ISME

INTERNATIONAL SOCIETY FOR MUSIC EDUCATION

**Proceedings of the 19th International Seminar of the
ISME Commission on Music Policy: Culture, Education, and Media**

Ludwig-Maximilians-Universitaet, Munich

10-13 July 2018

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All abstracts presented at the 2018 ISME World Conference in Baku, Azerbijam were peer refereed before inclusion in the Conference program. In addition, completed papers were fully (blind) refereed by a panel of international authorities before inclusion in the Seminar Proceedings.

The Conference Organizing Committee and ISME are grateful to the following people who provided expert, independent advice and who acted as referees for selecting papers and workshops for presentation at the 2018 Pre-conference seminars of the ISME World Conference.

Our sincere appreciation is expressed to the following people and organizations for their support and sponsorship:

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The Commission on Music Policy: Culture, Education, and Media was established in 1976. The Commission was established in order to provide a venue for scholarship, dialogue and practice around policy-directed issues and their impact upon music education.

The commission aims 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 knoweldge regarding policy development;
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- promote international collaboration through developing joint research projects acros different geographic regions;
- disseminate the proceedigns of seminars internationally;
- ensure the broadest possible geographic representation at Commission seminars, including new and experienced researchers.

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Activism in Arts Education: A Socialist View of Policy

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Abstract

Several countries in Latin America have faced an important ideological transformation based on socialist principles. These governments proposed major institutional reforms to rescue the deteriorated democracies 'kidnapped by neoliberalist ideologies.' Socialism became, at least nominally, the way in which governments provided all citizens with egalitarian opportunities regarding wealth, power, and education. In this sense, educational reforms became paramount for political leaders who viewed education as one of the basic premises for national development through the lens of equality and social justice. As Karl Marx stated, education in a socialist nation is based on constructivism, collaboration, and critique, rather than on a hierarchical system of relations in which knowledge and actions are just received or absorbed. This statement clearly excludes bureaucratic systems that foster power imbalances. Rather, a socially founded nation should strive for the active participation of its individuals in the planning and execution of such plans. Socialist nations aim for inclusivity in a wide array of educational aspects, from race, ethnicity, and socio-economic status, to content expansion and varied teaching approaches. In Ecuador, for example, a national curriculum for arts education has aimed to foster the democratization of a body of knowledge that was viewed as an area confined to the 'elites.' According to the UNESCO, there is a generalized support from national policies towards arts education in Latin American schools. However, studies have shown that in some countries, neither school administrators nor teachers seem to be familiar with the nature and specifics of educational reforms and policies regarding arts education. This lack of knowledge can be seen as a disconnect between different levels in the educational system, or more specifically, between macro and micro levels of action. As such, policy has turned into an entity particular for those in power, whereas practice and practitioners are the receivers of policy statements or dictums.

For this paper, I will argue that to overcome disconnections within hierarchical levels in the educational system, we need to rethink the nature of policy and practice and see them as interdependent structures. In doing so, I will focus on a Latin American context and argue that music teachers should be empowered to engage and critique policies, because their voices are central in both macro and micro level analyses of policy implementation.

Keywords: Activism, Arts Education, Empowerment, Socialism, South America

Introduction

For the last thirty years, several countries in Latin America have faced an important ideological transformation away from pervasive neoliberal policies to the consolidation of progressive governments; a shift based on socialist principles. These social, economic, and cultural transformations were conceived under the decolonialist ideas promoted by Cuban fighter José Martí. In this regard, beyond the rising of progressive nations, these social-political processes are represented by the many social movements resisting neoliberalism since the late 1980s as well as

the creation of the so-called "third generation regionalisms" such as, the Bolivarian Alliance for the Peoples of Our America – Peoples' Trade Agreement (*Alianza Bolivariana para los Pueblos de Nuestra América – Tratado de Comercio de los Pueblos – ALBA-TCP*), the Union of South American Nations (*Unión de Naciones Suramericanas – UNASUR*), the Community of Latin American and Caribbean States (*Comunidad de Estados Latinoamericanos y Caribeños – CELAC*), and the Common Market of the South (*Mercado Común del Sur – MERCOSUR*), which were constituted in 2004, 2008, 2011, and 2012, respectively (Muhr, 2014).

These governments proposed major institutional reforms to rescue the deteriorated democracies 'kidnapped by neoliberalist ideologies.' A revealing aspect of the social history of Latin America has been the rejection of any project that does not subscribe to hegemonic parameters. Thus, the recognition of the multiple oppressions that constantly produce and reproduce dominant relations has fostered educative actions towards the development of a critical consciousness among subjects and their political actions. In South America, the Venezuelan government fostered a movement that went beyond nationalism; it established ideals that countered the Eurocentric and imperialistic hegemony, which manifested itself in multiple acts of oppression that perpetuated power struggles in Latin America. Accordingly, hegemony should be understood from a Gramscian perspective. That is, when a dominant social group inflicts economic, political, social, and educative rules over a subordinate social group (Gramsci, 1973), which in effect accepts a world that belongs to the leaders. In this sense, consent is essential because it somehow hides the power relations that keep a societal order that benefits the rulers. Thus, counter-hegemonic or socialist movements became, at least nominally, the way in which a number of governments provided all citizens with egalitarian opportunities regarding wealth, power, and education, which sought to construct the socialism of the 21st century. As such, educational reforms became paramount for political leaders who viewed education as one of the basic premises for national development through the lens of equality and social justice.

Countries such as Bolivia, Argentina, Nicaragua, Venezuela, and Ecuador developed new political actions that aimed to solve urgent issues such as poverty, unemployment, lack of access to education, poor health quality, and income inequality. As such, they established policies to eliminate the capitalist model in an effort to provide equal opportunities at all levels. Among socialist nations, education has been considered an essential element for meaningful transformations. In fact, several countries have undergone thorough reform processes that strive to provide an education that is sensitive to the needs of all members in society. This is because one of the main premises of socialism is to develop citizens that are competent in various knowledge areas. Thus, socialist nations aim for inclusivity in a wide array of educational aspects, from race, ethnicity, and socio-economic status, to content expansion and varied teaching approaches.

This is especially important for arts education because historically, it has responded to systems that offer specialized education in arts for a few members of the society. According to an analysis carried out by the Organization of Ibero-American states (Giráldez & Pimentel, 2011), the majority of schools throughout Ibero-America offer arts education programs, which are also supported by national policies in education (Abril & Abril, 2017). In Ecuador, for example, a national curriculum for arts education has aimed to foster the democratization of a body of knowledge that was viewed as an area confined to the 'elites.' It is clear, then, that the

Ecuadorian government has not only increased the investment in education but has also created necessary educational policies in an effort to enact socialist principles (Abril, 2017). A recent study (Abril, 2017) showed that overall, school administrators in Ecuador believe in the importance of music education in the school system. According to Ana Lucía Frega (2001), in Argentina there is an established support for the inclusion of arts in the school system because it is thought that it contributes to a holistic approach to education. Similarly, in Costa Rica, school administrators and teachers sustain that music education is as important as other areas in the curriculum (Cajas, 2007). On the other hand, throughout activist and socialist movements, Brazilian education went from having an area of artistic education to having one specialized in different arts (Figueiredo, 2010, 2017; Hetschke, 2013).

It might seem that there is a generalized support from national policies towards arts education in Latin American schools. However, a number of authors including (Abril, 2017; Cajas, 2007; Figueiredo, 2010; Hentschke, 2013) have shown that in countries such as Ecuador, Guatemala, and Brazil, neither school administrators nor teachers seem to be familiar with the nature and specifics of educational reforms and policies regarding arts education. This lack of knowledge can be seen as a disconnect between the different political levels in the educational system, or more specifically, between macro and micro levels of action (Abril, 2017). These issues clearly show that there is a need for creating or improving systems of communication between upper administrators and school administrators.

Three basic principles towards a socialist education

One of Karl Marx's points of attention in regard to socialism was the path from capitalism to socialism, which could be subsumed in three actions: the use of coercive measures, self-education and leadership, and revolutionary action. Regarding the first action, Marx stated that the conditions of oppression and class struggles lead to the dictatorship of the public. However, the term dictatorship must be understood in the context of the original institution of *dictatura*, which implies that the leader or dictator might hold broad but limited powers. In this sense, Marx contended that while a division of classes still exists, especially the elitist class, it will always be necessary for the government to employ coercive measures so that the social division (capitalist vs. proletarian) is removed. However, he further explained that once the struggle disappears, that government's rule must come to an end (Marx, 2000). This, however, does not imply that the government must abdicate, but rather it should encourage and respect the autonomy of its citizens. Sahlberg (2009) qualifies this respect to autonomy as the generation of 'a culture of trust,' and contends that this has been has been a key element in the success of the educational reform in Finland. He further states that culture of trust means that "the government and policymakers believe that education authorities and political leaders believe that teachers, together with principals, parents, and their communities know how to provide the best possible education for their children and youth" (p. 27).

It is important to understand that education in a socialist nation is based on constructivism, collaboration, and critique, rather than on a hierarchical system of relations in which knowledge and actions are simply received or absorbed. This clearly excludes bureaucratic systems that foster power imbalances by keeping the actors within the systems isolated and disconnected from the actions that need to be taken in order to improve the process. Rather, a socially founded nation should strive for the active participation of its individuals in the planning and execution of

such plans. As such, regarding arts education, a socialist government (macro) should not only focus on the creation of educational policies to be enacted, it should also strive for the development of feedback loops so that a continuous assessment of policy implementation provides upper administrators and policymakers with valuable information about whether the policies are or are not succeeding in the school system.

This leads us to the second action proposed by Marx, self-education and leadership, which implies that the education of the public is the correct way towards the development of an equal society. Accordingly, a socialist nation should foster citizens to self-educate in socialist matters so that they become organized and autonomous with the aim of liberating and ruling themselves. This point is especially important regarding arts education in Latin America because as it is portrayed in the issues stated earlier on, teachers seem to live within a system that responds to outdated norms that, far from adapting to current changes in society, they reproduce old academic models that immobilize curricula and disconnect it from the reality of schools.

In a study conducted by the author of this paper (Abril, 2017), it was discovered that although a National Curriculum for Cultural and Artistic Education was developed for the Ecuadorian system of education, school administrators and teachers struggled to support music education programs in their schools. Moreover, they expressed that the lack of autonomy regarding administration (or collection) of funds, limited their capacity to offer music instruction even when the school community showed interest in enacting the national curriculum.

Several authors (Figueiredo, 2017; Schmidt, 2015, 2017; Colwell, 2017) have discussed the nature of policy and political action among the actors within the educational system. Patrick Schmidt (2015) contends that policy has turned into an entity particular for those in power, whereas practice and practitioners are the receivers of policy statements or dictums. This is particularly problematic in the field of arts education because it has traditionally relied solely on advocacy to find a rightful place within the curriculum. With this, it is not my intention to diminish the value of advocacy movements in our field. However, it is important to acknowledge that a unique focus on advocacy might limit our understanding of the role of arts teachers in the field of policy.

This falls into what Paulo Freire called *conscientization*, which focused on educating people to be aware of the realities, social, and sociopolitical facts that dominated societies (Freire, 2005). Freire contended that liberation and empowerment through collaborative work is a necessity if we want to create independent and self-efficient subjects. Thus, if one of the main goals of a socialist nation is to foster the liberation of its citizens from dominant regimes, then it is necessary to demystify the concept of policy as a field of action for those in power (Colwell, 2017). This would be a contradiction to socialist principles because it would only perpetuate power imbalances and create undemocratic societies. Thus, teachers should be trained as active members instead of spectators within the policy realm. Moreover, empowering teachers to become (self) educated in policy matters would positively impact policy enactment because that would not only make them active members within the educational endeavor but would also enhance the of streams of communication between different levels of administration.

The third element proposed by Marx is revolutionary action, which is focused on how the working class becomes a revolutionary subject and liberates itself. In the *Communist Manifesto* (2000), Marx and Engels showed a clear support for working class action as the way they create a new world based on their struggles. In this sense, Marx seemed to believe in a bourgeois revolution as the path towards a socialist revolution, perhaps because a focus on struggles would build unity among citizens. In the Latin American context, this process has been known as 'revolutionary democracy' (Muhr, 2014), which seeks to generate a deep understanding of injustice among citizens and aims to impact the transformation processes from relational practices of resistance to and emancipation from hegemonic systems.

The principal idea is not only to foster the self-preparation of all members in society, but to encourage the generation of pragmatic notions of change and transformation. As such, revolutionary and democratic actions in arts education should strive to foster the active participation of subjects within a system. These actions must be carried out by arts teachers whose movements should go beyond advocacy movements. For this to happen, arts educators must be trained to talk back to policy (Schmidt, 2015, 2017) and to become leaders in their field throughout their ability to act and engage with others in the same area. In this regard, arts teachers' associations have shown to be effective at pursuing political changes that would impact arts education. In Brazil, for example, it was through the work of the Brazilian Association for Music Education together with other music teachers' associations, that music became an independent subject within the school curriculum (Figueiredo, 2017). On the other hand, arts teachers should be encouraged to interact with researchers and policymakers so that their concerns and experiences in the educational arena are heard and contemplated for possible policy changes.

The biggest challenge in this process is that there is a widespread view that politics is something done by those in power. It is important to understand, however, that policies are done for people and as such, they should be involved in the process. Accordingly, the various political activities within the realm of arts education should consider the views of those directly related to it. Sergio Figueiredo (2017) argues that we need to consolidate a culture of participation in the public scenario. If teachers are held accountable for what happens in schools, then they should have control and agency over that accountability. This is related to Freire's critical perspective, which gives education a political role in the construction and strengthening of the relationships between society and education. This is what Freire calls a de-oppressed education, a process that seeks to encourage a sense of political participation from the exercise of popular power as well as the development of Latin American subjects in the scenario of resistance expressed in the political and educational praxis in Latin America. Throughout this process, arts teachers would be involved in activism rather than uniquely in advocacy.

Socialism as a philosophy advocates for liberation processes that empower citizens to become agents of their own change and transformation. Accordingly, I argue that in order to overcome disconnections within the different levels in the educational system, we need to rethink the nature of policy and practice and see them as interdependent structures. In this regard, policymakers could act as leaders and motivators and on the other hand, arts teachers could become the source of expertise upon which policies are evaluated and transformed. This would create a dialectic process, in which every actor in the educational endeavor is considered an

individual instead of an object or passive receptor of policies (Freire, 2005). Consequently, arts educators would have a more proactive and active role in the political realm concerning education. Moreover, they would be empowered to engage and critique policies as their voices would be considered central in the macro, meso, and micro level analysis of policy implementation.

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Hip Hop or Not: Critical Lyricism through a Freedom of Expression

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Abstract
Most North American high school music programs require participation within the traditional band/choir/orchestra paradigm (Allsup & Benedict, 2008; Jorgensen, 2003). Research suggests, however, that many African American students feel disconnected from course offerings like these (Benedict, 2005; Gustafson, 2008; Hinckley, 1995). Instead, many African American youth are actively engaged in community-based programs, creating and practicing various art forms of their own interest. Some researchers have investigated arts programs that attract African American students, yet few have studied school-based programs that offer experiences in creative and multi-faceted art platforms (Au, 2005; Baszile, 2009). This qualitative study investigates the significance of implemented curriculum and pedagogy at a Charter High School in the U.S.A that students found valuable in their educational experience as African American students (hooks, 2003; Nasir, McLaughlin, & Jones, 2009). It questions the effect of a student's school engagement when offered a personalized freedom of expression in their musical compositions—Hip Hop or not. Implications speaks to 21st century music education in consideration of racial identity and experience, creative production, educational engagement, policy, curricula and instruction.

Keywords: Racial identity, creativity, production, expression

Introduction
During my 18 years teaching in public school system of the USA, I witnessed that *race matters* in educational experience (Bradley, 2006; DeCarlo, 2005; Delpit, 2006; Fashing-Vaner, 2012; Grant, 1988; hooks, 1994, 2003; Ladson-Billings, 1995, 2009; West, 1994). In regard to arts education specifically, I witnessed a *lack of opportunity* within the school setting, for African American students to explore musical and artistic self-expression, while becoming producers of the arts (Delpit, 2006; Morrell, 2012). So instead, many African American youth find opportunity in community-based programs, creating and practicing various art forms of their own interest. Researchers have investigated after-school and community-based arts programs that attract African American students (Gustafson, 2008; Hedemann & Frazier, 2016; Ward-Steinman, 2006), yet few have studied high school music programs that afford African American students multi-faceted musical and artistic experiences. This research examines a particular Charter High School's curriculum and pedagogy that evidence self-expressive creative production, specifically from African American students. It explores whether or not the curriculum and pedagogy foster identity development and self-expression.

Theoretical Framework
Due to the multiple analytical frameworks used in this research concerning pedagogy, curriculum, racial experience, and racial expression, I refer to Intersectionality theory. Intersectionality theory is most commonly used by sociologists as they consider how race, class,

and socio-political frameworks relate to one other (Carbado, 2013). There are a variety of intersectionality frameworks currently in use, yet I highlight Jones, Misra, and McClury (2013) who have labeled them into three categories. The first category refers to an "Inclusion/Voice Model" which emphasizes the, "voice of experience" within a socio-political or economically "disadvantaged group" (p. 2). For instance, an intersectionality scholar may consider how racial experience can be situated within multiple gendered or social-economical statuses, therefore lessening a homogenous racialized experience. Their second "Relational/Process" category, claims that two or more categories do not only intersect, but are interdependent, as in, "race is gendered and gendered is raced" (p. 2). Their third "Systemic/Anticategorical" framework eliminates categories and may even "reject the language of intersection," yet focuses on the historically co-constructed systemic inequalities that relate to race, gender, and economical experiences. (p. 2). These three Intersectionality frameworks have a similar point of reference yet differ in their point of analysis.

Literature Review
Race and Identity in Education
Scholars agree that race does matter in an educational experience (DeCuir, & Dixson, 2004; Delpit & Dowdy (Eds.), 2002; Howard, 2010; Rothstein, 2004; Ladson-Billings 1995, 1997, 2001, 2011, Vilson, 2014). Generally, 21st century notions of racial identity contest the belief of a unified racial experience within same-race affiliations. Gay (1987) suggests that, "Ethnic identity development is a complex, multifaceted, and dynamic process" (p. 35). It is malleable and changes according to sexuality, gender, place, social context, age, and other self-identifications (Gay & Barber, 1987; Greene, 2011). Keeping this in mind West suggests:

> To engage in a serious discussion of race in America, we must begin not with the problems of black people but with the flaws of American society—flaws rooted in historical inequalities and longstanding cultural stereotypes. . . . The implication is that only certain Americans can define what it means to be American—while the rest must simply "fit in." (West, 1993, p. 3).

West's reference to "fit(ting) in" causes one to consider political systems that influence curriculum and pedagogy development, arguably to limit opportunity for individualized self-expression—especially according to racial experience. Regarding African American identity, expression and education, I refer to Cornell West (1993), who suggests that racial hierarchy involves "[a] lack of power for blacks to present themselves to themselves and others as complex human beings" (West, 1993, as cited in McCarthy & Crichlow, 1993, p. 17). Therefore, it is necessary to consider that a school space does exist that through acts of teaching, the implemented curriculum and pedagogy, African American student voices are acknowledged.

Method
The search to locate such a program must have had to align with my research questions in regard to evidence of:

- Musical learning.
- Enroll a majority of African American students.
- Display, through its web presence, an interactive and engaging learning environment.

- This must be evidenced by a public display of student work.
- Display student achievement through graduation rates.

I landed at a charter high school in the Midwest of the United States.

Design and Rationale

I used qualitative research that emphasizes voice, subjectivity, and emotion that accentuates the descriptive nature of human interactions and experiences (Lawrence-Lightfoot & Hoffman-Davis, 1988; Silverman, 2010). I was a story gatherer (Brochner & Ellis, 2016; Wilkens, 2004). I experienced what Bochner (2016) claimed, "to be drawn to stories that expose values and choices and connect emotionally to [myself]" (as cited in Brochner & Ellis, 2016, p. 36). I chose to write descriptively in hopes of moving the reader to connect emotionally to the subjects.

Observations account for a large portion of the data collection. There were innumerable amounts of classroom teaching observations, 11 student/teacher interviews, one focus group session, nine student performances, five impromptu ciphers, three final project presentations, two video shoots, one graduation ceremony, one awards ceremony, and one community event. I conducted all twenty student and faculty interviews and the one focus group session during school hours in a quiet designated office space. The focus group consisted of six students and lasted two hours. Three of the focus group interviewees were not individually interviewed. These observations were later transcribed for analysis.

Final transcriptions proved to be a verification tool (Creswell, 2007). Transcriptions were offered to the faculty for trustworthiness and they requested no modifications. Only two student participants were offered transcriptions to clarify meaning. This may have had an impact on the findings.

Findings

Pedagogy: "Get out the Way"

With regard to pedagogy, one of the most effective ways to develop an open, creative thinker according to TJ (The founder of the school) is to, *"Move, get out the way, because they know what they're trying to do better than me. . . . I need to step back and [let them] do their thing. (TJ, founder). According to the founder of the school, getting 'out of the way" encourages a "Freedom to discover…and allow them to explore" (Tommy, teacher). Peter the technology teacher, reinforces this as he tells me he loves the:

Students' creativity, their ideas, facilitating them and letting them create and discover, with feeding them as little information as possible. . . . I've learned more to be a part of their learning with them as opposed to them having to learn everything from me . . . so it's student-driven . . . creating an environment where they feel like they can explore and be creative.

I laugh to myself, thinking how often I hear that the students are fed "as little information as possible": *hardly ever*. Yet, "seeing themselves" and "finding their place in it," is agreed to promote student agency and creative expression. I wonder if what bell hooks (1994) claims may be true, that when, "We make radical creative space which affirms and sustains our

subjectivity, [it] gives us a new location from which to articulate our sense of the world" (p. 209). Peter (teacher) affirms my wondering as he tells me, "They're expressing their environment and their lives, their life, and they want to be heard"

Curriculum and Pedagogy: Creative Expression as a Means
A reoccurring theme of expressing their "real-self" emerges. Sometimes expressing their real self is race related, and sometimes it is simply experience—unrelated to race. What is most notable is that the creative arts and self-expression go hand-in-hand. One is not without the other. "It's a beautiful thing," says Niles, a teacher.

> The first day I taught the Hip-Hop History and the Arts Class . . . We really went deep . . . to see who they really are behind what they show . . . was a beautiful thing, because right when somebody shows me that depth, that's when I see the masks coming off, their potential, real selves. (June 8th)

Niles says, their "eyes [are] open." The masks come off as students consider the sacrifice it takes in order "get there." I wonder *where*, but I realize that this is not the point, because *where* can be anywhere their creativity guides them.

It begins to be revealed to me that students at this school are diverse in their experiences, and they are excited to represent "their real self" as budding artists. Cashious (student) sums up the student body's thoughts by saying, "All my music draws from my experience" And MJ (student) states:

> I am here to tell stories . . . I believe people want to hear realness and a story that is real…. I represent every kid in poverty, or who had a 504 plan. It's crazy. I have one rap that goes, "Teacher tryna diagnose me…." (June 5th)

MJ continues to express his observations that "all the Black kids" are singled out for special education, and because of this, he created this song.

Miles, a student I meet a couple of days later, adds to this conversation. He tells me with his somewhat quiet, authoritative, and inspirational demeanor: "I think about what the situation that I'm writing about. . . whatever I'm feeling. . . and then I think about what I've been through. I've been through a *whole* lot, so I can relate to a lot" (June 3rd). He continues, "I almost dropped out of the Chicago public school district. I got discouraged." He uninhibitedly flows right into one of his verses that is not a rap, but a slow ballad:

> Every five seconds a child is born
> And every year, a child gets strong….

When he finishes, I applaud and smile. He continues, "This is stuff that I can relate to. I communicate through music . . . I'm telling you how I feel, and what's going on in my life."

A few days later during an interview with Cashious (student) reiterates, "You see them [fellow students] get on that stage, showing their talent, happier than they've ever been, just showing their real self." I ask what he means by "showing your real self?" He continues,

> Like for instance, there's this student who was going here for three whole years. I never knew this girl had any type of talent . . . But then staff just always encourages everybody to get up on stage and show their talent, whatever they have. So, this girl, three years later, she goes up on stage and she starts out with this spoken-word poem. And this poetry is just like, on the next level. You wouldn't even expect this coming from a high school student, and then she starts singing in the poetry, and that's what I mean by showing your real self."

I think I know who Cashious is talking about because Niles (teacher) had introduced me to a young lady the day before. He told me of Lauren (a student) who he encouraged to turn one of her songs into a spoken word piece. He enrolled her and a select few students to compete in the state spoken word contest. She won first place. I had gathered bits and pieces of Lauren's background throughout my stay. She is the same young lady who days earlier, came into the school's weekly community meeting, a time for the school community to come together and just talk. I witnessed her giving advice to a fellow homeless student. She spoke freely on how her mother had kicked her out three years earlier for being gay. She and her son were currently homeless.

During the interview, Lauren leans her frame back into her chair, relaxed. She tells me that people can make "Something negative into something positive," This statement seems to be the guiding force of her artistry. I ask if she would like to share a musical piece with me, so she honors me with her song, turned spoken-word:

> When I was seven, my life ended by a man who wanted business /
> He took me in a room, yeah that night I became a woman /
> Hurt and scared at the same time / only my mom was on my mind /
> He told me that if I told, that me and my family would die /
> A talking kid, not silent / Never thought the world was so violent
> My mother never home, and now my private ain't that private /
> Struggling to maintain, after that I never felt the same /
> I grew lost and confused now tell me who's to blame

She pauses, "And then my friend, she sings":

> Take me away / take me away,
> From all the pain / from yesterday
> There's pain in my heart / there's pain in my eyes / there's pain in my soul
> But you will never know / yeah, you will never know

"And I go," she continues in song,

> Truth hurts / lies kill / Low Key / wake up / it's time to heal
> It's gonna be OK / the lights are dim and [something]…darks [something]

But the tears will go away, yeah / the tears will go away.

The song ends, and she continues without pause as if she doesn't want me to say anything:

> I wanted to write a story about that, anyways, because a lot of times when females or males are put in that circumstance, they don't know what to do. It happened to me from when I was seven up to thirteen. At thirteen I got my period, got pregnant, right? So actually, I have a son who's seven right now. Yeah, he's my twin, though.

She says it with love in her eyes, and I intersperse a few "um-hums" or head nods in recognition that I am listening, but I remain quiet, allowing her space to express. She continues, "But I got raped by my uncle, and that's who I got pregnant by. But yeah, my son, he's a goof." She rebounds with a loving thought of her son. She continues:

> Basically, I've just talked about me being raped and what I went through. Like [in the lyrics], "My mom never being home and my private really ain't that private." Because something that was supposed to be secure is now ruined. But, it's like a story, 'cause at first I'm telling you my hardship, and then I'm telling you what happened after I had my hardship, then I'm telling you how I'm getting through it.

I think about how self-actualized and confident many of these students are—who are all too often misunderstood or misrepresented in American society. I refrain from thinking too deeply at this moment and continue listening:

> It gives me closure. It's my own type of closure, like therapeutic. That's how I see it. Like maybe the reason why I was getting, you know what I'm saying [pause] molested for so long, was because I was probably saving another soul.

Incest, rape, and abuse see no color, have no economic boundaries, and are not politically induced. What is unique is that her image and story are juxtaposed against stereotypes of deficit-order thinking. In reality, however, her level of responsibility and focused demeanor are years beyond that of many teenagers her age. In addition, her art form is for self-healing, not for the goal of Hip Hop stardom. In fact, she states, "I'm planning on going into the army. First, I'm going to get my bachelor's degree, so I can be a social worker. That way, I can counsel people in the army because they have a lot to get off their chest." A wave of sadness rolls over me as I think how she may abandon her art form, but then I consider the multitude of ways she can incorporate it into her future practice, and I am selfishly—silently comforted.

Lauren gives us a glimpse into how students can express their lived experiences through the arts. Although not purposeful in speaking of race, the artistic products may challenge comfort and predictability—sometimes race related, sometimes not.

Conclusions
Creative Self Expression: Race and Experience
Education scholars have argued that utilizing students' interests can be a tool for increased musical engagement (Allsup, 1997; Bell & Roberts, 2010; Richards, 1999). This research

however attaches the notion that racial experience *is* of student interest and is expressed through student's original creative work. With the exception of Lauren's song turned award winning spoken word that had nothing to do of race, simply experience, one after another, students communicate that their lives are a resource for creativity, and that their lyrics emerge from the feelings and situations they have lived. Most often, their lyrics are influenced by experiences within a racialized society (Howard, 2010; McLaren, 2016; Nocella, Parmar, & Stovall, 2014). Race *does* matter to the students at this school, because they experience racialized identities and express race daily in their lives, through the arts. Most notably, the students' means for re-engagement in their schooling is due to the open, flexible, integrative, hands-on learning that deemed (racial) self-expression a priority—being heard.

Finale
K-Higher education music educators must begin to address race, as reflective practice. Not limiting these findings to the United States, it is imperative for music educators to question inequities in opportunity, curriculum offerings, and historically induced political agendas, no matter what country one resides. This takes a socially conscious effort to achieve such a task. It takes educators who are mission-minded, willing to reflect and re-examine inhabited beliefs that may (intentionally or not) silence student voice by privileging curriculum that favors reproduction of Westernized cannons--otherwise known as reinforcing disengagement for students of color. Likewise, policies that continue to practice disengagement of students of color ignore matters of race as significant constructions. The privileging of existing systems will continue to be upheld, rendering it impossible to create thriving art communities capable of collaboration, inclusiveness, and evidence of diverse student self-productions.

