classes were the main focus for first and second graders, even in uneasy situations. In the case of elementary schools, two-way communication classes and face-to-face classes were conducted in parallel. Students from third to sixth grades went to school on different days of the week. Depending on the level of social distancing, 1/3 to 2/3 of the population attended school in person on any given day. For example, if third and fourth graders went to school on Wednesdays and Thursdays of the week, fifth and sixth graders went to school on Tuesdays and Fridays. This was also true in secondary schools. Therefore, the number of days of school attendance differed by grade level.

In accordance with the government guidelines, in 2020 classes were generally conducted remotely. Some were occasionally allowed in schools in keeping with social distancing levels. Meanwhile, online classes consisted of two types: pre-recorded, and two-way communication classes. In the beginning, most of the content was filmed and the students watched the recorded video. Music classes, which are usually very interactive, were rushed to deliver only the content in a one-way manner. In the first semester of 2020, teachers focused only on delivering music-related content and skills. Exploring and making sounds were done alone at home, and teachers

explained that only examples could be delivered in a pre-prepared class. Students submitted recordings of singing or playing an instrument according to the teacher's guidelines. For the second half of 2020, a platform that enables interactive classes was prepared, and programs such as Padlet were used to enable communication as much as possible.

The interviewees explained that they had to reorganize content and music activities and provide individual and collaborative activities differently. Although circumstances were different for each school, one of the elementary teachers explained that from the middle of 2020, many of the activities in the expression domain were conducted online, while the appreciation activities were conducted face-to-face. At first, the classes were conducted according to the guidelines of the Ministry of Education, but it is said that they changed little by little to fit the situation. From 2021 onwards, singing and playing instruments, with the exception of winds, were also allowed face-to-face, although masking was required. The other elementary teacher said that she had no choice but to focus on listening activities in the beginning, but from 2021 onwards, she offered as many diverse musical activities as possible.

In the case of creative activity, most classes were conducted at the discretion of the teacher, but one elementary teacher interviewee explained that she carried out very systematic creative activities. A 12-week class was planned, both online and offline with connections between the two parts. A music making software program was used. It is centered on creative activities, but singing, appreciation, and instrumental music activities were added from time to time. Offline, they did creative activities together, and online they made music based on group activities. The program she utilized has a chat function, so students were able to interact and work online. This project class was a little awkward face-to-face when we met for the first time, but the teacher explained that as a rule there was no such awkwardness. After that we continued talking online. The teacher said that this practice was very successful, and she would continue to develop content and activities suitable for blended music learning.

In another situation, each individual practiced an instrument to the accompaniment previously uploaded by the teacher. During the practice, students were asked to record their playing and to write their practice journal. When they finished practice, they uploaded a performance video. Then, the teacher put these together and made one online instrumental ensemble video. Finally, the teacher uploaded the ensemble video on YouTube, and the students watched the video and assessed the performance.

Interviews with middle school teachers revealed that secondary schools were in a similar situation to elementary school. Singing and instrumental music activities were generally conducted in remote classes, while appreciation activities were conducted in person. Because of quarantine rules it was sometimes impossible to use the music room; therefore, many listening classes were held at school. It can be said that these musical activities lasted longer in secondary schools than in elementary schools. Even if all music classes are conducted face-to-face, there are still restrictions, so online platforms are still used.

The two secondary music teachers explained that they did all the music activities at home and uploaded practice videos and performance videos on an online platform in 2020. In 2021, when remote and face-to-face classes could be switched, the scope of music activities expanded. However, it was still difficult for everyone to sing at school, so these activities were conducted remotely. Interviewees stated that their knowledge and proficiency in technology had improved a great deal since pre-pandemic times. Now they are able to utilize diverse programs. The two secondary music teachers explained that there were not many classes that included creative activities as it was a music class that was held only once a week for 45 minutes. One of the

secondary music teachers, however, added that her colleague did a creative activity called “Musique concrete,” one of the 20th century composition techniques, which had never been included before the pandemic. For learning musical instruments, a soprano recorder has always been used, but in 2020 one music teacher taught this skill on an alto recorder which proved to be much easier for showing fingering. Also, kalimba and ukulele were alternatives. In addition, teachers actively utilized apps and online platforms to carry out music activities as much as possible, and helped students learn through various social media platforms.

Discussion & Implications

The Covid pandemic has been very difficult for everything and everyone all around the world, and music education is no exception. Nevertheless, not only has the COVID-19 pandemic accelerated blended learning systems using technology, but it also brought about a realization of the value of music education, which is music making together.

The four interviews revealed that, in general, music education has been conducted like an on-campus class in a virtual classroom, but unfortunately with fewer activities such as playing instruments or singing together. This was inevitable; however, there are positive outcomes in the online music class. First, a self-directed learning environment has been established. Students were the center of learning while watching the lessons uploaded by the teacher, as well as trying, practicing, and recording for themselves. Teachers reported that the individuals’ musical skills showed great improvement. This is a phenomenon that seems to result from students practicing one by one while watching the teacher’s pre-recording class, and spending much more time on practice than they had done previously at school. Also, very shy and quiet students were able to be more active online. This seems to be because one-on-one interaction with the teacher is possible more often online than in person. In addition, the range of instruments, such as alto recorder and kalimba, played in the classroom has broadened.

Of course, the pandemic also caused negative results. The biggest limitation is the inability to sing together or play all kinds of instruments together. Although the situation is improving, it is still difficult to create beautiful sounds together while discussing musical issues and interacting musically. Since the teacher is unable to personally witness a performance and give immediate feedback, the learning gap is larger than before. In particular, interviewees explained that there was a greater difference in the participation and achievement of students who worked harder than those who did not, when the pre-recorded classes were conducted. Furthermore, not all students can actively participate in remote learning. For almost two years everything has been done online, and students no longer seem to know how to interact with each other face-to-face. But some students reacted to singing for the first time since last year by saying that it is fun. Furthermore, preparation for music class was unclear since the teaching method was not pre-determined, but had to be flexible to accommodate the pandemic situation. The common difficulty of all teachers was the inability to visualize an overall picture of the class.

Since we have seen both positive and negative results of the educational adjustments made during the pandemic, blended learning environments will be an alternative to help students learn in the future. All classes will be available in-person from the year of 2022, but blended learning will be essential and will be another learning environment in the future.

Asked about their personal thoughts on the direction music education would take in the future, the interviewees’ first response was that they did not know because it is difficult to predict even

tomorrow's daily life. However, they predicted that blended learning systems would be used more often in the future. Activities of making sound together will continue offline. Moreover, all participants added that the development of content for blended music learning is absolutely necessary. The use of online platforms will become more frequent, and in the future teachers will be required to upgrade their technology-related knowledge and competency and to keep their technology competency current. Research and practice related to blended learning must continue.

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Limits to Music Making “By All”: Accreditation and Music Education in the United States

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Abstract

The National Association for School of Music (NASM) sets the standards for accreditation for many US-based university programs, which is largely based on the ensemble experiences of band, choir, and orchestra (Abril and Gault, 2008). Because of the connection to these particular ensembles, the kinds of students who enter these programs and the kinds of learning experiences available to the students are necessarily associated with these ensembles. This current structure for many university-level music departments limits the ability for music teacher preparation programs to implement creative approaches to the teaching music that could expand access, diversify musical experiences, and diversify the students who participate in music experiences in public school. The National Association for Music Education include mission statements to support music making “by all;” however, only about 20% of high school (grades 9-12) students choose to participate in the available music making experiences (Elpus & Abril, 2019). The purpose of this paper is to explore the policies in the *Handbook 2021-2022* from the National Association for Schools of Music (NASM) that outline what is included as music engagement for members of the organization. Revising the language of the *Handbook 2020-2021* could provide opportunities for university-level music units to approach musical engagement differently and to create openings for a variety of music experiences. Changing access and diversity for musical engagement could lead to the teaching of music making and learning “by all.”

Introduction

The National Association for Music Education (NAfME, 2022), a central organization for music education in the United States, articulates that its mission is “To advance music education by promoting the understanding and making of music by all.” However, the ideals and policies about music learning that the organization promotes cater to a narrow version of music education, focusing primarily on performing in band, choir, and orchestra (Abril & Gault, 2008), which meets the musical interests of only a small percentage of high school students in the United States (Elpus & Abril, 2019). This narrow version of music learning occurs, in part, because it is the same model that most US-based universities and institutions of higher education use as the basis of their own music programs and where individuals who are studying to be music teachers learn.

Universities and institutions of higher education in the United States are conservative in their offerings on what counts as music and music education. While there are institutions who include contemporary instruments and contemporary music offerings (Powell, et al., 2015), most institutions of higher education continue to follow a band, choir, and orchestra model for training future teachers in music which perpetuates the same kind of performing, teaching, and thinking in public school music education environments.

Fifteen years ago, Kratus (2007) announced that music education was at a tipping point in the United States. He stated that the tipping points for music education were “the ways music is experienced and the changes in educational practice” (p. 44). First, Kratus argued that typical school music experiences were not aligned with the ways that young people currently experience music in their day to day lives—through listening and personal choice. Second, he indicated that educational practice had changed to be more collaborative and student-centered. The typical musical experience available to most public school students in the United States has not kept pace with updated educational practices. Music education offerings at the secondary level need to be broadened to meet these educational experiences and practices suggested by Kratus—including other ensembles (e.g. modern band, Powell, 2022) and courses on listening to or discussing musical practices.

In order to promote more and varied kinds of music engagement, higher education needs to update their model on what is included as music learning and what it means to study music. If the National Association for Music Education wants to succeed in its mission of “music by all,” it needs to add to its policy focus advocating for policy changes in institutions of higher education that prepare future music teachers and in the National Association of Schools of Music’s policies.

The National Association of Schools of Music (2021) is “the agency responsible for the accreditation throughout the United States of...institutions that offer music and music-related programs...” (p. 1). The purpose of the organization is “...securing a better understanding among institutions of higher education engaged in work in music; of establishing a more uniform method of granting credit; and of setting minimum standards for the granting of degrees and other credentials” (p. 1). Each year, the organization produces *The Handbook* for the National Association of Schools of Music which outlines the standards for accreditation by the organization. The purpose of this paper is to explore two specific standards areas: the audition standards and the standards related to undergraduate degrees in music education in the *Handbook 2021-2022* from the National Association for Schools of Music (NASM) and offer revisions and

other ways for higher education units to interpret to these standards as an effort to broaden the understanding and music making in what counts as music education.

Auditions for Music Education Study in the NASM Handbook

Higher education units accredited through NASM are expected to have an audition process (p. 93). Most often, the audition takes place before the student begins instruction in music at the higher education institution, as an entry point, with the standards indicating that students must have some experience with Western music notation and music performance before they begin music study. The aptitudes and achievements for undergraduate study stated in the *Handbook* include *musicianship* and *performance* (p. 94). Musicianship is defined as “(a) capabilities to relate musical sound to notation and terminology at a level sufficient to undertake basic musicianship studies in the freshman year or (b) the potential to develop such capabilities within the first year of study.” (p. 94). The idea of “sound to notation” is not strictly used in classical music; however, notation holds a strong position in accessing and promoting classical music (Broomhead, 2019). For performance, the Handbook states, “A level of achievement in musical performance is normally a factor in determining eligibility for entrance to all undergraduate degree programs. It must be a factor for entrance into professional degree programs...” (p. 94). While the performance aspect is more broadly stated, there is an expectation that the students will have some experience with performing music (not just listening to music or writing about music) ahead of engaging in musical studies.

These audition experiences typically focus on individuals who engage with classical music and for individuals who have experience performing their instruments in a solo environment. In a collective case study considering barriers to access of music in higher education for students of color in the United States, Abramo and Bernard (2020) found that the pre-entry audition was a barrier to choosing to participate and enroll in music school because the process did not reflect the students’ abilities and values in music (p. 16). For example, the repertoire required in the audition was not valued by the potential students. These students also indicated that they did not the idea of performing alone (solo performance). These experiences represented a departure from the kinds of understanding and music making experiences that the students were having in their secondary music programs and reduce the opportunity to promote “understanding and music making by all.”

Music and Music learning in the NASM Handbook

Under the heading in the *Handbook* for degrees that prepare teachers for applying for teaching licensure, NASM lists a set of common knowledge and skills for students to acquire. These include *Performance, Musicianship Skills and Analysis, Composition/Improvisation, History and Repertory, and Synthesis* (pp.102-103). The explanations for each of these topics tend to focus on a classical music approach to learning music which includes specifics such as “sight reading” and “keyboard proficiency.” The emphasis on sight reading, focuses on reading notation as a means to accessing and performing music. Other ways of learning unfamiliar music, such as demonstrating learning by ear or learning by rote are not mentioned. Similar to using the voice, the keyboard is often thought of as an essential instrument in learning Western classical music. The terminology used in these standards may keep higher education music units from more progressive forms of music learning—such a modern band, music technology, or

listening to and discussing musical practices—because of the specific language that limits the ways these proficiencies are able to be demonstrated.

Additional basic music competencies to the Bachelor of Music Education include *Conducting and Musical Leadership, Arranging, Functional Performance, and Analysis/History/Literature* (NASM, 2022, p. 122). While these competencies, can be interpreted as focused on broad approaches to learning music, the competency of “conducting” is the most problematic because it promotes having a single decision-maker in the music learning space and is most closely connected with classical ensemble experiences. More specific course time and considerations for teaching that use these approaches (e.g. arranging, analysis, history, literature) should be established in the competencies as a way of promoting more varied and progressive ways of engaging with music.

Due to the different classical mediums of ensemble experience, some undergraduate degree for teaching organize curriculum into specific tracks—for general music (usually primary-aged students in the United States), instrumental (meaning wind band and orchestra), and vocal (NASM, 2022, pp. 123-124). The *NASM Handbook* includes competencies and experiences in each of these areas of specialization that specifically focus on personal performance, both solo and in ensembles, and sufficient knowledge to teach beginning voice or beginning wind, brass, percussion, or string instruments. There is no specific mention of modern band instruments (e.g. electronic instruments, drum set) or technology (e.g. computer, tablets) in these competencies.

Teaching competencies are listed separately from the music competencies. The Teaching Competencies section states, “The musician-teacher must be able to lead students to competency, apply music knowledge and skills in teaching situations, and integrate music instruction into the process of P-12 education” (NASM, 2022, p. 124). The teaching competencies address teaching students at a variety of ages, classroom, and ensemble settings, understanding human growth and development, assessing experiences and orientations of students, knowledge of methods, materials and repertoire for different teaching situations and the ability to determine appropriate methods, materials, and repertoire for specific teaching situations, and an understanding of evaluative techniques (pp. 124-125). These competencies can be broadly applied and do not specify (in the same way as the music competencies) the kinds of understanding and music making that will be learned. This is an opportunity for higher education units to consider the students entering their programs, the culture of the schools where the future teachers will be practicing teaching, and develop approaches that promote opportunities for understanding and music learning by all.

Understanding and Music Making By All

If the mission of the National Association for Music Education is to “promote understanding and music making by all” policy language needs to be updated to encourage United States based music units in higher education to think about understanding and music making differently than it is currently understood. The National Association for Schools of Music *Handbook* language may be interpreted as presenting policy barriers, and there are opportunities for music units to think about interpreting the standards to promote possibilities for more variety in musical engagement. Updates to the language around auditions and curriculum associated with music education could be a starting point to meet the mission statement.

First, I propose that the language in the *NASM Handbook* be updated to encourage flexibility in the entry points (auditions) to the study of music for potential music educators related to timing of the audition, musical selections for the audition, and the size of the group auditioning. While the *Handbook* is not specific in its application of requiring pre-entry auditions, timing auditions as a pre-entry requirement is typical in most United State based music units. Anecdotally, this practice may happen because of the tradition of the conservatory model in terms of assessing readiness, to meet the number of openings in different musical areas for private instruction, and for financial aid (scholarships). Of these three reasons, the number of openings for private instruction may be the most important due to studio spaces and faculty contract time. A possible option to alleviate this timing concern could be that students who have yet to audition are placed in a group lesson class where there is opportunity for students to gain experience to prepare for the audition. Then, students who are not ready for a pre-entry audition could audition at any time in the first full year of music course work (an audition in the first half of the degree program is articulated (p. 93). At the institutional level, updating the audition requirement timing to occur sometime in the first year of study allows potential music educators to start music course work and understand the learning environment in higher education prior to the audition.

I also advocate for flexibility in musical selection lists proposed by music units. Sometimes music units provide required styles or genres for their auditions, and individuals who are auditioning may not have experience with the styles included on this list. I suggest that music units allow prospective students to choose musical selections that they enjoy performing and that shows their skills as a performer. The *Handbook* does not specify what musical selections are to be included in an audition and this is an opportunity for music units to allow flexibility.

Finally, I suggest that music units offer the option of auditions for solo, duet, and trios. Again, the *Handbook* does not specify how auditions are to be organized; this is the purview of the music unit. Given that many students who perform music in high school never (or almost never) perform alone, audition expectations could be opened up to include more than the solo performer. This would give the auditioning student some comfort by performing in a way that most closely exemplifies their typical music learning experience.

Reading and understanding written notation are also competencies included in the audition expectations in the *NASM Handbook*. This competency is less concerning because many music units have created courses that introduce written notation that may be included in the degree program or are an elective that students take before starting the required notation course work. This is an example of how music units have addressed the needs of students entering music programs who need more time and support in reading music notation.

Next, the language included in the music competencies for music education should be updated to reflect a broader view of engagement with music. Terms such as *repertory* and *conductor* tend to generate a specific kind of music making most closely associated with Western classical systems. Changing these terms to be more inclusive of a variety of music making (e.g. only using the term “musical leader” and using musical selection) could encourage music units to update their curriculum to reflect different types of music making.

The current *NASM* standards are heavily slanted toward music performance, and authors such as Small (1998) and Campbell (2004) promote performance as only one way of engaging with music; additional ways of engaging with music could include listening and understanding, analyzing, and creating. I advocate that these ways of musical engagement are given more equal treatment in the language of the *NASM Handbook* and applied to the undergraduate music

education curriculum. In diversifying the undergraduate music education curriculum to include a variety of ways to engage with music, future teachers could take listening and understanding music, analyzing music, and creating music into secondary schools with the opportunity to engage more students in music. Using a variety of approaches, music education can start to achieve its mission of “understanding and music making by all.”

Conclusion

The effort to meet the mission of “understanding and music making by all” needs to be broadened. The National Association for Music Education directs its efforts to the federal government to keep “music” in public school legislation. Pre-service teachers are, largely, graduating from programs that are accredited by the *National Association of Schools of Music* that promote the classical system of music education with solo auditions and focus on performance. These teachers join the teaching profession and continue to teach music from this narrow view. There are opportunities to interpret the standards outlined in the *Handbook* differently, and the effort to move toward the mission of “understanding and music making by all” needs to come from the institutions that are preparing teachers to broaden the ways in which we engage with music. More specific curriculum to support listening and understanding, analyzing, and creating needs to be incorporated into music learning in post-secondary education. With models and support, these teachers can enter the public school sector and bring multiple ways of engaging with music. With these multiple ways, everyone can be a musician and we can have understanding and music making by all.

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Work Plan for Culture 2019-2022: Developing Policies at European and National Levels to Make Music Education “visible”

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Abstract

There is a growing recognition within the European Union (EU) that culture lies at the heart of the European project and has a unique and indispensable role to play. One of the main aspects of discussion is the promotion of culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth, employment, innovation and competitiveness. In November 2007 the European ministers of Culture (Culture Council) agreed on a "European Agenda for Culture" based on the Communication which was published by the European Commission in May 2007. The intention of the agenda was to establish a structured dialogue between the political field (EU Commission, Member States, EU Parliament) and the civil society. The New European Agenda for Culture was adopted on 22 May 2018 and proposes to: harness the power of culture and cultural diversity for social cohesion and wellbeing, by promoting cultural participation, mobility of artists and protection of heritage support jobs and growth in the cultural and creative sectors, by promoting arts and culture in education, boosting relevant skills, and encouraging innovation in culture strengthen international cultural relations, by making the most of the potential of culture to foster sustainable development and peace. The upcoming Work Plan for Culture 2019-2022 focus on the following priorities in view of their contribution to cultural diversity, their European added value and the need for joint action: sustainability in cultural heritage, cohesion and well-being, an ecosystem supporting artists, cultural and creative professionals and European content gender equality and international cultural relations.

Aim/focus of the work/research reported: The aim is to identify transferable best practices and to discuss suitable education policy measures at European and national level.

Method/approach/modes of inquiry: The following working methods, among others, can be applied: the Open Method of Coordination (OMC), ad hoc or Commission-led expert groups, peer-learning activities, studies, conferences, stocktaking seminars, the European Culture Forum, dialogue with music society, pilot music projects, joint initiatives with international – national music education organisations, Council conclusions and informal meetings of officials from Ministries of Culture and Education.

Summary of the main ideas: Taking into account the horizontal nature of this work plan, the aim is to bring together experts from different sectors (e.g. culture, foreign affairs, education, migration, development cooperation, customs and enterprise policies) to develop a common EU strategic approach to international cultural relations, followed by concrete actions for its implementation.

Conclusions and implications for music education: Each priority of this work plan lists several topics to be addressed over the next few years, among them the topic "Diversity and competitiveness of the music sector". Based on Music Moves Europe, experts are expected to

exchange information on public policies to promote the mobility of artists, music academic staff and the circulation of local repertoire within and beyond Europe. Other topics in the Work Plan include Artistic freedom and the Status and working conditions of cultural and creative professionals.