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Influencing Curricula and Shaping Identity:
Exploring the Impact of Universities' Language Policies on Music Education Curricula in a Multilingual Society

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Abstract
Cultural identity is a crucial factor within the process of globalization, and each formation of cultural identity relies on language. Language determines who we are, where we belong to, and how we define ourselves. If we describe culture as the sum of our communal beliefs, principles, traditions, behaviours, and art forms, the combination between language and music plays a pivotal role in the shaping of identity, with poetry, song, folklore and stories being at the core of it. Within the past decades, the ability to communicate in more than one language has become an academic reality for students, and a precondition for success in all fields. Many universities situated in monolingual societies have therefore implemented a second language of teaching and learning (often English), which serves the purpose of skill enhancement for their respective students. Language policies become, however, of crucial importance in a multilingual environment, where language is a matter of political and cultural representation, or cultural identity. Since the language policy of a university is essential to principles of teaching and learning, this factor cannot but have an impact on how music education curricula is shaped and on how students see themselves and their studies during tertiary education. This paper explores the influence of university language policy in a multilingual society on music education studies as an academic discipline. How does the implementation of a university's language policy demonstrate each culture's valuation of music education? What impact does it have on curricula or curricula reform? What impact does it have on curricula or curricula reform? What impact does it have on music education students and the development of their cultural identity in a multilingual society? The paper first presents a short literature study, providing a theoretical framework for assessment and critical reflection. It then compares two universities situated in two different geographic regions, describing their respective language policies and analyzing the respective impact on music education as an academic subject. The paper aims to stipulate more academic discussion about the impact of language policy in a multi-lingual society and the formation of cultural identity.

Keywords: language policy, music education, cultural identity, curricula development

Introduction
Language policy is on the international agenda of scholarly research for many years and has led to numerous publications in the past five decades. Compendia such as Spolsky (2012) give a comprehensive overview about the historical background of language policy, its interaction with indigenous languages and the effects of colonialism, migration and globalization. Scholars such

as Lau & Lin (2017) examine the implementation of English as a second language in the Asian environment, De Jong et al. (2016) focus on language policy in multilingual contexts. Bauer & Larcher (2011) report on *Mehrsprachigkeit* in Europe, while Orman (2008) establishes a connection between language policy and nation-building in post-apartheid South Africa. Norrby & Hajek (2011) report on practical outcomes of language policies in North America, Australia and Europe. Spolsky (2006) brings together expert knowledge from a range of disciplines in order to discuss key approaches of language policy from a sociolinguistic point of view, including the question of identity construction. Many publications deal with the implementation of English as means of education, since the necessity to be proficient in this language has become crucial for academic success. While this debate is widely embraced in mono-lingual countries, discussions in a multilingual environment can be of a contentious nature, since language is always at the core of cultural identity. Norrby & Hajek (2011) describe language policy as a matter of continuous tension and conflict: a balancing act between uniformity and diversity, and between official policies and real day-to-day life experiences. Decision-making in language policy therefore goes along with questions of cultural identity, since inclusion often causes exclusion as well. Stellenbosch University in the Western Cape of South Africa is placed in such a multilingual environment. Nine of the country's eleven official languages originate from African roots, while two (English and Afrikaans) are of European origin. Besides these official languages, many more are spoken in the country. English is used as means of communication between ethnic groups. Furthermore, being bi- or trilingual is typical for many people in the country.

The South African Constitution grants official status to eleven languages and regards all these languages as assets that should be used as a means of developing human potential. The Constitution determines that no-one may be discriminated against unfairly on prohibited grounds. It further determines that everyone has the right to receive education at public education facilities in the official language of their choice, considering equity, practicability and the need to redress the results of past racially discriminatory laws and practices (Language Policy of Stellenbosch University (LPoSU), p.2).

Before 1994, the predominant language of tuition at Stellenbosch University was Afrikaans, which was due to the segregation politics of apartheid. Although this has caused injustice and trauma for many people, the then language policy has significantly contributed to the development of Afrikaans as an academic language. In a most necessary approach to become inclusive, to provide "equitable access to SU for all prospective and current students and staff in pursuit of excellence" (p.3), and "to promote multilingualism as an important differentiating characteristic of SU" (p.3), Stellenbosch University has revised its language policy in 2017. The new approach is based on two main principles: Language policy has to be inclusive and to respond to the racial discrimination and injustice to be found in the past, and language policy has to provide a fertile soil for pedagogically sound teaching and learning on an international standard. In order to function practically within an environment of more than ten spoken languages, the institutional language commitment is focused on the three languages predominantly to be found in the Western Cape, which are Afrikaans, English and isiXhosa. An impressive system has been established in order to make a big step in the direction of a more fair and just system. The predominant medium of communication within the University is now English, which is the second language for most of the students and staff. Afrikaans and English

are both labelled equally as SU's main languages for teaching and learning: "SU supports their academic use through a combination of facilitated learning opportunities for students, including lectures, tutorials and practicals…" (LPoSU, p.4) Undergraduate modules may have separate class groups, learning opportunities such as tutorials, assignments or group work are encouraged to take place in both languages in order to promote integration and exchange. Information given in lectures has to be conveyed at least in English, while as summaries or emphasis on content are to be given in Afrikaans too. Students can receive simultaneous translation during lessons, where the assigned lecturer is proficient to teach only in Afrikaans or English:

> If the lectures are in Afrikaans, SU makes simultaneous interpreting available in English. If the lectures of the first-year modules are in English, SU makes simultaneous interpreting available in Afrikaans, and during the second and subsequent years of study, simultaneous interpreting is made available by SU upon request by a faculty, if the needs of the students warrant the service and SU has the resources to provide it. (LPoSU, p.5)

Students are entitled to write assessments and assignments in the language of their choice (English or Afrikaans), syllabi and curricula have to be at least bilingual. Although the new policy is an important step in the right direction, it provides challenges, namely for the field of music education. Terminology dealing with the arts necessarily need to be figurative, colourful and inspiring, since its predominant aim is to provoke imagination and creativity. In addition, terminology in music education is always influenced by an own cultural perception, a philosophical concept, a specific worldview, previous educational experience, or an ideology. If we take the example of the term "choral conductor" and its equivalences in the two other official languages mentioned in the document, we can find different perceptions of action and hierarchy in the translations. The English expression is a loan word from the Latin *conducere*. The prefix *con*, roughly translated as "with" implicates a teaching activity that is in line with a specific group and moves together with them in to the same direction. The commonly used terminology in Afrikaans is *koorafrigter*. This implicates a stronger hierarchical differentiation between the leader and the group: *afrigter* is used both in music and sports, a possible equivalent in English could be *coach*, which is a person that trains (and sometimes drills) a team for future success. This terminology mirrors the emphasis on discipline, structure and hierarchy, which is often seen as desirable outcome of education in Afrikaner culture. The analogy in isiXhosa is *umbhexeshi ikwayala*. An *umbhexeshi* can be anyone leading or being in charge of a group of people. This concept can roughly be understood as *primus inter pares*, although the philosophy behind and the general ideas of Ubuntu are more complex. This example shows that terminology used in the translation process of the new SU language policy evokes different perceptions according to the respective cultural group: choral education may be an activity *with* people (conductor), *for* people (afrigter), or *within* a group of people (umbhexeshi). This can prove confusing, but also be an opportunity for more scholarly discussion about the terminology of our field of expertise.

South-Tirol as a multi-lingual and multi-cultural region in Europa
The region Trentino-South Tirol is one of the few provinces with an established political status of autonomy within the country. It has recently become the only province with self-government in the educational system, which includes both the training of teaching staff and in the design of curricula and syllabi. The South Tirolean population is constituted of three ethno-linguistic

groups: a German speaking society, being the majority in South Tirol but the minority in Italy, an Italian speaking community, and a small community that still speaks Ladin, the oldest and most indigenous language to be found in the region. Decades of political discussion and struggle have eventually led to the institution of a three-part school systems, with three different administrations independent from each other. The organization of the different systems is based on the separation of language groups. German and Italian school systems teach each other's language as the respective second language, while English is taught in both curricula as a foreign language (Baur & Medda-Windischer, 2008). The absence of a united school system in South Tirol can be traced back to the Fascist period in Italy and its historical legacy still to be found in administrative structures. According to Baur (2011) a latent tendency to persist in tradition might be a leading factor as well. The Ladin speaking minority in South-Tirol is mainly to be found in the region of the Dolomites, inhabiting four valleys around the massif of the Mount Sella and about 1300 square kilometres in size. Originally the population was more widespread in the region but has shrunk during the last centuries to its present size. Because of the cultural importance of the Ladin minority for the region, it has been granted specific rights, which can be found in education policy. The Ladin school system has designed a parity model where subjects are half in German and Italian, and two lessons per week in Ladin. This model is widely accepted and serves as an example of a vital multi-linguistic approach that has been studied scholarly and is often referred to as a positive example for the preservation of cultural minorities' achievements. While the system works within the school system, implementing it on tertiary level was not without hesitation. In 1995, a first module in Ladin was introduced at the university, followed by a second one in 2010. Another important achievement is the implementing provision of 2017, which makes it possible to automatically obtain recognition of trilingual examinations. One of the main reasons for the foundation of the Free University of Bolzano in 1997 was to establish an education on tertiary level for preschool and primary school educators, which is according to the specific circumstances of the multi-lingual region. It is for this reason that education at this university is provided according to the circumstances: Italian, German and Ladin, while multilingual courses are offered in German, Italian, English and Ladin.

Table 1
The language model of the University of Bolzano is based on the Common European Framework of Reference for Language (see www.unibz.it).

Language	Minimum Entry Requirement	Minimum Requirement after two years	Minimum Exit Requirement
First Language	B2	C1	C1
Second Language	B2	B2	C1
Third Language	A0	B2	B2

Table 2
Ladin section

Language	Minimum Entry Requirement	Minimum Requirement after two Years	Minimum Exit Requirement
First Language (Italian or German)	C 1 or B2	B2	C1
Second Language (Italian or German)	B1 or B2	B2	C1
Ladin	B2	B2	C1
English	A0	B2	B2

The education of pre-school teachers (Kindergarten) is offered at the Faculty of Education and structured as a one-step five-year Master. The total number of credits to be completed is 300 CP, however, only 13 CP are allocated to music education. It goes without much explanation that this is widely seen as problematic and not sufficient, if we aim to provide future teachers with the necessary skills. In addition, no previous musical skills or knowledge is required for taking up the course, which means that elementary musical terminology and techniques have first to be established. On the other hand, the system at least provides all students involved in teaching with at least the basic skills of music education. It might interrupt the vicious circle, where untrained teachers "teach" music at school without any sufficient musical skills. Although personally committed and dedicated, they often cannot provide learners with what music education ideally is about, simply because they do not have the knowledge to do so.

Music culture in South-Tirol has significantly been influenced from the geographical North: folklore of Austria, Bavaria and Switzerland have reached out to the South, while musical influences from Italy can mainly be seen in the Belcanto ideal, various performing arts, as well as Italian lyric and drama. The Ladin culture has not maintained an autonomous musical tradition, since the country was always dominated by the Italian or the German. However, the Ladin language has remained as a medium of oral communication. Early documents written in Ladin can be traced back to the seventeenth century, while as songbooks in Ladin are only to be found in the second half of the twentieth century. Only recently and through the growing recognition of Ladin as a cultural heritage, a kind of "Ladin musical idiom" has been developed (Uniun di Ladins, 2011). German and Ladin music schools are affiliated as a unit to the Austrian music school system, Italian music schools only exist in the main cities. One of the great challenges these days is to develop useful and functioning models of cooperation between music schools and public schools, also on a meta-ethnic-linguistic level (Stifter, 2005). In a further step ahead, all institutions involved in music education institutions – university, conservatory, music schools, and general education schools and kindergartens – should form part of a regional and collaborative musical education system. The Conservatoire has been largely Italian shaped and is integrated since 1 January 2018 in the University of Bolzano. During this year, it will have to find its new identity. Remarkable cultural differences are offerings in drama and the different music festivals. The most active and best organized community culture with about 120 active ensembles is to be found in brass music, which manifests itself only in the German language group and follows central European traditions. Even the choral system is strictly separated according to language groups, only in the pop and jazz culture these barriers are more permeable.

Research in this field is still lacking, our project can therefore be an approach to compare different directions.

Conclusion

"It has become fashionable in certain political circles to talk about multi-lingualism and multiculturalism as if they were recent discoveries instead of what they really are: a condition of life as old as the human species" (Nettle & Romaine, 2000, p. 11*).* Developing a culture of multilingualism at universities is challenging, sometimes frustrating but mostly fulfilling. Baur & Medda-Windischer (2008) have shown that multi-lingualism can only be policed and implemented in education if it is already experienced in day-to-day life. The developments of migration and globalization will however continue to provide challenges, especially for language groups that are small in number. Especially tertiary education and its policies have an important cultural mission to fulfil, since preserving the cultural balance in multi-lingual environments is an act of humanity and social justice. Language is at the core of cultural identity; extracurricular musical projects can contribute greatly to this goal. Music education policy will have to embark on this discussion and continue to make a difference, with new hermeneutics that makes it possible to be culturally just and diverse.

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Using Web-Based Technologies During Musical Enculturation: Some Educational Implications for the Learning of Irish Traditional Music

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Abstract

Online resources currently provide significant opportunities to learn and immerse oneself into Irish traditional music. With the constant stream of new innovations, from the rise of the World Wide Web, tune databases, Web 2.0, YouTube, and social media, learners have more access to audio, video, notation, and information about Irish traditional music than ever before. Internet technology has diversified, accelerated, and made the learning process more convenient. However, as explored in this paper, musical enculturation is a multifaceted, lifelong process of learning a musical culture, which by definition cannot be fast-tracked. There is more to the enculturation process than learning Irish tunes and mastering instrumental techniques. While others have explored how Irish traditional music is transmitted online (Kenny, 2013; Waldron, 2009; Waldron and Veblen 2008), this research explores the complex role that web-based technology plays during the process of musical enculturation. It highlights how identity formation occurs within networks, both online and within local musical communities.

John Miles Foley (2012) and Francis Ward (2016) have recently detailed the similarities between oral traditions and internet technologies, and this highlights that online learning is particularly culturally appropriate for the transmission of Irish traditional music. Many websites, such as the Online Academy of Irish Music, embed aural learning and important information about the cultural context within its platforms. This paper builds upon Ward's research by further exploring how web-based technologies are providing new pathways to learn Irish traditional music. The emergence and popularity of web-based learning raises questions of how Irish traditional music is taught and promoted in institutions.

 Drawing upon fieldwork, virtual ethnography (netnography) and interviews with twenty-two professional and semi-professional Irish traditional musicians, this research explores diverse online activities, the frequency and type of which differs significantly depending on the personal preferences and generation of the learner. Irish traditional musicians tend to couple their online activities alongside the older, face-to-face, live transmission contexts that have characterized the aural musical culture in the past. Musical enculturation currently involves a rich and complex combination of online and face-to-face learning. This paper concludes with some educational implications and a suggestion that Irish traditional music institutions could offer online learning opportunities to enhance their cultural and educational impact.

Keywords: musical enculturation, web-based learning, Irish traditional music, netnography, communities of practice

Introduction

This paper explores the complex role of web-based technology plays during musical enculturation in Irish traditional music culture. It draws upon my larger ethnographic research on becoming a traditional musician in modern society, a process which involves informal learning in various contexts, including family, community, and institutional settings (Cawley, 2013). Musical enculturation is the lifelong process of learning and embodying a musical culture. While it certainly involves the acquisition of new skills and repertoire, identity formation is an essential part of enculturation. As the educational theorist, Étienne Wenger so eloquently puts it, since 'learning transforms who we are and what we can do, it is an experience of identity. It is not just an accumulation of skills and information, but a process of becoming' (Wenger 1998, p. 215).

The research's theoretical orientation treats and examines Irish traditional music culture as a distinct Community of Practice (CoP). An increasingly popular concept within music education research, CoP's versatility aids scholars examining social learning processes inherent within musical communities (Barrett, 2005; Beineke, 2013; Countryman, 2009; Cotter, 2013; Gaunt & Dubson, 2014; Virkkula, 2015; Zaffini, 2016), and online communities in particular (Fitzpatrick, 2014; Kenny, 2016, 2014, 2013; Waldron, 2009). Borrowing Lave and Wenger's theory of legitimate peripheral participation (1991), I conceptualize enculturation as a way in which beginners slowly move from the periphery towards the centre of the CoP, as they gain musical expertise, knowledge, and skills. As explored in this paper, web-based technologies act as a resource (a database of distributed knowledge), but more importantly, also as a way of engaging and connecting to the community of practice.

The internet has transformed how people access news, information, music, entertainment, and communicate with one another, so it will not come as a surprise that Web-based technology plays a role in the sharing, learning, and transmitting of Irish traditional music. What is striking is the level of diversity in online activities, most of which are informal, nonconscious, and social in nature. First, I will present an overview of online activity, then focus on the aural and social practices that Irish traditional musicians are currently engaging with online. As shown, both aural and social learning – both online and in 'real' world contexts – play a key role in the enculturation of Irish traditional musicians.

Methodology

This research used multiple ethnographic methods to explore the enculturation process, including autoethnography, netnography (online fieldwork), and participant-observation at Irish traditional music sessions, festivals, summer schools, community organizations, and music clubs. Influenced by social practice theorists, learning is explored from the point of view of the learner. Lave argues that learning - opposed to teaching - is the process to follow if the aim is to understand how humans learn (Lave, 2011, p. 88). Correspondingly, I gathered and interpreted the educational histories of twenty-two professional and semi-professional Irish traditional musicians using semi-structured interviews. All musicians were born and reared in Ireland between 1930 and 1993. Considering this large generational spread, it is perhaps unsurprising that the interviewees' narratives reveal diverse online experiences, differing in both type and frequency.

Since becoming a part of our social reality, ethnographers have increasingly explored how people create, use, and explore the World Wide Web. Invariably, the social meaning of internet usage has been the focal point of anthropological investigations, rather than textual analysis (Lysloff, 2003, p. 234). The internet has become a 'virtual' fieldwork location to explore humanity at work, evidence by the work of other scholars of Irish traditional music (Kenny, 2013; Waldron, 2009, 2011, 2016; Ward, 2016). This study's netnography took place on numerous websites, some of which are specific to the Irish traditional music community, such as thesession.org, TradConnect, and TunePal,[1] while others like YouTube and Facebook are used by traditional musicians for their own purposes.

My autoethnographic methodology included exploring websites as a learner of Irish traditional music. My modus operandi was to communicate with other traditional music enthusiasts by creating my own threads, which established a space where online participants gave informed consent prior to volunteering their online discourse. As Janice Waldron has pointed out, some consider online 'lurking' a convenient and effective methodology despite ethical concerns (Waldron, 2011, pp. 36-37, see also Atay 2009), but many ethnographers opt for a more conservative approach in response to such apprehensions (Cawley 2013, pp. 66-67; Wilson and Peterson 2002). Robert Kozinets – who literally wrote the book on netnography – refutes the common assumption that people have no expectation of privacy because their online posts are volunteered within the 'public domain.' He argues that posting online does not constitute an 'unspoken consent for academics and other types of scholarly researchers to use this data in any way that they please' (Kozinets 2014, p. 131). Correspondingly, I analyzed text and discourse on my own threads, documented my own online learning experiences, and interviewed the founders and moderators of thesession.org and TradConnect. This netnography provided an overview of a hive of online communication and activity currently taking place within the community of musical practice.[2]

Overview of Online Activity within the Irish Traditional Music CoP
The plethora of online sectors – from Irish traditional music websites, tune databases, archives, music streaming services, social media, online courses, and live-video lessons – provides different services to users and fulfil specific educational, social, or purely entertainment functions. Of course, the totality of online activity cannot be detailed in one paper, but it is important to acknowledge the sheer number and multiplicity of opportunities to immerse oneself in Irish traditional music online. The spectrum of learning experiences, from the non-conscious, informal, non-formal, formal and direct teaching scenarios, that are now available online are one indication of this diversity.

Information Retrieval
One of the most basic functions of the Internet is information retrieval; simple Google searches can give a newcomer a sense of what issues are important within community of practice. Rather than providing a solid education, internet searches require learners to sift hundreds of terabytes of information about the history, culture, and practice of Irish traditional music, including its instrumentation, musical style, iconic performers. How effective and able learners are in sourcing, understanding, and making sense of this raw data depends greatly on their prior knowledge of Irish traditional music. In short, when it comes to accessing online resources, newcomers have a different experience than tech-savvy, experienced musicians. For this and

other reasons, beginners often gravitate towards websites with features that resonate with their level of cultural and musical understanding. Within Irish traditional music, thesession.org and the Online Academy of Irish Music (OAIM) are two such websites that can act as broad instructions to Irish traditional music.[3]

Discussion Boards: The Forerunner to Social Media
Established in 2001, thesession.org is an online forum where users can search for live music sessions and events in their local area, and post questions to other members on discussion boards. Beginners on thesession.org can get hints about what issues, practices, tunes, performers are relevant to the community of practice. The active discussion boards are popular amongst a diverse group of amateur, semi-professional, beginning, intermediate, and advanced musicians from all around the world, who give their 'two cents' about repertoire, practicing habits, stylistic features, history, culture, and everything related to Irish traditional music. As common as support, information, and encouragement is given, criticism and debates often rage on thesession.org, sometimes even resulting the suspension of expulsion of members by the moderator and founder, Jeremy Keith. The discussion boards essentially functioned as a social media platform long before the establishment of Facebook, although many members post under pseudonyms or semi-anonymously, despite the 'House Rules'.[4] Rather than actually 'transmitting' knowledge or skills directly, thesession.org can act as a springboard for learners to begin practicing Irish traditional music.

Thesession.org also has a free, open, user-generated tune database that provides ABC and staff notation, along with MIDI files of Irish traditional music (Figure 1). Many users save tunes to their personal 'tunebook' for later practice, and the most popular saved tunes are on display for all to see (See Figure 2). This provides learners with an indication of commonly played tunes, which is useful to players who aspire to participate in their local traditional music session. Most importantly, thesession.org list sessions, which can potentially link online users with actual practitioners in live, local music-making contexts. This overlapping of live and virtual worlds relates to Clements' conceptualization of a digital-cultural hybridity that is currently underway within many modern societies (Clements 2018, p. 65).

Figure 1. Drowsy Maggie - ABC notation (above) and standard staff notation (Below)
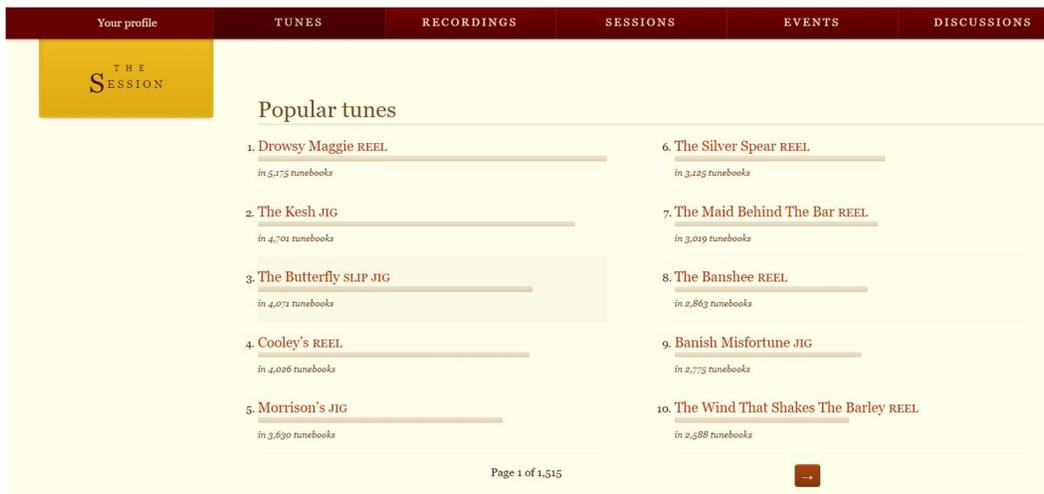
Figure 2. The Session's list of top ten tunes saved to users tunebooks

Direct Teaching and Learning: Online Video Lessons and Skype

Irish traditional music is now also transmitted directly from teacher to student thanks to innovations in low cost videotelephony. Many professional traditional musicians offer private lessons through Skype, while commercial companies (TradTime and Jigs & Reels) have adopted a subscription model by making their own video lessons.[5] The Online Academy of Irish Music (OAIM) is currently the largest and most popular of such websites to cater to the online learning market. While OAIM have not released any statistics about their customers (Ward 2016), their business model targets learners outside of Ireland. As another example of the overlapping of online and 'real' worlds, OAIM offers a retreat program which encourages their online members to 'immerse themselves' in Irish music, with a trip to the West of Ireland, to put their learning into practice (Figure 3).[6] Within Irish traditional music culture, cultural immersion is still conceptually tied to physical, local regions of Ireland (Waldron 2016) – even by organizers of online learning platforms, like OAIM. This is particularly telling about cultural perceptions about the role the internet plays in the enculturation process.

Figure 3. OAIM's companion website for music retreats

Overall, my research suggests that learning from an online teacher is still a minor practice amongst traditional musicians in Ireland.[7] None of the twenty-two Irish traditional musicians engaged in music courses or lessons online, although many have pioneered this online space as teachers. In general, traditional musicians are more likely to engage in indirect, informal learning online – namely aural learning and social exchanges.

Orality Online: The Internet's shift from Text Towards a 'Virtual Orality'
As far as the transmission of Irish traditional music is concerned, the online revolution did not arrive with discussion boards, tune databases, or even video conferencing between teacher and student; it came in the form of Web 2.0 with the emergence of streaming audio and videos of Irish traditional music on YouTube, which is further disseminated through social media and other web-based platforms. YouTube is a useful resource for learners who already have a good idea about what they are looking for; A basic search for 'Irish music' does not yield anything of real consequence, but armed with the names of traditional musicians, learners have access to a wealth of listening and viewing material conveniently and inexpensively.

Moreover, YouTube has also significantly enhanced user experience on other traditional music websites. Members of thesession.org, for example, often post YouTube links on discussion boards and within the tune database. This have moved thesession.org away from the textual mode of Web 1.0, closer towards the 'Virtual Orality' that Ward anticipates as the future of traditional music transmission (Ward 2016). Furthermore, OAIM would not exist without Web 2.0 innovations, particularly the new 'Virtual Session' feature (Figure 4), which aims to capitalize on the popularity of Irish traditional music sessions within the 'real' community of practice (see also Waldron 2016).

Figure 4. Virtual Reality Session on OAIM

Overall, commercial recordings are still considered more influential than online resources and discussion groups. My interviewees born in the 1990s had more online experiences, but even these 'digital natives' (see Premsky, 2001), valued older forms of technology, such as CDs and printed music collections, rather than online learning. This being said, Irish traditional music is increasingly being listened to through streaming services, such as Spotify, Ceol FM, and Trad Radio Ireland.[8] Streamed music is most commonly listened to for entertainment purposes, rather

than for direct aural copying or conscious practice. Irish music teachers are now using streaming services to guide their pupils how to access tunes and songs for practice at home, suggesting that a new generation of learners are already consuming, listening, and experiencing traditional music through digital means. My interviewees learned the bulk of their repertoire before these services came to prominence, but many are stewarding younger musicians to engage with these new learning and listening practices.

Considering the conservatism that often accompanies traditional musics, it is easy to assume that Irish traditional music is somehow immune or divergent to technological innovations. But the traditional is not necessarily in conflict with the digital; John Miles Foley's work (2012) highlights the striking similarities between oral tradition (OT) and internet technologies (IT).[9] Both spheres – what Foley terms the oAgora and the eAgora – operates as a series of pathways to be negotiated by the user, rather than working with products, as in the case with the text-based discourse of the tAgora (the textual marketplace of literacy). This concept is echoed clearly within the Irish traditional music community; websites that were once text-based, like thesession.org, now allow users to surf from link to link – connecting visual notation, textual discourse, and aural examples of Irish traditional music via YouTube videos.

Connecting to the Community of Practice: Social Media Developments
Irish traditional musicians around the world connect with one another online, and nature of these 'connections' differ significantly depending on the platform. Social media platforms allow friends within the community of practice to connect, but also carves a (cyber)space for new connections to be forged across continental divides. When my netnography began in 2009, social media's impact on Irish traditional music community was still limited - the most active platform and messaging boards were on thesession.org. However, these did not function as social media as we know conceive it, since most people posted anonymously or semi-anonymously (although some do so under their actual identities). Debates on thesession.org happen between members dispersed throughout the world, operating within very different cultural contexts. Tensions are therefore almost inevitable, especially without tone of voice and body language to guide discourse. In the vast majority of cases, members of thesession.org have not met face-to-face or ever will, although there are some interesting and important overlaps between the two spheres (Cawley, 2013). At its most powerful and best, thesession.org facilitates online users to connect with one another, providing opportunities for musicians to meet in person. Indeed, one of the most common threads on thesession.org remains the ever popular 'Hey, I will be in X City next week for a business trip, anyone know if there are any nice sessions on a Tuesday night?'

In contrast, traditional musicians on Facebook generally connect with their 'real' world friends. Of course, new connections are also made on Facebook, as people do 'friend' one another without meeting in person. However, as a social platform, Facebook is overtly more personal than thesession.org, where personal information and photos are rarely if ever shared. In 2009, I decided to focus my netnography on thesession.org because in terms of Irish traditional music, it was far more active than Facebook. In the past decade, the growth and reach of Facebook has grown so exponentially that it could be suggested that we are entering a postdigital phase, where such online engagement is taken-for-granted. Musicians who resist the digitization of society only accentuate the postdigital situation; Irish traditional musicians who are *not* on Facebook are now the exception to the rule.