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Policy and Pedagogy: Findings from a Student-Developed Arts Partnership

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Abstract

Scholars have recently pointed to a need for policy knowhow to be integrated into curricula to help future music educators navigate the complex environs in which they will teach. While models and curricular structures for engaging with policy have been suggested, many of these models still take place within the university setting. Given that policies are often bound to the unique contexts of individual K-12 schools and communities, opportunities for future music educators to engage with policies within these contexts may offer additional insights and opportunities for practice. Arts education partnerships that bring together institutions of higher education and K-12 public schools may offer opportunities for postsecondary students to participate in the policy-making process. The purpose of this study was to consider how participation in the development of an arts partnership in a local school district impacted preservice educator understandings of policy. I describe here the process of developing the partnership and the role policy engagement played in participant decision-making, noting the ways in which participants used policy research as a space for developing agency as they began to understand their roles as policy actors. Their experiences offer an example of how active, contextualized policy participation can influence music educator identity and practice.

Keywords: Arts Partnerships; Policy Actors; Preservice Music Education

While pedagogical and content knowhow are often embedded within music teacher education programs, scholars have recently pointed to a need for policy knowhow to be integrated into curricula to help future music educators navigate the complex environs in which they will teach (Barrett, 2020; Schmidt, 2020). Though models and curricular structures for engaging with policy have been suggested (e.g., Aguilar & Dye, 2020; Colwell, 2011), many of these models still take place within the university setting. Given that policies are often bound to the unique contexts of individual K-12 schools and communities (Schmidt, 2020), opportunities for future music educators to engage with contextualized policies may offer additional insights and opportunities for practice. Arts education partnerships that bring together institutions of higher education and K-12 public schools may offer opportunities for students to participate in the policy-making process (Carlisle, 2011).

Arts partnerships can encompass a host of programs that bring together public education and nonprofit arts organizations. Successful school partnerships occur when the work is meaningful and connected to the individual school and community (Bernard, 2020). In some cases, these partnerships are teaching artist residencies that may supplement existing arts programming. In other cases, arts partnerships may be the only formalized arts experience within the school setting or in after-school programming (Palmer-Wold, 2000). When nonprofit organizations bring in outside funding in cases such as these, their programs can be seen as a “quick fix” to budgetary challenges, ultimately leading to a decrease in sustainable school-based budgetary support for the arts (Carter & Roucher, 2020). Despite being well-intended, the problem can be further exacerbated by the lack of certified teachers in many nonprofit organizations and potential disconnect between community/school goals and organizational aims (Carter & Roucher, 2020).

Partnerships between K-12 schools and university education programs can help provide structure and sustainability in these programs. However, university participants must be aware of inequitable power relations and remain vigilant to ensure that interactions remain focused on collaboration, sustainability, and relationship-building for youth and school partners (Herrenkohl et al., 2019).

Often, studies on partnerships involving preservice teachers examine the relationship between a university-sanctioned program and a K-12 school partner where university faculty members play a key role in developing the partnership (e.g., Magolda, 2001). Partnerships also exist, however, between preservice music educators and K-12 school partners without university oversight. Such is the case for Project B,¹ a student-developed partnership between an urban school district and university students at a private, urban institution. Spearheaded by a group of three music education majors, Project B is a registered non-profit organization that connects music education students with local community-run after-school programs. These after-school programs take place in and serve the students of elementary (K-8, ages 5-14) schools that do not have a resident music educator during the school day. Through Project B, preservice music educators engage in weekly music classes with students in these after-school programs, each of which is designed and developed by the preservice music educators themselves. Project B is not sponsored by the university that these preservice teachers attend, nor is it directly connected to any faculty members at the university. The organization began with one after-school program and four student-teachers in 2018 and has since expanded to three different locations and over fifteen student-teachers. When COVID-19 cancelled all in-person teaching, Project B moved to a

¹ Pseudonyms have been used for the project and participants.

virtual platform. The program is currently on hiatus as the student organizers attempt to rebuild connections with school and community administrators amidst changing COVID-19 restrictions.

Research Design

The purpose of this study was to consider how participation in the development of Project B impacted preservice music educator understandings of policy. This intrinsic case study (Stake, 1995) was informed by a critical qualitative lens (Matsunobu & Bresler, 2014) and grounded in critical policy sociology (Ozga, 2021). I also entered this study with an understanding of preservice music educators as “scholar-musicians” who are both capable of, and interested in, engaging with policies and policy related practices (Aguilar & Dye, 2020). These underlying beliefs meant that I formed fundamental questions about institutions and stakeholders, the social- and power-oriented relations that inform interactions and the role that power plays in terms of the hierarchies between educational policymakers and the work of on-the-ground policy actors (Ozga, 2021). In particular, I focused on the perceptions of the policy actors (in this case, the preservice teachers) and their awareness of how power was understood both in defining problems and seeking solutions within the context in which Project B was situated. Equally important was the participants’ awareness of policies not simply as concrete entities, but as enacted practices that are made, interpreted, translated, and (re)made within daily educational practice (Ball et al., 2012), as well as their perceptions of their roles as actors within these processes.

Ten preservice and in-service teachers who helped design and teach in Project B were invited to participate in a series of semi-structured group and individual interviews (Rubin & Rubin, 2012). Interviews lasted between one hour and ninety minutes, with participants sharing their experiences with Project B, particularly in terms of how they understood educational systems and policies as well as their role within such systems. Participants were also invited to explore how engaging in this project has impacted their experiences as preservice and novice educators. Open and focused coding (Saldaña, 2013) were then used to analyze the data, utilizing the frameworks articulated above. Findings suggest that participating in this partnership impacted student understandings of policy in several ways including 1) navigating policy research; and 2) navigating the non-profit machine.

Navigating Policy Research

Project B began with an interest in urban teaching. Desiring more hands-on experience with students in urban schools, study participants reached out to local elementary school teachers to inquire about setting up a visit. They eventually partnered with a non-arts teacher at Elementary School A, a PK-8 school located in an underserved part of the city. Aware of the city’s “Arts Expansion” project,² a public-private partnership that aims to increase access to arts education for all public school students in the district, participants assumed that students would be engaging regularly in arts programming and began a conversation to this effect with the teacher. Olivia, one of the study participants, noted that the teacher was surprised by her assumption, having never heard of the Arts Expansion project and noting that most schools in this neighborhood did not have any arts during or after the school day. The teacher’s comment,

² The Arts Expansion website boasts that 97% of PK-Grade 8 students in the district receive regular experiences in the arts.

and the observations that followed, confirmed for the participants what scholars have long articulated: that policies, funding, and access are not always implemented equitably (Honig, 2006).

Participants used their experiences at Elementary School A as an impetus to return to policy documents. They began to re-read the information on the Arts Expansion website with significantly more depth and criticality, noting the disconnections between what they were reading and what they were experiencing through observation. Schools that were within the same urban district and only a mile apart geographically could also be worlds apart in terms of arts programming to the extent of a “a state-known program versus a literal no program” (Emily). Throughout their reading and research, they grew more aware of the ways in which educational policies are enacted within contextual realities of everyday student and teacher experience (Honig, 2006). They also began to recognize policy as an embedded part of their lives as educators. They began to build what Schmidt (2020) refers to as their personal policy knowhow, as they explored their ability to navigate within policy structures.

The experience at Elementary School A also created personal tensions for students. Nicholas noted that he felt like they, as preservice music teachers, “shouldn’t be here...this shouldn’t be our responsibility.” There was a concern about savior tendencies and sets of assumptions that would have to be negotiated (Castro, 2014), and they discussed the ramifications of several mostly White, mostly middle class unlicensed preservice teachers from a private institution coming to an underserved school in a mostly Black and Brown community. They were also concerned that developing a partnership program could set a precedent, leading to an argument for a further removal of licensed full-time arts educators from the school system. These concerns, however, were in conflict with a desire to engage in more than a performative response. Madison explained, “I think there can be nuance where...you see where there is work that you can do that can have an impact.” Other participants made similar claims that pointed to a desire to move beyond “slacktivist” “feel-good factor” responses (Christensen, 2011, p. 1). Rather, student responses pointed to realizations related to the political nature of schooling, which, as Picower (2013) notes, can lead to a desire for active engagement with the students, teachers, and communities central to these school environments.

Navigating the Non-Profit Machine

The students worked to develop Project B with Elementary School A, teaching after-school music classes once per week throughout the school year. Seeking to develop Project B on their own, students sought no financial support from the music education program at their university. They did, however, work with the university law school to incorporate as a 501c3 non-profit, and they used their earlier research into the district’s Arts Expansion and Arts Partnership projects to become an “official” arts partner with the district. Excitement about the program grew, and within a year they had expanded to three other after-school programs in elementary schools throughout the neighborhood. As they expanded, they added more teachers (preservice music educators from the university) and began to seek more funding from various sources.

The students turned first to the Arts Expansion program itself, applying for grants offered through the program. They noted, however, that the website and paperwork were challenging to navigate, and most of the grants went to large city-wide arts organizations, many of which had a large staff and well-connected boards of directors. These organizations partnered with many

schools in the district, but they offered singular presentational events that often did not involve students in active music-making. The students felt that the target for these programs was often breadth over meaningful depth and a desire to meet preset benchmarks of arts “exposure” (Bernard, 2020). This was in direct contrast to Project B. Participants wanted to plan ongoing, responsive curricular experiences driven by relationships with students and aligned with community and school goals (Kresek, 2018), rather than impose their own agenda.

The participants then turned to the university for support, participating in a funding competition led by an on-campus social impact and innovation lab. While participating in the program introduced them to other non-profit student-run and -developed organizations and supported multi-disciplinary collaboration, they grew concerned by questions about expansion, marketing, and a solutions-driven focus on quantifiable proof of impact (Joy et al., 2019). Again, this felt like it was in direct conflict with, as Madison noted the “local problems, local solutions” community-sourced experiences they were trying to develop. Meeting the goals of the groups holding the proverbial purse strings felt like an abandonment of a philosophical ethos guiding the project. These feelings can be seen as a manifestation of research that critically draws attention to the problematic marketization of nonprofit organizations and the need for the development of democratic counter-discourse in such spaces to resist such practices (Eikenberry, 2009).

Summary and Impact

Several participants noted that their work with Project B had significant impacts on their career decisions. Now practicing music educators, each described what Frankenberg and colleagues (2010) call an “urban commitment,” or a strong desire to work in schools that may be overlooked or systematically oppressed within large school districts. Further, these new educators pointed to ways in which they were engaging colleagues and administrators in their schools, navigating decision-making on everything from budgets and funding to curricular vision and adaptation, suggesting that their experiences implementing Project B led to a sense of agency wherein they saw themselves as policy actors within their school environment.

Project B itself still exists, though the COVID-19 pandemic caused a significant hurdle. Student leadership changed amidst the pandemic, and the preservice teachers now participating in the program expressed frustration at having to recontact administrators and rebuild relationships with communities, students, and schools. The pandemic demonstrated the precarity of programs like Project B, suggesting a need to consider sustainability measures for programs like this one. Further research on how programs like Project B might partner with the university to provide structure and consistency while still ensuring that preservice educators maintain the agency to navigate decision-making opportunities may be important.

The participants in this study were surprised in our interviews and focus groups when I labeled their navigation of the arts expansion program as “policy.” For them, the core of their work was to build a program that served these students, in these spaces in a way that was collaborative with the community. Though they did not label it as such, however, they began to see themselves as policy actors, contesting the interpretation and enactment of policy-based expectations, and, despite frustrations, working to demonstrate their contestations through their musical work with young people and communities. This points to a need to ground preservice music educators’ critical policy exploration in localized examples, as well as a need to work alongside students to see themselves as primary policy actors, capable of navigating complex environments to support schools and communities.

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Educational Affordances of Music Gaming Mobile Apps and Video Games

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Abstract

The rapid advancement of mobile and computing technologies has made the enjoyment of music in the video gaming experience more accessible and affordable, and has raised the interest of educators in the affordances of music-related games for informal music learning. This session presents a study that examined the educational affordances of music gaming apps and video games through content analysis. User reviews of music gaming mobile apps and video games were collected from two major digital distribution platforms and analyzed to detect patterns and meanings related to their educational affordances and learning design. The findings reflected feelings of competence, autonomy and engagement resulting from playing digital games, which provided motivation to the players to become self-directed learners in the informal learning context. The study sheds light on how the design of digital music games can be improved for educational purposes and how gaming experiences can benefit music learning. Several biases and limitations have been identified, which suggested that overreliance on digital games may lead to unbalanced musical growth and incomprehensive musicianship training. Educators and individuals have to aware of the educational affordances of the music gaming mobile apps and video games, and how they could be used to better support the self-directed music learning process.

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When policies collide: Possibilities and Challenges of Practice-based Research

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Abstract

This paper addresses possibilities and challenges on the methodological level during the initial phase of a practice-based research project. The research project aims to contribute to knowledge about pupils' participation and influence in decision-making from the perspectives of teachers, leaders, and pupils in Sweden's Art and Music Schools. A further aim is to contribute to the development of practice-based research. The project is inspired by collaborative action research in the sense that, through collaboration between the researcher(s) and the practitioner(s), action and reflection are interconnected to developing the practice. One main challenge is that, even though the research project focuses on pupils' participation and influence, the pupils' voices have so far been silenced. The challenge is a consequence of two policies that collide: the convention on the rights of the children, which ensures the rights of the child to participate or not; and the Ethics Review Act, which ensures protection rights. Hence, the approach to conducting practice-based research and making visible the pupils' voices have exposed ethical challenges with possible implications for the aim of the study, the design, and the methodology. The next step of this project is to find a way to include the pupils' voices. The challenges during this project have not discouraged me from seeing the potential of practice-based research for developing Sweden's Art and Music Schools. Rather, they might contribute to the development of this project and the field of practice-based research. When working to improve collaboration between research and practice, we must continue to discuss and reflect on ethical and methodological challenges to develop ways of critically examining and addressing contradicting policies.

Possibilities of a Practice-based Approach

This paper addresses possibilities and challenges on the methodological level during the initial phase of a *practice-based* research project. Practice-based research, which will be further discussed, can be defined as research where collaboration between the researcher(s) and the practitioner(s) is central (Serder & Malmström, 2020). The paper consists of four parts: (1) possibilities of a practice-based approach; (2) practice, research, and policies; (3) challenges of a practice-based approach; and (4) reflections. The analysis of the results will be part of forthcoming publications when the project proceeds.

The present research project has been initiated and built on a three-part foundation: my research interests, the needs of the practice field, and the research strategy from the Malmö Academy of Music, Lund University. My research interests regard the democratization of music education and the potential of music education to contribute to a democratic society. In my doctoral thesis (reference will be inserted), I have encouraged engagement in policy processes as a possible pathway for the development of art and music schools to include all children and adolescents. Encounters with leaders and teachers in art and music schools have demonstrated an increasing talk about the need for practice-based research within art and music schools. The research strategy from my institution focuses on creating research environments to develop and establish a research infrastructure for collaboration between schools, teacher education, and research.

This research project aims to contribute to knowledge about pupils' participation and influence in decision-making from the perspectives of teachers, leaders, and pupils in Sweden's Art and Music Schools. A further aim is to contribute to the development of practice-based research. The project is inspired by *action research* in the sense that action and research are connected to developing the practice, as Rönnerman (2018) stated. Action and reflection are interconnected in the approach.

Serder and Malmström (2020) state that the tradition of involving practitioners in research projects goes back to the 1940s and social psychology. Since then, action research in education has been a way to improve the practice field and society. Action research has three dimensions: the professional, the personal, and the political (Noffke, 1997, 2009; Serder & Malmström, 2020), but (Noffke, 2009) emphasizes that regardless of any distinction between the three dimensions, they are all political in the sense that they are embedded in power relations within education and education structures.

A critique of action research is that it “lacks a critical edge” (Kemmis, 2006, p. 459) why an approach that can tell “unwelcome truths” has been encouraged (ibid). Action needs to address broader questions, raise awareness regarding the consequences of practices, critically examine policies, include different voices, and be conducted “in open communication” (p. 460). This research project aligns with the approach encouraged by Kemmis (ibid).

Collaboration between practitioners and researchers has been encouraged by a national political initiative from 2017 for educational research in Sweden³. Hence, the initiative advocates what has been called *practice-based research*, which might contribute to the growth of the field. In 2020, one main journal for education research in Sweden invited researchers to a national debate on practice-based research. Some of the questions raised in the special issue regarded: the importance of mutual respect (Wedin, 2020) the complex and needed balance between closeness

³ The initiative is called *ULF-avtal*. ULF stands for *Utveckling, Lärande, Forskning*, which translates: Development, Learning, Research.

and distance (Persson, 2020), the importance of relevance to practitioners (Nilholm, 2020), and the potential of practice-based research (von Greiff, 2020).

As suggested in the introductory paragraph, common to different definitions of practice-based research or *practice-based school research* is the importance of collaboration between the researcher(s) and practitioner(s) (Serder & Malmström, 2020). Another common characteristic is a strive to develop the practice field through collaboration (SOU 2018:19; SOU 2016:38). The question of “when, where, and by whom should social research be done” (Lewin, 1946, p. 145) becomes relevant when inviting teachers and leaders with another kind of knowledge than researchers with formal training to collaborate in practice-based research.

Practice, Research, and Policies

The specific kind of school that I am collaborating with in this project is a music school. In Sweden, almost every municipality finances an art and music school⁴ where children and adolescents can learn an art form in weekly courses, projects, or in collaboration with the compulsory school system. Most of these schools have courses in at least three art forms, but some are exclusively music schools (Kulturskolerådet, n.d.; Kulturrådet, n.d.), such as the one I am collaborating with.

Sweden’s Art and Music Schools have recently been subjected to a national policy process (SOU 2016:69), which has resulted in more collaboration between actors from the fields of practice, policymaking, research, and higher education. There is one recent example of what can be considered practice-based research in art and music schools (Piteå, 2021). The topic of pupil participation and influence in decision-making has been emphasized by researchers as an important area for development both in compulsory schools (Alerby & Bergmark, 2015) and in art and music schools (Rønningen et al., 2019).

This research project was initiated in collaboration with the practice field from the planning phase. I reached out to the regional coordinator for art and music schools in *Skåne*, a region in southern Sweden, to discuss the needs of the practitioners in the region and the initiatives that were taking place. The coordinator and I defined pupil participation and influence in decision-making as the area for research and we chose the specific initiative called *KulturCrew* (KulturCrew, n.d.), which can be translated as “crew for culture” or “cultural crew”, to be explored.

KulturCrew (n.d.) builds on a model from Norway that has spread to Denmark and Sweden. The model has a goal to increase children’s and adolescents’ participation and influence in decision-making in cultural life through collaboration between children, adolescents, and adults. *KulturCrew* (n.d.) takes a clear stand concerning policies for children’s rights when they state that they contribute to reaching the goals of articles 6, 12, 13, 15, and 31 in the Convention on the Rights of the Child (OHCHR, n.d.). They have started groups in compulsory schools, art and music schools, libraries, after-school centers, and other meeting places for young people (KulturCrew, n.d.). In *Skåne*, 27 out of 33 municipalities have adopted *KulturCrew*. In many cases, school leaders have found a way to implement *KulturCrew* in their municipalities. The initiative shows leaders bridging the gap between policy and teachers, aligning with what has been encouraged by earlier research (Di Lorenzo Tillborg, 2021).

⁴ The Swedish terminology is *kulturskola*. Further information on different translations and their respective arguments and consequences can be read in Björk et al. (2018) and Di Lorenzo Tillborg (2021).

The music school that I am collaborating with has implemented *KulturCrew* as a regular course in the school, but free of charge for the pupils. The music school leader is, hence, leading the policy work for pupils' participation and influence in decision-making. The music school leader is also one of the course leaders. The other course leader is also a culture coordinator at the municipality. The group of about eight pupils between 13 and 15 years old meets every week with the two course leaders. The initiative is intended to be a way to involve the pupils in the cultural life of the municipality and of the region by organizing cultural events. Both course leaders are my collaborators in the research project. A music teacher is also involved in the project.

Music education is a broad research field where all kinds of musical learning can be studied (Folkestad, 1997). In the collaborating music school, *KulturCrew* contributes new aspects of musical learning connected to project management, communication with the audience, and sound technology. The present research project explores practices and policies connected to these aspects and specifically directed at pupils' participation and influence in decision-making in the municipal and regional cultural life.

Models for action research can stimulate processes of change and contribute to teachers and researchers to reflect and share their practice (Ryan et al., 2010). Drawing from the definitions of action research and practice-based research mentioned so far, the present research project aligns with practice-based research since the articulated goal is to contribute to knowledge development for practice and research through collaboration between practitioners and researchers.

Challenges of a Practice-based Approach

The design of the study aligns with the following recommendations from *collaborative action research, CAR* (Jiang, 2019):

- The methodological approach connects to the researcher's personal, practical, and philosophical approach.
- Researchers and practitioners build common ground.
- The project builds on the personal network in the initial phase of recruiting participants.
- The researcher writes a reflection diary throughout the process.
- Researchers and practitioners establish a democratic arena for all participants to develop knowledge.
- The results and analyses are communicated to both researchers and practitioners.

The design also aligns with *participatory action research* (Kemmis, 2006) in that *participatory*, indicates participation. The research attempts to a collaborative and participatory process. Aligning to action research (Kemmis, 2006) and policy theories (Ball, 2015), the research takes a critical and reflexive stand towards policies and programs, always considering the local and contextual complexities (Di Lorenzo Tillborg & Schmidt, 2021).

The research project was initiated by building on a personal network. I approached the regional coordinator of art and music schools in *Skåne*, following their shown interest in research collaboration. The coordinator became a gatekeeper who helped me establish a foundation in the process of defining an area of interest to research and in the process of choosing schools to collaborate with.

The process of choosing an art and music school started in May 2021 and involved e-mail conversations, meetings and telephone conversations with the gatekeeper, a meeting with the

steering group for the regional organization, and meetings and e-mail conversations with representatives from *KulturCrew*. Four art and music schools from the region showed interest in the project. Finally, one was formally invited to participate due to favorable conditions for collaboration: a group of pupils that meets regularly and the possibility to invest time in the research project.

In February 2022, the actual research project started. So far, the study comprises the following empirical material: reflection conversations with the collaborators, the music teacher, and representatives from *KulturCrew* (regional level); reflection notes by the collaborators; and a reflection logbook by the researcher. The research project will continue until 2023. The initial plan was to have a cyclical approach where participant observations of the practical activities would intersect with reflection conversations where all co-researchers would discuss, reflect, and plan for the next step. However, I have not been able to observe the pupils due to ethical concerns.

The ethical principles of Good Research Practice by the Swedish Research Council (Vetenskapsrådet, 2017), which are based on The European Code of Conduct for Research Integrity (ALLEA, 2017), have been followed in the project. The principles are reliability, honesty, respect, and accountability. Following the Ethics Review Act (Act 2003:460), the head of the department has signed a certificate that the project does not need to be submitted for approval from the ethics review board.

For studies that involve participant observation, particular ethical considerations must be regarded (Vetenskapsrådet, 2017). For instance, I have planned to use video recording of the observations, which needs to be “done in a respectful and responsible way” (ibid, p. 27). It is also important that all children get information about the research so that they can make an informed decision on whether to take part in the project. Furthermore, children younger than 15 years old need consent from their parents (Act 2003:460). In this case, since I do not know the pupils, it is important to use video recording and not only sound recording to make it possible to ascribe the right pupil to each voice in the transcriptions. All pupils and their parents have been informed that the video recordings would only be used for transcriptions and that a new consent from them would be needed if I wanted to use video recordings for anything else. All the pupils have given their written consent. However, I am still waiting for the written consent from the parents of one pupil who is younger than 15 years old, which is delaying the observation part of the study. In recent practice-based research in the field of music education (Backman Bister & Persson, 2021), researchers and teachers have observed how the process of getting written consent from pupils and parents can slow down the research process.

Since I am waiting to get access to the field, the design of the research has changed from the initial idea of a cyclical approach where the pupils’ voices are included along the process to a study where practitioners and the researcher reflect both on the content of the *KulturCrew* and the challenges involved in practice-based research. What is particularly interesting in this research project is that even though the research focuses on pupils’ participation and influence, the pupils’ voices have been silenced. The project is so far about pupils’ participation and influence in decision-making from the perspectives of teachers and leaders and not from the pupils’ perspectives. If including the pupils’ perspectives is not achievable in the next steps, the aim of the study will need to be adjusted. From a policy perspective, two main policies are at stake: the convention on the rights of the children (OHCHR, n.d.), which became legally binding in Sweden in 2020, and the Ethics Review Act (Act 2003:460). The first one ensures the rights of the child to participate or not (Graham et al., 2013). The latter ensures protection rights, which

implicates “the safety and care of children” (Graham et al., 2013, p. 16). The two policies can be said to correspond to the two contrasting standpoints that Bogolub and Thomas (2005) have suggested regarding the relationship between US researchers and children: “on the one hand there has been a strong voice for children’s rights” (p. 279) which they see as connected to the United Nations Convention on the Rights of the Child (OHCHR, n.d.), and “on the other hand there appears to be a strong protectionist current” (Bogolub & Thomas, 2005, p. 279). Thomas (Bogolub & Thomas, 2005) proposes that researchers make use of passive consent, which means proceeding with the project unless there is firm opposition from parents. Graham et al. (2013) suggest that consent from parents is inappropriate or impossible to seek in some cases. The idea of passive consent does not apply to the present project since it goes against the legal framework for research conduct in Sweden (Act 2003:460), as I interpret it. Parental consent as inappropriate or impossible to seek does not apply either. Studies in Sweden that have been exempted from the requirement of parental consent are often studies where parental consent is inappropriate or impossible to seek (Mattsson, 2015).

The next step of this project is to find a way to include the pupils’ voices. No pupil shall be excluded from the crew’s activities, unless I get consent from all pupils, I will not be able to observe the group. Perhaps there is a possibility of having interviews or conversations with some of the pupils. The challenge then is to make it ethically justifiable to choose some pupils while others need to be excluded from participation in the study. Furthermore, there is a risk that the procedure would distort the findings, a challenge that has been discussed in such dilemmas (Bogolub & Thomas, 2005) since a particular voice would be excluded from this study.

A challenge that is not discussed in this paper regards the implications of mentioning collaborators by name. In an example of collaboration between a higher education institution and a municipality (Backman Bister & Persson, 2021), the collaboration between researchers and music teachers includes co-writing about the project, so teachers and schools are mentioned in the publication, while pupils are not mentioned by their real names. A similar approach is adopted in the present project, which will require reflections on the decisions to balance transparency and confidentiality.

Reflections

The approach to conducting practice-based research and making visible the pupils’ voices have exposed ethical challenges with implications for the aim of the study, the design, and the methodology. The challenges are a consequence of two policies that both are meant to protect the pupils but in contrasting ways, since they take different risks into account. Hence, prioritizing either of them might have different consequences for the pupils since some risks will be avoided at the cost of others. This illustrates the political dimension of action research, as expressed by Noffke (2009) since the power relations in which education and research are embedded have implications for the research object and the design.

The challenges during this project have not discouraged me from seeing the potential of practice-based research for the development of Sweden’s Art and Music Schools. Rather, they might contribute to the development of not only this project, but also of the field of practice-based research. For the present project, several questions remain unanswered regarding how to proceed with the design.

Practice-based research is most likely not the answer to all challenges in (art and) music schools, but it can be a way to achieve change since researchers, teachers, and leaders act and

reflect together. When working to improve collaboration between research and practice, we must continue to discuss and reflect on ethical and methodological challenges to develop ways of critically examining and addressing contradicting policies.

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Music Education and the SDGs: How Can Inclusion and Equity Be Brought into the Music Classroom?

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Abstract

When the 17 Sustainable Development Goals (SDGs) were adopted at the UN Summit in 2015, one of the most important recommendations was, “No one will be left behind.” The Canadian composer R. Murray Schafer (1977) pointed out that the view of music education that dominates the training of musicians is Romantic or Dionysian. According to Schafer, the sounds produced in this type of music education are extremely subjective and hedonistic. Thus, Schafer proposed the concept of soundscape and sound education in order to enable “public” traffic between the sound environment and the children. Schafer’s goal was to realize the social welfare of sound, or Universal Design. In order to modify the Dionysus approach to music education and to construct a type of public music education based on physicality and Universal Design, the Japanese music educators, and academics Shigeshita, Tsubonou, and Murao (1998) referred to music that assumes a virtual external audience (such as a club-type class chorus) “music of the stage,” and proposed the idea that “music of the square” is the opposite concept. This concept has affinities with Schafer’s sound education. The specific research question of this paper, therefore, is as follows: How should teachers develop music education so that “no one will be left behind”? In order to answer this research question, action research was conducted in a joint class of an elementary, junior high, and special needs school in Japan entitled “Let’s create a new soundscape by finding existing sounds.” The class was based on the following practical activities: 1) experiencing environmental sounds via a soundwalk; 2) recording sounds of interest with a tablet device; 3) uploading recordings to the cloud; 4) converting URLs into QR codes; 5) exchanging QR codes between schools; and 6) playing sounds with a tablet device and improvisation (steps 3 and 4 were completed by teachers). The results opened up the possibility of an equal and creative classroom practice for elementary, junior high, and special needs children.

Keywords: SDGs, Logos, Soundscape, Sound Education

I. Logos: Language as Value

Individual objects with a specific background and context are threaded together or skewered to form a concept. The game, that is these language-specific dynamics, probably depends on the quantity of the objects to be named, that is, the collection of concepts to be handled, the way they are threaded together or skewered, the way they are assembled, and the speed with which they are voiced. This movement of perception itself is referred to as logos.

Logos is a movement of recognition; it requires something similar to muscles to achieve speedy movement, and a certain kind of training is necessary to use these “muscles.” Not everyone has an inexhaustible supply of words. We “feel” that there is an object to be named, but we cannot find the words to name it. The linear flow of time, which is hazy and ambiguous is filled with silence, and therefore becomes meaningless. This is the moment when humans lose with words.

The moment that strategies to achieve logos such as running, singing, dancing, eating must compete with verbal skills, they converge on the concepts of “running,” “singing,” “dancing,” “eating,” and so on. For example, individual verbs which generally meant moving quickly by alternating between the right and left leg were defined as “running.” The act of running was necessary for humans for various purposes such as running away from enemies or chasing them. Therefore, it had a value that could be conceptualized through language. The word “run” in the phrase “I can't beat you in words, but I won't be beaten by you when I run” encompasses the value of running as an athletic activity. Sprinting, running, and marathon running are all valued and conceptualized as objects to be defined by words. Hence, the phrase “when you run, you can't lose” is valid.

II. Separation of form and content

Susan Sontag (1990) argues that art is incantatory and magical. The original drawings on cave walls are objects, such as the cave, fire, and animals outside the cave, waiting to be defined by words. Therefore, the objects that can be seen and touched were valued as primordial art. However, Sontag believes that the exercise of copying animals on the wall is witchcraft and sorcery without recognizing its own existence. At the same time, it was not the original painters who theorized that art is imitation, but philosophers who were not interested in murals.

Plato sought to pass judgment on the dubious value of art in his theory (Sontag, 1990) According to him, everyday objects are mere copies of transcendental forms or structures, such that even the most skillful drawing of a bed, for example, is, in essence, only a copy of a copy. Sontag continued this theory. For Plato, who advocated an idealism that transcended this world, a play that reproduced the imperfect present world would have been out of the question.

Plato's disciple Aristotle, the son of a doctor, defended art as having therapeutic value (Sontag, 1990). His metaphysics placed emphasis on the predicate rather than the subject. In other words, his categorization theory held that the phenomenon of theater, in which a group of actors simulate human life, has the “property” of evoking various emotions in people and ultimately cheered them up. Innocent music as subject, which did not know the need to legitimize, becomes the concept of music as predicate to be interpreted as content. How does Aristotle describe music in Book VIII of the Politics? Aristotle, who thought it was not easy to say exactly what potency music has, or to state clearly why we should participate in it, thought

that it should be for entertainment and relaxation, like sleep and deep drinking, and if so, music would be associated with them, like dance. He asked, "Does music bring virtue to human and contribute to intellectual entertainment and culture?" And Aristotle thought that painless entertainment, unlike learning, was not necessary to prepare young people for adulthood (e.g., Walker 2007).

Words do not leave the thing as it is, but replace it with meaning, give it value and control it. If something is not defined in words, even if the object exists, it is assumed to be absent. But the victory of philosophers is assured when they ask where the thing itself is. Therefore, the pioneers who transformed events themselves into "this world" are regarded as the founders of all learning. It was not until the 20th century that some people realized, for example, how much value panpsychism had, and that this value was a predicate without a subject. In other words, it was a mere figure of speech. Paul de Man (1997), for example, holds that it is a mistake to think that any language can be literal and verbatim, since literature is figurative. Therefore, philosophy, law, political theory, and art all function through metaphors, similes, and figures of speech, just as poetry does. He (de Man, 1997) also argues against the 17th century philosopher John Locke's reflections on the use and misuse of words, that these do not attempt to start from the word itself:

Consequently, Locke's reflection on the use and abuse of words will not start from the words themselves, be it as material or as grammatical entities, but from their meaning. His taxonomy of words will therefore not occur, for example, in terms of parts of speech but will espouse his own previously formulated theory of ideas as subdivided in simple ideas, substances, and mixed modes, best paraphrased in this order since the first two, unlike the third, pertain to entities that exist in nature (p. 37).

Locke's classification or grading of ideas paraphrases the categorical theory in Aristotle's metaphysics. The realm of predication, content, and interpretation must be neither a mere story of a boy and a girl nor a scene description, but a very logical perception toward the truth. It must not use rhetoric as a tool of fallacy and deception. In his 1692 essay *Some Observations on Education*, Locke thinks about music as something that wastes a great deal of young men's time for the sake of a little skill, and that they have to deal with eccentrics whom everyone would be better off without. Of the many things a young person should achieve, music should come last, (Rainbow, 1967).

It may be necessary to wait for Saussure to relativize a mindset that cannot transparently copy the object to be named. For example, when we say that Schoenberg's twelve-tone technique is not atonal, its analysis, reasons, and value are ranked according to the level of the simile. While Jean-Jacques Nattier (2008) dismissed Lévi-Strauss's theory of music as a mere matter of homology, even though the combination of twelve different notes on an octave of the keyboard is only a small part of the totality of the music while the rhetoric, metaphor, the parable, and the simile are more important, it is the primordial sound and the immaculate music that is left behind. However, it is not necessary to wait for Sontag to point out that music as an event exists far beyond analysis.

III. Soundscape

There was no dichotomy of winner/loser between words and music, which were magically generated from the natural soundscape. In other words, the words here did not function as predicates for the music. The Japanese philosopher Akiko Ikeda (1996) says the following about words that do not function as predicates, that is, words that do not have a metaphor, which do not separate their contents from their innocence through the act of interpretation.

Metaphysics, or meta-physics, is like a skeleton that emerges with this white luminescence when you look through an X-ray photograph of everyday phenomena. It is a "fact" that has no room for arbitrariness, for negation, affirmation or belief, just as it is misguided to claim that we do not believe in a spine or ribs because we cannot feel their presence in our bodies when we go about our daily activities. The flesh may decay, but the bones will remain there. It will testify to itself there, betraying the firm belief of its master, who pretended that such things were nonsense (p.101, translation by myself).

There was no dichotomy between words and music, which were both generated from natural soundscape. In other words, the words here did not function as predicates to the music. The word became an amalgam when Ferdinand de Saussure (1966) held that the word, which had been thought of as a pure substance, as a compound of sounds, or letters, was a system of signs, an arbitrary association of signifiers and what was being signified. Jacques Derrida (1981) then annihilated the process of "actuality," or the passage of quantitative time, from intuition through meaning and expressed as language since Plato and Aristotle. He based this on the recurrence that emerges from the web of the written word of difference, and Logos was reduced to a concept as a speech-centrism dropped. Unable to destroy the structures of French state power, this post-structuralist found instead that it was possible to destroy the structures of language and the means of communication. However, for Ikeda, language is infinitely close to the situation and can dissolve into an immaculate form, as Schafer sees language that has been transformed and penetrated since the prelimbic era. The reason this language is not arbitrary is that what is already there is not yet used, and what will be born is already there.

As a Canadian-born musician, Schafer understood better than anyone the evils of Western Europe's so-called Logos-centrism. While visually perceptible landscapes have long been part of the language of the world, auditory spaces did not exist until Schafer himself proposed the concept of soundscape. The miracle of music and language was generated from the sound environment, but the West, which has taken the autonomy of "music" as self-evident, has silently ignored the ecological workings of auditory space and people. Schafer (1977), in his main book *The Tuning of the World*, clearly shows the importance of soundscape to composers from Handel and Haydn to Debussy, Ives, and Messiaen, and urges music teachers not to train children to silently surrender before the great works of art by composers who have passed into obscurity, but to teach them to listen to the music of the world (Schafer, 1965). Schafer points out that the word music in Europe presupposes the human voice and the playing of instruments used in orchestras, while the chirping of birds and the rustling of trees are distinguished from 'musical sounds' as noises. Although environmental sounds such as the sound of church bells, water and wind have been a motif of music, there has never been a word to name the totality of sound. The word soundscape, Schafer says, was inspired by the medieval Italian poet Petrarch, who is said to have

used the word landscape. Landscape, born "one day when he stood on a mountain top and looked out in all directions" (2011, p.9), therefore seems to have been a term for a rural landscape.

Schafer indirectly agrees with Sontag's view that "art is incantation and magic - this must have been the earliest form of artistic experience." In a conversation with Yutaka Wakao, Schafer (1990) states:

It means that all sounds have a certain magical power. To think of the occurrence of a sound as God speaking or because some mystical force is at work. When music is made, it is reproduced the sounds in nature exactly as they are, for example, invoking a deity or a spirit. We can still see examples of this in the North American Indians. Shamans try to find the right sound that can invoke a good god or kill an evil god. This is magical and a completely different way of thinking from European analytical music thought. In European classical music, we specify sounds physically, analytically, in terms of length, height and intensity. This analytical philosophy can be traced back to Pythagoras: Sound is something that can be analysed (p. 17-18, translation by myself)

Schafer (1990) continues:

As is often the case in Western music education, let us say all children start playing the piano when they are, say, six years old. Therefore, by the age of 10, half of them have stopped; at the age of 15, about 10% are still continuing; and by the age of 20, it's only 1%. In this case, the teachers don't want true music education; they want the next Glenn Gould. The teacher can say (in a hushed voice) "I was the teacher of that great pianist." Therefore, they charge a lot for lessons. But this doesn't do anything for anyone but a few people. To me, this is a bad kind of music teaching, and music education should be for everyone (p.22, translation by myself).

Training a second Gould to play *the Goldberg Variations* is an important mission for a conservatory that trains "performers," but education here is not the same as what is being promoted by the recently popular sustainable development goal (SDGs), which states "no one will be left behind." It is rooted not in the manner of "no one left behind," but in the manner of "only geniuses are left behind." There are composers who emphasized soundscape, such as Satie, who introduced "noise" into "music," Russolo, who made "noise" into "music," Cage, who used Zen and the I Ching to give "noise" a "musical" time axis, and Toru Takemitsu, who tried to incorporate the inspiration of nature into his works in an extremely metaphysical way. They struggled against the ghosts of the 19th century, such as "genius," "originality," and "art," and their concern may have been a departure from 19th century music, but not music education for all. Schafer, on the other hand, is a rare composer who focused on the music that children will create in the future and its public nature. The UN adopted the SDGs in 2015; more than 40 years before the SDGs were adopted, Schafer's perspective had already been directed at all children.

IV. Open class: Let's find existing sounds and create new soundscape

Teachers from the Hirosaki University Faculty of Education and affiliated schools have been conducting joint research for many years through a research organization called Kyodo Ken (Cooperative Research Group). Teachers from the university, special-needs school, elementary

school, and junior high school attached to the Faculty of Education belong to the Music Subcommittee, and through ongoing research into teaching materials and observational lessons, various classes based on sound education have been held at the university, special-needs school, elementary school, and junior high school, respectively. Furthermore, for several years now, joint classes have been held in special-needs school and junior high school with a view to universal design, which complements sound education and have produced certain results.

Schafer (1977) believes that the world was made up of various sounds and silences even before people started to practice music. He also believes that the miracle of music and speech was born when these soundscapes came into contact with the human body, including the sense of hearing, as mentioned above. The “new soundscape” in the title of this class is, of course, based on Schafer's sound education (Schafer & Imada, 2009). The class was a joint effort of special needs, elementary, and junior high schools, with the aim of linking the new soundscape created by children's attention to the various sounds that exist today, leading to the creation of latest music by the children. When the SDGs were adopted at the UN Summit in 2015, one of the most important recommendations was "No one will be left behind." This recommendation was another basis for this lesson.

Yohei Koeda, a teacher at a special-needs school, gave examples of why he chose the subject matter, such as a student with a mild intellectual disability who was told he had no ear for music at an elementary school, which led to him being gagged, and a student with autistic spectrum disorder, who was forced to practice the recorder despite his right hand being paralyzed and was not allowed in the music room. This research highlights the need to build music classes that are error-tolerant, creative, and rooted in universal design. It also proposes solutions for children with hearing sensitivity, behavioral disorders and junior high disabilities that prevent them from participating in group situations, which were identified in the joint classes with the attached junior high school in 2018 and 2019 and proposes class practices that enable children with diverse backgrounds to participate.

Another feature of this joint class was the use of one tablet device per student, based on the Hirosaki University School of Education's GIGA School concept. Inspired by the Sound Walk and the Sound Education task of “recording and collecting sounds,” Koeda (Koeda; Imada, et al., 2021) developed the following process.

- 1) Record for 10 seconds on the tablet device; 2) Uploaded to the cloud
- 3) Convert URL to QR codes; 4) QR codes are exchanged between attached elementary and junior high schools; 5) Listen to each other's sounds

A problem that Koeda encountered is that there are no applications that children can easily use. He therefore sought the research assistance of Veeruca LLC, a company that develops social networking applications for the visually impaired, to develop a 'sound-only' application that transfers sound recordings to a QR code. The social networking site "Heart" was used in this classroom practice.

The following activities were carried out in elementary school (Asami Kimura and Takao Kudo, teachers), junior high school (Motoko Saito, teacher) and special-needs school leading up to the joint class on the 20th of October, 2021: 1) Sound Walk; 2) Sound Collection (recording 10 seconds of environmental sounds using an application); 3) Sound Card Making (making sound cards for the children); The activity was carried out (names and QR codes of the sounds they recorded were compiled on a sheet of paper, and the sound cards were displayed at the elementary, junior high, and special needs schools).

In the joint class, 18 students from the special-needs school, 26 grade 2 students from the elementary schools, and 33 grade 3 students from the junior high school, gathered in the gymnasium at the elementary schools and stuck QR codes on the floor, walls, basketball hoops, bleachers, and anywhere they wanted. Then, by holding a tablet device over the QR codes, the students were able to listen to the sounds they recorded. Sound was produced and improvisation (creative activity) took place.