Facebook has increasingly become a place where the concerns are voiced within the community of practice, as evident in Karan's Casey's Facebook post that launched the Fairplé movement (Figure 5). Karan's Facebook post called for gender balance within Irish traditional music, which erupted a conversation on other media platforms, including national radio, print media, and user-generated internet memes.[10] In terms of the transmission of Irish traditional music, the internet has moved beyond the sharing of sheet music, MIDI, and Mp3 files, to a space where key moments in the history of Irish traditional music have been made and broadcast for all to retweet, share, and comment. Such moments are increasingly taking place on Facebook, rather than the semi-anonymous platform of thesession.org. Therefore, the Internet's impact to the internet to the field of music education can be understood as a shift away from the internet as an instructional tool or information retrieval device, to a system of social engagement about issues important within communities of musical practice. In short, online discourse mirrors social interactions r in the 'real' world. Online discourse is not replacing the local, but rather, it is augmenting the current realities within communities of practice.
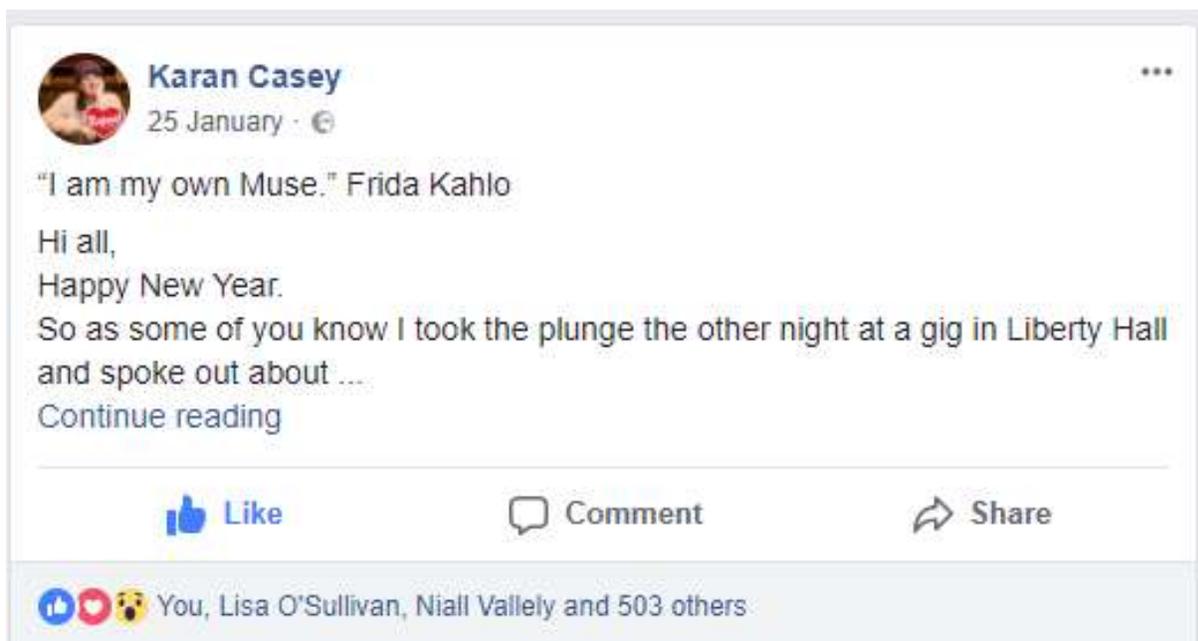
Figure 5.

Discussion and Implications
How, why, and how often traditional musicians use the internet varies greatly, depending on their local music-making opportunities, generation, current skill level, personal learning style, and general interest in technology. Some learners immerse themselves in online communities, message boards, tune databases, and by listening. Others only have brief online encounters and keep a low digital profile. Beyond the individual's experience, web-based technologies are more broadly altering the cultural landscape of Irish traditional music – its dissemination, consumption, discourse, and transmission. This paper has highlighted the various online activities that Irish traditional musicians engage with, the most notable being increased listening practices thanks to Web 2.0, and social exchanges on social media.

Online learning remains secondary to learning in family and community settings, like music clubs (branches of *Comhaltas Ceoltóirí Éireann*) and live traditional music sessions. But, the influence of web-based technology upon Irish musical culture and its transmission is expanding rapidly as new innovations continue to emerge. Such a development is worthy of study because of the significant cultural and educational implications. If recent developments on social media are any indication, web-based platforms are a noteworthy addition to how Irish traditional musicians debate issues and negotiate their own positions within the community of practice.

Online music learning, which is so often informal and social, often goes unrecognized by learners themselves; references to 'online learning' were few and far between within my interview data, but more than anything, this illustrates a lack of acknowledgement, rather than a lack of educational or societal impact. Indeed, social media is a taken-for-granted platform within the Irish traditional music community, suggesting that Irish society more broadly is entering a postdigital phase. Like Lucy Green who brought informal music learning into the classroom a decade ago (2008), perhaps it is time to have a conversation about how we can integrate informal online experiences within formal music education.

From an educational perspective, the internet democratized and made music learning more convenient and accessible. Web-based technologies currently provide significant opportunities to learn and immerse oneself into Irish traditional music. With the constant stream of new innovations, learners have more access to audio, video, notation, and information about Irish traditional music than ever before. More and more often, these resources are hyperlinked with one another, carving pathways for learners to surf through closely related textual, aural, and visual information. Internet technology has diversified, accelerated, and made the learning process more convenient. We so often turn to the internet to propel our knowledge and abilities, but enculturation cannot be rushed. It is only through ongoing engagement and negotiation within the community of practice that learners can achieve this. In modern Irish traditional music culture, this engagement is occurring in *both* the online and live spheres, often in new and overlapping ways.

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Biography

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[1] TradConnect's domain name is www.tradconnect.com, and Tunepal is at www.tunepal.org.

[2] The terminology 'Communities of Musical Practice' is borrowed from Kenny (2016), who has contributed a wealth of information about the use of CoP within music research and its application to musical communities.

[3] The Online Academy of Irish Music is found at www.oaim.ie. Several scholars have conducted fieldwork on this website (Kenny, 2013; Waldron, 2016, 2013, 2011; Ward, 2016)

[4] See (https://thesession.org/help#houserules, [accessed 24 April 2018].

[5] See http://www.tradtime.ie/ and http://www.jigsandreels.com/.

[6] Information is found on their sister site at http://www.irishmusicholidays.com/ [accessed 28 April 2018].

[7] This resonates with Colin Hamilton's assertion that despite the new technological advances, online tuition is a 'minor means of transmission music, even among communities of musicians outside of Ireland' (2011, p. 361). While written over 7 years ago, this still seems to the case.

[8] See www.ceol.fm and www.tradradioireland.com.

[9] Francis Ward's PhD thesis applies Foley's concept within the field of Irish traditional music studies, and presented netnography on OAIM (Ward, 2016).

[10] Karan's original post can be viewed here: https://www.facebook.com/karan.casey.9/posts/1132873010187534

Touching Sound: Re-Envisioning Music Technology Instruction in Undergraduate Music Education Curricula

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Abstract
We live in a world that is increasingly digital. We see this not only in ubiquitous laptops and cell phones, but also in other technologies we use—pens, lightbulbs and even currency are all becoming digital. As the novelty of digital technologies subsides, and interactions in non-digital contexts become increasingly rare, what are relevant approaches and tools for teaching students? Music educators have struggled to understand how technological changes impact what and how they teach. Some assume that new technologies should fundamentally alter music instruction. Others observe that technological advancements have not changed how educators think about teaching and learning. However, what is under developed in music teacher education discussions is considering the nature of digital musicianship. How these technologies impact the act of making music is certainly profound. For example, there is broad acceptance of the democratization of technology and the ability for a single person to quickly become both composer and performer. Yet music teachers' experiences and training typically limit them from becoming digital composer/performers. The world of microphones and synthesizers, digital workstations and timeline editing, the world where the distinction between audio and video and composer and remixer becomes blurred, seems to be just beyond reach. What really separates educators from digital music practitioners is a basic understanding of the technologies and processes of this digital music world. Clear principles and techniques for how digital technologies are designed, understood, and used are foundational for digital musicians (e.g., producers, engineers and DJs) in some institutions. To what degree can these concepts be delivered to music education students and retained by them? For this paper, we advocate for and describe a more fundamental approach to teaching digital techniques in music teacher preparation curricula than previously attempted. Teaching the basics of digital musicianship to music educators is in many ways no different than teaching them the basics of brass, woodwind and string instruments. Learning the underlying concepts of digital technologies through musical performance is key to building knowledge that is both relevant for students and meets the musical goals and expertise of music educators.

Keywords: undergraduate music education, curriculum, digital technology

Introduction
José was always a bit of a puzzle to me in my after-school music program. While his other teachers commented on his striking abilities, for me he was always off-task and confused, struggling to play basic musical patterns. Simply substituting his piano with a digital controller did not help, and I began to question what musical output he could manage. Desperate for some

success, I changed his controller so that it had limited set of pitches and a built-in rhythm. Looking over at him as he listened to himself over headphones, I was again dismayed about his apparent lack of direction, as it seemed, to me, that he was simply finger painting with the illuminated pads. However, upon hearing his short composition, his classmates, and I, were amazed at the musical product he had achieved. José himself was stunned to discover he had managed to affect his peers in this manner. I never expected the student who struggled with basic drum patterns to perform a melody and accompaniment with a climax and resolution and as well as a corresponding chord sequence. I asked him about the performance, to which he replied that it felt like "touching sound." Changing the setup of the controller allowed José to more easily express his strong musical ideas. Once I realized that he wanted to focus on musical shape and contour, I was able to configure the controller differently to accommodate his musical interests and technical skills. My ability to adapt the controller to José has transformed him into one of the fastest learners in class.

This story guides the article with a striking metaphor. People can hear sound and can feel some sound vibrations, but what about touching sound? Does it imply manipulation? Intimacy? Ease? Accessibility? José was pleased with his experience. What might his reaction suggest for others' interactions with digital technology in music-making?

Where are We Headed?

The world is increasingly digital, not only in ubiquitous laptops and mobile phones, but also in other technologies—pens, lightbulbs and even currency. People experience the world increasingly through the screens on smart phones, tablet, and computers. Much of our music listening experience is mediated by electronic and digital technology. As the novelty of digital technologies subsides and interactions in non-digital contexts become increasingly rare, what are relevant approaches and tools for teaching students?

Music educators have struggled to understand how technological changes impact what and how they teach. Mantie (2017) observes that technological advancements have not changed how educators think about teaching and learning:

> while some new terms have undeniably entered our lexicon over the past couple of decades—Internet, MP$_3$, iPod, iPad, DAW (digital audio workstation), smartphone, and so on—the ways in which we discuss music learning and teaching today are not appreciably different from the way they were discussed 50 (if not 100) years ago. (p. 340)

Mantie proposes that we develop new vocabulary to move beyond existing paradigms. Similarly, Dorfman (2017) asks, "can we use the term 'music technologist' in the same way that we use 'vocalist' or 'violinist'?" (p. 403). These remarks suggest that notions of simply incorporating, integrating, or adding technological devices into existing tertiary music education curricula may be inadequate strategies—a more substantial re-thinking is needed. Yet, it is a challenge to re-envision the skills educators need.

> it truly is the first time in history where we have no idea how human society will be, like in a couple of decades, and this means, among other things that, for the first time in

history we have no idea what to teach in schools. (Harari, 2018, video recorded interview)

A recent manifesto from the College Music Society in the United States (CMS, 2014) advocates reforming music instruction in higher education by radically re-thinking what it means to be a musician, asserting that institutions should be educating composers/improvisers instead of performers/interpreters, because "[s]ignificant change is essential if we are to bridge the divide between academic music study and the musical world into which our students and the students of future years will graduate" (p. 11).

We (the authors) are excited about emphasizing creativity, because we sense that it resonates with the interests of today's generation of students, who are accustomed to varied forms of created music.

Even though the College Music Society task force authors advocate for substantive reform, what appears to be under developed in music educators' discussions is a consideration of the nature of digital musicianship. While we are not asserting that all musicians should become digital musicians, these technologies have had widespread and profound impact on making music and music listening. More specifically, there is broad acceptance of the democratization of technology (Bijker, 1995) and the ability for a single person to quickly become both composer and performer.

Yet music teachers' experiences and training typically limit them from becoming digital composer/performers. The world of microphones and synthesizers, of digital workstations and timeline editing, where the distinctions between audio and video and between composer and remixer are blurred is just beyond their teachers' reach. What really separates music educators from digital music practitioners is a basic understanding of the context, technologies and practices of this digital music world. For instance, institutions such as the University of Miami (USA) or Berklee, in Boston (USA) expect their entering students (e.g., future producers, engineers and DJs) to possess knowledge of electronic music styles and idioms. These programs then focus on teaching clear principles and techniques for how digital technologies are designed, understood, and used. This knowledge and these skills are foundational for digital musician growth and subsequent innovation. To what degree can these concepts be delivered to music education majors, who are increasingly expected to have some facility with electronic technology?

For this paper, we advocate for and describe a more fundamental approach to teaching digital techniques in music teacher preparation curricula than typically attempted in the United States. Teaching the basics of digital musicianship to music educators is in many ways no different than teaching them the basics of brass, woodwind and string instruments. Learning the underlying concepts of digital technologies through musical performance is key to building knowledge that is both relevant for students and meets the musical goals and expertise of music educators.

Digital Musicians
Instrumental techniques courses primarily focus on technical skill development and secondarily on pedagogy. However, in order to understand which technical and pedagogical skills are

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necessary for acquiring some proficiency with digital instruments, there is also a need to understand making music in a digital context. The musical product defines what is unique about digital tools; just as with brass, woodwind and string instruments, there are idiomatic techniques for playing a musical instrument. For example, musical conventions, such as when to use hooked bows for playing staccato notes on violin, are derived from learning to play music by Haydn and Mozart. Teaching basic musical tasks, such as learning a major scale on cello, are influenced by the musical expectations of performing in a symphony orchestra. In contrast, learning micro-tonal scales, while certainly possible, is perhaps less relevant for novices. Similarly, learning digital music-making techniques requires knowledge of the nuances, idioms, and conventions of electronic music. Knowing how to use an instrument depends on why we seek to use it.

Now, there are parallels between the acoustic and digital music realms that need not be redefined, such as performers' understanding of dynamics, pitch, playing in an ensemble, and so on. However, the ability of digital tools to manipulate a wide variety of timbres, automate the performance of loops and clips, and additional requirements such as speakers, laptops and controllers begin to define performance practices that are quite different from traditional practices. In effect, digital music performance is not simply applying new technologies to produce familiar forms of music. Developing technical skills with innovative digital tools should also lead to conceptual innovations in music-making. In seeking to define "digital musicians," Andrew Hugill (2012) contends:

> [W]hat is required is a significant change in the way you think about and listen to music and sound…. A classical pianist giving a recital on a digital piano is not really a digital musician, nor is a composer using a computer notation package to write a piece for string quartet. These musicians are using digital tools to perform a task that is not conceived in digital terms. However, if that pianist or composer were to become intrigued by some possibility made available by the technology they are using-so much so that it starts to change the way they think about what they are doing-at that point it might be considered that they are starting to become a digital musician. (p. 53)

Hugill argues that this shift is based on "the impact of new technologies on human musicians and the rapid development of machine musicianship" (p. 52). Our opening vignette about José shows that musicians not only have new technologies to use, but the nature of their use depends on what the computer does with performers' input—from the playing of a singular note, to the playing of an entire piece, and everything in between.

This shift does not remove the performance of digital instruments completely outside the realm of the traditional musician. Johnathan Savage (2017), in a critique of Hugill's concept of a *digital musician* as a "discrete class of musician" (p. 558), contends that such classifications result in "an unhelpful demarcation" in curriculum and a "crisis in confidence in music teachers' perceived skills" within his teaching experiences (p. 560). If so, how might music education students learn to engage possibilities that are unique to digital instruments?

Electronic Music Performance

Savage's critique highlights the importance of context, the need for appropriate, idiomatic and relevant musical genres, approaches and techniques. Savage notes that the "use of all

technologies, digital or otherwise, needs to be firmly contextualized within the music itself. Technologies are authenticated within the context within which they are used" (2017, p.565), and electronic instruments rely on electronic music. Summarized by Ethan Hein (2017), "to truly engage such tools for creative music making, we must address their most culturally significant context: electronic dance music and hip-hop" (p. 394). Indeed, if classically trained musicians, unaccustomed to electronic music genres, seek to learn about electronic musical practice, they must rely on their extensive knowledge about music, using their skill sets as a scaffold for learning new digitally-based techniques and technologies.

In contrast, many writers acknowledge that the rise of producers, composers using digital tools to make electronic music, has been pivotal in developing electronic dance music (EDM) and hip-hop. As such, students who use computers to create music come equipped with a different skill set. They use culturally acquired musical experiences and technical knowledge to make music, instead of relying on formalized musical training and a knowledge of music theory. This creative approach can be quite different from music educators' performance-oriented, re-creative experiences. Moreover, it is not always clear what knowledge students and teachers in digital music classrooms have in common.

Focusing on musical performance can be a way for teachers to find common ground between their own formal training and students' self-taught knowledge. Not only does focusing on performance in digital contexts help engage the musical knowledge that music educators already possess, but it also draws on their paraxial musical knowledge construction. Students who wish to make electronic music already possess aesthetic musical knowledge relevant to their technical skills in music creation, so it follows that music teachers will be most effective by focusing on digital music performance. This approach acknowledges aspects of embodied cognition, which states "that the human body is responsible for the nature of the human mind" (Davidson, 2012) and provides a means for "engaging students directly in making, creating and responding to sound and music" (Ruthmann, 2012, p. 180). Enabling students with skills to develop their "aural, improvisatory, compositional, and/or theoretical intuitions, even haphazardly, through immersion in peer-led musical activities" (Peppler, 2017, p.193) aligns with traditional performance-based expectations of doing so in real-time. While these goals can occur compositionally, it is wrong-headed to avoid pursuing them in performance-based approaches. Not only would this minimize the musical knowledge of teachers, it would sever access to musical knowledge that is less commonly accessed by non-traditional music students and in turn minimize their understanding of music construction and creation that is uniquely accessed through physical exploration with sound. Therefore, it is imperative to focus on electronic music performance as a means of engaging the previous knowledge of music educators and music students that is authentic to the experiences of both.

Learning digital techniques with a focus on the performance of digital music does not ignore the technical knowledge requisite for digital music composition. A focus on core areas of music technology can be the starting point for making digital music in any means of creation. However, seeing these technologies through a performance lens enables music education students to gain basic skills in electronic music-making in a way that mirrors the expectations of other music techniques courses. Being able to imitate electronic music genres through performance on digital instruments lays the necessary groundwork for any future educational development. To this end,

we propose four key areas for digital instruments techniques courses, outlined as: (a) Electronic Music Knowledge, (b) Audio Recording & Synthesis, (c) MIDI and Controllers, and (d) Computer Musicianship.

Key Elements for Digital Instruments Techniques Courses
Electronic Music Knowledge
Knowing something about the musical aspects of any style or genre is essential to being able to produce a reasonable reproduction or imitation. The problem for traditional musicians is that electronic music uses a wide variety of sounds, rhythms and forms. The previous means of describing music can be difficult to apply, particularly in more experimental forms of electronic music, which can often seem like a random collection of noises, much less like what western classical tradition considers as music. However, if we consider more popular forms of electronic music (EDM and Hip-Hop) as a frame of reference, this task becomes more easily managed. These forms of electronic music are comprised of a large variety of genres, with strange names and uncertain musical expectations. However, the benefit to this complex and somewhat confusing landscape is that with each particular genre, the rules governing the composition can often become quite stringent. A certain expectation of form (verses, choruses, etc.), particular types of sounds (dubstep bass, trance pad, house hi-hat) and musical patterns ("four on the floor" kick drum, bass drop) help define how a song should go and even inform decisions about what technology should be used. Moreover, when any laptop is capable of making any collection of these sounds, managing this information within a performance context can be helpful. Often times even more experimental electronic musicians will employ the use of musical roles (bass, drums, harmony, lead) to help determine the sonic areas of responsibility for each performer; this similarity to traditional music performance practice helps guide understanding in digital contexts.

Recording and Synthesis
Recording and synthesis techniques are central to electronic music and involve different terminology for familiar aspects of sound. For example, pitch, timbre, dynamics and articulation become frequency, harmonic spectrum, waveform and envelopes. The benefit to understanding sound in this way lies in the great number of sounds and timbres that can be produced and manipulated with electronic tools. Just as the expectations within genres like EDM and hip-hop guide decisions about form and musical patterns, these constraints likewise guide the options for selecting sounds, so understanding the construction of a particular sound informs the musical use of the sound.

MIDI and Mapping
Manipulating any sound production requires some use of hardware. While producing electronic music may only require a mouse or trackpad, music-specific digital hardware, including keyboards, drum triggers, pad controllers and the like extends performers' control over the sounds. Learning how to effectively use these technologies in performance centers around describing musical events using MIDI, the standard protocol for communicating between digital devices. Understanding how these devices communicate musical information of pitch, dynamics, duration and control underlies much of electronic music practice. Employing this information through a performance orientation links this knowledge back to playing an acoustic instrument and connects traditional ensemble performance practice to electronic music performance practice. However, MIDI instruments are not themselves responsible for making sounds, and

only serve to inform the computer of what the performer is currently doing. This means that any action can be configured to any possible result. This process, referred to as mapping, is central to electronic music performance and key to personal musical expression. As Hugill (2012) states "the technological setup is not just a way of building an instrument upon which to perform—it is integral to the nature of the sound that is produced, and hence to the musicianship itself" (p. 56).

Computer Musicianship
What really begins to separate digital music practice from traditional music performance is how computers serve "a mediating role" between humans and music production (Borgo, 2012). This refers both to the capacity for computers to act independently of human intervention and their ability to interpret human input in any imaginable way. Loop based music and the use of automation begin to illustrate the possibilities present with computers as musical machines. The use of algorithms and generative music making begin to turn our digital tools into sources of musical creation almost of themselves, enabling electronic musicians to focus their attention beyond the playing of notes. Playing electronic music can feel like being every member of the orchestra and shifting roles at will, playing the bass line, then adjusting dynamics as a conductor, and then back to the percussion section adjusting the sound of a cymbal. Managing every possible aspect of music making is a daunting task and requires knowledge of means of offloading responsibility to the computer so that the performance of music can be highlighted. Seeking to perform with computers can therefore be an effective practice in learning how to effectively use computers and lead teachers and students on the path to true musical innovation.

Conclusion

In learning musicianship with digital instruments, constantly changing tools make learning principles paramount. Hugill cautions that "relying on software to cover for a lack of knowledge in this department is inherently risky. Software constantly changes" (2012, p. 56), and so with learning how to manage a digital means of performance, simply picking one software is not sufficient for any sort of long-term use. Granted, restricting the range of devices and software streamlines instruction. However, limiting instruction reduces the opportunity for students' fullest musical expression. Real-world limitations on the time and resources that can be spent entertaining every possibility within a single class should be weighed against being able to adapt to changes in technology. Digital technologies encourage thinking about music performance differently. The potential to adapt and accommodate student learning quickly and repeatedly meets students at their own state of knowledge and flow. And because electronic music is so pervasive, educators who can use digital technology have greater access to students not typically served in traditional performance ensembles. Hugill voices concern that, "one of the toughest challenges a digital musician faces concerns their own identity. Given the wide availability and instant accessibility of so much music, the globalization of culture, and the pervasive nature of digital technologies (particularly the internet), knowing your position in your own culture is a bewildering prospect." (2012 p.79) The answer therefore is not for students to learn specific tasks, but to understand the use of technologies in the expression of their own identities.

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Music Education in Multilingual Contexts

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Abstract

This paper will present significant aspects of music education programs taught and related research projects undertaken in the Faculty of Education of the Free University of Bozen / Bolzano, in the Italian "autonomous province" of South-Tyrol.   South-Tyrol is a multi-ethnic area, where three language groups (German-, Italian- and Ladin-speaking) coexist, thus influencing many aspects of its social life and school system. The three language groups have different schools, and the Ladin-speaking school has a multicultural character: it provides lessons in Ladin; however, several subjects are taught in the other two languages. South-Tyrolean university music education programs differ from those taught at other Italian universities in order to respond to the needs of the province. In particular, they are taught in Italian, Ladin and German, and focus on specifically developing practical aspects / competences through laboratories and workshops of longer duration than at other Italian universities. Such a teaching format is particularly appropriate as it helps students acquire disciplinary and didactic competences in music education in the light of students' often limited initial musical knowledge: on the one hand students can learn the basics of music, and on the other hand they can directly experience the main methods and strategies of music education programs. Furthermore, traineeship and musical activities in schools offer students the opportunity of experimenting and trying out their newly acquired knowledge and skills.

As regards research projects carried out at the Faculty of Education, we investigate the role of music in a multilingual and multicultural area. In 2011-2014, a research project focused on how the inclusive aspect in Ladin-speaking schools has a relevant counterpoint in the inclusive nature of music activities in Ladin-speaking areas. Additionally, a recent research project investigating class violin instruction in a primary school aimed at specifically investigating the role of music education in creating links between children from different ethnic and language backgrounds. Through freely using the two main local languages, the teacher introduced children to instrumental music-making (violin and cello) and singing, whilst university students were directly involved in the activities, thus enriching their disciplinary and pedagogical knowledge.

In our paper, we will present and discuss the main points arising from these studies as well as our university programs in order to start a discussion of relevant issues, including reflecting on opportunities for applying some of our research results to other contexts.

Introduction

The history and culture of a territory are strictly connected with its educational system. Therefore, we will briefly summarize some aspects of the social, political and cultural background in Alto Adige – Südtirol. The autonomous province in the North of Italy borders with Austria and Switzerland.

Figure 1. The location of the autonomous province South Tyrol

Until the end of World War I, this territory was part of the Austro-Hungarian Empire. After World War I Trentino and South Tyrol were annexed to Italy with the peace treaty of St. Germain in 1919. In the following years, when the fascist regime came to power, a number of repressive measures were taken against the German-speaking minority. During this period of Italianization of the territory, German-language instruction in South Tyrol was forbidden (Alber, 2012).

Nowadays the region Trentino-South Tyrol has an Autonomy Statute providing broad legislative and administrative powers. With the first Autonomy Statute (1948), the so-called Gruber-de-Gasperi Agreement, South Tyrol was granted some fundamental rights, such as the right to receive mother-tongue instruction at primary and secondary school.

As the Statute was not consistently implemented, after some conflicts in the 1950s and 1960s the Second Statute of Autonomy granted the Province of Bolzano extensive legislative powers in several areas. This means that the Province was allocated primary and secondary competence areas to regulate through its own laws, adhering to the limits and specifications of the Italian state. This includes educational autonomy, through a set of laws and Statutes that grant the South Tyrolean education policy more far-reaching autonomy rights than those in other Italian provinces (Baur & Medda-Windischer, 2008).

As mentioned above, South Tyrol is a multilingual region of Northern Italy with three traditional language groups: German, Italian and Ladin. According to the census in 2001, its population of

about a half million people consists of 69.40 percent of German speakers, 26,10 percent of Italian speakers and 4.50 percent of Ladin speakers.
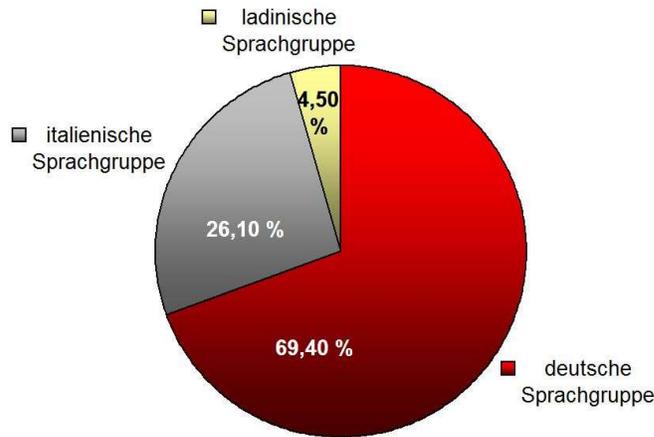
Figure 2. Percentage distribution of the three language groups in South Tyrol

The Italian, German and Ladin language groups are differently distributed through the region. The map below shows the language groups' distribution across South Tyrol.
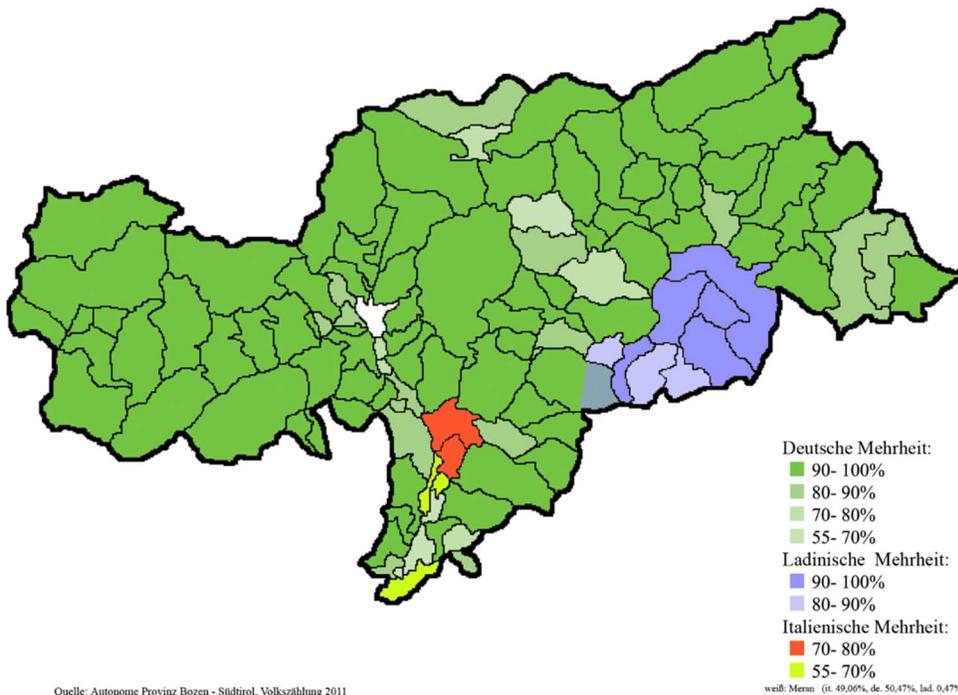
Figure 3. Distribution of the language groups

1. Music education in South Tyrol and at the Faculty of Education, Free University of Bozen / Bolzano

a) Education in South Tyrol

The school system in Italy provides compulsory education from the age of 6 to 16 and is divided into five stages: kindergarten, 5 years of primary school, three years of lower secondary school, upper secondary level and university. At the upper secondary level, pupils can choose between upper secondary schools which provide general education, technical education and vocational schools.
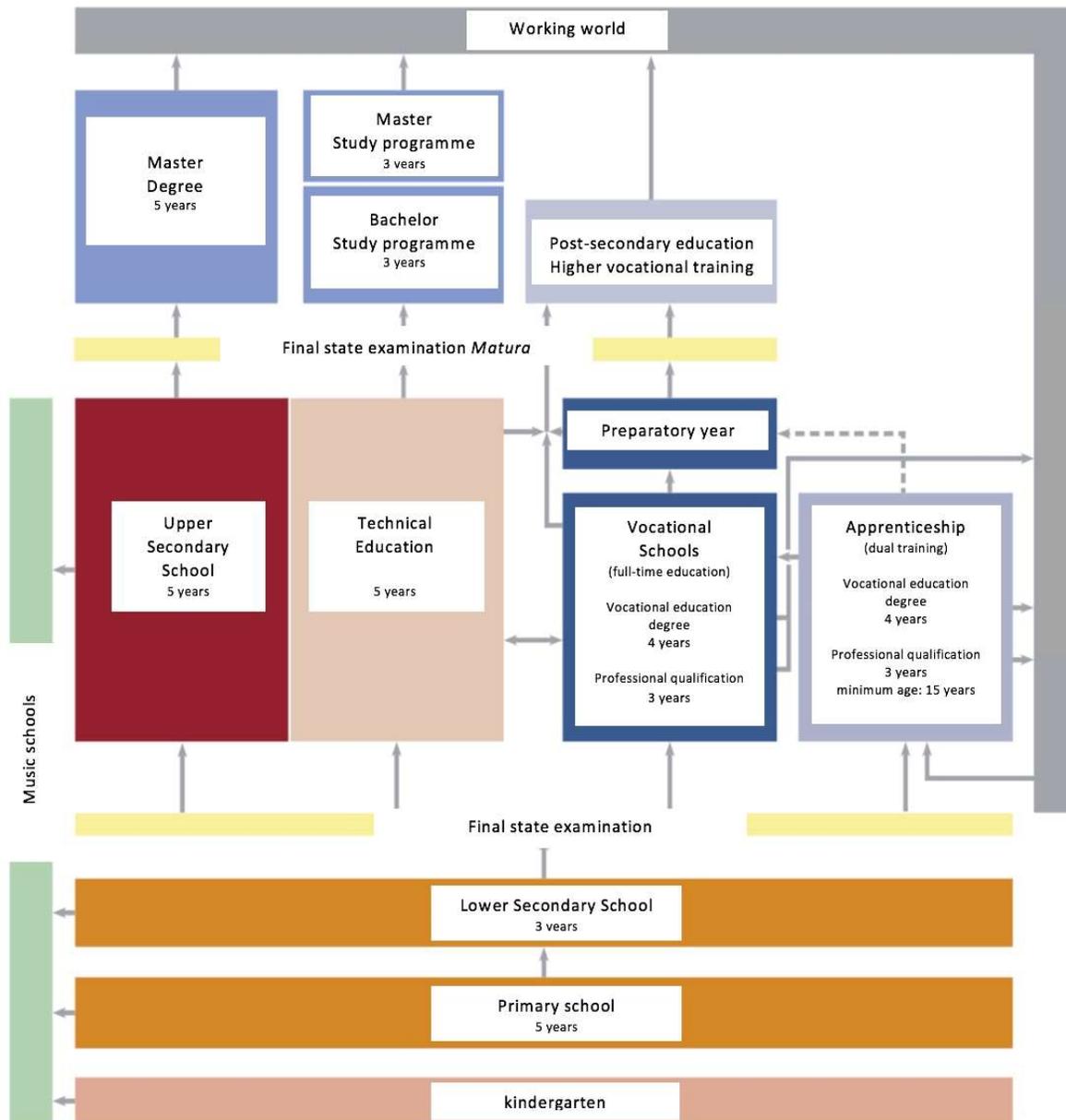
Figure 4. Education system in South Tyrol

As regards German- and Italian-language schools, the school system is based on the principle of separation and monolingual instruction (Alber, 2012). However, Ladin-language schools follow

a different principle: „*This school regulation calls itself 'equal representation', because the two 'main languages' are taught in equal parts*" (Rifesser, 1994, S. 15). In fact, the Ladin school system is characterized by its trilingualism, with primary and secondary school timetables showing an even distribution of German and Italian as languages of instruction. The Ladin language is used for two hours per week in primary schools.

b) University Education
This chapter outlines some general information about the Faculty of Education, Free University of Bozen / Bolzano, focusing on the five-year Master in Primary Education program. Furthermore, some aspects of the teaching programs in music pedagogy and music didactics are exemplified.

Unibz is a non-state university in South Tyrol. The institution is financed by the "Autonomous Province of Bozen" and in fact the territorial, cultural and linguistic contexts influence the designing of the teaching programs at the Faculty of Education. The teaching programs have to be consistent with the general Italian school legislation whilst responding to the specific needs of schools in the area. The three linguistic communities have different school administrations within the common framework of the Italian educational system (Somigli, 2016). The trilingual Master course leads directly to the Master's degree and enables graduates to work in elementary school and kindergarten. Depending on the language of instruction, the degree program is divided into three departments/sections: German, Italian and Ladin. The students decide to apply for one of the three departments (www.unibz.it).

Table 1
General facts about the Master's Degree in Education

ECTS credits: 300
Standard period of study: 5 years
Campus: Brixen
Tuition: 1345.50 € per year
Languages • German section: German, Italian (at least 20 ECTS), English (LAB not less than 12 ECTS and one defined lecture) • Italian section: Italian, German (at least 20 ECTS), English (LAB not less than 12 ECTS and one defined lecture) • Ladin section: Italian, German, Ladin and English (LAB not less than 12 ECTS and one defined lecture).

In the first years, the basics of education, psychology, anthropology and didactics are combined with courses such as science, mathematics, history or music. Special attention is paid to preparing for future linguistically and culturally heterogeneous kindergarten and school life, as well as to the close involvement of families and the specific circumstances of South Tyrol (www.unibz.it).

Music didactics courses at the Faculty of Education make up 13 compulsory credits (out of 300). Both theoretical and practical activities are included. Due to the special status of the University as a non-state institution, the Faculty of Education is able to increase the number of teaching hours which are defined in the Ministry's requirements. As far as music is concerned, this distribution of the credits is considered in the concrete curriculum as follows:

Table 2
Music didactics Curriculum

2nd study year	3 credits	Music Education and Didactics: methodological and theoretical foundations
	2 credits	Music Education and Didactics with a specific focus on young learners aged (0)-2-7 (laboratories)
3rd study year	3 credits	Music Education and Didactics: deepening of content
	2 credits	Music Education and Didactics with a specific focus on young learners aged 5-12 (laboratories)
5th study year	3 credits	Laboratory on didactic technologies with a special focus on aesthetic and artistic areas

The Faculty of Education modified the curriculum for Music Didactics in 2011. The Ministry's table indicates the credits, to be divided into two theory courses and one workshop. However, these credits correspond to 70-80 classroom hours. The number of teaching hours was increased through changing the relation between theory courses and workshops (by reducing the theory courses and expanding the number of laboratories) (Somigli, 2016).

2. Music culture and perceived music culture in South Tyrol: General data and comparison of the musical self-assessment of students from the Italian, German and Ladin sections.
a) The research project "Music culture and social function of music"
The features of music education programs in South-Tyrolean schools and at the Faculty of Education have a special connection with the character and social role of music and music culture in South-Tyrolean society.

In 2011-2014, a research project carried out at the Faculty of Education of the Free University of Bolzano-Bozen (*Music culture and social function of music in South Tyrol*) aimed at investigating those specific aspects through a double approach: musicological and sociological.[1] Relevant data was collected through questionnaires, interviews and other sources. Questionnaires involved many participants, including university students. Theoretical premises, methodological criteria and main results were published in Riccioni and Somigli (2015). Here we will summarize some aspects concerning student questionnaires arising from the research, also in order to compare those with the main results of the survey of university students carried out in March-April 2018. The three aspects from the 2011-2014 survey we will focus on concern students' involvement in music activities and related student self-evaluations.

It should be emphasized that resulting data do not aim at statistical generalization, since data collections in 2011-14 and in 2018 had a mostly exploratory character. We would like to thank Mr. Francesco Gosetti, collaborator in the research project *Music culture and social function of music in South Tyrol*, for his analysis of data from the 2011-2014 survey.
The following table synthetizes the results concerning music activity with a number of university students:

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[1] The research project has been presented and discussed within the scientific community in various contexts since its inception: see Somigli 2013, Somigli 2014, Riccioni and Somigli 2015, Somigli 2015, Somigli 2017. This participation is a synthesis of aspects analyzed in these contributions.

Table 3:
Music activities among UniBz students in 2011-2018

Activity	
I play (with a mus. instr.) music	34.3%
I play and I sing music	14.3%
I sing	11.4%
I do not play nor sing music	40.0%
	100.0%

As shown above, 60% of the interviewees were involved in music activities. Even though this has no statistical value, such a result calls for attention and reflection, especially if we bear in mind the more general Italian situation. As previously pointed out, in the late Nineties a

> ISTAT (Istituto Nazionale di Statistica; National Institute of Statistics) research specifically about musical habits in Italy (ISTAT 1999, p. 74) showed that at the end of the Nineties less than 20% of Italians aged 18-24 played music, and around a 20% sang (but it is not excluded that the same person could be involved in both the activities). Almost ten years later, a new and more general research about cultural habits gave similar results: less than 20% of young people in the age 18-19 and less than 15% in the age 20-24 were involved in musical activity (ISTAT 2008, p. 106 […]). ISTAT 2008 provides data specifically for every Italian region and for the autonomous provinces of Bozen and Trento. Unfortunately, in this section, the information about musical practice in the province is not broken down in terms of activity and age. Through that publication nevertheless we know that, at the time of that research, 13.1% of the population of South Tyrol […] played an instrument (ISTAT 2008, p. 118) (Somigli 2013, p. 82).

It can be useful to underline that also in ISTAT 2008 the percentage of people involved in music activities in South Tyrol was shown to be the highest in Italy; from this point of view the reliability of our data is confirmed by the national survey.

Although a high number of people involved in musical activities seems to imply a corresponding high number of people able to read music notation, in our project we focused on this specific ability, since it is in fact possible to sing in a choir without being able to read a music score, for example learning the part through imitation / by ear and performing it by heart. We therefore asked our interviewees to self-evaluate their skills in reading music, with interesting results. 71% of the interviewed UniBz students answered, "more yes than no" (32.3%) or "absolutely yes" (38.70%) to the question "can I read a music score?"; 22.6% answered "more no than yes" and 6.4 "absolutely no". However, data from a self-evaluation questionnaire do not necessarily correspond to reality. As a confirmation of this, more complex tests, also containing practical exercises and conducted with other students in courses taught at the beginning of October 2013, only partially confirmed the above-mentioned result. Many students declared that they trusted their ability to read a music score: however, even though several students were actually able to read pitches on a music score, their ability was in most cases limited to the G-Key (Violin-Key) and did not always include duration signs.

A last aspect I will recall concerns "where" the interviewees received their music education and their satisfaction with it. Most of the people involved in the 2011-14 research declared that they had received their music education in public schools (Tab. 4; reported data concerns the students who attended school in the Province of Bolzano-Bozen).

Table 4
"I gained my music education mainly"

	<24	25-50
Public School	88.9%	42.9%
Private courses	11.1%	42.9%
Self-Taught	0.0%	14.2%

This data can also be read together with data concerning the level of satisfaction with school music education (Tab. 5):

Table 5
Evaluation of music education received at school.

Evaluation	<25	25-50
Very good	0.0%	0.0%
Good	55.6%	28.6%
Acceptable	22.2%	57.1%
Not adequate	22.2%	14.3%
Insufficient	0.0%	0.0%
Inexistent	0.0%	0.0%

Among the subjects involved in the research, we have observed a largely positive evaluation of the music education received in school. Once again, it can be useful to recall that this data suggests a more positive perception than data from previous studies concerning the wider Italian context (see Gasperoni *et al.,* 2004).

To conclude, our data collection in 2011-214 revealed a higher level of knowledge of music, of satisfaction about music education and of participation in teaching activities South Tyrol than in other Italian regions. Now, it can be underlined that this participation can often find non-musical motivations. Many interviewees stressed the human and social factors in making music with other people. At the same time, we observed that the Italian-speaking and the German-speaking populations tend to participate in different, separated music activities (for hypotheses regarding this phenomenon, see Somigli, 2015; Somigli, 2017). If on the one hand musical activity in South Tyrol involves all the three main language groups in the Province (Ladin-, German-, Italian-speaking), on the other hand it is possible to see a participation in music activities shared among people from the three groups mainly in Ladin-speaking contexts. However, an inclusive character towards the other ethnic components is rather typical of Ladin contexts, and a good proof of this is the Ladin school system, which does not separate children according to their linguistic provenance but includes them in a shared curriculum (see also Somigli, 2014).

As we will see in detail, data from the questionnaire survey carried out in 2018 confirm the main tendencies observed in 2011-2014 regarding musical literacy and music activities; at the same time, they suggest quite a clear difference between our interviewed German- and Italian-speaking students and a higher level in self-evaluation of musical competences [P.S.].

b) Comparison of the musical self-assessment of students from the Italian, German and Ladin sections

The Free University of Bozen-Bolzano is characterized by its trilingualism in teaching and research. The Master of Education in Brixen-Bressanone is structured and divided in Italian, German and Ladin sections. As the three language communities have different school administrations, at the University each section focuses on specific requirements of the multilingual school system, on the language, culture, and didactics of the respective school system.

In the following section we will report and discuss some results of a small-scale study conducted at the Faculty of Education in April 2018, whereby students of the 2nd study year completed a questionnaire regarding their self-perceived assessment of their musical background. As the Master of Education consists of three different sections, it was particularly aimed at investigating the differences between the German, Italian and Ladin sections and comparing their self-perceived music culture.

We will now present the results of the surveys in the German section (66 questionnaires, f=63, m=3), Italian section (50 questionnaires, f=46, m=4) and Ladin section (8 questionnaires, f=8, m=0) so that a comparison can be made. The low sample size of Ladin-speaking students relates to the limited population, since there are only 8 students enrolled in the Ladin section of the 2nd year; any resulting data should therefore be interpreted with caution and it should be stressed that the study has an exploratory character. The questionnaire survey was carried out in order to obtain a snapshot of four different sub-units:

(1) The extent of students' own musical activities
(2) Their musical education / training
(3) The significance and value of music in their lives
(4) Their musical self-assessment

(1) The first sub-unit of the questionnaire refers to the students' musical activities in particular to obtaining information regarding the extent of playing an instrument, singing, attending musical events and dancing. The chart below (Tab. 6) gives a visual representation of the results of the first section of the questionnaire.

Table 6
Comparison of the musical activities of the students

I sing	yes 59% / no 41%	yes 36% / no 64%	no 37% / yes 63%
I attend musical events	yes 62% / no 38%	yes 34% / no 66%	yes 50% / no 50%
I dance	yes 44% / no 56%	yes 52% / no 48%	no 25% / yes 75%

(2) Their musical education / training

45 % of the German-speaking students had music as a school subject at upper secondary school, whereas 62 % of the Ladin-speaking students and only 16 % of the Italian-speaking students answered "yes" to this question (Tab. 7).

It is remarkable that more than three quarters of the respondents of the Ladin and German sections stated that they had previously attended a music school, in contrast with only 36 % of the Italian section students (Tab. 8).

Table 7

"I had music as a school subject at upper secondary school"

German section	Italian section	Ladin section	
55 %	84 %	38 %	no
45 %	16 %	62 %	yes

Table 8
"I attended the music school"

German section	Italian section	Ladin section	
24 %	64 %	12 %	no

76 %	36 %	88 %	yes

(3) In the questionnaire two questions concerned the significance and value of music in students' lives and the appreciation of the importance of music as a school subject. None of the respondents answered "not correct at all" to the two questions.

Table 9
Descriptive statistic Importance of Music

		N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean Lower Bound	95% Confidence Interval for Mean Upper Bound	Min	Max
Importance Personal	German	66	1,76	,766	,094	1,57	1,95	1	3
	Italian	50	1,20	,452	,064	1,07	1,33	1	3
	Ladin	8	1,75	,886	,313	1,01	2,49	1	3
	Total	124	1,53	,715	,064	1,41	1,66	1	3
Importance Subject	German	66	1,50	,662	,082	1,34	1,66	1	3
	Italian	50	1,20	,495	,070	1,06	1,34	1	3
	Ladin	8	1,50	,756	,267	,87	2,13	1	3
	Total	124	1,38	,619	,056	1,27	1,49	1	3

Levene's Test showed that homogeneity of variances could not be assumed, therefore we can not interpret the normal output of the one-factorial ANOVA and instead take the more robust Welch ANOVA.

Table 10
Robust Test of Equality of Means (Welch-Anova)

		Statistic[a]	df1	df2	Sig.
ImportancePersonal	Welch	12,239	2	18,424	,000
ImportanceSubject	Welch	3,960	2	18,824	,037

a. Asymptotically F distributed.

We conducted a one-way ANOVA to assess the effect of the sections on the significance of music in students' personal lives and as a school subject. The test showed that the evaluation of importance differed statistically significant for the different sections of the Faculty of Education on both Items. Welch's F ImportancePersonal (2, 18,424) = 12,239, p< ,001 and Welch's F ImportanceSchool (2, 18,824) =3,960, p< ,037.

Table 11

Post Hoc Test (Games-Howell): Multiple Comparisons

Dependent Variable	(I) Section	(J) Section	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval Lower Bound	Upper Bound
ImportancePersonal	**German**	**Italian**	,558*	,114	,000	,29	,83
		Ladin	,008	,327	1,000	-,92	,94
	Italian	**German**	-,558*	,114	,000	-,83	-,29
		Ladin	-,550	,320	,259	-1,47	,37
	Ladin	German	-,008	,327	1,000	-,94	,92
		Italian	,550	,320	,259	-,37	1,47
ImportanceSubject	**German**	**Italian**	,300*	,107	,017	,04	,56
		Ladin	,000	,279	1,000	-,79	,79
	Italian	**German**	-,300*	,107	,017	-,56	-,04
		Ladin	-,300	,276	,548	-1,09	,49
	Ladin	German	,000	,279	1,000	-,79	,79
		Italian	,300	,276	,548	-,49	1,09

*. The mean difference is significant at the 0.05 level.

Games-Howell post-hoc analysis revealed a significant difference between the German and Italian section analyzing both the dependent variable of the personal importance of music ($p <$ .001) as well as the dependent variable of the importance of music as a school subject. The diagrams below represent and compare the results of the two questions referring to the significance of music in students' lives. 82 % of Italian-speaking students (in contrast, only 44 % of German-speaking and 50 % of Ladin-speaking students) fully agree with the statement *Music is of great importance to me* and 90 % of Italian-speaking students (only 56 % of German-speaking and 62 % of Ladin-speaking students) fully agree with the statement *I consider music to be an important school subject.* Such a high evaluation of the importance of music Italian-speaking students is very striking. It is notable that German-speaking students seem to view music as slightly less significant in their lives and in school, in comparison with the two other university sections (Fig. 5 and 6).
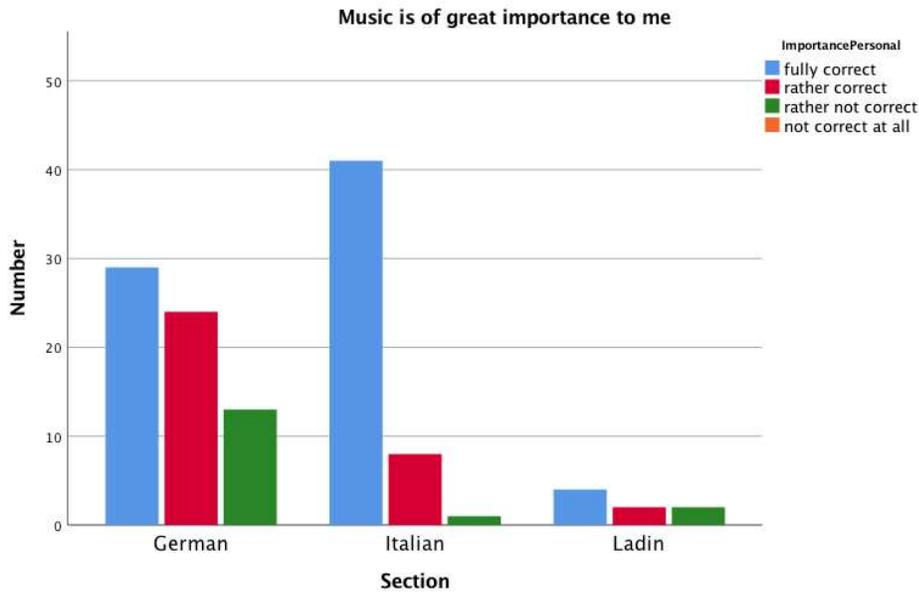
Figure 6. "Music is of great importance to me"
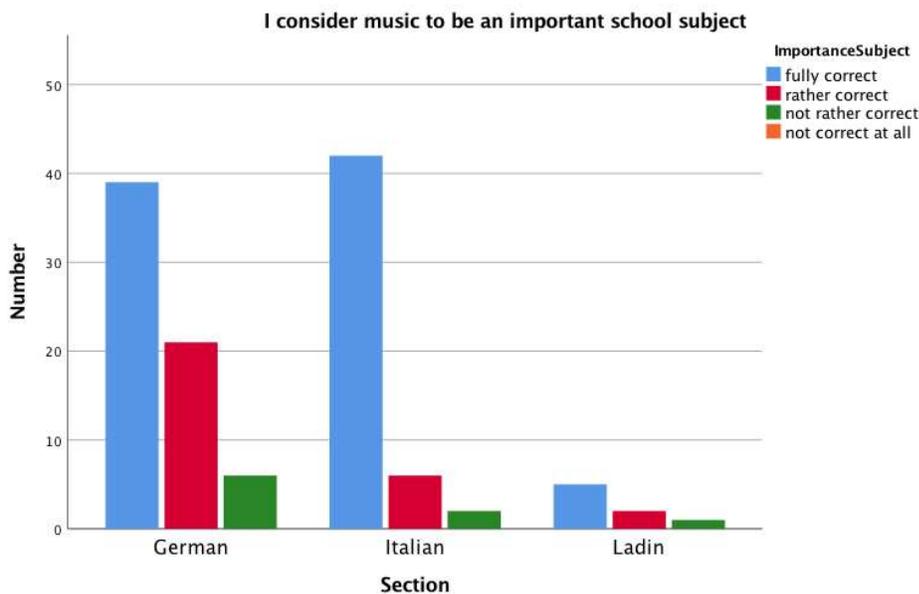
Figure 7. "I consider music to be an important school subject"

(4) The last questionnaire sub-unit refers to the self-assessment of students' musical skills and consists of seven items. It must be pointed out that the data from a self-evaluation questionnaire is not necessarily objective. To make the data more amenable to comparison, the mean value was calculated in two ways: the mean values of each item (including the results of all three sections) show the average general assessment of the students in all three linguistic departments, and the mean value of each separate section shows the average assessment of each section in

order to make a comparison between them. The results in the table are organized according to the average value from best to worst assessed item (regardless of the linguistic section of the students). The results are depicted in Table 12:

Table 12
Comparison of the musical self-assessment of the students

Nr.	ITEM	German	Italian	Ladin	scale	Total
1	*VariableTrembleclef* I am able to read music notes in treble clef	42 %	22 %	50 %	1= very good	
		35 %	36 %	12 %	2= satisfying	
		21 %	34 %	25 %	3= inadequate	
		2 %	8 %	13 %	4 = insufficient	
		1,82	2,24	2	**mean value**	2,00
		,821	,870	1,195	**std. Deviation**	,883
2	*VariableTeaching* I am optimistic about my future as a music teacher and can handle the challenge	24 %	22 %	38 %	1= yes	
		45 %	52 %	38 %	2= rather yes	
		24 %	22 %	25 %	3 = rather no	
		6 %	4 %	0 %	4= no	
		2,11	2,08	1,88	**mean value**	2,08
		,862	,778	,835	**std. Deviation**	,822
3	*VariableRhythm* I know the note values and can recognize rhythms	33 %	24 %	13 %	1= very good	
		42 %	34 %	50 %	2= satisfying	
		15 %	32 %	38 %	3= inadequate	
		9 %	10 %	0 %	4= insufficient	
		2,02	2,40	2,25	**mean value**	2,19
		,936	,948	,707	**std. Deviation**	,940
4	*VariableSinging* My skills to sing with children are	9 %	10 %	13 %	1= very good	
		55 %	48 %	63 %	2= satisfying	
		30 %	34 %	13 %	3= inadequate	
		6 %	8 %	13 %	4= insufficient	
		2,33	2,42	2,25	**mean value**	2,36
		,730	,785	,886	**std. Deviation**	,758
5	*VariableMusicalscale* I am able to form a musical scale	30 %	18 %	25 %	1= very good	
		23 %	26 %	25 %	2= satisfying	
		35 %	38 %	38 %	3= inadequate	
		12 %	18 %	13 %	4= insufficient	
		2,23	2,74	2,38	**mean value**	2,49
		1,055	1,006	1,061	**std. Deviation**	1,048
6	*VariableMusicmaking* My skills to make music with children are	8 %	6 %	0 %	1= very good	
		44 %	22 %	63 %	2= satisfying	
		44 %	26 %	25 %	3= inadequate	
		5 %	46 %	13 %	4= insufficient	
		2,47	3,12	2,5	**mean value**	2,73

7		,730	,785	,886	std. Deviation	,758
	VariableBassclef I am able to read music notes in bass clef	11 %	8 %	0 %	1= very good	
		20 %	12 %	12 %	2= satisfying	
		35 %	22 %	50 %	3= inadequate	
		35 %	56 %	38 %	4= insufficient	
		2,94	3,26	3,38	mean value	3,10
		,990	,986	,744	std. Deviation	,983

Homogeneity of variances based on Mean was asserted using Levene's Test which showed that equal variances could be assumed (p > ,05) except on *VariableMusicmaking (p =,047)*. The Welch-ANOVA showed that the difference among the sections are statistically significant in ITEM 6 *VariableMusicmaking* (p = ,003) The Welch-ANOVA of this Item showed that the difference among the sections are statistically significant in *VariableMusicmaking* (p = ,003) The ANOVA showed that there was no statistically significant difference in the self-assessment of students' musical skills in the following Items: *VariableBassclef* (p = ,157), *VariableNotescale* (p = ,094), *VariableRhythm* (p = ,090), *VariableSinging* (p = ,758), *VariableTeaching* (p = ,758). A significant difference can be seen in the Item 1 *VariableTrembleclef* (p = ,038).

Summarizing the results of the ANOVA, the analysis demonstrates that the findings do not diverge significantly between the three sections, except Item 1 and 6.
The deepened multiple comparison analysis of Item 1 (VariableTrembleclef) and 6 (VariableMusicmaking) using the post-hoc analysis revealed the following:

Table 13
Post-hoc-test: Multiple Comparison

Dependent Variable		(I) Section	(J) Section	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval Lower Bound	95% Confidence Interval Upper Bound
Item 1 Variable Trembleclef	Tukey HSD	German	Italian	-,422*	,163	,028	-,81	-,04
			Ladin	-,182	,325	,841	-,95	,59
		Italian	German	,422*	,163	,028	,04	,81
			Ladin	,240	,330	,748	-,54	1,02
		Ladin	German	,182	,325	,841	-,59	,95
			Italian	-,240	,330	,748	-1,02	,54
Item 6 Variable Musicmaking	Games-Howell	German	Italian	-,650*	,161	,000	-1,04	-,27
			Ladin	-,030	,281	,994	-,82	,76
		Italian	German	,650*	,161	,000	,27	1,04
			Ladin	,620	,300	,142	-,19	1,43
		Ladin	German	,030	,281	,994	-,76	,82
			Italian	-,620	,300	,142	-1,43	,19

*. The mean difference is significant at the 0.05 level.

The Tukey post-hoc analysis for ITEM 1 revealed a significant difference (p = ,028) between the personal assessment of the German and Italian Section (-,422). As regards the comparison between the German and Italian sections it is therefore noteworthy that Italian-speaking students do assess their musical skills in reading music notes in tremble clef as inferior compared to the German section (Fig. 8).
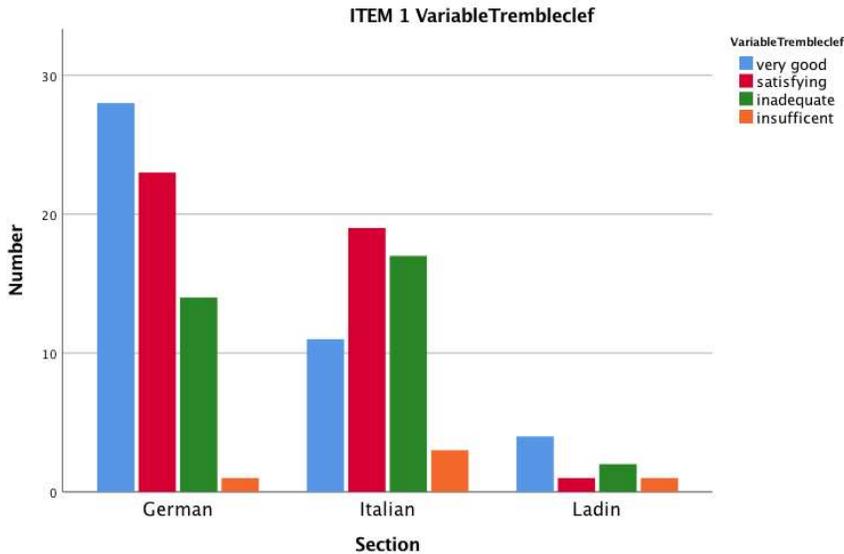
Figure 8. VariableTrembleclef

The Games-Howell post-hoc analysis for ITEM 6 revealed a significant difference (p =,001) between the personal assessment of German and Italian Section.