For children who searched for and collected sounds based on their own hearing, the tablet devices were not a black box, but an extension of their bodies. The sounds accessed through QR codes were not just recordings, but their memories. These sounds were not amplified by speakers, but only played back by their individual devices. These individual sounds were spread by the children themselves throughout the gymnasium in the present lesson, and the sounds of memory become new signifiers as they were played back at random. Following Sontag's theory, this can be considered as the creation of primordial music that has never been named before. The sound that rang out from this practice was the sound of the here and now, the first word.

Final Thoughts

Music as it is conceived today, such as J-POP and K-POP, classical music and jazz, or gagaku, is consumed in the market economy as an attractive commodity. Therefore, even if there are no music classes in school, children have their favorite musicians and can sing well at karaoke without receiving singing lessons in school. Schafer (2005) points out that the problem with today's music education is that it places value on music created by others and demands a high level of skill, so that children forget the true joy of music and teachers are powerless in the entertainment industry. Schafer does not consider this kind of "music" to be universal for children. The creation of music through sound education that does not aim to reproduce established music (including all classical, commercial, and traditional music), but rather to create music that is simple, intuitive, tolerant of error and non-burdensome to the body for children, leads to an exploration of Universal Design (Mace, 2022) in music education. In music education, the dichotomies such as professional and amateur, producer and consumer or winner and loser (Imada, 2019), caused by the "entertainment industry" and "music composed by others" pointed out by Schafer remain as adverse effects. Shigeshita, Tsubonoh, and Murao (1998) called music that reflects this dichotomy and assumes an external virtual audience "stage music," and proposed "music of the square" as an opposing concept. Their orientation towards the construction of "music in the square" as a form of teaching, such as music with handmade instruments, shares commonalities with Schafer's sound education. Like Gould, children who decide to become pianists probably have a piano in their homes and start taking lessons, while those who are interested in brass band or choral music join club activities. These types of music are certainly part of music, but they do not represent its totality. In other words, this differs from Schafer's idea of music education for all, in which children, through their own creativity and collaboration, create a world of sound that has never been heard before.

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Do Music Educators Need to be Utopian Thinkers? Perspectives for Music Education Policy

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Abstract

In recent years, many publications addressed the issue of music education for social change (Elliott & Silverman 2015; Elliott et al. 2016; Regelski 2016; Hess 2019). When considering how a better society could look like, music educators enter the realm of utopian thinking. While this might happen in a rather unknowingly way, making utopia an explicit topic in music education could help to further refine our considerations about social change, particularly in view of concepts sociology has to offer (Levitas 2013; Kertz-Welzel 2022).

This paper approaches the question of if music educators should be (deliberate) utopian thinkers from different perspectives. First, it defines what utopia and utopian thinking are, before relating them to politics. Then, schools are reconsidered as utopian places and music education's relation to utopian thinking is examined. Finally, perspectives for the future are presented. Considering utopia within the realm of music education and music education policy helps to refine our societal mission which is much needed in view of global crises.

Utopia and utopian thinking

When considering music education and utopian thinking, much depends on the way utopia is defined. It can be a literary genre (More 1989 [1516]), a way of thinking, or a method (Levitas 2013a). British sociologist Levitas (2013b) describes four different meanings of utopia: First, it is an expression of a desire for a better way of being and living. This can concern individuals or the society, for instance regarding personal wealth or social justice. Second, utopia can be a fantasy or ideology, possibly leading to totalitarianism. The Third Reich in Germany can be an example for this. Third, utopia can concern social practices foreshadowing a different society such as the Hippie movement or religious communities. Finally, utopia can be an outline of an alternative society such as presented in religious notions of heaven or political visions such as the classless society.

The multifaceted meaning of utopia indicates its versatility and ambivalence. Thus, Levitas (1990, p. 9) distinguishes three functions of utopia: It can be a criticism of the current situation, identifying aspects which could be improved for a better future. But utopia can likewise be a catalyst for change. Finally, utopia can function as compensation, being an escape into a world of dreams, far away from the battles of the real world. The various meanings and functions of utopia illustrate its applicability in various contexts, particularly regarding politics and political thinking.

Political and utopian thinking

Utopia is closely connected to political thinking. Goodwin and Taylor (2009) state that utopia is a “key ingredient of the whole process of modern politics” (p. ix). It offers something to aim for and gives a vision of how the society could be different. Many political concepts such as socialism provide utopian visions of better societies. Some of them have been realized, such as unemployment benefits or health insurance. Sargisson (2007) states that “utopianism needs politics, pragmatically and conceptually,” because “without politics, utopia remains on the page” (p. 42). This underlines that utopia adds important dimensions to political thinking by providing visions of better societies. It might indeed be that “utopia’s alternative social realities are in and of themselves compelling figures of total social transformation” (Moylan, 2007, p. 2014).

However, utopia is not an easy concept and cannot only lead to better worlds. It can also imply violence, as philosophers such as Popper (1948) criticize: Utopia has a tendency towards totalitarianism since the utopia of one person can be the nightmare of another. The Third Reich in Germany, with its vision of a new world and new human beings, is just one example of a utopia that turned into a dystopia. Utopia might indeed “expresses much of the best and some of the worst in us” (Sargent, 2007, p. 310). While no concept is only positive, taking into account the political dimensions of utopia can inspire new ways of considering music education policy in relation to social change and visions of a just society—and to become conscious and critical utopian thinkers.

Schools as utopian places

Schools have always been utopian places since they are concerned with educating the future generation. In view of curricula, standards and assessment, which are mostly focused on the present, the utopian character of schools has easily been forgotten. Leonardo (2006) might be

right that “utopia is a concept that educators depend on and which becomes indispensable in their search for theories and practices that are viable as well as defensible” (p. 79). The problem with schools as utopian places is that we prepare students for an unknown future. This demands flexibility from teachers while being utopian thinkers themselves.

The interesting question would be: How can we learn to become conscious utopian thinkers? And how can we teach it? We often think about the future, no matter if it is our own, our students’ or the society’s future. We might, however, be restricted in the ways we think about it because we often do it unconsciously, possibly being caught up in our own notions of what is desirable and what is not. Thus, opportunities to learn utopian thinking in a more conscious and critical way are important—both for teachers and for students. But how can this happen? Levitas (2013a) underlines the value of studying utopias. Getting to know utopian writings, e.g., More’s famous “Utopia” (1989 [1516]), but also utopias written by female authors such as Pizan (1982 [1404/5]) can be a training ground. It offers opportunities to understand and critically discuss what is typical for utopian thinking, including how time-bound some utopias are.

Learning utopian thinking can likewise be related to what Levitas (2013a) calls three modes of utopian thinking. They are about identifying utopian ideas in various fields such as political programs, curricula, newspaper articles, research or the arts. The first mode, the archaeological one, is concerned with finding and critically evaluating utopian ideas, while the ontological mode is about further refining what was found. The architectural mode is focused on further developing alternatives for the future, while becoming again subject of the first mode. All three modes are critical modes. It is not only about describing what is, but also about critically evaluating the visions of alternative societies.

Learning utopian thinking includes understanding more about visions of an alternative future, both individually, regarding a profession such as music education, and concerning a society. This can happen for instance by writing down the notions of a better personal life or a good society, identifying certain factors which are crucial for human flourishing. It might be about justice, peace, entertainment, or friends. It might likewise concern the arts or music education, e.g., everyone’s access to it. It might also be an interesting question if utopian visions need to be realistic or not. It could be both because it can be useful to just imagine what would be possible before sorting out those ideas which are not realistic—while sometimes, it might be hard to decide what is realistic or not. The political notion of real utopias (Wright 2010) underlines the usefulness of realistic perspectives, while not being restricted to them.

Music education and utopian thinking

Generally, the arts are thought to have utopian potential (Greene 1985). Creating or encountering them is thus an excellent way of learning or practicing utopian thinking. They teach us to go beyond our usual ways of thinking. Brooks (2016) asserts that the arts’ “real power lies in the ability to recode the mental maps that people project into the world.” Art teaches people to see and hear in different ways, “by implanting pictures in the underwater processing that is upstream from conscious cognition” (Brooks 2016). This indicates that the arts can have an impact on our subconscious and consciousness and are opportunities to refresh and renew our thinking. Thus, for Levitas (2013a), the arts are a crucial part of an education of desire and a way to practicing alternative way of thinking and living. They help us imagine different worlds through sounds, colors and ideas. They open up opportunities which might have been forgotten

in everyday life. An interesting song, an inspiring painting or sculpture or a surprising poem can open up utopian energies which we might not have thought of before. Greene's (1985) notion of "releasing the imagination" through the arts describes similar effects.

This means that music education can be a place where utopian thinking is practiced and learned, both in a rather open and a more determined way: in individual or collective imaginations, maybe experienced wordless, or in sounds and colors, while likewise, utopian visions could be articulated in words and extensively discussed. They might be related to the lyrics of songs such as John Lennon's "Imagine," discussing the alternative world he proposes. But it could also be more open imaginations and discussion about individual visions of a better life or world, either in words or expressed in music or other art forms. This could be related to thought experiments, scenario planning or also the notion of real utopia as developed in political science (Wright 2010). Additionally, the concept of everyday utopia, implementing a utopian vision for a certain time (Cooper 2014), e.g., in the international campaign "Play me—I's yours," offering pianos to everyone, can be an example for this.⁵

But likewise, music education can be a free musical space where everyone can join in, such as presented in the concept of musicking. All of these suggestions are ways of practicing utopian thinking, also related to politics. They can lead to discussions about what the just society is because there is certainly no agreement about that, even though we often act like it would be, for instance regarding our reflections about what social justice is (Kertz-Welzel 2022, pp. 121-123).

Perspectives for the future

Do music educators need to become utopian thinkers? Yes, we do—and maybe, we are already, at least to a certain degree. But we need to refine our utopian thinking and to do it more consciously. If we are concerned with social change, we are already engaged in utopian thinking, but still in restricted ways. We need to educate our ability to think utopian, going beyond the ideas we have had so far. This can happen by encountering utopias by different authors or by experiencing and considering the utopian power of the arts. But likewise, political science and sociology can be important points of reference. Utopian thinking is something one has to learn if it is supposed to go beyond the mere notion of daydreaming. This means for our profession, that we need to further elaborate and refine our notions of better worlds and the role music education and music education policy could play (Kertz-Welzel, 2022).

This indicates that it is important to consider what the goal of utopian thinking is: What is our notion of the good society? Do we intend everyone to thrive in a just society? How could the arts and music education contribute to this? But the most important question would certainly be: What does being a utopian thinker mean in music education? It means being able to imagine alternative worlds, other ways of being, inspired, expressed or enriched through music. This includes critically analyzing and discussing existing ideas, in close relation to research in political studies or related areas. Being a utopian thinker always means being a critical thinker, someone who does not only dream, but relates ideas to the possible, while at the same time going beyond it (Levitas 2013a). It is something which we need to learn.

This means that we certainly need to become utopian thinkers in a more conscious and deliberate, but also critical way. It should be a most natural part of music education, but also of music teacher education to learn utopian thinking and to frequently critically engage in it. To

⁵ <http://www.streetpianos.com>

successfully work on a better world, facilitated through the arts, we need to practice our imagination and to educate it. Supported by research in sociology, this can help providing a solid foundation of our notions of music education and social change (Kertz-Welzel, 2022). Likewise, utopian thinking offers new opportunities for music education policy. It indicates that there is a clear connection between utopia and politics which goes beyond the often unreflective invocations about social justice and music education in research. Utopian thinking could support rethinking the purpose of music education and music teacher education is—and help understanding schools (and also universities) as utopian places which should offer an education in utopian thinking.

But when being concerned with music education and social change within the framework of utopian thinking, we should not forget that music education's main purpose is not only social change. Hesmondalgh (2012) might be right when considering the question of music's and music (education)'s connection to social change:

There is nothing wrong with this question, as long as it is not assumed to exhaust our understanding of the politics, or social significance, of music. Nothing can change anything by itself! However much we want to see the world become a better place, surely none of us would want to see music evaluated solely on the basis of the degree to which it contributes to social change. It has other purposes which might be thought of as indirectly political (p. 374).

We should not forget that music education is also about music and people, not only about social change. It is about music as art and its artistic and aesthetic dimensions. They have a most natural transformative potential, but not as foremost goal. Being a utopian thinker includes both sides of music education, the social responsibility and the artistic or aesthetic dimensions—and the freedom of utopian thinking offers possibilities to reconcile the two (Kertz-Welzel, 2022). Nothing is impossible for the utopian thinker—but her power depends on the relation of utopia and reality.

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Researching Swedish policy of research-based music education: A theoretical framework

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Abstract

In Swedish schools, all education shall rest on a scientific foundation. Here, Sweden makes an interesting case since it was the first country to include such clear stipulations for schools and their professionals in the Education Act itself. Based on this legislation, several state policy processes have been initiated to raise the quality of Swedish schools and Swedish teachers. From a policy perspective, the so-called 'PISA crisis' in Sweden during the last decades has also helped to spark such initiatives. However, the term 'scientific foundation' is rather vaguely described in Swedish education policy texts, making it a 'boundary object'. From a music education perspective, how does such a policy ensemble affect music teaching and music teachers in Swedish schools?

This paper aims to discuss problematizations, policy technologies, and policy actors in this area of research. Specifically, the paper describes a theoretical framework that combines critical policy sociology and discourse theory. Also, I will argue how such a framework could aid the analysis of three policy contexts where various policy actors produce, enact or recontextualize Swedish state policy of 'education on a scientific foundation'. Hopefully, such an epistemological effort could add new knowledge to previous music education research and help to map the discursive effects that policy efforts for research-based education bear on music education and music teachers.

Keywords: Sweden, education policy, music education, teacher professionalism, policy sociology

Introduction

This paper aims to discuss how a theoretical toolbox that combines elements from policy studies, discourse analysis and theories of professionalism could aid an ongoing study of the Swedish music teaching profession in relation to enactments of research-based education in three Swedish policy contexts. Swedish education policy makes for an interesting case, as the first country to prescribe the academization of teachers in the school law itself. More specifically, since 2010, the Swedish Education Act stipulates that all education in Swedish schools shall rest on “[a] scientific foundation and [on] proven experience” (SFS 2010:800). The revision of the Act was part of an ensemble of state policy initiatives aiming to raise the results in Swedish schools through the professionalization and academization of Swedish teachers. Here, *professionalization* refers to efforts to increase the status and autonomy of teachers as a professional occupation while *professionalism* refers to teachers’ knowledge and competence (Englund & Solbrekke, 2015). The idea that research and practice are closely linked is not new in the Swedish school context, and discussions that connect to the contemporary professionalization discourse have been going on in various forms since the 1940s (Carlgren, 2010) and have intensified over the past three decades (Adolfsson & Sundberg, 2018). However, the revision of the Education Act was a political response to the school crisis discourse that emerged in Swedish politics and the media during the mid-2010 due to Sweden’s declining results in international school comparisons like PISA (Lundahl & Serder, 2020; Nordin, 2014; Ringarp, 2016). Other related policy initiatives to professionalize Swedish teachers include the founding of the Swedish Institute for Educational Research [Swedish: Skolforskningsinstitutet], the establishment of the research area of *educational sciences*, and the launching of graduate schools for teachers (SOU 2005:31; SOU 2018:19).

The policy concept of *scientific foundation* is rather vaguely defined in Swedish education policy. Hence, it could be regarded as a boundary object (Star & Griesemer, 1989), i.e., a context-dependent and non-definitive object that simultaneously appears robust enough to maintain a coherent identity across contexts – thus concealing its vagueness. Moreover, as in the formulation of the school law, the concept of *scientific foundation* often appears in tandem with the concept of *proven experience*. However, the demarcations of the respective concepts are loosely defined in education policy texts, making them hard to separate (Persson & Persson, 2017). Since Swedish education policy texts nevertheless clarify that all education shall rest on *both* scientific foundation and proven experience (Skolverket, 2012), the use of scientific foundation as a separate policy instrument becomes interesting to investigate from a music education research perspective.

Swedish music teachers make for an interesting professional category to study in relation to policy initiatives for an increased research-base in education due to some potential dilemmas. The first dilemma concerns the potential challenge of facilitating research-based professional development processes that take music teaching practices of all didactical dimensions into account, i.e., processes that disseminate and make use of research relevant to the whole spectra of didactical dimensions between *ars* and *scientia* to speak with Nielsen (2010). For example, reports have shown a lack of didactic awareness regarding music creation and polyphonic singing among Swedish music teachers (Skolinspektionen, 2019; Skolverket, 2015), i.e., subject areas specifically related to dimensions of craftsmanship and artistry. How research-based professional development efforts in Swedish schools – often jointly organized on a school level – adhere to such dimensions of teaching is an interesting aspect to consider.

The second dilemma relates to reports showing that music teachers historically have been rather unaffected by governing policy in Sweden (Skolinspektionen, 2011, 2019; Skolverket, 2004, 2015). For example, the Swedish National Agency of Education [Skolverket] has reported that music teachers in Sweden “to a relatively small extent use the curriculum, local curricula [or] other target documents as a starting point for teaching music” (Skolverket, 2004, p. 48, my translation). Hence, the governing aspects pertaining to Swedish music teachers’ enactments or recontextualization of policy for research-based education raises interesting questions.

A theoretical framework for the study of three policy contexts

In this paper, as in the referred ongoing research project, policy is considered from a critical and sociological perspective (Ozga, 2019; Regmi, 2019). The theoretical framework suggested and argued for revolves around concepts from the post-structurally inspired *policy enactment* toolbox (Ball et al., 2012). In addition, the framework deploys parts of Bacchi’s (2009) *What’s the problem (represented to be)?*-approach (WPR-approach) and elements from discursive psychology (Potter, 1996).

In the referred research project, three Swedish educational policy contexts are examined in separate sub-studies. These policy contexts could be regarded as representing macro and micro levels, respectively – however, the research project recognizes the complexity of policy production and policy flows pointed out by Ball (Ball, 1994, p. 15, emphasis in original) as “the challenge [...] to relate together analytically the ad hocery of the macro with the ad hocery of the micro without losing sight of the systematic bases and effects of *ad hoc* social situations: to look for the iterations embedded within chaos”. From such a view, policies are not done at a particular time or place but ‘begin’ at different points after which they unfold in different trajectories, often colliding or overlapping with other policies producing a mess of incoherencies, contradictions or confusions (Ball et al., 2012). Thus, enactments and recontextualizations of policy are regarded as dynamic, non-linear, collective and collaborative events that take place through interaction and interconnection between different actors and texts within heterochiral networks and chains (Ball et al., 2012; Ball & Junemann, 2012).

Policy as text, discourse, practice and problem-construction

Ball et al. (2012, p. 3) define policy as

[...] texts and ‘things’ (legislation and national strategies) but also as discursive processes that are complexly configured, contextually mediated and institutionally rendered. Policy is done by and done to teachers; they are actors and subjects, subject to and objects of policy. Policy is written onto bodies and produces particular subject positions.

In the framework presented, *policy-as-texts* refers to the ways policy texts materialize as codes of negotiated meanings and compromises or, in Ball’s (2017) words, as “cannibalized products of multiple (but circumscribed) influences and agendas” (p. 16). Although such texts seldom dictate concrete music teaching behaviours, they circumscribe and delimit the rational and intelligible opportunities available. In this way, policies restructure and redistribute power and agency amongst music teachers and other actors. This is also the case when state policy of research-based education is recontextualized or enacted in arenas relevant to the Swedish music teaching

profession. Parallel to this somewhat structural and linguistic view of policy, policy can also be considered as *discourse* – i.e., a regime of truth that demarcate the possibilities for thought and action on the one hand and provide resources for the production of meaning on the other (Ball, 1994; Ball et al., 2012).

Policy discourses organize their own specific rationalities, making particular sets of ideas obvious, common sense and 'true'. [...] Policies are very specific and practical regimes of truth and values [...]. They construct the problematic, the inevitable and the necessary (Ball, 2017, p. 8).

Policy discourses bring *practices* into play, which Schmidt (2020) expands on in a music education context, acknowledging that “policies and their practices have become a way to encode or demonstrate who has a voice and whose voice matters” (p.5) and that such aspects of power and governance contribute to an oftentimes negative outlook on policy work from the views of music teachers. However, Schmidt (ibid) emphasizes that policy discourses can also be used strategically by music educators, provided that they have developed sufficient *policy knowhow* – i.e.,” a disposition and a capacity to understand, speak, and act with a policy frame of mind that is relevant to teachers, their programs, and their work” (Schmidt, 2020, p.11). The strategic intentions and insights (or the lack thereof) among music educators – e.g., when policy of research-based education is enacted or recontextualized in Sweden – are important aspects to consider. Here, policy knowhow can be an important resource for music teachers in their schools and communities, according to Schmidt (2020), and help teachers “to identify ‘distorted communication’ and how it generates control rather than a shared accountability within school governance” (p. 21). Furthermore, he argues that policy work always has to be linked to ethical perspectives and here, policy knowhow can help to raise music teachers’ consciousness of the intrinsic tensions concealed in different policy proposals (Schmidt, 2020).

In line with Schmidt (2020), Bacchi (2000) emphasizes that discourses do not only delimit or constrain action but, to an equal degree, provide strategic resources for agency and resistance. She further argues that the implied or stated problems addressed by various policy initiatives should not be taken at face value. Instead, policy problematizations should themselves be questioned and problematized (Bacchi, 2009). Building on Foucault’s genealogical epistemology, Bacchi argues that a focus shift – from considering policy as problem-solving to instead considering policy as (proposed) problem-construction – can make visible the political interests concealed in policy discourses (Bacchi, 2000, 2009).

The premise behind a policy-as-discourse approach is that it is inappropriate to see governments as responding to ‘problems’ that exist ‘out there’ in the community. Rather ‘problems’ are ‘created’ or ‘given shape’ in the very policy proposals that are offered as ‘responses’. (Bacchi, 2000, sid 48)

In the framework presented in this paper, Bacchi’s (2009) *What’s the problem (represented to be)?*-approach (WPR-approach) has inspired a set of analytical questions that aid in problematizing the ways policy discourses in different contexts construct or legitimize school music education and music teachers in relation to research and evidence.

Discursive psychology in a policy study

Elements of a discursive psychology approach (Potter, 1996; Billig, 2001) offer opportunities to analyze how Swedish policy of scientifically founded teaching is enacted and recontextualized verbally in conversations among music teacher colleagues at local schools. This approach to discourse analysis takes a micro-perspective, focusing on the verbal construction of discourse that is going on in everyday interaction amongst people in particular locations. A discursive psychology approach opposes the view that conversations between people would reflect already established attitudes or truth claims of the subjects involved. Rather, it is assumed that hidden psychological phenomena are materialized, organized and given meaning - in short, the psychological phenomena *become* - in and through communicative interactions between people (Potter, 1996; Billig, 2001). In previous music education policy research, Di Lorenzo Tillborg (2021) has successfully deployed concepts from discursive psychology to study policy contexts related to non-compulsory Art and Music Schools in Sweden.

In the project referred to in this paper, an analysis of rhetorical moves in conversations among music teacher colleagues in local schools could illustrate negotiations of ‘spoken policy texts’ and make visible local “patterns of ideology” (Billig, 2001, p. 220) in relation to research-based music teaching and what such conduct could or should encompass. In this way, focusing on the rhetorical ways teachers challenge or legitimize different views on research-based music teaching in group discussions could show how recontextualized policy is constructed at local schools. Another aspect of the analysis would be the different discursive themes emerging in the conversations (Braun & Clarke, 2006). Here, the concept of *interpretive repertoire* (Wetherell & Potter, 1992) could prove useful to map the local language resources that music teachers have common access to when they recontextualize policy of research-based education into local policy discourses in the conversations. Finally, Ball (2007) points out that policy discourses often gain their credibility through repetition, simplification and rhetorical sophistication rather than through any inherent logic. Thus, in line with the argumentation above, I suggest that discursive psychology can provide useful tools when analyzing policy enactments on a micro-level.

Contextualization and conclusion

I will conclude this paper with a short description of three policy contexts – from the ongoing research project referred above – where the presented theoretical framework has been or will be of use. The policy context examined in the first sub-study of the project (Larsson & Sjöberg, 2021) is the website of the Swedish National Agency of Education – a central governmental policy actor when it comes to the interpretation of the Education Act into governing policy and the implementation of such policy in Swedish schools. Here, the analysis was inspired by Bacchi’s WPR-approach, e.g., in the analytical question “Which problems of teacher professionalism are articulated or implicated in the material to legitimize policy of scientific foundation?” (Larsson & Sjöberg, 2021, p. 5). From a policy-as-text perspective, the study shows the construction of a policy apparatus that brings in the policy concepts of *evidence* and a *research-based way of working*. Furthermore, the policy discourses of (ideal) teacher professionalism that emerge in the texts are centred around accountability, performativity (cf Ball, 2003) and circumscribed autonomy in the policy texts. In these discourses, teachers’ professional critique is equated with adhering to the research-based approaches recommended by

governing education policy, and scientifically founded teacher professionalism comes across as generic, de-contextualized and commodified – i.e., following neoliberal rationales (cf. Ball, 2007). The second sub-study and article (in progress) of the referred project will focus on publications issued by the Swedish teacher unions and a music teacher association. Also, as in the first sub-study, analytical questions inspired by Bacchi's (2009) WPR-approach will guide the analytical process. Finally, the third policy context that will be investigated in a future sub-study consists of local teams of Swedish music teachers. Here, the discursive psychology approach described above will be used to analyze local policy enactment in focus group conversations among music teacher colleagues in Swedish upper secondary schools.

According to Fan and Popkewitz (2020), each educational system can be regarded as an ecosystem where different components coexist and are constantly evolving. Thus, the complex relations between components of research, education policy and concrete change in such ecosystems could be considered an important object of study in its own right. In this paper, I have presented and argued for a theoretical framework that could aid a policy study focusing on such relations from a Swedish music education research perspective. Since policy processes that relate music education to research evidence transcend national borders and involve a plethora of policy actors, the construction of a sufficient theoretical framework for researching such processes could hopefully be of interest to the international music education research community as well.

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From policy to practice in decolonizing Indigenous music education: Facilitating teacher understanding of Indigenous worldviews

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Abstract

Several government policies and recommendations instituted in British Columbia (BC), Canada, have advanced the appropriate embedding of Indigenous content, pedagogies, and worldviews in all Kindergarten through Grade 12 classes—including music classes—in BC public schools and independent schools that receive government funding (British Columbia Ministry of Education 2015, 2021a, 2021b); British Columbia Teachers' Council, 2019; Office of the Auditor General, 2019). These policies uphold the legitimacy of Indigenous communities' cultural practices and the role of education in fostering respect among students for Indigenous knowledge and perspectives through music education. Recognizing the divide between these aspirational policies and the actual practices of BC music educators, the overarching aim of our research was to bridge this gap. In this presentation, we describe what we learned from co-designing, co-organizing, and carrying out with Indigenous partners a large, two-day, in-person and online conference for music teachers and Indigenous leaders from 40 BC school districts, Elders and Knowledge Keepers, and other interested parties. Following local protocols, some participants shared wise practices in decolonizing and Indigenous music education, and (in small circles) all imagined and planned ways to embed Indigenous ways of knowing and being in music classes in their respective school districts. This collective imagining enabled music teachers and their community partners to make decisions about their next directions, informed by their relationships to local landscapes and ecosystems (Atleo, 2011; Basso, 2006). Using *conference* (Bascunan et al., 2022; McGregor, 2018) and *sharing circles* (Kovach, 2010; Wilson, 2008) as research methods, we documented the knowledge created and shared during these activities. We describe the recent conference we had co-designed with Indigenous partners to bridge these barriers and what conference delegates reported as their most important learnings following the event.

In theory, a democratic nation's legislative decisions and policies are informed by values that uphold the rights and responsibilities of a majority of members of that society, regardless of which political party is dominant at a given time. In such a nation, avenues between policy and practice can be opened by creating resources to support implementation. A temporal gap between the establishment of a policy and its implementation is to be expected. However, for the intent of a policy to be realized, those charged with implementing it must generally share the values that prompted its creation and have the requisite knowledge to carry it out. In British Columbia (BC), just such a temporal gap between policy and practice exists in the education sector, where educators—including music educators—generally support decolonizing policies, but they report they do not have the knowledge or resources needed to work toward realizing them. Our ongoing research aims to rectify this problem.

In this paper, we show the influence of international and federal (Canadian) policy documents on broad provincial (BC) governmental policies that support decolonization, and how these policies, in turn, have informed provincial educational policies and impelled the creation of documents to support their implementation, including those that affect music education. These provincial music education policy documents uphold the legitimacy of Indigenous communities' cultural practices and the role of education in fostering respect for Indigenous knowledge and perspectives among students through music education. Next, we describe the psychological, sociological, educational, and material barriers that music educators have reported in the past, which have hampered them from broadly implementing these policies to date. Finally, we describe a recent conference we co-designed with Indigenous partners to bridge these barriers and present what conference delegates reported as their most important learnings from the event.

Policies

The influence of international policy on BC educational policies

The United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) (2007) states in Article 15.1 that “Indigenous peoples have the right to the dignity and diversity of their cultures, traditions, histories and aspirations, which shall be appropriately reflected in education and public information” (p. 14). In November 2019, BC was the first jurisdiction in North America and the first province in Canada to enshrine the goals of UNDRIP in legislation as a “framework for reconciliation” (Province of British Columbia, 2019, para 2). Bill 41, known as The Declaration of the Rights of Indigenous Peoples Act (DRIPA) ...

mandates the government to bring provincial laws into alignment with the UN Declaration, ... requires the Province to develop and implement an action plan in consultation and cooperation with Indigenous Peoples, to meet the objectives of the UN Declaration, ... requires regular reporting to the legislature to monitor progress on the alignment of laws and implementation of the action plan, including tabling annual reports by June 30th of each year, and ... allow[s] for flexibility for the Province to enter into agreements with a broader range of Indigenous governments and to exercise statutory decision-making authority together. (Province of British Columbia, 2019, para 4)

In March 2022, the current BC government released its Action Plan—which contains 89 Actions—to enact DRIPA, also designating which Ministries are accountable for ensuring that each Action is carried out. Eighteen of those 89 Actions concern education. Most salient to our discussion in this paper are two Actions: (3.3) “Conduct an external review of Indigenous-specific racism and discrimination in the provincial public education system, and create a strategy, including resources and supports, to address findings,” (Province of British Columbia, 2022, p. 19), and (3.4) “Implement a mandatory course or bundle of credits related to First Peoples as part of graduation requirements in B.C. and *co-create culturally relevant provincial resources with Indigenous people for use by all educators across the K-12 education system*” (p. 19, italics added). The Ministry of Education and Child Care is accountable to the BC Legislature for ensuring that these actions (and others) are realized over the next five years, and progress must be “publicly reported in an annual report that will be prepared [in] consultation and cooperation with Indigenous Peoples” (p. 29). It is our hope that one of the effects of our applied research will be the co-creation of culturally relevant and responsive resources for music education developed at the school district or regional level.

The influence of national policy on BC educational policies

In previous papers, we called attention to the Truth & Reconciliation Commission (TRC) of Canada’s 94 Calls to Action (2015), especially the eleven calls pertaining to education (Prest et al., 2021a; Prest et al., 2021b). Justice Murray Sinclair, TRC Chair, emphasized education’s fundamental role in creating a more equitable society for Indigenous peoples going forward, stating that “Education is what got us into this mess — the use of education at least in terms of residential schools — but education is the key to reconciliation” (Watters, 2015, June 1, para 17). In a video interview, he elaborated:

We need ... to ensure that all children being educated in our school system in Canada are educated to understand the full and proper history of each Indigenous group of the territories in which they live so that they will grow up learning how to speak to and about each other in a more respectful way. (Mansbridge, 2015, June 1)

While the TRC met to hear the testimonies of over 7000 residential school survivors from 2008 to 2014, new curriculum, pedagogy, and supplementary documents were being developed by the BC Ministry of Education with the support of K-12 educators. They were then implemented from 2015 to 2019. These documents foregrounded the need for teachers to embed local Indigenous knowledge, pedagogies, and worldviews in their classes. Notably, the new curriculum, developed by the BC Liberal government, continued to be supported by the NDP government elected in 2017, surviving the power shift that often affects policy when there are changes in political leadership, and possibly signaling a paradigm shift in social discourse in the province (Horsley, 2017). Moreover, in 2019, the BC Teachers’ Council revised teacher professional standards and included a new 9th standard:

Educators value and respect the languages, heritages, cultures, and ways of knowing and being of First Nations, Inuit, and Métis. Educators understand the power of focusing on connectedness and relationships to oneself, family, community, and the

natural world. Educators integrate First Nations, Inuit, and Métis worldviews and perspectives into learning environments. (Professional Standards, 2019, p. 5)

Current K–12 music curriculum documents require that teachers specifically embed Indigenous content, and Grades 9–12 documents also emphasize the inclusion of Indigenous worldviews. The First Peoples Principles of Learning (FPPL) articulated by Indigenous Elders, scholars, and knowledge keepers in 2006-2007 are pedagogical principles that Indigenous peoples in BC hold in common, and K–12 teachers are expected to adopt them in their classes as well.

The figure below illustrates the influence of international and federal policies on provincial policy documents as they relate to education.

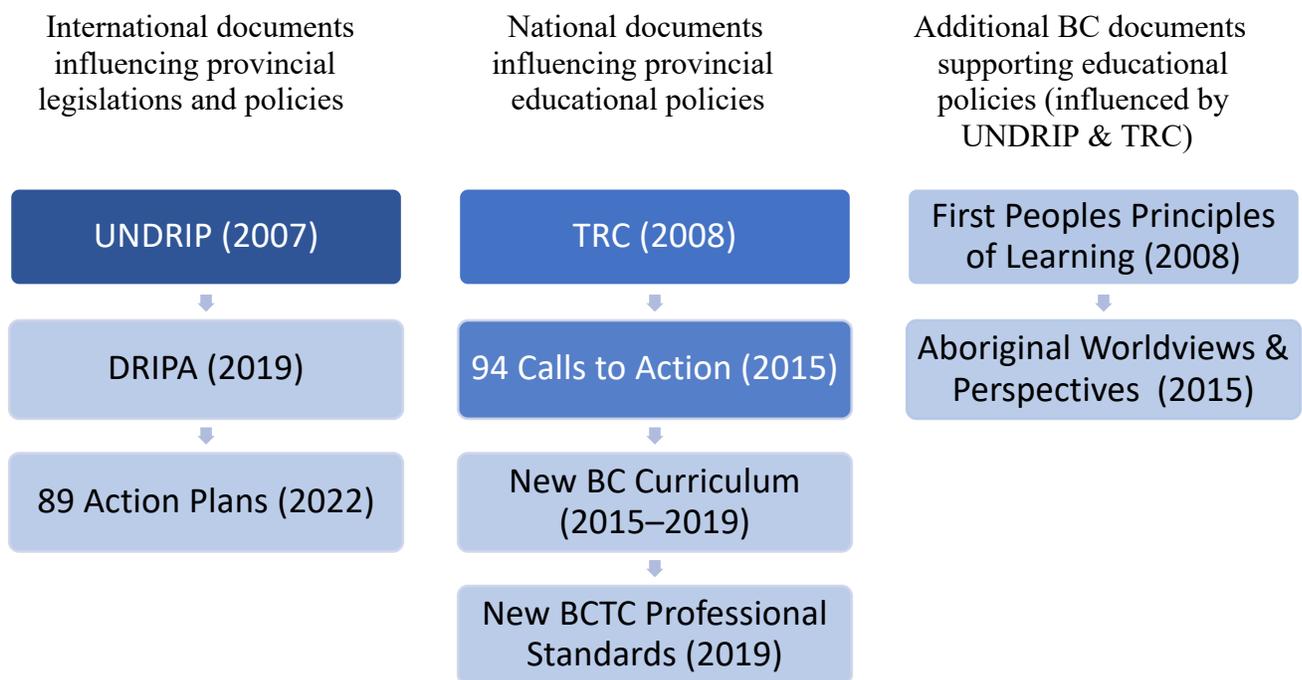


Figure 1. The influence of international and Canadian policy documents regarding Indigenous peoples on BC legislations and policy documents, including those concerning education.

Gap

Since the new curriculum was implemented, primary and secondary school educators, including those who teach music, have reported that they are unprepared to embed Indigenous knowledge, pedagogies, and worldviews in their classes. To support teachers, the BC Ministry of Education mandated that school districts provide at least one Indigenous Professional Learning Day per year from 2019 to 2023 (British Columbia Ministry of Education, 2018) so that teachers might learn more about the Indian Act, the history of residential schools, First Peoples Principles of Learning, and local First Nations worldviews and perspectives with a view to “enhancing First Nation student learning outcomes” (p. 9). The general knowledge imparted to teachers during these Professional Learning days has provided a baseline for teachers so that they feel more

confident in introducing local Indigenous content in ways that are consistent with the values of the Indigenous peoples on whose land their schools are situated. However, in our previous research, music educators collectively expressed their fear of misappropriating Indigenous peoples' musics and of making other mistakes that might offend local community members, since many local First Nations songs are owned by individuals and families (Prest et al., 2021b). Music teachers have also expressed a wish to have material resources that they can use in their classes to allay these fears (British Columbia Music Educators' Association, 2016; Prest et al., 2021a).

Conference

The conference, conceived as a knowledge-sharing and knowledge-creation event and entitled "Everything is Connected: Song, Relationships, and Indigenous Worldviews," took place Monday and Tuesday, May 9 and 10, 2022, at the Student Union Building, University of Victoria (UVic) campus in Victoria, BC. A Conference Steering Committee (CSC) comprised of 21 highly dedicated Indigenous leaders, music educators (Indigenous and non-Indigenous), Indigenous artists, and Indigenous and non-Indigenous university researchers worked together consultatively over two years (in 25 meetings, plus 10 subcommittee gatherings, and more than 50 one-on-one conversations) to plan the event, which was postponed twice (from February 2021 and February 2022) due to coronavirus concerns.

Indigenous members of the CSC stressed the importance of hiring Elders and community members from local Nations to be actively involved during the conference in carrying out cultural protocols, such as welcoming all participants to Lək^wəŋən Territory, blessing the food, serving as floor manager, and providing healing. The floor manager role was crucial in providing guidance to conference organizers to address any unexpected occurrences in a culturally appropriate manner. Indigenous Healers supported any participants who revisited traumatic memories during the conference. Knowledge Keepers seated with other participants at conference roundtables provided localized Indigenous insights into the topics of conversation.

Presenters and participants at the event contributed perspectives from 50 First Nations and Métis Nations. Invited speakers Carey Newman (Kwakwak'awakw/WaWalaby/Stó:lō), UVic Impact Chair in Indigenous Art Practices, and Steven Point (Stó:lō), Chancellor of the University of British Columbia, voiced their thoughts on reconciliation, decolonization, and Indigenousization, and Chancellor Point taught everyone his song, "British Columbia." Other musical performers included the trio SGaanaGwa (Haida), cellist Cris Derksen (Cree), lək^wəŋən dancers (Songhees), plus numerous Knowledge Keepers and other attendees who were moved to sing and drum. Thirteen Indigenous educators and musicians presented workshops (four taking place concurrently in each of two sessions), on topics including drumming, singing, dance, story and song, teachings, community building, "dreaming songs into reality," and relationships between Western classical and Indigenous music making.

In planning the workshops, Indigenous members of the CSC had emphasized the need to provide space for Knowledge Keepers attending the conference to drum, sing, and connect. The CSC agreed to organize a parallel space (occurring at the same time as the workshops) for Knowledge Keepers to gather. The CSC also agreed to invite a group of students from the local school district who had been actively involved in drumming and singing in their music classes to join the group of Knowledge Keepers. The First Peoples House at UVic served as the drumming and singing space.

Participants included 39 teachers, 24 Knowledge Keepers, and 42 Indigenous leads representing 39 of B.C.'s 60 school districts plus 1 Yukon district, and 53 others attended virtually via Zoom video teleconference. Apart from people working in school districts, virtual attendees included two music educators working at independent schools, four UVic Elders, six informal witnesses (music education professors from across Canada), and 20 special invitees. To facilitate the in-person and virtual presentation of the conference, we hired two Indigenous UVic teacher candidates, one Indigenous university student (non-UVic), two community members, an Indigenous AV specialist, and a professional TV production company that narrowcast the event via Zoom teleconference. Eight UVic teacher candidate volunteers provided additional support. The CSC advised we hire a local Indigenous artist to design the conference's logo, which we used for communication and promotion purposes. The Indigenous artist licensed his artwork for five months, stipulating that it would not be used for profit. Likewise, the CSC advised that we hire a Coast Salish videographer to create two short videos chronicling the event for knowledge dissemination purposes.

Joe Heslip (Cree), a District Principal of Indigenous Education on secondment to the Ministry and leader of the BC Ministry of Education's Equity in Action Project, engaged all participants in a guided conversation to answer specific research questions; their roundtable discussions were videorecorded, and additional data were collected via feedback forms, "What's next?" forms, and postcards.

Learnings

Participants' most memorable moments according to their completed postcards.

In each conference bag, we provided delegates with postcards to complete during the conference's final session. We invited them to answer two questions on the left side, address the postcard to themselves, and then provide us with the completed postcard for us to mail it to them the week following the conference. While some delegates did not respond to this request, 37 of them submitted completed postcards. In this section, we report the experiences that most resonated with conference delegates, gleaned from their answers to the first question: *What do I remember the most about the conference?* Each respondent offered one, two, or three answers.

What do I remember the most about the conference?

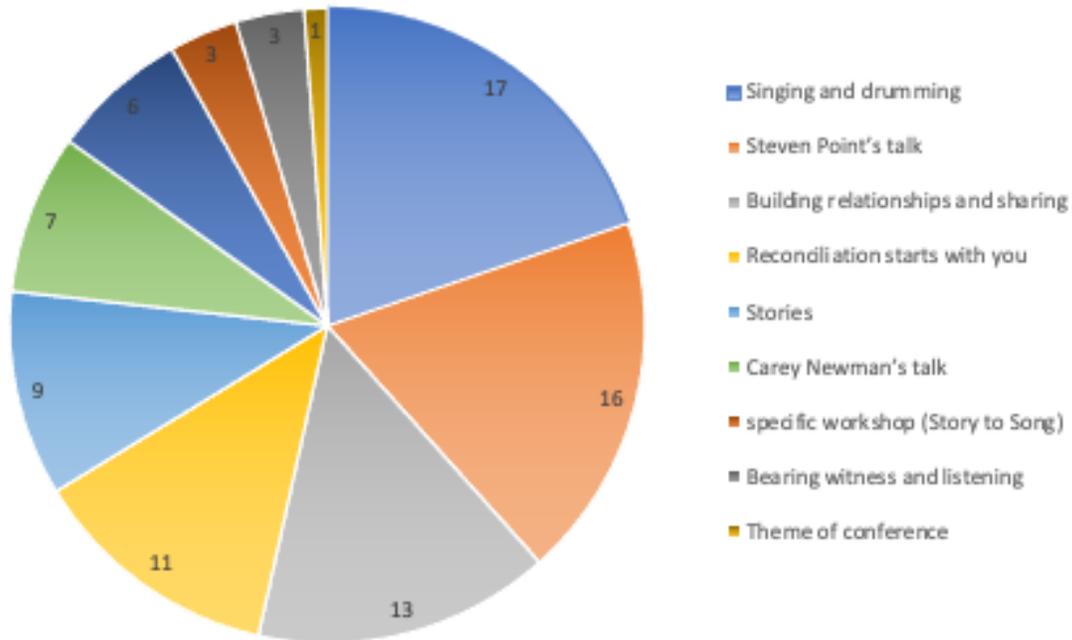


Figure 2. Responses to Question 1 *What do I remember most about the conference?* (Postcard)

Of 85 responses on 37 postcards, participants reported that the emotional impact of singing and drumming together, Steven Point's inspirational talk on reconciliation through music, and building relationships and sharing with each other were their predominant memories of the conference.