A striking difference can be seen in the analysis of Item 6 (Fig. 9) where 46 % of the Italian-speaking students assessed their skills to make music with children as "insufficient", whereas only 5 % of the German-speaking students and 13 % of the Ladin-speaking student indicated them as "insufficient"[S.S.].
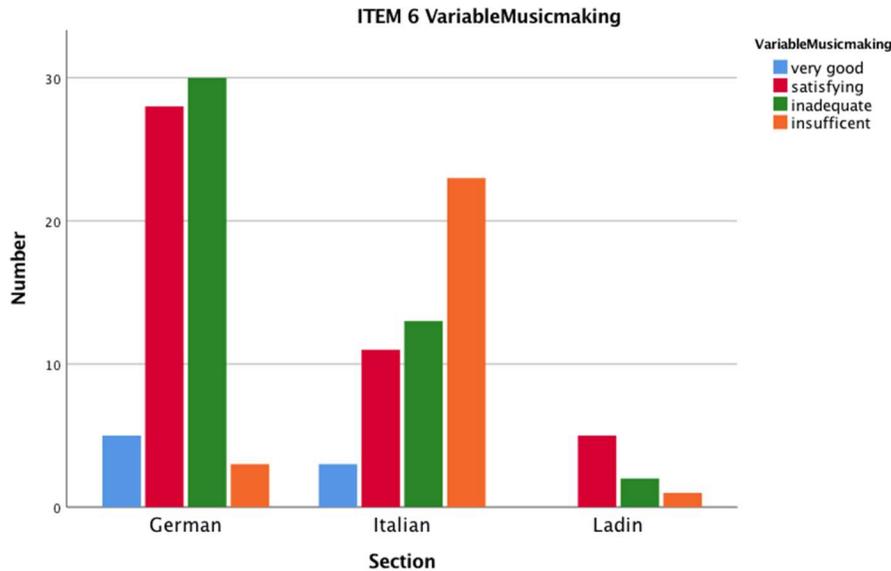
Figure 9. VariableMusicmaking

3. Research project of the musical department of the Free University of Bolzano

Project KiMu - Children as musicians

The whole class string project is implemented at a primary school in South Tyrol. Five primary school classes from one Italian school and one German school attend the music lessons taught by Irene Troi, a professional violinist. In harmony with its conceptualization, the fundamental aim of the project is to promote vivid and expressive music making (Röbke, 2000) by playing a string instrument, singing, moving and drawing. The focus of the theoretical and empirical debate is on the balancing act between artistic and technical demands in instrumental instruction (see Röbke, 2000; Comploi, 2005; Comploi & Mitterrutzner, 2013). The relation between an instrumental-oriented acquisition of musical knowledge, abilities and competencies and a lively and active engagement with music is analyzed in a concrete string class setting. Accordingly, a distinction is made between the technical approach to learning, which means a controlling mastery of a subject, and the intrinsic exploration of music. Musical education is examined as a dynamic process between these modes. On the other hand, the factual and social relationships within the music classes are examined in keeping with Hartmut Rosa's theory of world relations (Rosa, 2016). The main research questions which shape the research are:

- o Which structures of relations can be described as subjectively experienced by the children?
- o What characterizes the string class project and what are its pedagogical aims? What kind of contribution does this instrumental education want to make to the children's education?
- o How do the children experience their engagement with music, and how do they describe their music making during the lessons?
- o Which personal, social, didactical, spatial, temporal conditions influence the children's musical learning? In which way? [S.S.]

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CONTEXT

Which personal, social, didactical, spatial, temporal conditions influence the musical learning of the children?

In which way?

Content (Music)

Students

How do the children experience their engagement with music?

World-relations (Rosa, 2016)

Teacher

What kind of contribution does this instrumental education want to make to the children's education?
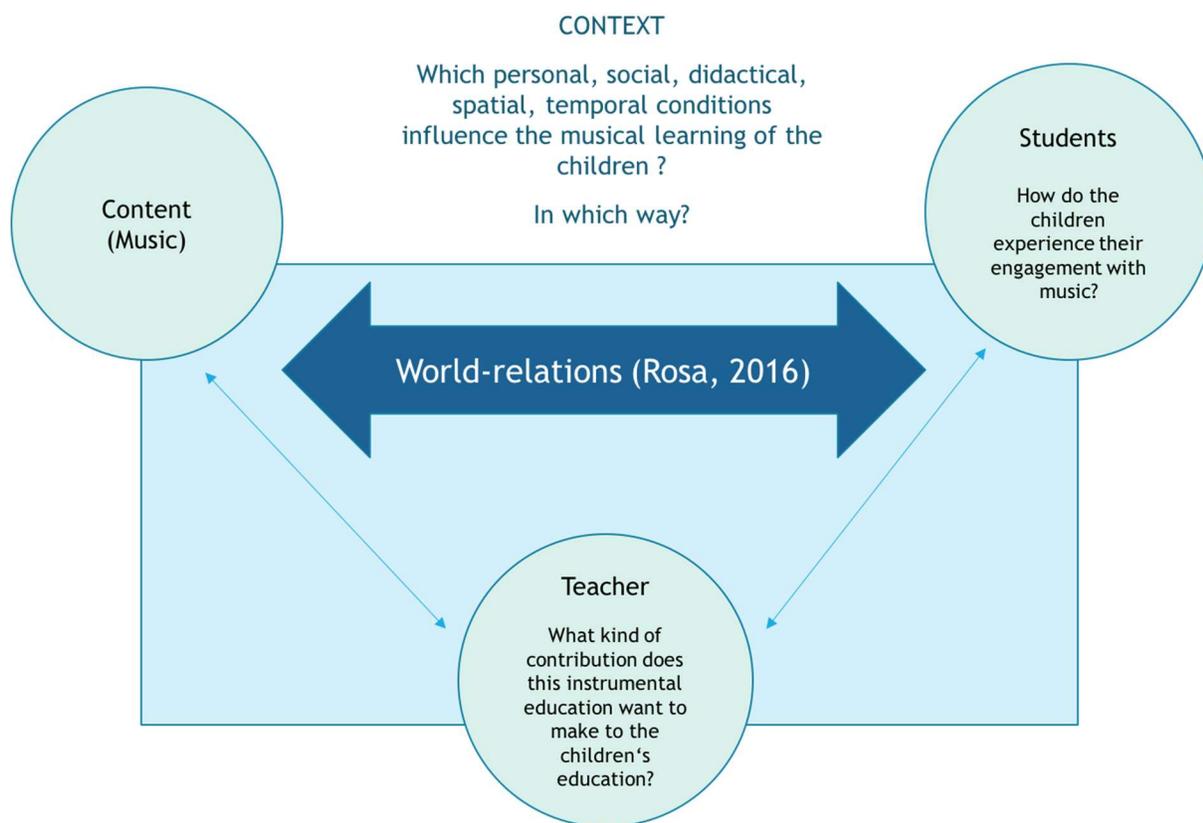
Figure 9: KiMu Research focus

Conclusion / Discussion

Education policies must be aligned with the promotion and protection of cultural and linguistic variety and in fact, as elaborated in this paper, the education and training policy in South Tyrol must also face this challenge for all its language groups.

In the context of the existing educational system in South Tyrol, the autonomous province of Bozen and its University have to face the many challenges resulting from its multicultural and multilingual territory. As the three linguistic communities have different school administrations, a good cooperation between the Italian, German and Ladin provincial education authorities is requested in order to work on a common policy development. Additionally, the music schools, musical institutions and the University as an educational institution play important roles in this context. The fact that the Free University of Bozen -Bolzano took up the task of educational training in the 1998/1999 academic year constitutes a concrete opportunity in this direction.

Recapitulating the comparison of the musical self-assessment of students from the Italian, German and Ladin university sections it is possible to summarize the following aspects:

1. Ladin-speaking students sing, play an instrument and dance more often than Italian- and German-speaking students. They attend more often to musical events than Italian-speaking students, but less often than German-speaking students.
2. Comparing the German and Italian section, German-speaking students are musically more active in three of four subsections (singing, playing an instrument, attending musical events). However, Italian-speaking students indicate they dance more often than German-speaking student.
3. With lower percentages in all sub-questions about student's musical activities– except dancing – Italian-speaking students come last among the three language sections on this matter.
4. In terms of musical training / education, students of the German and Ladin sections indicated having had greater engagement in music education / training than Italian-speaking students, both within secondary school and music schools.
5. It is striking that Italian-speaking students attribute to music a very high significance in their personal lives and also as a school subject. It is notable that German-speaking students seem to view music as slightly less significant in their lives and in school in comparison with students from the other departments.
6. German-speaking students evaluate their musical skills as slightly higher compared to the Italian section. Item 1, *reading music notes in tremble clef*, and Item 2, *making music with children*, diverge statistically significant between the German and Italian section. [S.S.]

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Digital Badges and Lifelong Learning: The Context of Music

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Abstract

Society is becoming increasingly reliant on technology, with large numbers of people engaging with social media. Higher education institutions utilize a number of educational platforms such as traditional online learning platforms, Moodle, Massive online Courses (MOOCs), flipped classrooms, YouTube™ and other digital platforms. Within this technological environment, open digital badges are beginning to replace traditional certification.

Digital badges contain rich metadata and are online representations of learning and skills. The metadata provides information on the organization or entity that awarded the digital badge, the competence it represents and links to evidence of learning.

In this theoretical paper, I will provide a literature review of open digital badges and their applications and develop a framework for how a music department in a developing country such as South Africa, can customize its course offerings by utilizing digital badges. For this framework, I will explore how music departments can (1) develop learning outcomes and provide recognition for student learning that occurs outside of university curricula; (2) recognize prior learning (RPL) for students who have accessed music education through non-traditional means and (3) provide greater access to potential students.

Keywords: lifelong learning, open digital badges, music graduates

Introduction

Society has become increasingly reliant on technology, in both social and learning contexts. A number of higher education institutions utilize educational platforms such as traditional online learning, Moodle, Massive Online Courses (MOOCs), flipped classrooms, YouTube™ and other digital platforms. These new spaces for learning have the potential to enhance educational opportunities and access for learners, especially those from disadvantaged backgrounds with limited access to quality education as well as individuals who wish to enhance their skills through lifelong learning. Moreover, open digital badges provide students, enrolled at tertiary institutions, with opportunities to add to their specializations. Courses and modules in degree or diploma programs have learning outcomes that are compatible with online platforms which enables the use of open digital badges. This means that academic departments can harness online courses to supplement and broaden their course offerings.

Defining open digital badges

An open digital badge is a visual, online token, awarded by institutions, organizations, groups or individuals to indicate the achievement or mastery of a skill(s) or competence and is outcome-based, mastery-based or standards-based (Abramovich, Schunn & Higashi 2013, p. 219; Hurst 2015, p. 183; Glover 2013; Schwartz 2013, p. 4; Glover & Latif 2013, p. 1398; Cheng, Watson & Newby 2018; Anderson & Staub 2015, pp. 18-19; Gibson, Ostashewski, Grant & Knight

2013; Casilli & Hickey, 2016, p. 117; Gamrat, Zimmerman, Dudek & Peck 2014, p. 1136; Raish & Rimland 2016, p. 87). The Mozilla Foundation developed the concept of Open Badges as well as the online infrastructure, Open Badges Infrastructure (OBI) that supports its use in practice. This means that badges can be integrated with all online learning platforms (Glover & Latif 2013, p. 1399). The Open Badges Infrastructure (OBI) allows other users to create and customize open digital badges (Hurst 2015, p. 184).   "OBI provides a platform for verification, portability, creation and collection of digital badges, together with the metadata that is needed for their acceptance" (Gibson et al, 2013). Metadata is a term that refers to "data about data". In the context of open badges, it refers to the "descriptive markers placed in a stream of data, which informs a machine about the contents" (Gibson et al, 2013). This metadata contains information on (1) the issuer, (2) standards achieved and certified, (3) activities, in addition to the artefacts that were produced and the experiences, as well as (4) the quality of the experiences, products and performances (Gibson et al, 2013; Glover 2013). Holders of open digital badges could then share evidence of their skills online and on social media platforms through the badging system (Grant 2014, p. 28). Another feature of open digital badges is that badges from different organizations can be accumulated together (Casilli and Hickey 2016, p. 117).

Using open digital badges: the context of higher education institutions

In higher education institutions, open digital badges are mainly used in competency-based, or mastery courses that have learning outcomes (Matkin 2012, p. 10; Anderson & Staub 2015, p. 20; Ford, Izumi, Lottes & Richardson 2015, p. 34). Examples of their application can be found at MIT, UC Berkeley, Stanford (Matkin 2012, p. 7), Coursera [Stanford University], Open2Study [Open Universities Australia] and the Passport of Purdue University (Mah 2016, p.292; Anderson & Staub 2015, p. 20). Coursera offers free university level lectures in partnership with Princeton, Stanford, the Universities of Michigan, California, Washington and Melbourne, but may charge tuition fees for certain courses (Davies 2012, p. 62). Further examples of open resource learning that utilize open digital badges are the Carnegie Mellon University's Computer Science Student Network [CS2N], an online system in which participants can earn badges while developing computer-science skills and knowledge (Abramovich, Schunn & Higashi 2013, p. 219). Hope (2018, p. 6) also lists institutions that use open digital badges in online education. These are Bellevue University, American Institute of Certified Public Accountants, American Council on Education, University of Pittsburgh Katz graduate School of Business, Arizona State University's Global Freshman Academy and Bootcamps.

Schroeder (2012, pp. 93-97) provides additional institutions, namely, MITx, developed from MIT OpenCourseWare (OCW), iTunesU, developed by the Apple Corporation, Minerva, Khan Academy, Peer 2 Peer University, Saylor, Ted-Ed, Udacity, Udemy, EdX from Harvard University and MIT, University of the People, that uses volunteer faculty and offers non-accredited Bachelor degrees in Business Administration and Computer Science, and the Open Educational Resources University which is a consortium of 15 universities worldwide. Law, Perryman and Law (2014, pp. 152-157) also provide examples, such as Open University (OU) that use free educational resources on third party platforms such as iTunesU, YouTube™, Google Play and AudioBoom in addition to OpenLearn, with OpenLearn providing a bridge to formal learning. Kaplan and Haenlein (2016, p. 449) report on a non-accredited course advertised on the site, "No-PayMBA" that provides the possibility of combining MOOCs of top business schools, such as Harvard, Yale and MIT and Wharton into a curriculum that is

equivalent to a full-time MBA. All of these online courses are mastery or competency-based and not time-based. While these courses are largely in language, statistics, computer skills, business and mathematics, their model can be applied to other subjects or parts thereof that are compatible with outcomes-based or competency-based learning.

According to Schroeder (2012, p. 98) these online spaces may take the place of or be the bridge to traditional universities. Most of the open learning resources, described in the literature, while in widespread use, are not yet part of official university programs. They are additional to traditional courses, are not accredited and most only provide grading after payment. So as Anderson and Staub (2015, p. 20) inform us, the open digital badge systems complement and do not replace traditional degree programs. Phelan (2012, p. 281) points the way to future practice, where students could use their credentials towards formal qualifications offered by participating universities. Abramovich (2016) also sees the possibilities of a more integrated approach among institutions. In this scenario where assessment of an institution matches the learning outcomes of online courses, open digital badges could also serve to provide additional formative and summative assessment feedback to both students and academics (Abramovich 2016, p. 128). Wolfe and Andrews (2014, p. 210) agree with Abramovich (2016) and Phelan (2012) when they say that a collection of badges can lead to an advanced degree, certification or lifelong learning. Furthermore, they envisage a future scenario where the universities will have different roles. In this future, Wolfe and Andrews (2014, p. 210) predict that the role of the university would change "from being gatekeepers of knowledge to curators, creators, connectors, certifiers and codifiers of knowledge". They also go on to say that the role of the university in the technological age will be that of "circulators and evaluators of knowledge" (Wolfe & Andrews 2014, p. 211). In this future, universities could offer different pathways to attaining qualifications. These could include online courses, short courses and digital badges (Wolfe & Andrews 2014, p.210). A degree could be viewed as the achievement of and accumulation of a collection of digital badges (Wolfe & Andrews 2014, p. 213). When universities become certifiers or curators of knowledge, their students would receive recognition of prior learning (RPL), as the university would assess knowledge and competence (Wolfe & Andrews 2014, p. 212). Moreover, universities would need to adapt to the changing demographics of students and accommodate lifelong learners who will acquire competences and display them through open digital badges (Wolfe & Andrews 2014, p. 215).

Universities would also need to adapt in other ways, such as by removing the duration factor from qualifications. Students would advance on mastery and not on specific length of time (Wolfe & Andrews 2014, p. 212; Schwartz (2013, pp. 4-5). The academic year could be extended, so that students do not have mandatory recess. Students could work at their own pace, with some students achieving the outcomes sooner than others, and others taking longer. Qualifications would be based on outputs or learning outcomes and not duration. In such a system, assessment would not be about awarding marks, but rather there would be an emphasis on formative assessment, as indicators of whether students are on the path to achieve the outcomes.

In South Africa the academic year for students is 28 weeks, with 14 weeks per semester with each semester ending with summative assessment followed by recess. In contrast, lecturers are allocated 40 days holiday leave, out of the 52-week calendar year. While academics do not

interact with students when students are on recess, academics are expected to use the time productively for research and creative outputs. Students on the other hand simply lose time that could be put to better use in online learning. Online learning would be particularly beneficial for those students who require additional time to master concepts and content which they are not afforded in the present system.

South African qualifications like those in Australia, as described by Schwartz (2013), are time-based and are accredited by the national accreditation bodies based on the duration of the degree, time spent in lectures, number and types of assessments, notional hours, and so forth. Student success is not measured against the outcomes of modules of degrees, although these exist, but against the length it took to complete the qualification.

Online learning and open digital badges serve to democratize higher education and according to Bill Gates, as cited by Davies (2013) technology also makes education cheaper (Davies 2013, p. 62). Democratizing higher education means that access is broadened (Phelan 2012, pp. 281-282; Schroeder 2012, p. 97; Lane 2012, p. 136; Schwartz 2013, p. 8; Law, Perryman & Law 2014, p.161). Broadening access to higher education has been driven by policies in most countries, including a developing country like South Africa. In the discussion that follows, I will contextualize the theoretical framework provided, for music education in South Africa.

Discussion
In this paper I have (1) defined digital badges, (2) described their use in international higher education, and (3) described how universities could change how they operate. In this section I will discuss the possible application of open digital badges in a university music department. The discussion is framed within the context of a developing country where the majority of school learners do not have access to any form of music education and where tertiary institutions are experiencing austerity measures.

In South Africa, since 1994 government policies have actively promoted an increase in access to universities as a means of redress for past injustices. Increased access has led to greater student numbers and has had a negative effect on the higher education sector, as academics have to work with students who are less prepared due to a poor schooling system (CHE 2016). Added to this there have been global debates on what knowledge is suitable, with most academic courses becoming more vocation oriented. Knowledge is more market-driven and utilitarian, so the knowledge taught and learnt at universities needs to be useful for economic purposes (Evans 2004, pp.16-23; Peters 2004, in Walker & Nixon [eds], pp. 69-70, 73-78; Peters 2010). In South Africa this is manifested in the development of policy that lists and describes graduate outcomes that are market-related (Griesel & Parker 2009, p. 5).

Numerous factors impinge on school learners' ability to access a university education in South Africa. Research shows that these include poor learner performance, lack of basic resources, including physical facilities and qualified teachers. Added to this teachers do not know the subject matter that they teach and exhibit poor classroom practice. Schools also either have no textbooks or learners share textbooks (van der Berg, Burger, Burger, de Vos, du Rand, Gustafsson, Moses, Shepherd, Spaull, Taylor, van Broekhuizen, & von Fintel, (n.d., 2). Within such a dysfunctional schooling system, music, both general music education and subject music is

often not taught or learnt. Formal music education is not accessible to a large majority of learners. Music along with other forms of arts such as dance, drama and the visual arts is still only accessible mainly to those learners who can afford to attend schools previously designated for Whites-only under apartheid. While learners are not able to access music through formal education, online courses exist as an option for music learning.

Most of the online courses are accessible to everyone with a mobile phone. In South Africa, the urbanization rate is 66%, and 52% of the population use the internet in some way or other, with these figures increasing annually (https://qwertydigital.co.za). These figures show that it would be feasible to engage the population, including school going children with online learning.

International online courses developed by MOOCs for musicians, are Academic _Earth and EdX. The online music courses are in music technology, theory, history, composition and instrumental performance (http://medium.com/world-of-music/moocs-for-musicians-; https://www.edx.org/; http://academicearth.org/music/). On completion of these short courses participants have to pay a fee to be graded. Prospective university students without access to formal music education could complete these courses and the university could recognize their prior learning, by applying policy for Recognition of Prior Learning (RPL) for prospective students who have completed online courses and have earned their open digital badges. In instances where no assessment was evident, tertiary institutions could assess the prospective students as part of RPL, or in an audition and pre-entry tests, based on their informal learning.

Music departments at South African universities can make use of online learning for enrolled students in a number of ways. They could share their existing course materials in theory / harmony, composition / arranging and music history modules online with a grading option available free of charge, or at a much-reduced fee for signed certificates. The fee could be determined through a means test, such as the fee could be determined according to household income. The activities could be completed online, using smartphone or android technology. Activities would be based on learning outcomes and cover small units of work within a module or course so that the achievement is measurable and quantifiable.

Besides posting some or parts of their courses online, tertiary institutions could also recommend online courses from other providers. Recorded lectures could be supported by interactive contact sessions or recordings of lecturer and student's interactions. These recorded lectures could include videos of learning to play an instrument in tutorial format. Prospective students and members of communities would then be able to choose online instrumental tuition according to affordability. While these may not be formal learning, participants could earn open digital badges as they progressed through the system. Other relevant music content such as music theory and harmony and music appreciation could also be managed in this way.

Open digital badges can also be utilized in distinctively different ways to promote student learning and provide evidence of student learning. The university, at which I teach, offers two qualifications in music. These are a Diploma in Music (DipMus) and a Bachelor of Music (BMus) degree. Students enrolled for the DipMus, do not have prior music knowledge and most of them have attended underperforming schools. Over a period of many years, the department has relied on tutors to assist with the teaching of music theory and harmony in addition to the

traditional lecture, taught by the lecturer. The role of the tutors was to provide further opportunities for learning, through revision, re-teaching the work, and consolidating the music theory content and concepts. These methods were labour intensive and relied on in-class contact time. However, these methods proved not to be successful, as throughput did not improve over time. A number of factors contributed to the poor performance of students that can be related to their initial lack of music knowledge and their own lack of understanding of the expectations of the university programs as well as their level of commitment. Added to this was another factor, the time lag between their completion of the work and feedback received. Moreover, learning was perceived to happen during the contact time, of which we have 28 weeks that includes formal summative assessment. No lectures or tutorials take place during the exam period. Previous practice has led to (1) poor throughput rates for the DipMus students, (2) high student dropout rates, and (3) students not completing within regulation time. This year, I have introduced an online music theory and aural course, *MusicEcademy,* (musicecademy.com), which will replace the traditional tutorials. The course outline for the *MusicEcademy,* mirrors the outcomes for the music theory and aural curriculum for the diploma qualification (musicecademy.com). The online course is outcomes-based and activity-based and the results of assessment are immediately available. An added advantage of this course is that it is compatible with mobile devices such as smartphones, androids, notebooks and tablets, which all our students have. Students will be able to learn at their own pace, outside of the lecture room, with the lecturer monitoring progress in addition to being able to identify areas in which students experience difficulties and which need to be retaught and / or revised. Within the existing academic year, students should be spending more time on task, mastering theoretical concepts.

As students master the components of the curriculum, they could be awarded a digital badge as a micro-credential that forms part of the broader curriculum and specifically the module for which they are registered. The collection of all the digital badges would indicate that they have successfully completed the module. These micro-credentials would give students a sense of achievement and provide immediate evidence that they have mastered aspects of the curriculum, such as note names, notating scales and so forth. The accumulation of all the micro-credentials for the online course would mean that the students have also met the module outcomes for the course for which they are enrolled. The introduction of online learning for music theory and aural is the beginning for future engagements with digital platforms. Students' engagement with online platforms for learning will also lead to better management of teaching and learning.

The second focus of the discussion is how music departments can expand the curricula for their students through the use of digital badges. In South African universities there is a growing reliance on temporary staff. Temporary staff grew by 34% between 2007 and 2012, while permanent academic staff only increased by 10%. For the period 2002 to 2012, the FTE (Full Time Equivalents - subsidy) enrolments across tertiary institutions grew by 60% and the academic staff by 20% (CHE 2016, p.307). Music departments typically have lower student enrolments than other academic departments and also lower staff complements with a much slower staff turnover. Music departments are often run on the conservatoire model with limited consideration of changes in society including changing legislation, leaving few opportunities for real innovation. The tendency which I have observed over a number of years has been that when a music department grows in a new direction, such as in new styles of music performance and music instruments, such as jazz voice or drums, these are usually taught by contract staff, as

permanent staff members have not adapted to changes in communities of practice. When the university cuts the contract budgets, contract staff either lose their jobs or are accredited. The practice of accreditation means that instead of the fees paid by the students for the modules accruing to the university, they are paid to the contract lecturer. The university loses out on the fees and only receives the subsidy from the Department of Higher Education, if the students graduate within the regulation time.

From my own experience of working in academia, I have found that it is challenging to introduce new modules or to make changes to existing courses as even the simplest change takes at least six months, with major changes to course content taking at least 18 months within the university, before it serves at the accrediting bodies. Furthermore, academic staff may be pursuing their own research and creative output goals and not reskilling themselves to meet the needs of a changing communities of practice that the music graduates will be working in. This brings me to the third focus of the paper, that is, the lifelong learning for musicians working in the various communities of practice, including academic staff. In this category I also include undergraduate music students who are enrolled for a specific specialization. Specializations usually mean that students follow specific curricula, so that those for instance who are enrolled for the music technology specialization are not able to enrol for orchestration and composition as electives, because these modules are part of a different specialization. However, students could at any stage enrol for extra credits in composition which may be offered by the department, if staffing allows, or the department could offer a combination of face-to-face classes with online courses in composition or arrangement. On completion of these modules or short courses students could display their open digital badges which would then be part of their portfolios. Graduates could also enrol for selected modules and so enhance their skill set and display their competences in open digital badges.

Online courses presented by the universities and those that they accredit, could also promote lifelong learning within communities of music practitioners, including academic staff. In South Africa, university qualifications are accredited and follow guidelines as determined by the accrediting authorities and are organized around modules with module outcomes. Although currently they are also quantified with credits and notional hours, the potential exists to focus primarily on the achievement of outcomes and / or competences and match and accredit these against existing modules in formal education.

Conclusion

In this paper I have described open digital badges and their application in higher education. I have also contextualized their application in a university music department. These innovations would enable the democratization of tertiary education by making it cheaper and therefore more accessible.

Utilizing new spaces for learning would lead to music education being accessible for learners from disadvantaged backgrounds. Additionally, the application of open digital badges would enable students and the communities of practice to be lifelong learners who could add to their competences through online platforms.

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Educational Policy and Discourse in Inclusion Research:
A Theoretical Framework

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Abstract

This theoretical framework is developed for a research project regarding the specific case of the *national policy process* for Art and Music Schools in Sweden, a process to create national regulation for the first time in their history. The project focuses on inclusion of every child, but also specifically on inclusion of two particular groups of pupils: pupils in need of special support and refugee children.

The development of several concepts within educational policy theory, such as *policy enactment, policy cycle* and *contemporary approach to policy making* are described, discussed and connected to Foucault inspired discourse theory as well as to discursive psychology. The research project on which this paper is based focuses on the policy process itself, rather than on possible policy outcomes. Analyzing the process might add a needed dimension to the analysis of the outcomes. It might even be a way to contribute to the policy process, undertaking research *on* policy, but also *for* policy; as well as research *on* inclusion, but also *for* inclusion.

In the light of the above, this paper is an attempt to argue for the relevance of a theoretical framework that combines educational policy theories and discourse theories when studying discursive relations between policy and inclusion in arts and music educational institutions.

Keywords: Art schools, discourse, educational policy, inclusion, music education, music schools, policy process

Introduction

The present paper, based on a research project about Art and Music Schools[1] in Sweden, is intended to be a theoretical contribution to knowledge regarding discursive relations between policy and inclusion. The specific case in focus is the *national policy process* for Art and Music Schools in Sweden, a process to create national regulation for those institutions for the first time in their history.

I will briefly describe how the concept of *inclusion* is discussed and applied in the research project. The research project focuses on inclusion of every child, but also specifically on inclusion of two particular groups of pupils: pupils in need of special support and refugee children. Inclusion has in previous research been connected to: (1) democratic rights for all individuals (Wennergren, 2007; Haug, 2014; Persson, 2014; Ferm Thorgersen & Christophersen,

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[1] Art and Music School is the translation applied by the Nordic Union of Art and Music Schools (2018) and also the translation I have chosen to apply (Di Lorenzo Tillborg, 2017) regarding the Swedish term *kulturskola*, which is an umbrella term for municipally funded music schools as well as for municipally funded schools offering music and other art activities/programs.