Participants' learnings according to What next? Form.

We provided conference delegates with several opportunities to interact with each other and with the knowledge shared and created at the conference, including a paper/online form entitled *What's Next?* in which we asked six questions. This section provides a synopsis of the responses provided by 60 delegates who answered the first question: *What three things did you learn at this conference that will help you in your next steps?*

What three things did you learn at this conference that will help you in your next steps?

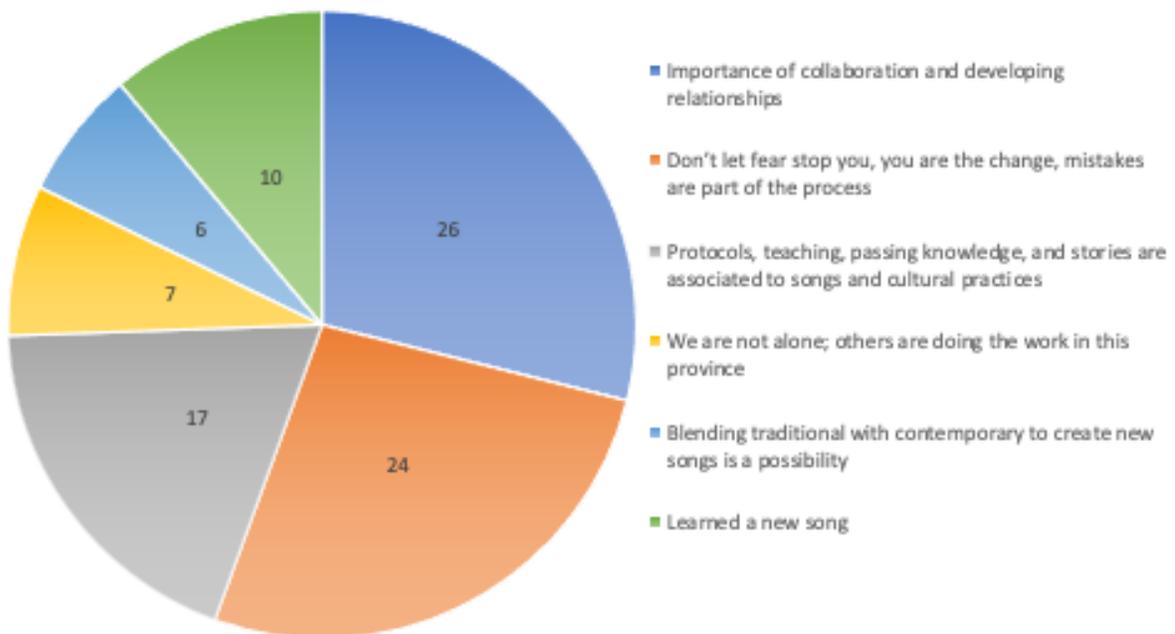


Figure 3. Responses to Question 1 *What three things did you learn at this conference that will help you in your next steps?* (What's next? form)

Some of the 60 respondents provided fewer than three answers for this item. In a preliminary review of the responses, we found that ninety of them fit the six categories illustrated in Figure 3. Most significantly, participants—including music teachers who, in our previous research, had expressed both a fear of making a mistake and a desire for material resources—indicated they had learned that collaboration and developing relationships were at the core of embedding local Indigenous knowledge, pedagogies, and worldviews in classes, and that all teachers have a responsibility to make change, despite their fears.

Implications

School District Indigenous Leads, Knowledge Keepers, and music educators who responded to our questions indicated to us their desire to collaborate further with one another about implementing the ideas they had heard and created during the conference. They reported feeling validated because they had met others in the province who shared their priorities and feeling a greater sense of confidence because they had learned how people in other school districts had embedded Indigenous knowledge, pedagogies, and worldviews in their classes. Some conference delegates asked that those of us involved in planning the conference provide support for them in their ongoing work by creating an interactive website, reporting back to them, organizing opportunities for them to meet again via Zoom or in person, arranging for their access to our academic papers and/or reports, and creating spaces for them to continue sharing with each other at music education and Indigenous education events. Their requests suggest that partnerships between Indigenous educators, community Knowledge Keepers, and music

educators will benefit from province-wide support that enables them to interact with each other to spur creative actions within their local contexts.

The initial findings of the research we conducted during the conference also point to the crucial need to reconfigure music teacher education in BC at our respective universities, with the support of and under the guidance of local Indigenous partners, to help ensure that future music educators, including the eight music education students who volunteered at the conference, can maintain relationships with local Indigenous partners in their future teaching positions and musical endeavours.

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Social Emotional Learning Policy Equity and Neoliberalism

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Abstract

Social emotional learning (SEL) initiatives play an increasingly important role in American PreK-12 education. Given both SEL leaders' and the music education community's focus on equity, it is important to examine how SEL initiatives might promote or inhibit equity. The purpose of this philosophical inquiry is to consider the relationship between the Collaborative for Academic, Social, and Emotional Learning (CASEL) SEL Framework and equity through the lens of neoliberalism. After examining how neoliberal practices contribute to economic and social inequities, I demonstrate three areas of alignment between CASEL's SEL Framework and neoliberalism. First, proponents of CASEL's SEL Framework and neoliberalism conceive of individuals as separate, responsible beings who can independently control their own economic and life destinies; they understand failure as a personal, rather than societal, problem. Second, neoliberalism demands ongoing self-surveillance in order to create more productive workers, and SEL initiatives extend existing surveillance techniques within schools to the affective realm, including through both students' self-surveillance and teacher surveillance of students' emotions. Third, both emphasize traditional morals, including those related to discipline and delayed gratification. The extensive alignment between neoliberal ideals and the CASEL SEL Framework suggests that such policies often work in tension with equity initiatives. Yet, given that students marginalized because of their race, class, gender identity or other qualities often endure more emotional trauma than other student populations, the absence of attention to students' emotional wellbeing may further existing inequities. I conclude by offering a reimagining of SEL policy initiatives that focuses on four guiding questions.

Keywords: neoliberalism, social emotional learning, philosophy, policy

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Reinforcing the Institutional Tradition: Teacher's Legitimizing Strategies in Higher Music Education

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Abstract

Legitimacy plays a crucial role in the defense and justification of the institutional nature as it carves out the ideological space within which the institution can operate and pursue its activities freely. However, the achievement of this position, and thus having legitimacy in public discourse, must be continually reinforced on a societal stage (Suchman, 1995; van Dijk, 1998). Concurrent with recent trends in the pursuit for legitimacy in higher education that seek to establish a more dynamic relationship with the external world, such as through third missions (Laredo 2007), within music education alike narratives have emerged for a focus beyond classical narratives (on music as inherently valuable) to become societally more relevant and beneficial (Benedict et al, 2015).

Drawing on a larger, comparative study on the changing conditions among higher music education institutions across Europe, and using van Leeuwen's (2007) framework for analyzing legitimation through discourse we examine how teachers in German classical music performance programs utilize the discursive technique of rationalization- that is, legitimation by reference to values, goals, means, and effects of institutionalized social action.

Our analysis shows how higher music education is discursively constructed as a discrete spatiotemporal locale and beneficial antipole to modernity's social acceleration and its effects (Rosa, 2013). The emergent understanding of German higher music education institutions (Musikhochschulen) can be described in terms of a heterotopia (Foucault, 1986). On the one hand, they are characterized as "other spaces" which not only resist the outside realm, but also promise healing effects. On the other hand, the school of music remains a part of the modern world, mirroring societal conditions. Taken together, this understanding thereby attains and reinforces the institutional tradition of autonomy.

Keywords: higher music education, classical music, performance program, discourse analysis, legitimacy

This paper is based on data collected as part of the international research project *Discourses of Academisation and the Music Profession in Higher Music Education* (DAPHME). DAPHME was a comparative discourse-analytical study conducted in Germany, Norway and Sweden from 2016-2020. The project was funded by the Swedish Riksbankens Jubileumsfond and led by Eva Georgii-Hemming (Örebro University). Research group members were Elin Angelo (NTNU Trondheim), Stefan Gies (Association Européenne des Conservatoire, Académies de Musiques et Musikhochschulen, Brussels), Karin Johansson (Malmö Academy of Music), Nadia Moberg (Örebro University), Øivind Varkøy (Norwegian Academy of Music in Oslo) and the two authors of this text (see Georgii-Hemming et al. 2016). The research interest was on how higher music education institutions in Europe respond to societal transformation. The project examined how the changes that the artistic study programs in the field of classical music at universities and conservatoires are currently undergoing are discursively negotiated. The starting point was the observation that the Bologna Declaration has triggered a process of academization of and within higher music education institutions across Europe (Gies 2019, Johansson & Georgii-Hemming, 2021). The aim was to better understand how this process affects the structure, contents, and degrees of higher music education.

The research results show, among other things, how musicianship is discursively constructed (Moberg & Georgii-Hemming, 2019) and how critical reflection is negotiated within the academy (Georgii-Hemming, Johansson & Moberg, 2020). It is interesting how the social mandate of higher music education was discussed. While the Scandinavians emphasized the importance of social engagement, the German interlocutors tended to stress that the value of artistic practice lies precisely in the fact that it resists any demand for usefulness. The question of social responsibility was understood by the representatives of German institutions (Musikhochschulen), unlike in Scandinavia, as a call to legitimize music performance programs. But what exactly does legitimation mean and how does it play out in the German context?

Generally, legitimation refers to self-defensive and justificatory practices through which institutions strengthen and preserve their right to exist, and, perhaps more important, it allows them to pursue their activities freely. However, the achievement of this position, and thus having legitimacy in public discourse, must be continually reinforced on a societal stage (Suchman, 1995; van Dijk, 1998). Compared to everyday life where we would speak of explaining oneself, legitimation in organizational contexts is characterized by justificatory or defensive practices that espouse an organizations' performance in accordance with external values, beliefs, and perceptions. Legitimation, then, is not an always-already, pre-existing object waiting to be taken up by either researcher or actors; it is a communicational practice that might not be explicitly articulated, or literally said, and that is adjusted along the way, when necessary, for example, when an institution's legitimacy is at stake in some way, such as questioned or challenged (van Dijk, 1998).

In Germany, one of the reasons why legitimation became overtly present in participant's talk, might have its root cause in socio-economic transformations that have led to a decline in job prospects for alumni in music performance programs, leading to increased anxiety as involved actors experience a pressure to review their educational strategies (Clausen, 2017). Moreover, recent trends in the pursuit for legitimacy among higher education institutions in general seek to emphasize and establish a more dynamic relationship with the external world, such as through third missions (Laredo, 2007). More specifically, within music education alike narratives have emerged for a focus beyond classical narratives (on music as inherently valuable) to become societally more relevant and beneficial (Benedict et al, 2015).

In this paper, we consider how such societally relevant aspects figure in teacher's legitimizing strategies, seeking to identify the discursive strategies that reinforce the institutional tradition and thereby legitimate higher music education institutions. Using van Leeuwen's (2007) framework for analyzing legitimation through discourse, we examined how teachers in German classical music performance programs utilize the discursive technique of rationalization—that is, legitimation by reference to values, goals, means, and effects of institutionalized social action. Drawing on semi-structured interviews, we describe how in a world where “just about everything is accelerating” (Gleick, 1999), the discourse of social acceleration, and by extension modernity and modern capitalism (Rosa, 2013), become recontextualized as site and mutual interpretative framework in and through which higher music education institutions can impart their social potential.

Results

In legitimizing higher music education, participants often relied on establishing society and higher music education institutions as discrete spatiotemporal locales. As Fabian reminds us, “time, much like language or money, is a carrier of significance, a form through which we define the content of relations between the self and the other” (Fabian, 1983, xi). Modernity, globalization, technologization, and individualization are only some of the aspects that have seemingly sped up our lives. Under the headline of social acceleration time seems to pass quicker than ever before, leading to stress and a lack of time and consequently negatively pervading our lives in term of well-being and relationships (Rosa, 2013). Flute Teacher noted:

“I do see, in a world which has become so small, musicians are actually people who have a lot of time. They have to practice, spend their time with the instrument. It doesn't work at the flick of a switch. And in truth, there is a network. Sheer light points which shine into our society. There is an energy that especially nowadays, when everything is getting so fast paced, is very precious” (Extract 1, Flute Teacher)

In the above extract, ideals such as having time and retaining pace, that emerge from the continuous, almost ritualistic, character of musical practice, stand out against the exhausting rhythm and the rushing flow that define and structure contemporary society. Yet, the implication of steadiness and consistency not only discursively marks out the difference between musicians and society, as it becomes salient in the opposition of the generic (world) and the particular (musicians). Musicians are represented as powerful and in control, because their practice, on the one hand, allows them to elude the mechanisms that negatively affect society and, on the other hand, lends itself to the benefit of society.

The metaphorical way with which the importance of musical practice is presented indexically ties musical practice to positively connoted utterances such as life and brightness (light points, energy). Yet, it is particularly the causal connection to the opposite (acceleration) which increases the significance of music by establishing a coherent story of purpose (Lakoff & Johnson, 1980). Assuming that music, for instance, spends energy, allows oneself to zone out from daily routines, and enjoy leisure time has signifying potential in itself, that is, a practice that on the most basic level contributes to a condition. Embedded within the larger macro context of acceleration and all its consequences, it suggests a pressing need to preserve music education and its benefits.

Although not all participants foreground time as it was presented in the above extract, the following statement by Viola Teacher indicates that she, too, considers contemporary problems to be at least partly informed by larger scale phenomena other than being simply symptoms of increasing irrelevance towards music and art. For example, transfer effects as they are invoked in the following, namely as soft skills, are often understood and legitimated in relation to the macroeconomic-political domain. For instance, as highly endorsed abilities in the neoliberal, capitalist economy in which soft skills have gradually superseded hard skills to become the defining features of the new working self (Urciuoli 2008).

“I believe, it is incredibly important for our society that children learn to play with each other. That these abilities, which we can acquire from music, like, to humble oneself and to listen to each other, and then, now I take over again, and to achieve something together. That these are essential abilities which keep a society functioning. And the problems, we have at the moment, the societal problems, they also have to do with artistic education, not only in terms of music. That these are of lesser significance and these abilities are gone. There are many young people who cannot keep focus, who cannot communicate. They have no empathy and they were certainly not born this way. “
(Extract 2, Viola teacher)

Viola Teacher briefly acknowledges other potential root causes (also), it is salient that, in her view, the existence of contemporary societal issues is above all deeply entwined with the continuing marginalization of arts education. In effect, this association magnifies the beneficial potential of music education as it reinforces the idea that music education not only positively affects, but also prevents societal issues in the first place, if music and artistic education only received more support and were more important. Whereas this if-conditionality establishes a hypothetical preventive quality that increases the legitimating force by doubling the effect and purpose, Viola Teacher simultaneously delegitimizes neglecting artistic education for children and youth as a major factor accounting for the lack of interpersonal skills that, eventually, negatively pervade modes of sociality.

Discussion

Taken together, this understanding thereby attains and reinforces the institutional tradition of autonomy. Research in organization theory points towards illusion tricks institutions routinely employ to establish a positive image and strive for legitimacy (Alvesson, 2013). Illusion tricks involve particular pseudo activities typical for audit cultures, such as quality management. Ironically, although designed to record and assess, they do not necessarily produce utilizable results, but more or less ritually aim to satisfy particular expectations. Such illusion tricks are usually built upon and regularly refashion, if only slightly, already existing materials to the better, but this does not effectuate a recognizable change of action.

Our analysis shows how higher music education is discursively constructed as a discrete spatiotemporal locale and beneficial antipole to modernity's social acceleration and its effects (Rosa, 2013). Conservatoires are constructed as a place of resistance. The claim is that they are in opposition to modern times because they are out of time. But who is to be convinced by such a legitimation strategy? One may assume that the addressees are not in the ministries of finance

and that the discursive practices are not at all about justifying the existence of music academies. The addressees are those actors within the institution who advocate for change. The practices of legitimization are a defense of higher music education as it is. It would be implausible to describe *Musikhochschulen* as utopian places of hope. Rather, they can be understood - using a term from Foucault (1986) - as heterotopias. Music departments and academies open up spaces for musical play that, in a certain sense, are outside the measured time of industrial modernity – in this sense, they are "other spaces" resisting the outside realm and promising healing. Nevertheless, they are a part of the modern world, mirroring societal (temporal) conditions. Performance programs at the music academy are not least about optimization, excellence, and effective practicing. There is hardly any time for leisure in the study of classical music. And yet, the *Musikhochschule* remains a different space that, like the imitative play of children, both reflects and contests the surrounding social order.

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A State-wide Examination of Music Education Funding: Indiana Music Teacher Perceptions of the ESSA

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Abstract

Funding for public school music education in the United States remains a source of concern in the twenty-first century. Music teachers (Abril & Bannerman, 2015) and administrators (Abril & Gault, 2006, 2008) have provided varying perspectives on the adequacy of arts funding, with many indicating limited budgets as an obstacle to supporting their music programs. The *Every Student Succeeds Act* (ESSA) is considered by many as a solution to providing more equitable funding for music education through its well-rounded education provisions; however, the success of these provisions remains relatively unknown. The purpose of this study is to investigate Indiana P-12 public school music educators' perceptions of the impact of the well-rounded education provisions in the ESSA on the funding of public school music programs.

An online survey was distributed to a stratified list of P-12 Indiana public school music teachers, yielding a 22.6% response rate ($N = 147$). The majority of respondents indicated limited to no music teacher and administrator familiarity with the well-rounded education provisions of the ESSA. Further, most expressed uncertainty or perceived their music programs to receive no funding from these provisions. Most participants perceived local level stakeholders and funding opportunities to have a positive impact on their programs, and few expressed awareness of state and federal level influences. Open-ended responses provided additional positive and negative outcomes related to state policies, local stakeholders, grant and fundraising opportunities, and community referendums. These findings indicate that music teachers across Indiana have not felt a positive impact from the well-rounded provisions in the ESSA and continue to rely on advocacy efforts with local stakeholders and fundraising efforts to support their music programs. Additional efforts to familiarize music teachers with the ESSA may help to increase advocacy for federal support of public school music education.

Keywords: ESSA, policy, funding, music education, familiarity, advocacy

Introduction

Many studies over the past decade have examined concerns surrounding federal education reforms in the United States, such as No Child Left Behind (NCLB) and Race to the Top (Beveridge, 2009; Elpus, 2011; Gerrity, 2009; Hourigan, 2011). However, fewer investigations have explored how states have implemented our most recent federal education policy, the Every Student Succeeds Act (ESSA), and what this means for PK-12 public school music education. The ESSA is the 2015 reauthorization of the Elementary and Secondary Education Act of 1965. In this legislation, music is listed independently as part of a well-rounded education for the first time (USDE, 2018). The ESSA includes provisions for funding well-rounded subjects in Titles I, II, IV and VI (USDE, 2018). These provisions serve as potential sources of federal funding for public school music education programs.

Music teachers' awareness and familiarity with state and federal resources is integral to their advocacy for equitable access to resources for public school music programs. Burton et al. (2015) found that preservice music educators had limited familiarity with federal education policies, while Aguilar and Richerme (2016) found that music teacher educators focused most of their policy instruction on state and national music education standards. Dye and Richerme (2015) found that Indiana music teachers were most familiar with NCLB, state music standards and the state teacher evaluation model and had limited familiarity with Race to the Top. Additionally, they placed more trust in local level actors, including school boards, district administrators, and campus administrators, than in state and federal officials.

Both administrators and music teachers have indicated that budgets remain a prominent obstacle facing music education. Abril and Gault (2006, 2008) found that 55% of elementary and 40% of secondary principals considered budgets to have a negative effect on their music programs. Similarly, Abril and Bannerman (2015) found that nearly 40% of music teachers surveyed also perceived budgets to negatively impact their programs. Conversely, Abril and Bannerman (2015) found that nearly 50% of music teachers did not perceive national education policies to impact their music programs.

Many music teachers view themselves as effective advocates for maintaining and improving music programs through the pursuit of additional sources of funding (Abril & Bannerman, 2015). They also perceive school and district administrators as essential to maintaining and improving the funding of their music programs. Additionally, parents, parent groups, and local communities play important roles in supporting and fundraising for public school music programs (Abril & Bannerman, 2015; Major, 2013; Miksza, 2013). Music boosters associations often provide substantial funding for public school music education, yet, they generally serve more affluent communities (Elpus & Grise, 2019). Focusing on local fundraising as a primary means for supporting music education could further exacerbate the challenges facing marginalized communities.