2016); (2) adapting the teaching to each individual's conditions and interests (Göransson 2006; Nilholm 2006; Haug, 2014); and (3) a three-dimensional view, where spatial, social and educational inclusion are considered (Asp-Onsjö, 2006). Such connections are important for my project and are applied when analyzing the data. However, the complexity and ambiguity of the concept of inclusion need to be discussed. Laes (2017) problematizes the concept itself when trying to go beyond the ordinary, dominant discourses when working for inclusion. Laes' (2017) approach is against a way of thinking of inclusion as bringing those in the peripheries to the center. Hess (2015) has a similar approach when referring to Dei's (2013) concept of *multicentric curriculum*, a concept that emphasizes the many different centers that are brought to the classroom by the different pupils. Bunar (2017) connects inclusion to interactions between different diverse learners. Drawing from Bunar (2017), Laes (2017) and Hess' (2015) interpretation of Dei (2013) I propose that it seems necessary to emphasize complexity, intercultural interactions and multicentricity when applying the concept of inclusion.

Works by policy researcher Ball and his colleagues, where *policy enactment theory* (Braun, Maguire & Ball, 2010) and the concept of *policy cycle* are developed (Ball, 1993), as well as works by music education policy researcher Schmidt where a *contemporary approach to policy making* is developed (Schmidt, 2012; Schmidt, 2017), constitute the foundation of the policy theoretical framework.

Having the specific case of the national policy process for Sweden's Art and Music Schools as a starting point, the following sections in this paper will describe how discursive relations between policy and inclusion can be studied through a combination of an educational policy theoretical framework with a discourse theoretical framework.

Sweden's Art and Music Schools

Sweden has a comprehensive system of Art and Music Schools, with such a school in 284 of the country's 290 municipalities, working independently from and in collaboration with compulsory schools (Kulturskolerådet, 2018).

The first municipal music schools in Sweden were established in the 1940s, spreading in the country in the 1950s. Since the 1990s many of them started to incorporate other art subjects and today the majority of them have music and other art activities/programs (Kulturskolerådet, 2018). The system has no national policy, in contrast to the corresponding systems in the other Nordic countries (Heimonen, 2003b; Karlsen, Westerlund, Partti & Solbu, 2013; Holmberg, 2010), probably because, as suggested by Heimonen (2003a), the Swedish system has emerged from local music activities as a voluntary school system. Together with local regulation, other kinds of norms, such as political interests or local traditions, replace formal national regulation (Heimonen, 2003b; Holmberg, 2010). Due to the decentralized nature of Sweden's Art and Music School system, I have in a sub-study (Di Lorenzo Tillborg, 2017) applied the concept of *loosely coupled system* from organizational theory (Weick, 1976) to describe it.

A historical change might be about to happen in Sweden, since the Swedish government officially initiated a national policy process in 2015 by commissioning an investigation to suggest a national strategy (Kulturskolerådet, 2018). That investigation resulted in a report presented 2016, entitled *En inkluderande kulturskola på egen grund* [*An inclusive Art and Music*

School on its own terms] (SOU 2016, p.69). Inclusion is highlighted already in the title as an important foundation for Art and Music Schools. The report does not suggest a national legal framework yet (it states that it might be necessary/possible in the future), but national goals, which might shape the directions for the development of Art and Music Schools.

Loosely coupled systems tend to resist adapting to structural reforms and might risk losing their capacity for flexibility, adaptation and innovation when submitted to such reforms (Schwartz; 1994). In the case of Sweden's Art and Music Schools, they have for instance the flexibility to choose which activities they might offer. Furthermore, each municipality in Sweden currently has the flexibility to choose whether or not to finance such a school, a flexibility that might be challenged by a national policy. These conditions might occasion resistance to reform.

One of the sub-studies in the present research project (Di Lorenzo Tillborg, 2017) exposes a dominant Art and Music School discourse, separated from a compulsory school discourse, and constituted within and through several tension fields between discourses. One of those tension fields is directly related to inclusion (reaching all children *versus* improving a few children's special skills). Three other tension fields (regulation *versus* freedom, informal norms *versus* curriculum implementation and traditional *versus* contemporary views of policy making) are directly related to the policy making process.

Emerging results in a forthcoming sub-study in the present project (Di Lorenzo Tillborg & Schmidt, forthcoming) reveal that collaboration with the compulsory school is an important foundation for inclusive Art and Music Schools, a result that challenges both the *Art and Music School discourse* exposed by the earlier sub-study (Di Lorenzo Tillborg, 2017) and the fact that the national investigation report chooses to delimitate the investigation to the activities/programs that are separated from the compulsory school system (SOU 2016, p.69).

Policy enactment theory

Educational policy studies focus on how political decisions are carried out in educational institutions. Policy analyses are complex studies that might focus on macro (society), meso (institution) or micro (individual) levels, or on combinations of two or three levels. Therefore, it is important to apply a theoretical framework that is in accordance with the intended level(s) of analysis.

British policy scholars Braun, Maguire and Ball (2010) developed a *policy enactment theory*, which is a post-structuralist inspired theory for policy that focuses on how policies are *enacted* rather than *implemented*. Applying policy enactment, rather than policy implementation, is a way to emphasize the "creative process of interpretation and recontextualization" (Braun et al. 2010, p. 549) involved when policy is put into practice. Furthermore, they state that the complex relation between policy and practice needs to be approached by considering the discursive processes connected to policy texts. When focusing on the discursive practices of Sweden's Art and Music School leaders connected to the national policy process and applying the concept of enactment, my research project aligns with the policy enactment theory. The concept of enactment is applied referring to the Art and Music School leaders' ways of interpreting the policy making process in relation to their own practices.

Theories of the policy cycle

Ball (1993) developed a view of policy as neither top-down nor bottom-up, but as a process where policy is made and remade when circulating in different contexts. There is a connection between Ball's view of policy and Foucault's (1974/2004; 1976/2002) view on the concept of *power*, as a reciprocal and contextualized relation between individuals. The concept of policy cycle, as developed by Ball, is accurate when undertaking research on the national policy process for Art and Music Schools, taking into consideration the different contexts where policy is conceptualized rather than focusing exclusively on the text development context.

It is important to notice that theories of policy cycle had been developed before Ball's contribution. The older conceptions of policy cycle had been developed by scholars such as Lasswell (1956), Anderson (1975), Jenkins (1978), May and Wildavsky (1978), and Brewer and deLeon (1983), as described by Jann and Wegrich (2007). Such theories are more managerial and structuralist; the policy process is described as a chronological process with specific stages. The most conventional way of describing policy processes based on such policy cycle theories is to describe it as a process consisting of the following stages: agenda-setting, policy formulation, decision making, implementation, and evaluation (Jann & Wegrich, 2007).

The conception of the policy cycle developed by Ball (1993) is a more critical vision, which considers that different policy actors might initiate the policy process in their respective contexts. The near deterministic differentiation between different stages made by earlier scholars is not taken up by Ball. His conception is more of cycles that are constantly rearranged as discourse "travels" to different contexts.

In the case of Art and Music Schools in Sweden, actors from several contexts have engaged in the national policy process in a cyclical way in line with Ball's (1993) concept, (1) practitioners, exemplified by the council for Art and Music School leaders that in 2013 expressed the need for policy (Kulturskolerådet, 2018); (2) researchers, such as Holmberg (2010) who stated that Art and Music Schools needed policy in order to ensure the teachers' legitimacy; and (3) the national government that in 2015 commissioned an investigation to suggest a national strategy. The engagement of agents in the different contexts can be seen as different attempts to influence the production of the policy text itself and also the enactment of the policy text.

Ball's view of policy as cyclical is compatible with the emergence of new policy actors and policy networks. Policy is now "produced through multiple agencies and multiple sites of discourse generation" (Ball & Exley, 2010, p. 151); the policy production has changed focus from government towards governance. In the particular case of Art and Music Schools in Sweden, the sites of discourse generation are both official networks, such as the council of Art and Music School leaders (*Kulturskolerådet*), and also new unofficial networks emerging, consisting of individuals who get together with a common critique of the national investigation report (SOU 2016, p.69). One example of such an unofficial network is a mobilization of 25 teachers from the Malmö Academy of Music, Lund University (Ahlqvist, 2017) who, in reaction to SOU (2016, p.69), sent a joint referral response to the government, as a complement to Lund University's official referral response.

The media constitute a central actor in the policy cycle, which affects "both policy processes and texts" (Lingard & Rawolle, 2004, p.361). Already in the 1990s, there was an intense debate in Swedish media about whether to regulate Art and Music Schools, as a reaction to reduced financial support in several municipalities (Heimonen, 2002). Now it could be said that the debate is equally intense in the media, as exemplified by opera singer Malena Ernman's (2017) statement about Art and Music Schools' need for becoming a national monopoly. Social media has also been used by individuals and groups with an opinion on the subject, which harmonizes with Ball and Exley's (2010) statement about technology playing an important role in policy processes and about different actors using their own blogs and online discussion forums. The network of Art and Music School leaders has its own public Facebook group, an online discussion forum where the policy process is discussed openly.

Policy and discourse

When defining policy, Ball (1993) describes it *as text* and *as discourse*, highlighting that policies also are processes and series of outcomes. Policies as texts are the texts themselves, "textual interventions into practice" (p.12). Policies as discourses are, in a Foucauldian sense, practices constituting objects and subject positions. Also inspired by Foucault, Ball (2009) has defined policies as "very specific and practical regimes of truth and value" (p. 5). In the results of the present research project (Di Lorenzo Tillborg, 2017), regimes of truth in a Foucauldian sense (Foucault, 1971/1993) are created and enforced by Art and Music School leaders, when trying to make certain discourses more valid than others.

Inspired by Ball's approach to policy, music education policy researcher Schmidt (2017) aligns with a contemporary policy view, stating that policy is "as much legislation as it is a set of practices, as much analysis as it is a disposition, as much a process as a set of outcomes" (p. 12). Schmidt supports a shift of focus from product to process in educational policy, emphasizing the importance of engaging music educators in policy processes (2012).

My approach in the research project which this paper is built on focuses on discursive processes and practices, or in Ball's words, on policy as discourse, exploring the *discursive practices* of the Art and Music School leaders during the policy making process. I apply the concept of discursive practice in a Foucauldian sense (Foucault, 1969/2011), as a way to delimitate an area for analysis or a piece of evidence for a larger discourse; a discursive practice is limited to a certain time period, to a certain place and to a limited number of individuals. As explained by Puchta and Potter (2014), attitudes are *per*formed in interaction in discursive practices rather than *pre*formed, as simply existing inside an individual. However, parts of them might have been performed in other contexts prior to the actual 'performance', which I have emphasized elsewhere (Di Lorenzo Tillborg, 2017) when complementing Puchta and Potter's argument with Taylor's (2013) argument that discourses are always partly rehearsed. The discursive practices for the present research project are focus group conversations with Art and Music School leaders from northern, central and southern Sweden.

In addition to Foucault inspired discourse theory, discursive psychology also constitutes the discourse theoretical framework. Discursive psychology takes a micro perspective and focuses on discourse and rhetorical strategies (Billig, 2004; Potter & Wetherell, 1987; Puchta & Potter, 2004; Burr, 2015). Foucault (1969/2011; 1971/1993) holds that discourse may refer not only to

utterances or statements but also to unwritten rules and structures. The concept may, according to Foucault (1969/2011), be applied both when analyzing micro and macro levels of interaction, although *Foucauldian analysis* often takes a macro perspective, analyzing social structures, power issues, ideologies and institutionalized practices (Foucault, 1969/2011; 1971/1993; Zimmerman Nilsson & Ericsson, 2012; Burr, 2015). The discourse concept for the present research project is applied on micro level, focusing on rhetoric and action. Discourse is also applied in relation to power and ideology in the institutionalized practices, which corresponds to a meso level. Combining those two levels, micro and meso, I can use the material to investigate what is taken for granted, not only in terms of what is at stake on a rhetorical level in the local conversations, but also in a broader institutional perspective.

Policy and inclusion
The research project which this paper is built on focuses on the policy process itself, rather than on the outcomes after a policy implementation, and is an attempt to contribute to expose dominant discourses, as well as excluded discourses.

As illustrated by Vlachou (2004) through several examples, there might exist a gap between stated policies of promoting inclusion and how such policies are enacted. In order to bridge that gap, Vlachou suggests that policy research on inclusion has to take into consideration that policy must be based on existing exclusionary practices, suggesting strategies for changing such practices and creating inclusive practices. Furthermore, policy-making needs to approach inclusion by shifting focus from the individual to the institutional, attitudinal, material and ideological "disabling barriers" (Vlachou, 2004, p. 6).

Scholars such as Vlachou (2004) encourage us to "begin to consider the pathologies of schools that enable or disable students" (p. 7). Such considerations are important in a time when "educational principles and values are often compromised such that commercial issues become more important in curriculum design and resource allocation" (Vlachou, 2004, p 7). Furthermore, Vlachou (2004) states that inclusion policies have been considered as an extra burden to already existing educational policies; as if education of pupils with disabilities was not a matter for general education. Inclusive priorities might be considered as an extra burden by schools and teachers, due to a market-driven education. Today, fourteen years later, the emerging results from the present project (Di Lorenzo Tillborg, forthcoming) confirm that such a description is still accurate for some specific Art and Music Schools in Sweden, as revealed when leaders express that they do not have "that knowledge" and that this is not their mission when talking about (potential) pupils with disabilities. This result is also an example of how education for social justice might, in accordance with Ball (2009), be the most complex policy agenda we can confront as teachers, parents, or citizens, particularly when we consider that "policy discourses work to privilege certain ideas and topics and speakers and exclude others" (p. 5).

Ball (1993) states that first order effects of policy involve "changes in practice or structure", while second order effects involve the impact on "patterns of social access and opportunity and social justice" (p. 16). All action has the potential to empower and disempower, and so is also the case regarding policy, where the discursive effects might empower some to the expense of others (Ball, 1993). The discursive effect of policy might then have an impact on how to talk about groups of individuals, and consequently lead to social change, both through talk and through

actions. The context of policy outcomes is where those effects can be seen. Analyzing policy outcomes involves analyzing their impact on inequalities. The outcomes will not necessarily be fair and equitable, just because the procedures were fair and equitable, as argued by Opfer (2007).

Three sub-studies in the present project will be based on the question of *for whom* Sweden's Art and Music Schools are meant to be. It has recently been stated that a typical Art and Music School pupil in Sweden is a Swedish-born girl with well-educated parents (Hofvander Trulsson, 2004; Jeppsson & Lindgren, in press). Norway's corresponding system of Art and Music Schools are "mainly arenas for children with well-educated middle-class parents, regardless of geographical or ethno-cultural background" (Karlsen, 2017, p. 221). Karlsen (2017) points to that children and adolescents whose parents have non-Western backgrounds are particularly excluded because of lack of information. Emerging results from the present project (Di Lorenzo Tillborg & Ellefsen, forthcoming) reveal that children and adolescents with refugee status are particularly excluded for several reasons, such as political decisions and lack of inclusion policies.

As mentioned before, the specific research case which this paper is built on focuses on the policy process itself, rather than on possible outcomes. However, as I have been arguing, policy is already being enacted during the making process, which might make it possible to analyze some early, preliminary outcomes, based on how the leaders discuss policy and inclusion. In the research context, analyzing the discursive processes connected to the policy process might add a needed dimension to the analysis of the outcomes. It might even be a way to contribute to the policy process, undertaking research *on* policy, but also *for* policy; as well as research *on* inclusion, but also *for* inclusion.

In the light of what I have been discussing, this paper is an attempt to argue for the relevance of a theoretical framework that combines educational policy theory and discourse theory when studying discursive relations between policy and inclusion during policy processes for arts and music educational institutions.

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Policy, the arts and participation: An Australian perspective

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Abstract
The Australia Council for the Arts released in June 2017 *Connecting Australians*: *Results of the National Arts Participation Survey*. This built on comparable surveys conducted in 2009 and 2013 and brings together a vast amount of data on arts participation and involvement across arts forms, and artistic and cultural contexts. It includes data on across fields such as exhibitions, festivals, live music participation, listening to music, and presents information on values and attitudes to the Arts across the demographics of Australian society.

In November 2017 David Throsby and Katya Petetskaya released *Making Art Work: An Economic Study of Professional Artists in Australia*. This was the sixth report commissioned by the Australia Council over a period of thirty years. The series captures data on the composition of the artist population, education and training, career progression, income and expenditure, patterns of working time, and professional practice issues – in effect it is articulating the face of professional Australian artists across the disciplines and sectors. Upon the release of the report the Australia Council followed this with a summary and its response to its funded report.

In *Connecting Australian* and *Making Art Work* along with the preceding reports that we see the directions of policy and in particular the implementation of cultural and education policy changes over the years at both the national and regional levels of government. It is evident the lifelong place that the Arts hold in Australian society often in spite of the policy directions and support by government. The paper will explore some of the disjunctures between the data, the stated objectives of governments, and the effects of the implementation of changes in policy.

Keywords: policy, arts, participation, Australia

Introduction
This paper is a consideration of some of the current policy directions in Australia, particularly at the national level. In drawing on the work of David Throsby I will focus on the June 2017 study *Connecting Australians*: *Results of the National Arts Participation Survey* and *Connecting Australian* and *Making Art Work* released later in 2017. In considering both the theme for the international conference theme of "Life's journey through music" and the Policy Commission's focus on "Policy and the arts: A lifelong pursuit" I offer the following considerations from an Australian perspective. The intention of the paper is to respond to the commission's call for policy-oriented research that informs each other of policy issues in our respective countries, so that we learn new approaches to engaging with policy.

As I have previously discussed (Forrest, 2014, 2012; Forrest & Jeanneret, 2010) policy in the arts/culture and education operate at different levels of government and are dependent on our constitution. As the Commonwealth of Australia is a federation of six states and two territories, the various responsibilities of government fall between the national government and the regional governments. To complicate matters there is in fact a third elected level of government – local of municipal government that develops and implement policy (and raises its own income through land taxes). I should note that at all levels of government it is compulsory for citizens to vote for their representatives in the various electoral cycles that come upon us with ever diminishing cycles.

Education is the domain of the States and Territories with some intervention from the Commonwealth (national) government. While the States and Territories are ultimately responsible for the development and implementation of policy in the form of curriculum development, the national government does at times impose agendas. The most important over the last decade was the development and implementation of a national curriculum. With this the Australian Curriculum, Assessment and Reporting Authority (ACARA) was established with a mandate to develop the policy but it was the States and Territories that were handed the responsibility to implement the policy in the manner which was most appropriate to their jurisdiction. The implemented policy diverged greatly from the original intent of the proposers.

There is a strange twist that should be noted with Education funding in Australia. The States fund the provision of early childhood and school education in State (government) schools while the Commonwealth funds education provided by the Independent and Church (particularly the Catholic) school systems. Another dichotomy is that the Commonwealth funds Higher Education (as in Universities) while the States predominantly fund Technical and Vocal Education (post school education). I trust what is emerging is a labyrinth of funding opportunities and chasms.

Policy in the Arts and Culture resides at all three levels of government. While it is more straight-forward than Education, there is a tension at all levels of government with the development and implementation of ideas and directions based on philosophical and in turn political stances. What tends to dominate any discussion on arts and cultural policy is surrounded by the provision of funding.

At present the current government is not operating under a published policy. Over the last 25 years there have been two published policies (*Creative Nation*, 1994; *Creative Australia*, 2013) – both presented (and partially implemented) under Labor governments. The conservative governments have to date never put forward an articulated published policy. As I reported in 2016 the conservative national government determined to cut funding and partially direct it to the Minister's discretion (Forrest, 2016). This brought the artists onto the streets, and with the change of Minister much of the previous levels of the funding was restored.

At the national level, funding is distributed by a statutory authority – the Australia Council for the Arts – that formulates advice and directions to distribute and allocate funding across the arts sector. The discussion in this paper will remain with arts and cultural policy. As an arm's length government, the authority claims:

> Our focus is on increasing the visibility of Australia's vibrant arts and culture, and recognizing the evolving way that Australians make and experience art. Our role is to support the unimagined along with the reimagined, the unknown and experimental along with the keenly anticipated. We are a champion for Australian arts both here and overseas. We invest in artistic excellence through support for all facets of the creative process and are committed to the arts being accessible to all Australians. (Australia Council, 2018b)

These are admirable statements that can only be implemented with reasonably appropriate levels of funding. In the 2016-2017 annual report the Australia Council (2018a) was responsible for the distribution of $177 million of funding. Some of the grant programs funded include: Career Development Grants for Individuals and Groups, Arts Projects for individuals, groups and organizations, Artists with Disability Funding, and Fellowships. Other Grants and Opportunities include Playing Australia: Regional Performing Arts Touring Fund, Contemporary Music Touring Program, and the Leadership Program.

It should be noted that a significant amount of the Council's budget goes to the National Institutions (e.g., National Gallery, the National Museum, the National Portrait Gallery, the National Film and Sound Archive, and various performing arts companies including the Australian Ballet, the Australian Opera and State based opera and theatre companies). In the period 2015-16 this accounted for 62 per cent of grants funding from the Australia Council. From this we can see that that less than a third of the allocation is apportioned to the arts sector that is not one of the institutions of flagship companies, so we have an issue with the earlier statement that "We invest in artistic excellence through support for all facets of the creative process and are committed to the arts being accessible to all Australians."

To its credit the Australia Council does in fact invest in research. The Chief Executive Officer of the Australia Council, Tony Grybowski stated "The Council has a unique national role in building knowledge about Australian arts and leveraging that evidence to advocate for the importance of the arts in our individual lives and its ability to strengthen our communities" (Australia Council, 2018b). The Australia Council has throughout its existence commissioned studies and collected information and data but the government funding approaches at the national level are not responding or necessarily acknowledging this work.

Before heading into a discussion of the reports on participation I would like to take a little time with some of the work of one of Australia's most eminent writers and researchers, David Throsby and two of his publications on cultural policy. His work and contribution to the discussion and debates on cultural policy has been significant over the past three decades (Throsby, 1994, 2003). There are two pervading trends through his work. The first is the place of governments in cultural development and the place of the arts in economic development. In *Does*

Australia need a cultural policy? (2006) Throsby discussed the government's role in cultural development as:

> Nurturing creativity and excellence; Enabling all Australians to enjoy the widest possible range of cultural experience; Preserving Australia's heritage; Promoting the expression of Australian's cultural identity, including its great diversity; and Developing lively and sustainably cultural industries, including those evolving with the emergence of new technologies. (pp. 14-15)

To these he talked of "certain enduring features" of Commonwealth arts funding that had emerged by this time and that persists even unto the present day:

> The acceptance of a legitimate role for the Federal Government in providing assistance to the arts…; The acceptance of what can be called the "Australian model" for arts funding, a hybrid system that includes an independent statutory arts council … [s]ome financial provision flowing directly from central government … and some indirect support through the tax system …; The acceptance of a Commonwealth responsibility for major cultural institutions …; The acceptance of a secular decline in the Commonwealth's share of total arts funding as increased levels of support are provided by State and Territory and local governments. (2006, p. 9)

Recently Throsby (2018) released *Arts, politics, money: Revisiting Australia's cultural policy* referring to his 2006 where he discussed the lack of progress and development in the policy landscape over the past decade. He asserted that *"The Federal government pledges its support for the arts but is reluctant to provide the levels of funding that could catalyze a new renaissance in their coproduction and consumption"* (p. 3).

Coming from an economics perspective he has challenged the prevailing hegemony of Australian policy by inverting the economic benefits model that has been in place since the 1990s. In its basic form his model comprises four concentric circles:

- *Core creative arts*: literature, music, performing arts, visual arts;
- *Other core creative industries*: film, museums, galleries, libraries, photography;
- *Wider cultural industries*: heritage services, publishing and print media, sound recordings, television and radio, video and computer games;
- *Related industries*: advertising, architecture, design, fashion.

Throsby argues that

> The model recognizes that the creative ideas generated in the core by the artists and arts organizations have a life of their own and exists quite independently of whether or not they might have some economic potential….Thus arts funding, which may be provided for the best cultural reasons relating to the pursuit of purely artistic objectives, can also leads to a possible economic payoff. (pp. 11-12)

I would now like to focus on the report *Connecting Australians: Results of the National Arts Participation Survey* (Australia Council for the Arts, 2017a) as it resonates with the Commission and in many ways the conference theme. In particular, the aspect of life-long learning (in its various forms) is explored and investigated. This is the third report of its kind and follows *Arts in Daily Life: Australian participation in the arts* (2014), *More than Bums on Seats: Australian participation in the arts* (2010) and builds on work over the last four decades.

The CEO of the Australia Council states in his media release on *Connecting Australians* that this study "demonstrate[s] the essential value of the arts to individual and public life….The evidence demonstrates the impact of the arts across nearly every facet of society, making it a valuable resource to inform policy, programs and investment well beyond the arts sector" (Australia Council, 2017c). From the outset it was identified and to an extend clarified that Australians consider the arts through a narrow lens "often dismissing the things we enjoy most frequently, such as listening to music, reading or going to a festival. As a result, they are underestimating the vital role the arts play in the quality of their everyday experience" (Australia Council, 2017b). Some of the main findings of the study include:

- 98% of Australians engage with the arts and since the 2013 survey there is substantially increased recognition of their positive impact on our wellbeing and ability to develop new ideas.

- More Australians now believe the arts reflect Australia's cultural diversity and that they shape and express Australian identity.

- Three quarters of us think the arts are an important part of the education of every Australian and are proud when Australian artists do well overseas.

- Online and live arts experiences both remain important to Australians, creating greater access and new experiences rather than one replacing the other.

- 8 in 10 people engage with the arts online, with music streaming the largest contributor to this growth.

- 9 million Australians attended an arts festival in 2016. Arts festivals are diverse and accessible, bringing local communities together in immersive experiences and encouraging regional and international tourism. (Australia Council, 2017c)

Over the surveys from 2009, 2013 and 2016 we see that there is agreement in the statement that "Artists make an important contribution to Australian society", there was a reduction in the view that "The arts should be an important part of the education of every Australian", a slight increase in the view that "Artists should have total freedom of expression", and a decrease in the view that "The arts should receive public funding". The researchers noted that "While the National Arts Participation Survey found increased ambivalence about whether the arts should receive public funding, perceptions are complex, and Australians are generally supportive of funding to make the arts more accessible" (Australia Council, 2017c, p. 39). With this conclusion comes the question as to who pays for the arts and the ongoing contribution to the community and the society.

The second study that I would like to highlight in *Making Art Work: An economic study of professional artists in Australia* (2017) by David Throsby and Katya Petetskaya. They state that "this survey is the sixth in a series carried out over more than 30 years at Macquarie University, with funding from the Australia Council. The surveys have thrown light on the ways in which professional arts practice has been changing over time" (p. 6). The results of *Making Art Work* are based on responses from 826 Australian professional artists surveyed during late 2016 and early 2017.

Making Art Work highlights a number of issues and questions about current and future working conditions for artists. Questions that guided this work included: Can artists earn a living from creative work? How is global and technological change impacting Australian artists and their work?, How are artists' skills and capabilities aligned with future workforce needs?, and What's needed to ensure artists can continue to create art?

Under the heading "Australian Artists" Throsby and Petetskaya (2017) state:

> Artists are as complex and varied as the work they create, which can defy classification or definition. However, defining the role of professional artists to track their working conditions and identify challenges and opportunities for artist careers, helps to ensure the continued benefits of artists' work to culture and society.

> Many conditions have remained consistent for Australian artists over the last 30 years: low incomes, the combining of creative practice with other work and the predominance of freelancing and self-employment. Disparities around income and representation remain, based on gender, cultural background and disability. Arts organizations and other businesses, and a range of funding bodies across all levels of government, continue to provide vital support for creative work. (p. 7)

This brings together so many issues related to the complexity of artistic life and enterprise. The key findings of this study include the number of practising professional artists in the country is 48,000. On working time and income:

> Creative work has historically accounted for around half of artists' working time and income. It is now taking 57% of working time but generating only 39% of income.

> Average total annual income for artists is $48,400 – 21% below the workforce average. Average creative income is $18,800 – down by 19% since the last survey.

> On average, female artists earn 25% less than male artists – greater than the workforce gender pay gap of 16%. Female artists also earn 30% less from their creative work. (Australia Council, 2017)

As both a positive and negative finding is the statement that "Half of all Australian artists are now applying their creative skills outside the arts (51%), up from around a third in 2009 (36%)" (p. 7). In response to the report the Australia Council (2017b) made the observation that: "employment conditions for artists have been changing radically, with increasing insecurity in

contractual arrangements, and the replacement of steady employment with the emerging concept of the portfolio career, characterized by a variety of work arrangements. Nevertheless, there is also a sense in which nothing changes" (p. 6).

In response to the report, The Australia Council CEO asserted that "Artists are among Australia's greatest assets – they play an invaluable role in our country's culture, identity and workforce. … However, it is increasingly challenging for many artists to make a living from creative work" (p. 4).

Conclusion

We have a national government that is moving further away from adequately funding the arts sector, and in particular the artists. It is funding the flagship companies and institutions but not necessarily the artists who create and present the works. There is a relentless push to the state and local government to fund the arts experiences that embrace the community and in particular the broader aspects of the community.

Even though we have so little policy direction at the national level, we do have this at the state and municipal levels of government. Local government supported by the State government are taking more responsibility for funding arts events.

When we consider Throsby's contribution to the discussion on the economic position of the arts and artists we must consider both the benefits and implications for the future. This is against the current government's policies. While participation is increasing, incomes are reducing. This is not a great incentive to practice our art, or even educate our artists for a long and sustainable life.