The purpose of this study is to investigate Indiana Pk-12 public school music educators' perceptions of the impact of the well-rounded education provisions in the ESSA on the funding of public school music programs. Research questions guiding the study include the following: (1) To what extent are Indiana Pk-12 public school music educators familiar with and advocating for funding from the well-rounded provisions in the ESSA? (2) To what extent do participants perceive their administrators to be familiar with the ESSA? (3) To what extent do participants perceive their public school music programs to receive funding from Titles I, II and IV of the ESSA (Title VI was excluded from this investigation due to the determination that no public

schools in Indiana were eligible for this provisional funding)? and (4) What are additional factors positively and negatively impacting the funding of Indiana public school music programs?

Methodology

The decision to delimit the scope of this investigation to the state of Indiana is due to Indiana's adoption of an individualized consolidated state plan under the ESSA and the unique nature of each state's system for funding public school education (USDE, 2019). Accordingly, 650 participants were systematically sampled from a stratified list of Indiana Pk-12 public school music educators to attain a representative sample of Indiana music educators (Dye & Richerme, 2015). These efforts yielded a total of 174 respondents, a 22.6% response rate. There was a nearly even split of female (53%) and male (46%) participants ($N = 129$), with 1% of respondents declining to indicate their gender identity. An overwhelming number of participants ($N = 129$) identified as White (97%), with 1% identifying as Asian, Hispanic/Latino, and Pacific Islander respectively. While unfortunately lacking in substantial ethnic and racial diversity, this sample is highly representative of full-time public school educators in Indiana, of which 93% identify as White (IDOE, 2019). A slim majority of respondents ($N = 129$) reported teaching at schools in rural locations (41%), followed by suburban (36%) and urban schools (23%) respectively. Nearly two-thirds of respondents ($N = 129$) taught exclusively at secondary schools (63%), while the remaining taught either in elementary schools (25%) or spanned both primary and secondary levels (12%).

Questionnaire

This study was conducted through an online survey and distributed individually to participants by email using Qualtrics Software. The questionnaire was piloted with six university faculty and graduate students prior to dissemination to address the suitability of the research instrument. Music teachers' familiarity with the ESSA were measured using a six-point Likert-type scale, ranging from 1 = *not at all familiar* to 6 = *extremely familiar*. This scale was also employed with an additional category (1 = *unsure*) to measure music teachers' perceptions of their administrators' levels of familiarity. Respondents also indicated whether they taught in a Title I school and whether the schools where they taught received funding for their music programs from Titles I, II, and IV under NCLB and the ESSA. Items were also constructed to gauge participants' perceptions of the kind of impact that stakeholders, the ESSA, and other revenue sources had on the funding of public school music programs. The impact of these factors on music education funding was measured using a six-point Likert-type scale (1 = *strongly negative*, 7 = *strongly positive*) with an additional option to indicate "unsure". A subsequent section included two open-ended questions asking which additional variables positively and negatively impacted their programs.

Results

The majority of participants reported either limited or no awareness of the ESSA and its component parts (see Table 1). The well-rounded provisions that provide flexibility for music education funding in Titles I, II and IV were the least well-known (87%) closely followed by increased state control of accountability under the ESSA (79%). When considering aggregate ratings of awareness, the ESSA was the most-widely recognized by 68% of respondents, followed by music listed independently as a well-rounded subject by (56%). The opposite trend

was apparent, however, when considering their mean levels of familiarity with music listed independently as a well-rounded subject receiving a greater concentration of high ratings (32%), followed by the ESSA (23%). Moreover, music listed independently as a well-rounded subject stands out among the other three items with its concentration of *extremely familiar* ratings (10%), indicating that a particular component of the ESSA is the most well-known among Indiana music educators. An overwhelming majority of respondents (94%) indicated they were unaware of which provisions in the ESSA provide flexibility of funds for music education.

Table 1. Frequency Distribution for Music Teachers' Policy Awareness

Policy	Rating (%)					
	1	2	3	4	5	6
Every Student Succeeds Act (ESSA)	32	25	20	11	10	2
Well-Rounded Language in the ESSA	60	15	12	7	5	1
Music Listed Independently as part of a well-rounded education	44	10	14	14	8	10
State control of school accountability under the ESSA	59	9	11	10	10	1

Note: 1 = Not at all familiar; 2 = I have heard of it, but that is all; 3 = Slightly familiar; 4 = Somewhat familiar; 5 = Moderately familiar; 6 = Extremely familiar

When asked about their perceptions of their administrators' awareness of the well-rounded education provisions, a majority of respondents indicated that they were either unsure (47%) or that they perceived administrators to have limited or no familiarity (28%) with these items. Similarly, they were unsure (42%) or perceived their administrators to have limited or no familiarity (45%) with music listed independently as a well-rounded subject in the ESSA, mirroring their responses for their own levels of awareness. Yet, when considering aggregate ratings across all levels of familiarity, the majority of respondents perceived administrators to be more familiar with the well-rounded education provisions (40%) than music listed independently as a well-rounded subject (35%), contrary to their own levels of familiarity. In particular, 25% perceived their administrators to be *somewhat to extremely familiar* with the well-rounded education provisions, while only 13% perceived the same levels of awareness among administrators for music listed independently as a well-rounded subject.

Participants were asked to identify individuals with whom they advocated for music program funding from the well-rounded provisions in the ESSA. The majority of respondents reported that they had not advocated for funding from the ESSA (73%). Over half of respondents indicated that their schools received Title I funding (62%), with the rest indicating that they were either unsure (24%) or their schools did not receive these funds (14%). The majority of respondents were either unsure or perceived their music programs to receive no funding directly from either NCLB or ESSA (see Table 2). The lack of reported music education funding from Titles I (3%), II (2%), and IV (1%) under NCLB remained relatively stagnant under ESSA, with

only a 1% increase in respondents who reported receipt of funding from each of these provisions. Notably, with 62% of respondents identifying their schools as Title I schools, only 4% indicated that their music programs benefited from Title I funding since the adoption of the ESSA.

Table 2. Crosstabulation of Music Teachers' Perceptions of Funding from ESSA vs NCLB

		Title I	Title II	Title IV	None of the Above	Unsure
Every Student Succeeds Act	n	6	4	3	74	58
	%	4%	3%	2%	51%	40%
No Child Left Behind Act	n	4	3	1	67	68
	%	3%	2%	1%	46.5%	47.5%

Participants were asked to rate the overall impact of the ESSA, its provisions, and additional variables on the funding of their music programs (see Table 3). The majority of respondents either indicated uncertainty or perceived the ESSA and its provisions as having no effect on their music education funding. Additional variables beyond the ESSA and its provisions that received the most positive ratings include music boosters associations (71%), school principals (69%), parents (64%), superintendents (54%), school boards (48%), community businesses (48%), other district music teachers (46%), and district grant opportunities (46%). All additional variables received positive ratings from less than 40% of respondents. Far fewer respondents reported negative or strongly negative ratings for these variables with the most negative ratings attributed to superintendents (13%), school principals (12%), local voters (9%), and school boards (8%). The remaining variables received higher ratings of uncertainty or no perceived effect on music education funding.

Table 3. Frequency Distribution for the Impact of Variables on Music Education Funding

Factors	Strongly Negative	Negative	No Effect	Positive	Strongly Positive	Unsure
Superintendent	3	14	21	54	17	22
School Principal	2	14	15	61	30	10
District Arts Coordinator	0	3	15	7	9	9
School Board	2	8	33	49	13	25
Local Voters	3	7	40	26	6	30
Other District Music Teachers	1	6	37	38	13	15
Classroom Teachers	3	3	59	25	2	16
Parents	2	1	28	65	14	14
Community Businesses	1	0	47	53	6	15
Music Booster Associations	1	1	18	30	35	6
District Grants	0	1	38	47	7	25
State Grants	0	1	59	14	0	38
Federal Grants (Non-ESSA)	0	1	57	7	0	48
Every Student Succeeds Act	0	4	41	3	1	69
Music Listed Separately as a Well-Rounded Subject	1	1	43	7	0	66
State Accountability Systems	8	11	40	1	0	58
State Control of Accountability	2	3	38	0	0	77

In the open-ended section of the survey, respondents ($N = 73$) provided additional variables positively and negatively impacting the funding of their music programs. Music booster associations and fundraising efforts (44%) were most commonly cited as benefiting music education funding. District grant opportunities (18%) included local education foundation grants, technology initiatives, and capital projects funds among others. Parents/parent-teacher organizations (13%) and local referendums (13%) were also viewed as positively impacting funding. School district funding (41%) was most commonly cited as having a negative impact on music education funding. State policies (22%) impacting music funding included state budget cuts to education and a cap on property taxes in Indiana. Concerns surrounding support from school and district administration and student enrollment were raised by 13% of respondents. Additional concerns included the rejection of local referendums (7%) and challenges with fundraising (7%).

Discussion

These results reveal a general lack of awareness and familiarity with the ESSA, its well-rounded education provisions, music listed independently as a well-rounded subject, and increased state control of accountability among Indiana Pk-12 public school music educators.

These findings are not surprising given preservice music educators' low levels of familiarity with national policies (Burton et al., 2015) and music teacher educators' prioritization of state and national music standards when addressing policy in the classroom (Aguilar & Richerme, 2016). The ESSA was most-widely recognized among respondents, yet its ratings of familiarity remained low. In contrast, Dye and Richerme (2015) found higher levels of familiarity with NCLB; however, this finding followed a decade of NCLB's implementation.

The respondents' lack of familiarity with the well-rounded education provisions in the ESSA poses a hurdle for music education advocacy. This is evident in that 73% of respondents indicated that they have not advocated for music funding from the ESSA with any stakeholders. This is further compounded by the small number of respondents (4%) who reported receiving funds for music programs from Title I of the ESSA, while a much greater number (62%) reported teaching in Title I schools. With the potential for funding disparities to be exacerbated by a focus on local fundraising, this lack of awareness and advocacy for ESSA funds may deny greater access and resources to public school music programs.

The results of this survey indicate that, despite some budgetary challenges associated with school districts and local communities, the perceived benefits of local level actors and sources of funding generally outweigh those at the state and federal levels. This is evidenced in respondents' positive ratings of principals, parents, superintendents, school boards, community businesses and referendums, other district music teachers, and district grant opportunities. These findings are supported by previous research identifying local-level influences and resources as integral to the sustainability of public school music programs (Abril & Bannerman, 2015; Dye & Richerme, 2015; Miksza, 2013). Yet, positive ratings among local level actors and resources were not unanimous. Open-ended responses ($N = 73$) indicated negative perceptions of school district funding (41%), school and district administration (13%), the rejection of local referendums (7%) and local fundraising efforts (7%). Student enrollment (13%) was also recognized as having a negative influence on music education funding, paralleling prior findings in extant literature (Abril & Gault, 2008; Major, 2013).

Implications

Raising awareness of the ESSA and its well-rounded education provisions may assist in increasing advocacy for and access to additional funding for music education. The wide recognition of the ESSA as a whole may be attributed to efforts by the National Association for Music Education; yet, there is clearly more work to be done. Even with raised awareness and advocacy, the conformity of state accountability systems to a federally mandated framework and the continuation of standardized testing may influence administrators' priorities and decisions regarding the allocation of funding from the ESSA. Therefore, it may be necessary to explore additional sources of state and federal funding, especially for communities that cannot rely on local fundraising. These efforts could be aimed at the exploration and advocacy for state and federal grant opportunities specifically intended to supplement public school music and arts programs.

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A Review of Macau's Junior Secondary Music Curriculum Reform, from 1999 to 2017

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Abstract

Macau is a city famous for its gambling industry. From the 16th century up through 1999, it was under the jurisdiction of Portugal. Under more than 400 years of colonial rule, the Macau-Portuguese governments paid little attention to Macau's education. They only opened a few public schools to meet the government's demands. Two administrative measures have been particularly influential in Macau's curriculum reform. First, the SAR government increased investment in education and provided subsidies to private and public educational institutions to promote the implementation of local courses. Meanwhile, the proliferation of the gambling industry in Macau after its return to China provided a capital injection into the local economy, and allocations to Macau's educational expenditures also reflect the intertwinement between economic and educational development. At the same time, educational administrative legislation has also provided a guarantee for curriculum reform. Implementing these measures has standardized and unified Macau's curriculum, following certain principles, objectives, and standards. However, school-based secondary music curricula have also developed considering the diversity in Macau's special education context. At present, Macau has transitioned from a Portuguese colony to a core city for the overall development of the Great Bay area. Therefore, as an international city, Macau should continue improving its music curriculum within its non-higher educational system to meet increasing urban cultural needs.

Background and History

Macau was a territory governed by Portugal from the 16th through the 20th century. It is now famous for its gambling industry. Over the 400 years of Portuguese rule, the Macau-Portuguese government paid little attention to education such that only a few public schools were in operation. Furthermore, these schools only catered to the functional needs of the government (Wong, 2018). In contrast, the private educational system followed market principles, and therefore private institutions remained in firm control over it. Moreover, the lack of national intervention could also have impeded the development of education in Macau. As a result, a unique but problematic schooling system known as ‘laissez-faire’ education emerged in Macau’s special social environment (Morrison, 2006).

Nineteen-ninety-nine was a special year for Macau because it marked the end of 400 years of Portuguese colonial rule over this 50-square-meter territory. To prepare for Macau’s return to sovereignty, the Education and Youth Affairs Bureau (DSEJ) launched the first educational reform, ranging from preschool to junior secondary school. As a component of the educational reform, a music syllabus for junior secondary school was produced in 1999. It can be understood as the first instructional policy document related to music curricula in Macau. Nevertheless, due to the limitations of the educational system, many schools remained unaware of it, and thus its positive influence on music curricula was limited.

Beginning at the outset of the 21st century, the Macau SAR government intensified its intervention in the education system to prompt curriculum development and promote education quality. They did this through two measurements: increasing investment and accelerating legislation. The DSEJ released the *Non-higher Education System Outline Law* in 2006, which stipulated fiscal support for local education:

The government provides a free education allowance to non-profit private schools joining the free education school system to cover their general operating expenses; the standard of allowance, payment methods and the obligations of relevant schools are stipulated by the exclusive laws and regulations. (DSEJ, 2006, Chapter 10 article 47)

From that time onward, local education institutions’ (public schools and private schools) right to receive an allowance and their obligation to implement the government curriculum were both stated as law.

Another law, the *Curriculum Framework of Local Formal Education*, was implemented by the Macau SAR government’s Imprensa Oficial in 2014. The framework stipulated seven learning fields of local non-higher education: language and literature, mathematics, “the individual, society, and humanities”, science and technology, physics and health, fine arts, and other subjects. The music curriculum was included in the field of fine arts, and its instruction time was to be no less than 4,120 minutes at the junior high level (From JM1 to JM3) (IO, 2014). The document also regulated the curriculum development criteria. This included the curriculum objectives, expected learning outcomes, social attendance, mental and physical development, etc. However, there was no direct mention of music or fine arts education.

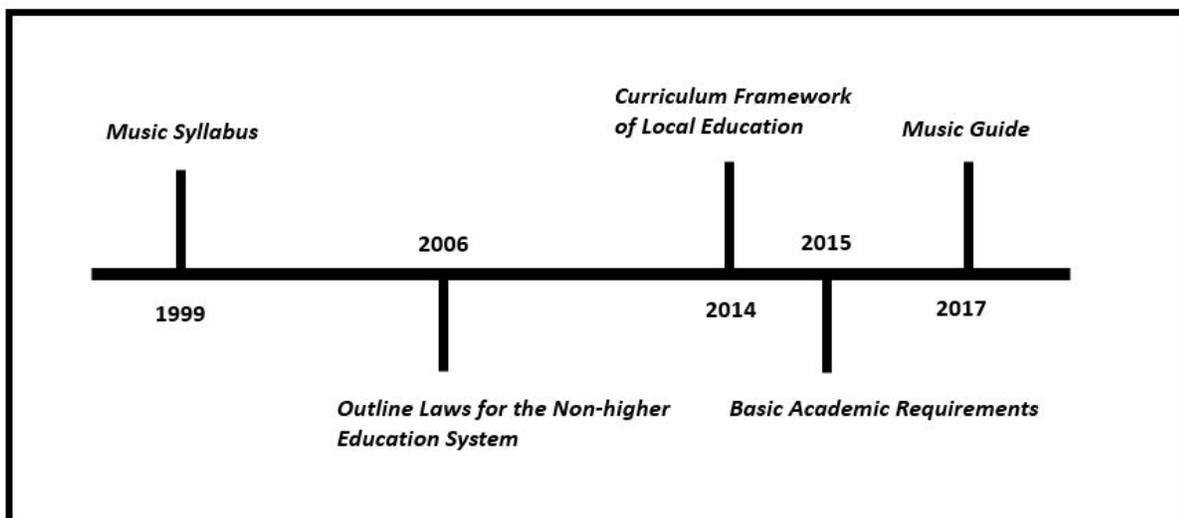
Based on the *Curriculum Framework of Local Formal Education (2014)*, the DSEJ released *Basic Academic Requirements* as an administrative regulation in 2015. It covered multiple learning stages, from kindergarten to senior high school, and multiple subjects previously stipulated in the *Curriculum Framework of Local Formal Education (2014)*.

Therefore, in the music education field, the document can be regarded as the non-higher local music curriculum's second instructional document. Compared to the *Syllabus (1999)*, this document emphasised the basics, curriculum objectives, and explanation of basic academic requirements rather than teaching content, organization, and evaluation. Furthermore, as compiled by a local expert along with several local teachers, this document had three characteristics—it was fundamental, realistic, and developmental. Regulated in the form of a law, *Basic Academic Requirements (2015)* was implemented in 62 out of 68 schools in Macau.

The latest music curriculum document was *Curriculum Guidelines (2017)*, produced by DSEJ. The aim of formulating this document was to promote the implementation of *Basic Academic Requirements (2015)* and to support the schools in implementing it into their respective curricula (DSEJ, 2017). Unlike the former documents, this document incorporated international insight, borrowing successful practical experience and research outcomes from worldwide. It covered the Peoples Republic of China, the US, Canada, and Taiwan, just to name a few. Additionally, it was regarded as the first document to place teachers at the center of the curriculum reform. The compiling process involved external experts from Hong Kong and local in-service teachers. Therefore, it could simultaneously conform to the local teaching context and introduce advanced ideas abroad. Some ideas, such as student-centered teaching, the application of technology in music teaching, and expanding the breadth of assessment, were new additions in this instructional document which broadened the horizon of local teachers and brought them creative insight into music teaching.

In summary, curriculum development boomed in Macau from 1999 onward, with the process accelerating in the 21st century. The local curriculum was widely implemented within the improvement in the education law and the provision of allowance to local schools (**Figure 1**). Also, further documents stipulated the criteria and standards compatible with the local circumstances to improve teaching quality. Since then, why teach (teaching ideas and objectives), what to teach (teaching content), how to teach (teaching methods), as well as expected learning outcomes, have been conveyed by the government to the school. However, the transformation of these documents to the school curriculum and the teaching practices in music classes still needs additional research.

Figure 1. *The process of music curriculum reform in Macau (1999-2017)*



Music Syllabus (1999): Deciding “what” and “how” to teach

Document content

The 1999 *Music Syllabus* was regarded as the first instructional document on the music curriculum in Macau to contain two parts: interpretation, and teaching organization and plan. In the interpretation part, the syllabus outlined the music curriculum’s objectives which included three domains: knowledge, skills, and attitude. Also, the syllabus indicated the theme and content of the secondary music curriculum, which covered seven learning fields: basic musical knowledge (notation, musical terms and marks, basic theory, sight-reading, etc.), musical elements (melody, dynamics, timbre, form, and texture), rhythmic training (basic rhythmic patterns, single meters, compound meter, etc.), singing skills (including multiple forms: unison, choir, canon, antiphony and diverse styles—Chinese and Western folk songs), listening (Chinese and Western vocal and instrumental repertoire), musical creativity (creating melodies, lyrics, and vocal repertoire accompaniment, developing interdisciplinary creativity such as visual arts, drama, dance, recitation, and eurhythmics), and music activities (attending choir, musical ensembles, and concerts). Teachers also received some teaching instruction, such as applying advanced teaching methods and diverse teaching forms and collecting high-quality teaching resources. However, some ideas, such as ‘student-centered learning’ and ‘referring to local and international advanced pedagogy’, were not explained or illustrated, and further instruction and procedures were still missing. Therefore, it remained difficult for the teachers to implement them into practical music teaching.

For the teaching organization and plan part, this document raised specific teaching objectives, content and suggestions for each grade of junior secondary school (JM1, JM2, and JM3). Furthermore, the assessment methods were included in the JM1 plan, while they were missing in those of JM2 and JM3. Moreover, seven musical learning fields were listed vertically, and the minor objectives were broken down under the respective titles. The teaching suggestions indicated some of the teaching methods, including interpretation (music theory), experiencing (singing, listening, playing musical instruments, etc.), imitating (rhythmic patterns), creating (melody), and integrating (interdisciplinary learning with drama, visual arts, and dance). Despite the application of both domestic and international advanced pedagogy mentioned above, some effective pedagogical teaching measurements such as the Orff method (Ostinato, body percussion, Orff instruments), the Kodaly method (Hand gestures, movable-doh), and the Dalcroze method (eurhythmics), were not included in these suggestions. As a result, the so-called ‘localization of international advanced pedagogy’ was challenging, such that the in-service teachers’ pedagogy was largely limited to traditional methods.