Some questions remain: How are we enhancing an educational opportunity for all Australians in the arts? How are we developing artists/musicians now and for future generations? Are we considering the education of artists and the ongoing development of audiences as a as a life-long activity? Do we have appropriate pathways from the school through, education to employment in the arts? What is in place from a policy perspective to deal with the developments in education and the arts? How are the policies being implemented for the benefit of the community and not just the election cycle of the government?

Returning to the conference and commission themes: "Life's journey through music" and "Policy and the arts: A lifelong pursuit", so while we are participating in the arts more and more, are we supporting our artists to develop and deliver?

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Professor David Forrest is Professor of Music Education in the School of Art at RMIT University. A large amount of David's work has been focused on the development and implementation of policy in music and arts education, at the state, national and international levels. He has pursued ongoing research on the Russian composer and educator Dmitri Kabalevsky (1904–87). This work integrates his ongoing research interests in educational philosophy, musicology, music for children, and piano music. The Kabalevsky work has informed his study into the philosophy and practical place of music and the arts in the school curriculum as well as the importance of music for children (as performers and as members of an audience).

The Arts and Job Reservation

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Abstract
South Africa has a history of cultural and racial division and separation (Apartheid) that were supported by policies such as the Separate Amenities Act and various Acts that led to job reservation for White skilled workers. Schools, universities and cultural infrastructure and activities were allocated and provided for on racial lines. The ambitions of many Black people were frustrated and thwarted by restrictive laws that led to a brain drain or exodus and people fleeing the country into exile across the world. A historical trip will be taken through a literature review and with qualitative narratives of personal experiences and perspectives of how policies affected music education in schools and adversely impacted on career prospects. The repeal of many of these acts before and after the first democratic elections in 1994 created a cultural and skills vacuum that necessitated strategies for nation building and social cohesion since for instance, the folksong and choir repertoires were dominated by European culture and two main language groups. South African has twelve official languages. Decolonialization protests of curriculum content have recently caused disorder in ever increasing capacities and the effect of job reservation and separate amenities can be seen in the demography of both students and staff at universities.

Keywords: transformation, decolonization, inclusive, integrated, social-cohesion, nation building

Introduction
South African Higher Education Institutions (HEIs) have been in a state of turmoil in the 2015 – 2016 period because of 'Fallist' student protests with regard to fees (#FeesMustFall) and cultural alienation (#RhodesMustFall) and decolonization (Jansen 2017). Academic staff had to engage with curriculum review brought about in qualifications and programs through the Higher Education Qualifications Sub-Framework (CHE 2013) that aimed to provide a single qualifications framework for vocational and professional education and training that is internationally comparable with clear, national articulation between qualifications at certificate, diploma, and undergraduate and postgraduate degree levels. Furthermore, the well-being and aspirations of academic staff were affected by compliance and resistance to affirmative action and employment equity targets in the aftermath of separate universities that not so long ago were categorized as former white universities and historically black or previously disadvantaged universities (Jansen 2017).

The main research methodology was by means of a literature review and document analysis of changes made in policies. However, emic qualitative, interpretive research methodology allows me, as the researcher, to comment as an insider on my observations and experiences with colleagues from HEIs and from provincial education departments.

The purpose of the paper is to highlight envisaged arts and culture policy changes and possible implementation challenges within HEI and secondary schooling curricular and staffing contexts.

I have been an academic developer at a Higher Education Institution for the past ten years and have experienced the transitional employment process of a HEI and the challenges it faces. This paper highlights employment policy implementation from an emic insider's perspective as a South African citizen and as a staff member engaging with colleagues.

Findings

South Africa is in the third decade of democracy. Changes to elitist, exclusive and separatist cultural policies have been made with untenable Acts being repealed and new inclusive White papers, policies and charters being proposed (RSA 2006, South Africa 2012).

Areas of interest that will be discussed include the decolonization of arts education, Black Economic Empowerment (BEE) (RSA 2013) and employment equity (RSA 1998) in efforts to transform our country into a unified but diverse nation (South Africa 2012). Serious attempts are being made by the South African (SA) state to address arts, culture and heritage that is integrated and interdependent on socio-economic upliftment as is in evidence by the fourth draft of the revised 1996 White Paper on Arts and Culture (CHE 2017). This revised White Paper is also intergovernmental and in alignment with the 'National Strategy of Nation Building and Social Cohesion and African Knowledge Systems' and the need for education and training in new creative methods and technologies is recognized (CHE 2017). The comprehensive policy revision gives consideration to digital technology and the mass media as well (CHE 2017). Nation-building concerts and social cohesion summits have been organized in efforts to unify the separated races.

Viljoen (2014) quotes Miles (1997: 749) to support "the promise of critical or cultural musicology is that it integrates disciplinary approaches in the interest of a deeper and more critical understanding of music's social significance". The revised White Paper on Arts and Culture proposes the integration of African Knowledge Systems (AKS) into curriculums as opposed to mainstreaming AKS as a more viable option (CHE 2017).

Much can be learned in SA from the Analytical Framework of Understanding the development of Creative Industries as a model for an integrated entrepreneurial approach for government, individuals and groups (Leung and Shiu-Hing Lo 2014). Similarly the Hong Kong experience where Lai Chi Yip and Hong Ye advocate for a multicultural curriculum and inclusive cultural policy and the training of teachers were explored through 'experimental music classes, extracurricular music activities, and art practices' (Leung and Shiu-Hing Lo 2014) could be of benefit for the untrained teachers identified in South Africa (CHE 2017).

In terms of employment equity (EE) I am in agreement with Oosthuizen and Naidoo (2010) that both beneficiaries and non-beneficiaries have problems with the implementation of EE experiencing it as manipulative tokenism or limitation of career opportunities respectively. 'Job-hopping' (Oosthuizen and Naidoo 2010) where established cultures have been found to be inhospitable has also been taken note of in my work environment. Finally, I agree with the general consensus that EE has been experienced negatively by all concerned.

One other workplace issue that I would like to touch on that has come under discussion and been experienced as workplace discrimination, 'shaming' or not meeting expectations at promotion or performance discussions (Mayer, Viviers et al. 2017).

The HEI where I served for ten years had undergone Organizational Transformation (OT) in various forms having at first been a merger of three campuses within a radius of two hundred kilometres. At the end of my service term a unitary institution was constituted with across campus faculties consolidating three campus managements headed by an institutional office. I concur with Steyn and Cilliers (2016), as these were also my observations, that resistance to change (RTC), stress and leadership crises arise from experiences of Affirmative Action, Employment Equity and organizational transformation.

Discussion

Questions raised and confirmed by Viljoen (2014) whether music schools at HEIs prepare graduates (performance students) for 'cross-disciplinary engagement' and 'music pluralism' is not happening. Cultural or critical musicology based on sociological or cultural contexts and constructs as proposed have to be promoted especially in arts education. The arguments of Viljoen, Ballantine, Miles (Viljoen 2014), Lai Chi Yip and Hong Ye (Leung and Shiu-Hing Lo 2014) for the reconsideration of the political and social roles of music need to be taken to heart by HEIs in inclusive, multicultural curricula of their education and music departments or schools. The stonewalling and stone-faced, conservative conservatoire approach in apparent unawareness of the intentions of the revised White Paper on Arts, Culture and Heritage needs to be opened to change. Arts education has been identified or put alongside Science and Technology as a priority and is to be promoted with bursaries (CHE 2017)(draft White Paper Arts).

Although employment equity has been experienced negatively the possibility of grooming home-grown Black staff, who are familiar with the institutional culture for future posts is still an option. Hidden agendas, gate-keepers and frustrations such as continuous moving of the goal posts for promotion should be managed by staff development specialists.

Limitations

Not enough research has been conducted on the issues of employment equity, shame in the workplace and organizational transformation in the HEI sector (Oosthuizen and Naidoo 2010, Steyn and Cilliers 2016). Formal interviews with representative academic staff need to be done.

Conclusion

Universities ostensibly comply with requirements of the Employment Equity Act 1998 and claims are being made that Black academics will soon outnumber Whites. This is, however, coupled with sentiments that standards will drop and that previously 'reserved' jobs will be lost to designated groups. Sustainable employment equity is difficult to achieve because of the mobility of staff who feel insecure and not assimilated in unfamiliar cultural environments and the apparent lack of qualified Black staff. Black staff may need to be trained and culturally assimilated into university staffing positions so that they assume their positions with confidence. The practicing of the 'hidden curriculum', 'unstated values attitudes and norms' (Viljoen 2014)

or 'missing bar-lines' (in reference to the colour bar exercised to exclude certain races from employment types) need to come to light. This apparent lack of qualified Black staff needs to be addressed constructively by human resource departments.

The integration of AKS could also be achieved with the integration of Musicology and Ethnomusicology at HEIs where they are still dealt with separately. Social cohesion is difficult to achieve where spatial and concrete separation in cities and suburbs have been established for generations and attitudinal changes and ethical practices cannot be legislated into place. Some cultural cross-fertilization has taken place and may accelerate as the young generations live and grow closer together.

Blessinger (2018) proposes that "achieving equity and inclusion in education requires a change in mindset and practices that aims to foster inclusion, respect differences and value the contributions of all". This has not quite been achieved with academic staff in all South African HE contexts.

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My Music, Your Music, or Our Music? Musicking, Musizieren, and Construction of Musical/Cultural Identities in the United States and Germany

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Abstract

The way in which a culture looks at individual and group musical identity construction is related to the way in which they express the term "music." The antinomy of group versus individual musical identities has profound connections to cultural exchanges between countries such as the United States and Germany. In the United States, *musicking* is often used to denote making music according to praxial music philosophy *a la* Small. In Germany, the term *musizieren* is used to describe musical activities. The two concepts, however, are not synonymous, nor are their connotations relating to group and individual musical identities. Through philosophical inquiry, I seek to foster a greater understanding of beliefs about *musicking* and *musizieren* in German and American cultures.

Keywords: Musicking, musizieren, musical identity, philosophy, culture

Introduction

This project began with a question: what does the German word *musizieren* mean, both in ontology and in praxis? The Langenscheidt dictionary translation appeared simple enough: "to music," or "to make music." At first blush, the word *musizieren* appeared to be synonymous with Christopher Small's term, "*musicking*," (1998) which he defined as "[taking] part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or singing, by providing material for performance (what is called composition), or by dancing" (p. 9). As I came across the word in different parlances, I continued to struggle to find a satisfying definition for *musizieren;* the word did not seem to fit Small's definition of *musicking,* and it was used in a variety of ways. The reason for my confusion could not be reduced to mere Babylonian linguistic difficulties: rather, my socially-constructed Anglo-American musical identity was hindering me from fully comprehending the meaning of this word and its implications for musical identities. More broadly, I noticed a lack of exchange of ideas between German and American music educators; the two systems as well as values are different, exemplified and expressed in the linguistic terms – used to construct the dialogue surrounding musical activities.

Small (1998) claimed that *musicking* was a projection of identity, both real and imagined. In *musicking*, a person/group was saying, "This is who I am" or "This is who we are," presently and ideally. This identity is socially constructed and changes within differing group contexts. According to Small, the meaning of *musicking* is found in the socially-constructed relationships it establishes – person to person, person to society, and even personal to natural and supernatural. The concept of music as projection of identity transcends cultural boundaries, but the way in which those meanings are delineated are culturally and politically influenced. Frith (2011)

nuances this definition, arguing that "music, an aesthetic practice, articulates in itself an understanding of both group relations and individuality, on the basis of which ethical codes and social ideologies are understood" (p. 11).

The need exists to understand the ways in which the "ethical codes and social ideologies are understood" (Frith, 2011) within Anglo-American concepts of *musicking* and the German concept of *musizieren*, and the ways in which the terms may delineate musical and cultural identities via the medium of language. This paper is an attempt to bridge the Anglo-American reflexive philosophical research practices with the systematic German philosophical research practice of appeal to authority (Kertz-Welzel, 2013).

Through philosophical inquiry I argue that though they appear to be synonymous, the terms describing music education (specifically, *musizieren* and *musicking*) in the United States and Germany are not the same, nor are their implications for musical-cultural identity. The language Germans use in music education is specific and able to be parsed into words with shades of meaning, but it also carries forward connotations stemming back to 18th-century Enlightenment philosophers and the concept of *Bildung*. *Bildung* — loosely translated "education" — is fundamental to German education and dates to 19th century thinkers such as Humboldt and Schilling. As a result of being steeped in the practice of *Bildung*, the educative concepts in the German music education system are holistic and encompass depth and history, favoring an *individual musical identity*, which is reinforced through the structure of the school and educational policies.

English language terminologies are *less* specific and more generalizable; for example, the concept of being "in a band," means anything from playing sousaphone in marching band to playing banjo in an Appalachian folk band. The terminologies may be broad, but the didactic concepts of music education in the United States are highly specialized and favor the construction of a *group-based identity*. Morrison (2001) identifies ensemble member identity as one of the key characteristics of the culture of American music education. I argue that this difference is due to several factors: (1) the philosophical underpinnings of education systems in the United States and Germany, which inform both policy and practice (Kertz-Welzel, 2006); (2) the political roots of both systems which inform the musical identities constructed in and out of the music classroom, and finally the limitation of language as a conveyor of socially and culturally-constructed meanings.

Musische Bildung versus Pragmatist Music Education

The United States and Germany share a cultural background and a rich history of emigration and exchange (Geitz, Heideking, Herbst, & German Historical Institute, 1995; Wokeck, 2001; Adam, 2005; Kertz-Welzel, 2008; Etheridge, 2016); likewise, both share a democratically-elected government and an education system under a federalist structure with member states. The broad similarities end there, and more explanation is necessary to comprehend the nuanced differences between the two. One concept fundamental to German music education not found in the Anglo-American world is *Bildung*. Similarly, a concept more common to English-speaking countries is that of Small's concept of *musicking*.

Like other northern European countries, Germany has a long tradition of *musische Bildung* (or musical development or education), a term which goes back into 18th-19th century philosophies of Schopenhauer, Humboldt, Schiller, Hegel, and even 20th century moderns such as Adorno. *Bildung* is a word that is not readily defined in English; *Bildung* asserts that humankind was not passively made in God's image but rather must be *ausgebildet* (built up) through knowledge and relationship of oneself to others (Gjesdal, 2015). Kertz-Welzel (2017) stated, "Bildung in this original meaning is about revealing the true inner self of an individual, forming and shaping it through encounters with the world" (p.108). The cultural concept permeates all of German education and is vital to understand the reasons for differences in educational policy. Though much in educational policy changed with post-war reforms, *Bildung* as a philosophical framework for education was retained in Germany (Ehrenspeck, 2001; Gruhn, 1993; Lehmann-Wermser, 2013; Kertz-Welzel, 2005; Vogt, 2012). Later, the descriptor "*musische*" was added to the word describe a musical/aesthetic building of the individual musician.

Music education in the United States had roots in the pragmatist singing schools of 19th century New England (Mark & Gary, 2007). The current of musical pragmatism is still felt in American schools today. Music education is offered through 12th grade. When a student leaves the general music classroom (after Grade 5), the emphasis is placed on ensemble membership; this group membership is taken on as an identity and reinforced via group competitions, in which students display musical prowess and are adjudicated. The results of these competitions are often the fodder for rivalries between neighboring programs. Music in the classroom becomes a way of expressing national and even regional identity, as ensembles such as pep bands play the Star-Spangled Banner before a basketball game, or a choral ensemble sings "God Bless America," at a Veterans Day celebration. In that sense, music education serves the cause of the state by way of enculturating the concept of "good citizenship;" the concept of a patriotic, musical America is one that stretches back to the early 20th century (McCarthy, 2014). Unlike in Germany, this nationalistic tendency is not often problematized. Only in the post-9/11 era has attention been paid to the "blind patriotism" and oppression of individual voices that accompanies teaching of music in the United States (Abramo, 2012). Allsup and Benedict (2008) critique the American wind band tradition as one that is steeped in American cultural values but also perpetuates a system in which obedience, conformity, and commitment to the larger group is valued over reciprocity and musical independence. Hebert (2015) also acknowledges the difficulty of guarding against indulging "militarism" in instrumental music in the United States classroom while simultaneously continuing to honor the sacrifices and experiences of current military personnel.

Political Roots of Group and Individual Identity Construction

At this point, we must make a delineation between cultural and political identities because though they inform one another, they are not synonymous. For example, the American tendency toward independence and skepticism of governmental interference can be understood in light of its history as a British colony and struggle for independence. Likewise, the German angst surrounding display of nationalistic sentiment cannot be understood apart from the pain of recovering from the atrocities of WWII and the post-Reunification difficulties of integrating the former German Democratic Republic into the Federal Republic of Germany (Dennis and Kolinsky, 2004). Political history informs cultural identity, but it is not the same. A person's

political citizenship and their cultural identities may be quite different. This is exemplified in the case of permanent residents of the United States whose passport identifies with one country but whose socially-constructed cultural reality – that is, the shared values and assumptions – are American.

Having laid the ground for the difference between political and cultural identities, we now turn to ways in which political events, which influence educational policy, impacted musical identities in the United States and Germany. In 1957, the Soviets launched Sputnik 1, the world's first artificial satellite. This launched the infamous "Space Race" in the United States, and the effects were felt in general and music education. Shocked that a Soviet nation had achieved something beyond the capacities of the United States, the United States responded with an emphasis on empirical, data-driven educational results and science-heavy curricular goals, which they felt would enable them to maintain national security through an educated public (Richerme, 2012). This stress on empiricism affected music education and resulted in a communal, utilitarian view of music education (Mark & Gary, 2007).

However, this new emphasis on pragmatic outcomes vaulted music education into a crisis of existence: once music had served its purpose of scientific advancement, what purpose did it have? In the United States, this resulted in the Music Educator's National Association's embrace of music's intrinsic value. During this time of "unbalanced curriculum" in the 1960s (Mark and Gary, 2007), the concept of aesthetic education came to rise in the United States, in which arguments were made for the inclusion of music *for its own sake*. The MENC saw aesthetic education as reason for keeping music in the schools and began to advocate for it as such (Richerme, 2012; McCarthy & Goble, 2002). Because music educators had to band together against a perceived existential threat from the state, a communal musical identity, which had already begun under figures such as John Phillip Sousa, was thus solidified and manifested in ensemble-based music education in American schools. This ethos of "team" is still very much present in American music education today (Parker, 2014).

Germany did not experience these sorts of existential crises of music education, because it was never questioned whether or not music education deserved to exist; rather, in pre- and post-Sputnik days, Germany had to handle carefully the terminology associated with national socialism and the ways in which music had been used to serve the state. It did so by shifting the emphasis back to individual *Bildung*, in which the individual self-cultivated in order to contribute to society (Lehrmann-Wermser, 2013; Gjesdal, 2015). Despite being divided along Soviet lines, Germany's educational culture maintained an emphasis on individual *Bildung* and holistic education as an educator or music-maker to their full potential (Kertz-Welzel, 2008, 2012, 2017; Sorgner, & Fürbeth, 2010).

When Sputnik was launched, Germany was still recovering from the fallout from WWII and adjusting to life as an Allied-occupied country undergoing de-nazification. For music education, this involved reframing of the historic term used to describe music education – *musische Erziehung*. While the term still translates as "music education," it came to be associated with both the *Jugendmusikbewegung* (youth music movement), and the nationalistic ideals of the "unity concept" of education, whereby music could serve as a mediator for state-building (Kaiser, 2005). Reframing music education using the older term of *Bildung* distanced Germany

from the baggage of *musische Erziehung* and shaped the culture of education to again center around the individual student as musician. Even as the culture developed, post-Sputnik German education retained the 18th-century ideals of individual development and reflected it in its language (hence, the retaining of *Bildung*).

Language as Limitation
Small (1998) and others such as Derrida (1998) have decried the limitations of language: it always runs the risk of reifying the thing which it is describing. Since language itself is a way of thinking, including the words, syntax and the broad concepts that it describes, certain concepts are only translatable to a point. In *musizieren*, we find in the dictionary the basic definition of "to make music," and yet, in practice, it has multiple meanings and uses. English does not have the same flexibility to turn something into a verb in the same way that German does. The tendency is to conflate the verb *musizierien* with the term, *musicking,* or *musicing,* coined by Small and Elliott, respectively. In practice, *musizieren* as a verb can mean anything from individual music-making to general musical practices to social musical identities – all of which are connected back to the concept of *Bildung* (Kaiser, 2008). The verb *musizieren* will often connote playing of instruments, and the verb *singen* would denote the activity of singing.

When discussing the term *musizieren*, it is impossible to separate the word from the concept of *Bildung* as well as the political and social structures of the school system in Germany, which is highly individualized and differentiates students quite early based on their abilities. All German children start in a *Grundschule* or elementary school, in which music may be taught by a classroom teacher who is certified in other areas; as students opt into schools such as *Gymnasien* or *Gesamtschule*, music is taught by teachers more highly specialized (Kertz-Welzel, 2005). Students who *musizieren* together *inside* German schools generally gain a sense of group identity from their musical ensemble experiences *outside* the school. Kivi (2016) gives a model of focus and expansion of music teaching in Germany, which involves informal learnings, community music, out-of-school learning and expands the musical understandings imparted in school. In this context, the student who *musiziert* may do so in or outside school, but those inside musical activities primarily contribute to the *individual* musical identity of the music-maker. The German idea of individual musical identity as a student's primary identity (which may be augmented by group music-making) sharply contrasts with the idea of *musicking* in United States, in which building of *individual* musical identity is often done outside of school hours. It may be more fruitful to compare the two in the context of a model:
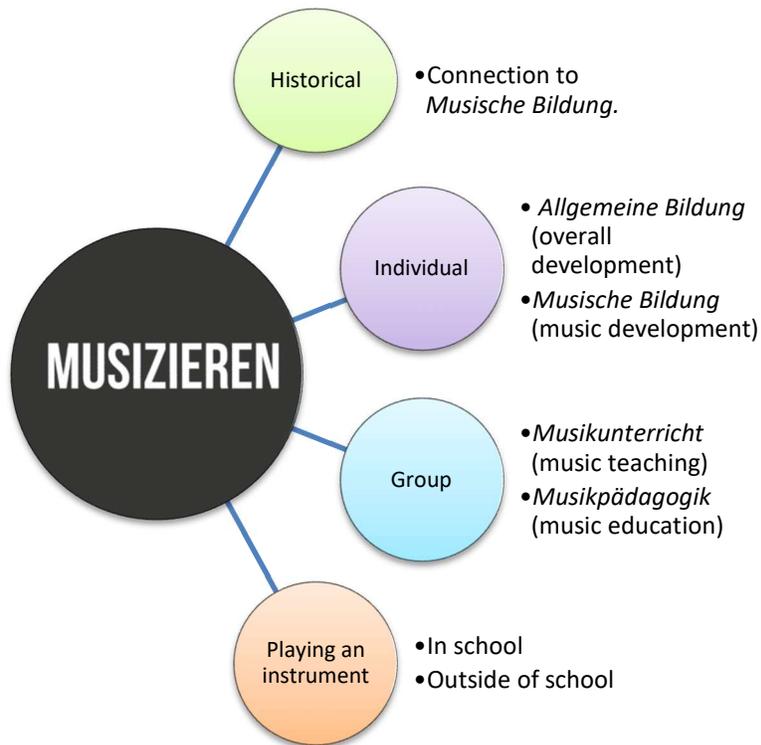
Figure 1. Model of *musizieren* in Germany.
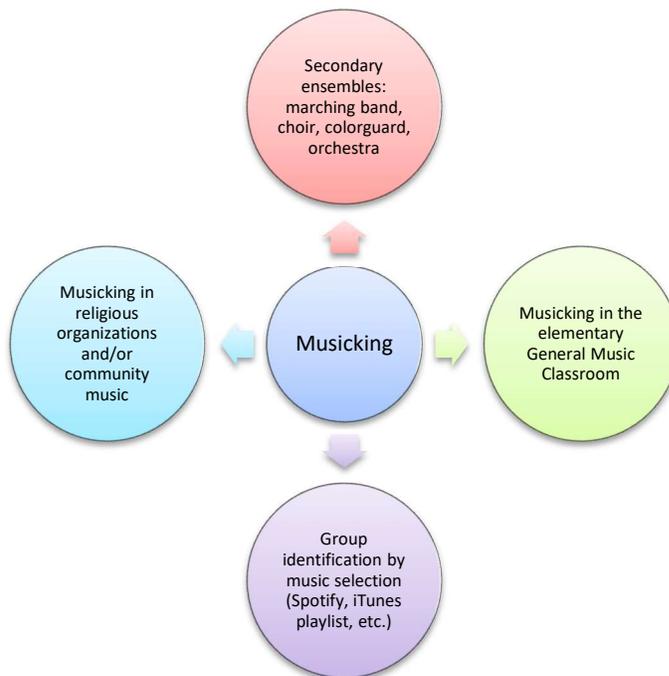
Figure 2. Model of *musicking* in the United States.

We see in these two models that the German idea of *musizieren* has multiple associations of meaning and is connected most often to an individual sense of musical identity. However, the primary modus behind *Bildung* is that of the *individual's* development so that they can participate meaningfully in the context of the group. Moreover, the impetus of identity is in an individual who is *ausgebildet* or "built up" to their full potential. Though Germany has begun moving toward a standards and competency-based music education policy, as demonstrated by the 2007 KOMUS (Competency Model for Music Education) project in Bremen, the cultural concept of *Bildung* is still felt to this day in practice in both classrooms and in the terminology used when describing education concepts (Kertz-Welzel, 2017).

Music *as* Identity: Identity, Cultural Aesthetics, and Policy

As Small pointed out, every instance of *musicking* is in effect stating, "This is who I am," or "This is who we are." Music plays a critical role in differentiating the "self" from the Other (Clayton, 2016). That is to say, items such as one's digital music playlists, one's repertoire of performed pieces, songs used in rituals, and one's musical preferences serve to differentiate individual and group *musickers* from one other. Music serves *as transmitter* of culture and is a way in which to communicate values and identities (MacDonald, Hargreaves & Miell, 2002).

Historically, musical transmission of culture in the United States and Germany has played out quite differently; in Germany, music education has remained largely divorced from public policy out of lingering fears that it could be used by the State for nefarious purposes (Jank, 2003; Kertz-Welzel, 2009). In the United States, however, music education was inherently connected to the security of the State, and thus the State had interest in using it to communicate cultural ideals of "good citizenship," through practices such as the reciting of the Pledge of Allegiance to the recent NAfME/MENC National Anthem Project (Bradley, 2009). If we do not approach the discussion of identity with careful inquiry, we will conflate language and oversimplify in our quest for understanding. To a large degree, dialogue has not existed between the realms of German and American music education, mostly due to this constraint of language, including concepts such as *Bildung* that resist simple translation (Vogt, 2003; Sorgner & Fürbeth, 2013). German used to be the language of scientific inquiry but has declined in the 20th and 21st century (Vogt, 2007); moreover, the rise of English as *lingua franca* within academia has contributed to a hegemony that privileges native English speakers and puts those who speak and process in another language at a disadvantage in the process of internationalizing music education (Kertz-Welzel, 2016).

Our schools are places of dialogic inquiry (Splitter, 2007), in which children's musical identities are constructed and reaffirmed. If we construct ideologies about music from our individual experiences that form through collective structures such as the school (Green, 1988), then what collective structure is more powerful in influencing the ideologies which undergird our musical identities? Is political policy so powerful that it can coalesce us into embracing a group-based musical identity out of sheer self-preservation, as in the example of post-Sputnik United States music education? Or, as in the German concept of *Bildung* and *musizieren*, are cultural structures and philosophies such as Humboldt's so holistic and overarching that they supersede policy attempts to change ideas about music in schools?

In the conversation about cultural identity, *musicking*, and *musizieren,* we see a complex web of history, philosophy, culture, language, and policy that contribute to a difficulty engaging in dialogical exchange between countries like the United States and Germany. In the quest for internationalization of music education, if we do not take thoughtful care to the ways in which language and culture inform musical identities, we risk the potential for oversimplification and misunderstanding at best and harmful stereotyping and hegemony of Anglo-American music education at worst. For two countries who have shared a long history of exchange, this would be a tragedy. We must recognize our positionalities and the ways in which language shapes the dialogue and be willing to be made uncomfortable by concepts that resist translation but fascinate us nonetheless. As international music educators, we must be willing to stretch outside ourselves, risk misunderstanding, question power structures when necessary, and pull in multiple socially-constructed meanings in order to truly say, "This is who we are."

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Music and Transition: Understanding Young Refugees Developing Music and Dance Groups in Germany

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Abstract

Although Germany plays a leading role as hosting country for forcibly displaced people in Europe, refugees' settlement has hardly been investigated in Germany. The perspectives of refugees have to be highlighted when considering how best to assist the development of music programs that can meet their specific needs. This case study explores aims and reasons for participation in a music and dance group founded by young adults with refugee background in Germany. The qualitative study examines, in particular, whether the formation of the music group and the shared experience of singing and dancing can facilitate acculturation processes and sociocultural integration of young refugees in the receiving country. Semi-structured interviews of six group members from Syria aged 14 to 24 were analysed and compared to observational data of a public performance. Key findings indicate that being part of the music group can be considered as vital source of joy, empowerment and social belonging. The aims of the music group refer to three principal themes: being role models by expressing themselves through Syrian music and dances, contributing to cultural diversity, and promoting intercultural dialogue and understanding. Significant aspects of the perceived integration process consist of translating Syrian songs into German, getting positive feedback from the audience, and becoming known through their website and the media. Public performances offer the opportunity to build new networks and to connect to locals. However, data analysis shows difficulties in creating deeper intercultural relationships. As emerging theme further results point to the lack of music in Ü-classes (bridging classes) for students with refugee background and emphasize the significance of music as an integral part of the curriculum. This exploratory research aims to attract more attention to forcible displacement and inclusion in current music education debates, and thus to create stronger awareness for refugees' perceptions, entailing meaningful implications for music education policy and practice.