Cultural Inclusion: Constructing ‘The Other’ and The Self

As mentioned above, the aim of producing *Music Syllabus (1999)* was to prompt the successful handover of Macau to the People’s Republic of China. Therefore, the document also had the duty to construct the identity of a Chinese national citizen through curriculum design. This meant that teachers were required to teach the students to distinguish between the concept of ‘the self’ and ‘the other’. This could also be perceived as a component of decolonization. Thus, *Music Syllabus (1999)* suggested various musical genres and styles of both Chinese and foreign music. It emphasised global insight and highlighted the heritage of vernacular musical culture. In addition to the Western classical music from the Baroque period to the 20th

contemporary period and foreign folk songs, Chinese folk songs and Chinese opera music were included as well.

Another highlight of this document was that it included popular music, even though it had garnered little attention and had only been mentioned once in the JM2 plan. Moreover, it provided no specific pedagogy or instructions. Also, its effects remained unknown in actual teaching contexts in Macau. Nevertheless, the author of these documents likely started to notice the students' interests, preferences, and social contexts, rather than overemphasizing the position of Western classical music. Therefore, the students might have had the opportunity to learn about the regulation of musical and cultural development with a more complete scope. This also accorded with the overarching objective of *Music Syllabus*' (1999) introduction.

Implementation and Influence

Although the music styles and genres in the document were inclusive, the feasibility of teaching them in real classes was tenuous, as it required the teachers to have a solid background in music, plus music and research skills, to teach multiple genres of music. However, the local music teacher education in Macau was sub-standard, and due to institutional social barriers, highly-qualified teachers could not be brought in. In addition, the development of higher music education in Macau has been slow. Macau Polytechnic Institute was the first institution in Macau to provide higher music courses, beginning in 1999. Therefore, the qualifications of Macau's music teachers remained an issue at that time. Hence, the quality of the music curriculum in secondary school was suspect.

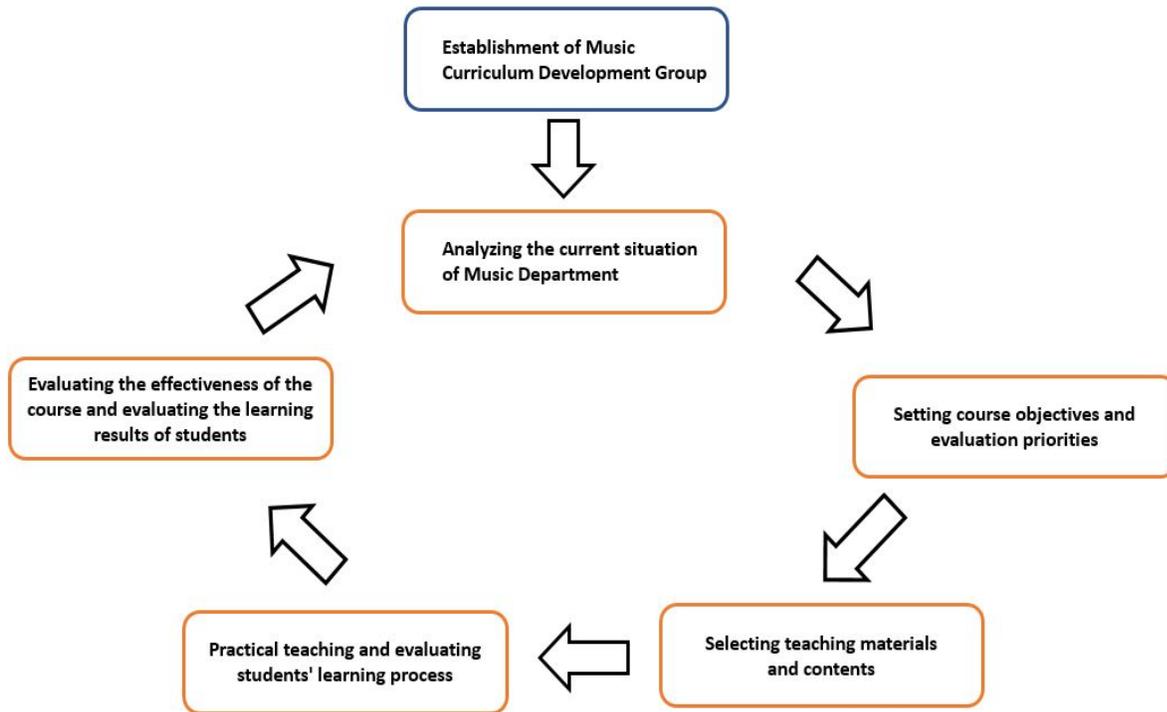
According to Wong (2018), the implementation of the *1999 Music Syllabus* was unsuccessful primarily due to the incomplete system and administration of education. Those private schools which did not receive vouchers from the government had no obligation to implement the curriculum document DSEJ had released. As a result, only 6 public schools constructed their music curricula according to this document. As Dai (2003) pointed out, the evidence shows that the music teaching that local teachers had applied was still limited to traditional methods:

About teaching methods: the general situation was that music class was a singing class. Teachers taught sentence-by-sentence and students learnt in the same way. This phenomenon generally existed in all schools, Children got only this education from childhood, and the horizons and needs were limited. Therefore, this situation had intensified from generation to generation.

The Relationship between *Basic Academic Requirements (2015)* and *Music Guidelines (2017)*

Basic Academic Requirements (2015) and *Music Guidelines (2017)* were integral to promoting the implementation of the school-based curriculum in Macau. A cycle of specific processes for designing school-based curricula was indicated in *Music Guidelines (2017)* (Figure 2).

Figure 2. Flow chart of school-based curriculum development



Basic Academic Requirements (2015) raised the general objectives and the specific fields of the music curriculum at the junior secondary level, while *Music Guidelines (2017)* served as a supplement. It elaborated on the basic ideas and the foundation of *Basic Academic Requirements (2015)*, and also updated the content on topics such as school curriculum design (Chapter 4), teaching principles (Chapter 5), and curriculum assessment (Chapter 6). It is also worth mentioning that six model examples of the unit teaching plans were included in *Music Guidelines (2017)*. These examples offered the teachers valuable instruction and references. These included specific teaching processes, assessment methods, teaching resources (links to repertoires, listening worksheets, creativity worksheets, performance rubrics) to incorporate into their music teaching.

However, how the newly released documents operate in the practical educational context of Macau remains unknown. Therefore, further research is needed. As stated by the director of *Basic Academic Requirements (2015)*, Prof. Dai Ding Cheng (Former Head of the Music College at Macau Polytechnic University):

The implementation of a document needed some time, and subsequent research had to be conducted so as to continuously collect feedback for further updates.

Nevertheless, there is some evidence that the schools began to design curricula based on the documents. A search of the teaching plan database in *Award Scheme on Instructional Design* returned four teaching plans for music subjects at the junior secondary level enacted after the 2014/2015 school year. Although those teaching plans involved diverse fields in music

education, the teaching objectives aligned with *Basic Academic Requirements (2015)*. Also, several creative ideas for teaching were borrowed from *Music Guidelines (2017)*.

Basic Academic Requirements (2015): Setting the Standard

DSEJ initiated *Basic Academic Requirements (2015)* intending to develop a basic, practical, and developmental local non-higher secondary music curriculum for Macau. Due to Macau's unique historical background, schools have had considerable autonomy in deciding their textbooks, and thus, it has been impossible to unify the teaching content. Therefore, local schools have had considerable liberty in designing and implementing respective diversified music curricula. However, the DSEJ believed that the schools still needed basic standards to guarantee the quality of the fundamental education (Wong, 2015, p. 24). The compiling committee went to great lengths to conform to Macau's education context while developing a global vision. Prof. Dai Ding Cheng recalled:

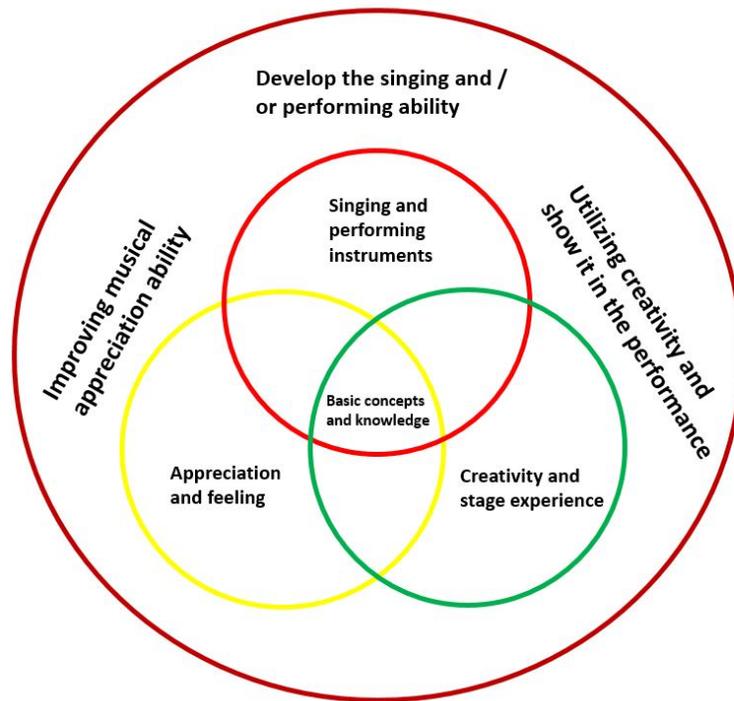
As a local expert, I served as director of the music basic academic requirements for DSEJ. Several local music teachers also participated in the compilation of this document because they better understood the authentic music teaching context in Macau. At the same time, multiple experts served as consultants for the document to provide suggestions, including Prof. Lai Mei-Ling from National Taiwan Normal University, and Prof. Fan Zu-Yin (Former Dean of China Conservatory of Music). Moreover, as my research interest focus is not general music, I travelled to Australia as a visiting scholar for more than 20 days to learn advanced strategies for better completion and compilation of the project.

Basic Academic Requirements (2015) described four learning fields: singing and performing instruments, appreciation and feeling, basic concepts and knowledge, and creativity and stage experience. This was three fewer fields than *Music Syllabus (1999)* (Figure 3). Although a few fields overlapped with those in *Music Syllabus (1999)*, those in the latter document were more reasonable, systematic, and comprehensive, emphasizing the diverse musical experiences, cultivation of musical thoughts, and critical thinking skills. Some learning fields were rearranged to optimize practical teaching. For instance, singing and performing instruments were integrated as one learning field, instead of separating them into two learning fields as in *Music Syllabus (1999)*. Excessive division of music learning fields could lead to the isolation of music activities and, thus, underestimation of the positive interaction between different musical practices. As a result, the integrity of music teaching could suffer.

Basic Academic Requirements (2015) stressed musical audition and reflection skills to transform the learning from traditional content-based to practice-based so that the listening, performing, improvising, and creating would be integrated into the curriculum design. For instance, 'musical elements' was not included in *Music Syllabus (1999)*, and instead, it was combined with other teaching content in multiple fields. For example, the former teaching of 'form' in *Music Syllabus (1999)* was included as a part of appreciation and feeling in *Basic Academic Requirements (2015)*. This made the students form a primary picture of the repertoire with sentimental listening and encouraged them to apply the basic theory for specific sensible analysis to improve the synergy between theory and practical application. Therefore, teaching such abstract music elements could be more authentic, musical, and practical. Additionally,

higher-order thinking skills in the revised version of Bloom’s learning taxonomy, such as applying, analyzing, evaluating, and creating, were introduced in the new document.

Figure 3. The relationships between various categories and skills training objectives in *Basic Academic Requirements (2015)*



Music Guidelines (2017): Instruction with a school-based curriculum

Unlike the previous *Basic Academic Requirements*, *Music Guidelines (2017)* was an instructional document which was school-based, rather than written into the law. Similar to the previous document, three in-service music teachers were involved in compiling the new document. Among them, two had come from local private schools, while the other was from an outside music training center. The highlight of the document was that an external expert, Dr. Marina Wong (Associate Professor at Hong Kong Baptist University), acted as a facilitator of the curriculum reform project so that the teachers could be staged at its center. While compiling the new curriculum, multiple methods were applied to collect data from the bi-weekly project meetings, classroom observations, and web-based government sources (Wong, 2018). As recalled by Ms. Alice, who attended the curriculum reform project in 2017:

At that time, DSEJ asked me to attend the curriculum reform project as a representative of in-service teachers. I was invited to conduct a trial class, and Prof. Wong was appointed as an expert to observe the class and provide feedback and instruction. During the trial class, Prof. Wong mentioned that classroom interaction between teachers and students should be increased; In addition, she also helped us to design and apply a lot of music worksheets in the classroom, such as those asking students to identify the instrumentation, dynamics, and

articulation, and relevant music terms while listening to excerpts of a symphony. Moreover, experts would also require students to conduct much peer assessment and grading work in the classes.

Unlike the previous ‘top-down’ document, *Music Guidelines* (2017) can be understood as the first music curriculum compiled by local teachers with the assistance of an external expert. Therefore, this meant that the teachers had begun to take ownership to make a voice toward curriculum reform, and the expert had transitioned her identity from that of a director to that of a facilitator. According to Wong (2018), teachers believed that music teachers in Macau might like a curriculum developed by teachers from Macau because they could understand and address music teachers’ concerns, as well as the current state of the music curriculum in the territory. Consequently, local teachers’ participation could provide the document with extra feasibility, which might be more compatible with the local educational context.

Music Guidelines (2017) concerned educational reform trends and referred to the practical experience and policy from other countries or regions (DSEJ, 2017):

There are different music curriculum guidelines for the direction and development trends of secondary school music education all over the world. They come from different cultures, countries and regions (e.g. Mainland China, Hong Kong, Taiwan, New Zealand, Singapore, Ontario, Canada, and Germany) and all share the same ideas, which reflect the general trends in music education. (p.4)

Five of the most recognized curriculum objectives were then listed: making music a lifelong hobby for students, cultivating students’ musical creativity, cultivating students’ performance skills, cultivating students’ musical appreciation, and cultivating students to show respect for diverse music of different cultural backgrounds (DESJ, 2017). The document aimed to internationalize the music curriculum such that it could meet global standards and have global insight. Furthermore, the document had more flexibility than those released in the past. The textbook and the selection of teaching materials were not restricted, which encouraged the teachers to consider students’ musical preferences to increase their interest and motivation. Also, the document encouraged the schools to establish music curriculum development teams and formulate school curricula within different educational contexts for different schools. Moreover, fruitful online educational resources from different countries were included in the appendix for teachers’ reference. Nevertheless, some teachers mentioned the lack of IT support for the computers for composing and notating music which restricted the availability and accessibility of these curriculum development resources.

Another highlight of this document was that it raised several basic definitions and suggestions for advanced educational ideas. Nevertheless, some specific procedures in the implementation were still missing. For example, for the illustration of ‘student-centered’ teaching, the document encouraged teachers to teach students based on their aptitudes. However, it did not mention specific methods for assessing the students’ musical aptitudes, facilitating gifted students or students with special needs. Moreover, the document cited the three assessment roles (‘assessment for learning’, ‘assessment of learning, and ‘assessment as learning’) which Sheila (2012) had introduced into music education. However, the document only provided definitions and described each of the objectives rather than providing

implementation instructions for teachers. As a result, the teachers' choice of assessment roles remained a question. This may have caused some of these ideas to be overlooked in the implementation of real classroom teaching. Local in-service teachers stated several potential factors which might have obstructed the implementation of these new ideas in real educational contexts. This included the increased workload for music teachers, such as correcting students' worksheets and students' negative feelings towards the excessive music work.

Conclusion and Further Considerations

During Macau's curriculum reform, several measurements were influential, and the improvement was evident. Firstly, reinforcing educational investment provided allowances for both private and public schools. This increased the implementation of the curriculum documents. This measurement relied almost entirely on the boost in fiscal revenue from the gambling industry after Macau's return to the People's Republic of China. This underscores the intertwinement between the economy and education. Also, the enactment of laws offered legal backing to the practice. Therefore, these two methods regulated and unified Macau's curriculum in that it followed certain objectives, criteria, and standards. Since then, the chaos of the curriculum, which had long persisted in private educational institutions before the handover (1999), has largely been reversed. However, several trends and characteristics were induced during the curriculum reform in Macau.

In *Music Syllabus* (1999), teaching contents were listed, informing the teachers of what to teach while restricting the flexibility of curriculum implementation. In contrast, further documents began to clarify the mission and position of the subject of music, an important component of schools' holistic education. It was also one of the main ways to inherit innovative music culture. It tended to emphasize the curriculum objectives and encourage higher-order thinking abilities such as applying, analyzing, and creating (IO, 2014). Therefore, the students would have the opportunity to develop thinking and reflection skills, as well as diverse musical skills through comprehensive musical activities. Also, adequate space was left to the schools and teachers to develop the respective curricula based on different school conditions, visions, and advantages. Thus, the curriculum in Macau could incorporate the issues of both unity and diversification.

Reviewing the process of Macau's music curriculum development, actors with more and more disparate roles became involved in composing the documents. In early times, only policymakers had the right to design the curriculum, while the negative feedback following their release had shown that the curriculum they had proposed was disjointed from the practical teaching and lacked consideration of local contexts. To rectify this situation, further documents involved multiple roles in the curriculum development group, including local experts, local teachers in diverse institutions, and external experts. Therefore, the new curriculum would be more suitable for the local teaching context and more developmental. This integrated advanced educational ideas, teaching methods, and abundant resources from all over the world. However, Macau had constructed its music curriculum while transforming these instructional documents into the school-based curriculum was still facing many challenges. These came from multiple sources.

The Dilemma of Music Teacher Education in Macau

As indicated by Wong (2018), many teachers regarded the latest music curriculum as a starting point for devising a meaningful, enjoyable, and creative school-based music curriculum with a variety of activities. The curriculum aimed to express students' musical abilities and to connect music with their daily lives. However, due to the diversity of teaching measurements in the new curriculum, including listening and composing activities, teachers would face a greater challenge implementing them within real educational contexts. Therefore, several negative factors pertaining to teacher education in Macau should be noted. First, teacher qualifications differed across schools, and some teachers had not even received systematic music teacher education. Furthermore, the music training courses DSEJ held were inadequate, and the topics of such courses often pertained to the establishment of music ensembles (outcome-oriented) rather than designing general music curricula. Also, these courses' tutors were often colleagues from other local schools. Therefore, the courses' quality could not be assured, and the content was irrelevant to music curriculum development. Thus, the teacher training courses exerted a little positive effect on the development of the school music curricula. Dai (2011) has also pointed out music teachers' heavy workload, which might have limited the time teachers can allocate toward music curriculum development.

The Heritage of Local Music Traditions in Curricula

Many documents have explored the heritage issue of local music traditions and invoked the schools to teach this music in the classroom. Prof. Dai Ding-Cheng (year?) pointed out that local music should be learned as a language for communication with alternative music culture:

Music can be understood as a kind of language for communication. Therefore, the students should not only learn the generalized music language, but also know the music traditions in their own culture to make such musical conversations with the others. I believe this can be related to the people's perception of local traditional music.

However, the implementation was unsuccessful due to several factors. First, consider understandings and perceptions of local traditional music, as stated by Prof. Dai Ding-Cheng:

Some policymakers believed that there was not much local music in Macau and they perceived local music as performances at large musical events such as the Macau International Music Festival. Additionally, teachers were unwilling to teach local music in Macau according to my observations.

Also, teachers in Macau did not compile their own music textbooks, and the textbooks used in Macau today have been written in Mainland China, Hong Kong SAR, or Taiwan. However, the schools did have considerable autonomy to decide which textbooks to use. Thus the music textbook still neglected local genres such as Catholic music, Nanyin Music and *Xian Shui Ge* (Dai, 2009).

Music as a Subject in Non-Higher Education in Macau

For a long time, music as a subject in the schools of Macau was oversimplified and ignored. As investigated by Wong (2018), some school principals and music teachers would

focus on music competitions. This meant that some schools would focus all music lessons on preparing for public performances or competitions. This allocation of resources often impeded students' access to diverse musical activities, rendering the music classes nothing more than singing or choral rehearsals. Therefore, improving the evaluation system in Macau is necessary, as Prof. Dai Bai-Sheng from Macau Polytechnic University suggested. Evaluators should pay more attention to the music curriculum and its implementation rather than quantifiable literacy skills such as those assessed by PISA (Programme for international student assessment) and PIRLS (Progress in International Reading Literacy Study). In this way, the understatement and marginalization of the music curriculum could be avoided. At the same time, the strengths and weaknesses of implementing the new curriculum could be understood so that the difficulties and issues might be addressed to further improve the music curriculum at both the policy and practical level. Moreover, research on the local music curriculum has been inadequate. This is partially because many researchers lack intrinsic interest in this area (Wong, 2018). Additionally, due to Macau's unique social ecology, conducting such research in the context of Macau could be sensitive, which could cause personal problems for researchers (Morrison, 2006).

Currently, Macau has transformed from a Portuguese colony to a core city in the integral development of the Great Bay Area. Along with the boost in Macau's economy, both local citizens and the SAR government have called for high-quality education. As a part of the non-higher education system, the music curriculum also needs its own position and treatment, equal to that of other subjects. As mentioned in *Music Guidelines (2017)*, Macau's music curriculum should keep pace with the times such that Macau's music education can gradually meet international standards. Additionally, with the acceleration of educational globalization, some local schools in Macau have begun implementing international curricula such as IB (International Baccalaureate) within the local curriculum framework. As a result, we should explore whether cutting-edge ideas such as interdisciplinary curricula and selective curricula could also be introduced and integrated into Macau's music curriculum. Nevertheless, policymakers, administrators, and teachers should be aware that any educational reform will be meaningless if students lack access to more meaningful music learning.

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