Keywords: acculturation, agency, choir, participation, music education policy, refugee

Introduction

Refugees are exposed to extreme social and physical transitions that imply a strong long-term impact on their health and wellbeing. It is of vital significance that young refugees are offered adequate possibilities for quickly adapting to the new country, learning the new language and finding new peers in order to prevent social isolation and enduring educational drawbacks (Fazel & Stein, 2002; Hamilton & Moore, 2004; Hart, 2014). There is a growing body of literature showing that musical activities can have a great impact on integration and acculturation processes of young refugees within the host culture: Musical engagement can be considered as a form of societal agency being an important factor for facilitating young refugees' settlement (Harris, 2007; Howell, 2011; Marsh, 2012, 2013, 2016; Osborne 2009, 2012). Music-making and dancing have the potential to promote personal and social wellbeing by increasing self-confidence and self-efficacy, and creating a sense of group identity (Harris, 2007; Howell, 2011;

Kia-Keating & Ellis, 2007; Lenette & Sunderland, 2016; Marsh, 2016; Osborne, 2009; 2012) — which is essential for young refugees' mental health and successful adjustment. Major outcomes of being actively involved in music have been found, like feelings of belonging, empowerment and the opportunity to communicate with others through music-making as a unifying language beyond language boundaries (Heidenreich, 2005; Howell, 2011; Jones, Baker & Day, 2004; Lenette & Sunderland, 2016; Marsh, 2016). Although Germany plays a leading role as hosting country for forcibly displaced people in Europe, refugees' settlement is hardly the subject of investigation in Germany (Robert Bosch Stiftung, 2016).

The context
According to the United Nations, "Germany continued to be the [world's] largest recipient of new asylum applications [among the main destination countries]" in 2016 (UNHCR, 2017, p. 39), followed by the United States of America, Italy, Turkey, France, Greece and Austria (UNHCR, 2017). The number of 722,400 new asylum applications in Germany "was a significant increase compared with 2015 (441,900) and 2014 (173,100)" (UNHCR, 2017, pp. 39–40). More than one third of the applications were received from people originating from the Syrian Arab Republic (UNHCR, 2017). Nearly one third of all new applicants were aged below 25 (Federal Agency of Migration and Refugees, short form: BAMF, 2016, 2017). This is one of the reasons why this study concentrates on participants from Syria aged 14 to 24.

The rapidly increasing number of refugees in Germany during the last two years currently bears a challenge, not only for economy and administrative bodies, but also in terms of politics, society and educational structures (Robert Bosch Stiftung, 2016). Given the lack of studies focusing on the (music) education of young refugees and their settlement journey in Germany, various open questions remain, particularly those regarding the young refugees' education, adjustment to the new society especially in terms of sociocultural integration (Robert Bosch Stiftung, 2016), as well as their engagement with music inside and outside the German school system against the backdrop of music education policy. Therefore, the young refugees' perspective has to be highlighted. This study contributes to bridging this gap.

Three research questions were developed to explore the perceptions of young people with refugee background on the potential of music: What are the aims and reasons of young refugees for engaging in musical activities in their spare time? How can music-making and dance contribute to acculturation processes in the host country? How do young refugees perceive the transformative power of music and dance in terms of sociocultural integration?

Methodology
Research Design
The investigation aims at unveiling a deep understanding of the meaning of music-making and dance for forcibly displaced people in Germany. Due to this specific at-risk group, a special awareness and ethical considerations are needed for choosing appropriate research methods. Liamputtong (2013) states that sociologists "have used ethnography to portray the complexity of life of many social groups including the marginalised and vulnerable"(p. 178). Hence, this study draws strongly upon characteristics of ethnography by enabling a greater understanding of "people, their cultures, their meanings, and their ways of life" (Liamputtong, 2013, p. 178), and by involving a specific "group of people for the purpose of describing their socio-cultural

activities and patterns" (Burns, 2000, p. 12). However, it is necessary to mention that the term "refugee" comprises an extreme heterogenous group of people, which makes it indispensable to avoid any risk of generalization or stereotyping. The role of music and dance in people's lives is, by nature, something subjective and personal. Qualitative methods focus on individual experiences, meanings and interpretations, as well as personal reasons and stories (Liamputtong, 2013; Stake, 2008; Strauss & Corbin, 1998). Thus, the use of a qualitative methodological design can be deemed the most suitable approach to address the research questions. To gain meaningful insights into the complex musical worlds of young refugees in Germany, the concentration on one single case provides the opportunity to appropriately gather multifaceted experiential knowledge of the specific case and to analyse the influence of its contexts and activities in greater detail (Burns, 2000; Stake, 2008). Therefore, the study is suitable to take the form of an ethnographic single case study in which one special music project in Germany constitutes the case.

Data collection and analysis
To highlight the refugees' own perspective, a music project had to be found that was created by people with refugee background. Another sample criterium was that the informants were aged under 25. After searching an internet database of topic-related projects meeting this specific requirement a dancing choir was randomly chosen out of four remaining possibilities. Six choir members volunteered to take part in the study (convenience sample) including the founder of the group. All participants came from Syria and were aged 14 to 24. The anonymity of the participants is guaranteed in this article by using letters A to F. The single case study does not claim representativeness. However, the sample of the informants follows the German statistics in terms of demographic characteristics such as age (~ 60% below 25 years old), sex (~ 66% male) and country of origin (~ 37% from Syria) mentioned above (BAMF, 2016, pp. 7–8).

Data collection included one semi-structured interview with each informant that took about 20 to 30 minutes, as well as one participatory observation of a performance on a public event. Every informant had the opportunity to withdraw from the study whenever they wanted. The interviews were audio recorded with the consent of all participants as a basis of transcription. Relevant text passages were translated into English as exactly and literally as possible for the purpose of an English-language publication. This may include linguistic errors in order to ensure the authenticity of the data. MAXQDA software was used for coding. The interviews and observational data were analyzed following the qualitative content analysis of Mayring (2015). Categories were formed using an inductive approach in order to gain detailed insights and to develop bottom-up strategies from the young refugees' own perspectives. The depth of data can provide authentic information on the importance of music in the lives of young refugees to educators and policy makers, which can give a strong impetus to the development and implementation of new programs addressing this target group.

Findings
Joy, empowerment and belonging
All of the informants point to the role of music as a source of joy, fun and empowerment. F explains: "It gives us much fun, when we sing together", while C states that "for me it is fun, and I can forget my sorrows … so that I am feeling happier. And dancing! Makes fun for me. Makes much fun." D "likes music so much … Music is the most important thing I have … I will always

learn new instruments." A considers music as a way to not lose heart, which can be seen as integral component of empowerment through music. As an extra-musical aim C mentions his specific task to be responsible for the finances of the choir. When being encouraged by the founder of the choir, he felt highly empowered. According to the founder, unconditional confidence in every participant of the choir and delegation of tasks is of significant importance when working with refugees. The support of the audience during a performance plays another essential role for the joy and happiness of the choir singers. The informants are pleased to share their joy with the audience when singing and dancing together. In addition, singing in the choir creates a deep feeling of belonging, which bears witness to the memories of the beloved lost home, as B highlights: "Actually, it means a lot to me. Because … I … remember my homeland when playing music [oud], especially the traditional music." F also points to the role of Syrian songs to make him feel at home: "Yes, because when I sing our songs, that we are, I am home."

Acculturation and repertoire
In terms of acculturation and repertoire, some of the informants indicate that one of their goals is to show others their music, either music and dances from Syria or crossover and translated versions of songs as a creative mediation platform. B "translated some [songs] from Arabic into German … and [is] currently trying to translate more of our songs." Although one informant has difficulties with expressing his feelings in German, four of the six choir members take the integration of German translations for the fundamental mission of the choir. They wish to achieve mutual understanding between people from the different cultures, as D explains: "We also try to translate the other songs into German, so that the Germans can understand a little of what we sing." C supplements in this regard: "And that's the most important thing, that the Germans and other people can understand us."

Intercultural understanding and integration
The main goal of being part of the choir is to promote intercultural understanding through music. Five of the six choir members explain that this happens by performing Syrian culture in Germany. Nearly every informant mentions the possibility to become a role model and to show a good picture of their home country to people from the receiving country as main reason for being part of the choir:

> C: I want to set a good example of people from Syria … We do not depend on religion, not on tradition. But we are choir from Syria. We show how the Syrians see …What Syria is. What is our dancing, how we sing, how we dance? Showing a good example. That's my goal of the choir.

A says: "To become known and … that people get an idea of Syria", while D mentions: "That we came here for peace … Therefore, we sing, and talk to people after a performance to show that we are active, and we work, and we set good examples for Syrians." Correspondingly F states: "Because it is important to us … that the people … are not afraid of the … foreigners, and that we make integration with the people."

Social connections
The 14-year-old-informant E talked about the lack of music education at his school. He goes to an Ü-class (bridging class), which is a special class at Middle Schools for newly arrived

immigrants and students with a lack of German language skills. As music is not taught there, he is happy about the possibility to take part in the choir during leisure time together with people from his homeland.

Another interesting finding in terms of reasons for participation is "to become known" through public performances and the media. The choir has its own website in order to reach as many people as possible and to show videos of their work. The public performance is also considered extremely important for young refugees as a way to contribute to the cultural diversity and pluralism of the city they live in, as well as to develop vital networks and contacts to other people preventing social isolation.

Everybody was asked whether friendships between people with and without refugee background can be built through the choir, which would be a key element of sociocultural integration. According to them, the choir participation of locals without refugee background is definitely intended aiming at promoting the intercultural dialogue. However, there are currently no people from the receiving country participating in the choir. Results from observational data indicate that the interaction between choir members and people from the audience is successfully taken place when dancing together at the end of the vocal performance on public events. According to the interviews, this get-together is highly desired and appreciated. A states: "That's the beginning. … We already saw how people came together and danced with us. This is what we have to go on." Nevertheless, observational data show that only men — choir members and men in the audience — came together at the end of the vocal performance to dance. In contrast to the beginning of the choir formation, there are currently no women being part of the choir.

Discussion and conclusion

The aim of this study was to explore reasons of young refugees for participation in a music project and to report their perceptions on the transformative power of music in regard to sociocultural integration and acculturation processes in the host country. As possible mechanisms of how acculturation processes can be fostered by music the findings of the study point to the creation of translated versions of songs aiming at mutual intercultural understanding. This can be of great importance for music educators when working with refugees. Ermert (2016) considers transcultural principles as promising way to integration when working with marginalized groups. In order to prevent stigmatization, it is preferred to think theme-oriented, as every participant can contribute to the group through their own feelings, preferences and abilities. For example, the task would not be *Songs from Syria*, but *How does homesickness sound?* — which changes the whole character of the task significantly (p. 26). This may be an interesting extension of tasks for making music in groups with people from different cultural backgrounds.

Further results of the study show that public events (i.e. music and street festivals) play a crucial role for facilitating cultural participation of groups like the refugee choir. Getting the possibility to perform in public is a big opportunity for individuals with refugee background in terms of reaching an audience and gaining recognition as musicians and inhabitants of a city during their settlement journey. Such activities are a great contribution to cultural diversity in a community, which shows the necessity of such get-togethers from a perspective of cultural and educational policy.

Heckmann (2015) constitutes that people with migrant backgrounds primarily establish friendships to other non-locals in Germany (p. 183). This statement can be substantiated by the results of this study. For most of the informants the choir offers a family-friendly atmosphere among the like-minded. Every participant of the choir is a refugee, which prevents the development of intercultural relationships in this particular setting. The process at school is similar: In Ü-classes only students with migrant and refugee background are grouped together, which makes it difficult to connect with local peers. In relation to sociocultural integration, these outcomes reaffirm the necessity of music programs bringing people from different (cultural) backgrounds together. In this specific case female refugees were no part of the choir. However, as no female informant took part in the study, it is not possible to make evidence-based statements about aims and effects of musical engagement on acculturation processes of young refugee women. It remains open how they experience the role of music and access possibilities during their settlement journey in Germany. This has to be considered when thinking of developing new programs within the realm of kulturelle Bildung. Hence, especially schools as familiar environment of young refugees' everyday life might offer a chance to reach girls and boys equally, and to guarantee equal opportunities and just participation through the implementation of (joint) musical projects.

Another interesting finding of the study is the fact, that the curriculum of Ü-classes at Middle School does not include music as a subject. It is thus proposed to reflect on the feasibility of music in the curriculum of Ü-classes, as well as on existing opportunities for students of Ü-classes to engage in extracurricular musical activities at schools. If music is not implemented in the Ü-class curriculum in the future, the provision of non-formal and informal learning opportunities will be all the more important to close this gap in view of social participation through cultural participation.

This single-case study cannot be generalized. However, it does document the importance of music in the lives of male refugees as a means of transformation and transition in Germany, as well as the political dimension of a choir founded by refugees themselves. The results raise meaningful questions of how intercultural relationships can be developed when making music together, and how students with refugee background perceive their musical possibilities at school. Further research is needed, especially in terms of refugee women's perceptions of cultural participation and their engagement in extracurricular musical activities.

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Proposing an Active Learning Approach in Japanese Music Education Policy

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Abstract

The purpose of this paper is to develop a new teacher education policy in order to bring the concept of active learning into music classroom in Japan. Music education in Japan has intensively focused on Western classical music and notation as they were developed by the end of nineteenth century; and it presumes that foreign music and music composed by others adequately comprise the reasons for studying and engaging in music. While Western classical music has certainly attracted many Japanese audiences, it has also brought about dichotomies such as artist and audience (e.g., the separation of professional and amateur or producer and consumer), winner and loser, colonizer and colonized and so on. Thus, a tradition of "Big Music" as well as "Big Creativity" was formed. Since "Big Creativity" is being forced to serve this tradition, small creativity, based on musical collaboration and communication for everybody, is somehow forgotten, especially in music education. In Japan, the government has recently revised their curriculum guideline (the COS) for public music education. The revised COS emphasizes the importance of collaboration and communication among students in order to "foster the ability to make music in a creative and original manner." Music teachers also "should be ensured that unbalanced emphasis is not placed on any of the specified activities," (according to the COS, the specified activities include singing; playing instruments; creative music making and appraising). Specific research questions were: 1) how can teachers avoid only valuing foreign music above our own?; 2) how can teachers avoid only valuing music composed by others above anything children achieve themselves?; 3) how can teachers understand the value of music beyond the concert or competition?; 4) how can music teachers properly deal with the commodification of music by the entertainment industry? In order to answer these research questions, an action research was undertaken at a junior high school. The sound walk proposed by R. Murray Schafer was brought as an appraising activity and the idea of graphic notation by Robert Walker was also taken advantage as music-making activity. Referring to Jean-Francois Lyotard, this paper attempts to enter that discourse.

Keywords: the great metanarrative (Big Music), soundscape, graphic score

Grand Narratives (Big Music, Big Creativity)

The Canadian composer R. Murray Schafer (2005, xi) proposed the concept of soundscape denounces contemporary music education with the indictment that (1) foreign music is valued above our own; (2) that music composed by others is valued above anything we could achieve ourselves; (3) that in trying to meet excessively high technical demands, many students become discouraged or are forced to forgo the pleasures of music-making; (4) that by insisting that music is an expensive subject, opportunities for inexpensive music-making are ignored; (5) that teachers (and parents and principals) fail to understand the value of music beyond the year-end concert or tour; (6) that music has been isolated from contact with other subjects (science, the

other arts, the environment); and (7) that teachers do not speak out strongly enough against the commodification of music by the entertainment industry and the trash that it produces.

It was during the last decade of the nineteenth century that Western modernism including literature, visual and performing arts made its appearance in Japan. While it did not derive from European ontological and epistemological models, it was implemented with some urgency and speed in order to offset anticipated European colonial ambition. Modernism in Japan can, therefore, be considered as a kind of illusion. From 1887 to the early twentieth century, there arose a movement for "Unification of the Written and Spoken Languages," in order to create a new written language in place of existing one: while at the same time, the modern Japanese literature was advocated. In the field of visual arts, the concept of "Japanese arts" was proposed to challenge Auguste Rodin. For example, Kakuzo Okakura (1903) writes:

> Asia is one. The Himalayas divide, only to accentuate, two mighty civilizations, the Chinese with its communism of Confucius, and the Indian with its individualism of the Vedas. But not even the snowy barriers can interrupt for one moment that broad expanse of love for the Ultimate and Universal, which is the common thought-inheritance of every Asiatic race, enabling them to produce all the great religions of the world, and distinguishing them from those maritime peoples of the Mediterranean and the Baltic, who love to dwell on the Particular, and to search out the means, not the end, of life. (Okakura, 1903, p.1)

The Japanese nineteenth century in music, however, still belonged unequivocally to the Edo period (1603-1867). Notwithstanding the rapid economic, political and artistic transformations brought about by the Meiji restoration of 1868, Japanese tastes of musical life did not change radically. The traditional Japanese temperaments system differs fundamentally from equal temperament. It is relatively similar to Pythagorean scale. Japanese traditional tunes are, therefore, very much melody oriented and the concept of harmony in European music cannot be applied. The pitch of Japanese temperament was changed from time to time according to the system of weights and measures of each period. A kind of melisma style is frequently seen in Japanese traditional and folk tunes. There was no concept of major or minor key as found in European music in Japan. Because of this incompatibility in terms of musical semantics and rhetorical tradition, Japanese traditional music was rejected in school music education in Japan. Since then, European music's autonomy and hegemony has been believed and taken for granted in Japan. The Meiji Government (1868-1912) strongly promoted European music and introduced the portable reed organ to many elementary schools to teach European solmization right after the failure of creating the new Japanese music. What is more significant, however, is the fact that the history of European classical music, which evolved over several centuries in the West, was concentrated in Japan within a period of approximately ten years. The Meiji Restoration Government technically imported modern-day Japanese social structure from Europe and the United States as a political strategy. The introduction of Western music education in Japan was a policy cleverly engineered by the Meiji Government in order to westernize the Japanese nation (Imada, 2000). The Westernization of Japan can be considered a "self-colonization" process (e.g., Komori, 2001). Paul Griffiths (1978) writes:

> If there were to be new releases in music, it would come not from the West but from the East. Musical Orientalism has a long history—most of the standard Western orchestral

instruments can be traced back to Arab sources—but as far as modern music is concerned the trend has its origins, again, in Debussy's *Prélude à 'L' après-midi d'un faune*. In 1889, three years before he began work on that composition, Debussy had been greatly impressed by the Eastern music he heard at the Paris Exhibition. (Griffiths, 1978, p.124)

At the very moment when the avant-garde or contemporary music of the West challenged European tonal music tradition since the seventeenth century and looked to the non-Europe for a way out of its impasse, music education in Japan found itself inscribed with the framework of the superficial or counterfeit nineteenth century musical traditions of the West along with such an aspect as major or minor key function. Jean-Francois Lyotard (1984) considered postmodernism as the death of the grand narratives. In Japan, the term "music" was initially organized around "grand narratives" as an import. Indeed, the indictment Schafer makes against music education: "that foreign music is valued above our own; that music composed by others is valued above anything we could achieve ourselves" is more or less coextensive with that of music education in Japan. Jacques Attali (1985) points out:

> Music's mode of financing then completely shifted, making publishers partial substitutes for patrons. Interested in the production of new works, they took the risk of sponsoring them for a rapidly expanding market of amateur interpreters. The bourgeoisie, unable to afford a private orchestra, gave its children pianos. There was a need, therefore, for small number of instruments, or adaptations of that kind, were thus preferred by publishers. The breadth of the piano repertory of the nineteenth century is quite clearly connected to the place it occupied in the salons of the bourgeoisie of the time, as an instrument of sociality and an imitation of the Parisian salons and the courts. Power continued to address the musician haughtily. But the tone was no longer one of conquest; it was the tone of grocer. (Attali, 1985, p.69)

As Attali mentions, music became a commodity through publishers in the nineteenth century, "a means of producing money" (Attali, 1985) just as popular music today. Many music teachers in Japan do not speak out strongly enough against the commodification of music as Schafer sees. Many music educators in Japan, however, hardly deal with Western classical music as a commodity. This is partly because they support and take for granted the value of Western classical music based on its aesthetic value developed from the eighteenth century through the nineteenth century in Europe. In this period, the concepts of beauty as well as art rapidly changed. Several clichés such as "originality," "a work of art," "a genius," "a prodigy" and so on about the concept of art were proposed. The subject of the aesthetics of music in this period was to establish the significance of music. Many thinkers asserted the original value of music and tried to rank art as the place where people were able to experience the purest beauty. Said explains:

> …we can add today's complete professionalization of performance. This has widened the distance between the "artist" in evening dress or tails and, in a lesser, lower, far more secondary space, the listener who buys records, frequents concert halls, and is routinely made to feel the impossibility of attaining the package virtuosity of a professional performers. (Said, 1991, p. 3)

The "professional" called the "virtuoso" in the middle of nineteenth century attracted an audience using superhuman skills and immaculate techniques. This Western tradition has developed the place where many students become discouraged or are forced to forgo the pleasures of music-making because of excessive high technical demands. It brought about many dichotomies such as artist and audience (e.g., the separation of professional and amateur or producer and consumer), winner and loser in music competitions, for example, colonizer and colonized and so on. Thus, a tradition of "Big Music" as a great metanarrative was formed. Since "Big Music" as a great metanarrative is being forced to serve this tradition, inexpensive music-making based on creativity for everybody and a connection with other subjects (science, the other arts, the environment) are somehow forgotten, especially in music education. As a result, many music teachers in Japan fail to understand the value of music beyond the year-end concert or competition. It is at this point that specific research questions arise: (1) how can teachers avoid only valuing foreign music above our own?; (2) how can teachers avoid only valuing music composed by others above anything children achieve themselves?; (3) how can teachers understand the value of music beyond the concert or competition?; (4) how can music teachers properly deal with the commodification of music by the entertainment industry?

The study that follows and guides this presentation was conducted using the literature and action research approach. It was a collaborative project for junior high school classrooms designed by Tadahiko Imada. Based on the concept of soundscape, the main purpose of this project was to help junior high school students develop sensitivity to musical beauty and the ability for creative expression. Imada simultaneously attempted to make a tight connection between creative music making and music appreciation, and paid attention to both musical and linguistic processes among students.

A Sound Project: From Soundscape to Creative Music Making

After World War II, the Japanese Ministry of Education (presently the Japanese Ministry of Education, Culture, Sports, Science and Technology, hereafter JMECSST) produced an official guideline for public education called the Course of Study (hereafter COS). The government has recently revised their curriculum guideline (the COS) for public music education. The new COS emphasizes the importance of collaboration and communication among students in order to "foster the ability to make music in a creative and original manner." Music teachers also "should be ensured that unbalanced emphasis is not placed on any of the specified activities," (according to the COS, the specified activities include singing; playing instrument; creative music making and appraising). The study was conducted using the literature and action research approach for answering the new COS. It was a collaborative project for junior high school classrooms, which was designed by Tadahiko Imada. Based on the concept of soundscape, the main purpose of this project was to help junior high school students develop sensitivity to musical beauty and the ability for creative expression. Imada simultaneously attempted to make a tight connection between playing instruments; creative music making and appraising, and paid attention to both musical and linguistic processes among students.

Listening Exercise

Students first experienced a couple of excises based on the concept of soundscape and sound education for our action research. They were instructed the following listening exercise by Imada (Schafer & Imada, 2009, p.10):

Let's go outside to a street. Stand on the corner for a few moments with your eyes closed listening to all the sounds moving around you? What is the most distant sound you can hear? What is the closest? (Schafer & Imada, 2009, p.10)

Imada asked junior high students to explore the space of the junior high school (both indoors and outdoors) with their ears and find interesting acoustic spaces for their three minutes listening. The junior high school students paid close attention to the soundscape such as trees rustling in the wind, birds singing, the most distant and the closest sounds, the sound made by leaves falling and so on. Needless to say, this musical activity makes a contact with the environment.

Graphic Score
In the late 1950s and 1960s, there arose a movement for the use of twentieth century practices in pedagogy in order to propose a new music education policy based on creativity. Robert Walker, John Painter in the UK, Schafer in Canada, the contemporary music project; Manhattanville music curriculum project in the USA and Gertrud Mayer-Denkmann in Germany played significant roles. Walker (1996) states:

All this activity foundered largely because the bulk of music educators had no experience of contemporary music; their own backgrounds were so rooted in the past that they had no connection with the sources of such ideas and practices. This was a great pity and delineates one of the major educational distinctions between visual art pedagogy on the one hand, and music pedagogy on the other. Since the early 1930s visual art pedagogy has developed hand in hand with contemporary practicing artists in a way that did not occur on music. While Klee, Kandinsky, Picasso, Rauschenberg, Henry Moore and Jackson Pollock, to name a few, were inspiring, and becoming models for, the art work done in school classrooms by children of all ages, music educators began a child's music education rooted in the musical concepts and constructs of the eighteenth century. (Walker, 1996, p.13)

In order to advocate contemporary music education in place of existing eighteenth century one, Walker paid more attention to the basic elements of music such as pitch, timbre, duration and dynamics rather than melody, harmony and the lengths of notes. Walker (1976) writes about graphic score:

Draw the graphic score on the blackboard; ask the children how they might make sounds inspired by it…The teacher should always be ready to follow up any development emerging from the children which may lead to a composition, however remote from the graphic score under discussion. One should see this work as an opportunity to grasp abstract principles of organization and interpretation, free from the shackles which musical illiteracy or lack of experience imposes upon some children. (Walker, 1976, p.28)

After the listening exercise, the students returned indoors and undertook the second exercise "drawing graphic score." The following figures are graphic scores drawn by the junior high school students:
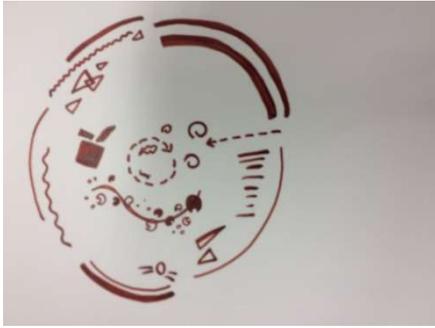
Figure 1
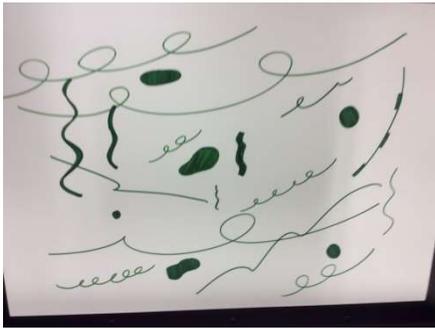
Figure 2

Figure 3

In this exercise, the students were expected to trace their listening experiences as transparently as possible. Both the manner and the form of music are presumably produced at this particular moment. This drawing process is directly connected to their body; that is to say, it cannot be analyzed either acoustically or physiologically.

Interpreting and performing graphic scores
The students were divided into a number of groups and each of them was expected to compose using a graphic score they selected. In order to avoid making cheap and easy connections between visual and sounds, graphic score performances by composition major students at Tokyo University of the Arts and Toho Gakuen School of Music were introduced while referring to Ingold:

"Every line is the trace of a delicate gesture of the hand that holds the brush, a gesture inspired by the calligrapher's close observations of movements in the world around him…But it was not the shapes or outlines on things that they sought to render; the aim was rather to reproduce in their gestures the rhythms and movements of the world". (Ingold, 2007, pp.131-133)

Students used mainly a variety of percussion instruments, kitchenware and handmade instruments. They decoded graphic notations and composed using different kinds of sounds such as "firm," "dull," "round," "crowding," "expanse" and "scattered," while at the same time looking for different sound colors by touching them. They also took advantage of many kinds of verbs, such as "to scrub," "to tap," "to drop," "to shake" and so on when reading and playing graphic scores because these different actions are quite effective in creating a variety of sound colors and timbres. Some students tried hard to decode the graphic score according to the shape, form, color and so on. Thus, they paid a lot of attention to the firm visual information as signifier. Many groups reached the stage where they could perceive both visual and auditory information to develop their own creativity. Thus, they actively and successfully created their own music.

Discussion

Recall the questions: (1) how can teachers avoid only valuing foreign music above our own?; (2) how can teachers avoid only valuing music composed by others above anything children achieve themselves?; (3) how can teachers understand the value of music beyond the concert or competition?; (4) how can music teachers properly deal with the commodification of music by the entertainment industry? Students create their own music without valuing foreign music and music composed by others. Each performance is uniquely different, but everybody including teachers can precisely judge which one is more inspiring and musical than others. At this point teachers can understand the value of music beyond the concert and speak out strongly enough against the commodification of music by the entertainment industry.

Final Thoughts

As the previous discussion shows, music teachers can develop students' creativity through the concept of soundscape and sound education taking advantage of twentieth century practices such as the use of graphic score. Thus, music teachers need to take advantage of sound environments; our daily materials; various types of visual and auditory information. As a result, students can actively learn and communicate musically with their friends through creative music making. In order to bring active learning into music education for a new teacher policy, which totally escapes the grand Narratives (Big Music), Japanese music educators should pay more attention to the earliest experience of music based on the pure creativity and communication. "Anyone can listen out into the world. What do you hear? What do you want to hear? Those are serious questions for everyone, (Schafer & Imada, 2009, x)."

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Decolonizing Higher Music Education in Uganda and the Question of Neoliberalism: The Case of Makerere University

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Abstract
Since Uganda gained political independence in 1962, there have been numerous attempts to restructure and implement an African centered music education curriculum in higher institutions of learning. However, the curriculum that has remained in place is mainly focused on western aspects of music, placing indigenous music in the periphery. This marginalization of native music symbolically reincarnates colonial and neo-colonial power relations. These power relations have been expounded by the proposed World Bank neo-liberal policies that have influenced higher education in African universities since the 1980s.

The purpose of this paper is four-fold. First, we examine the discourse of neoliberalism and its impact on higher music education in Uganda. Secondly, we revisit the debate of decolonizing higher education and situate Ugandan music education within this debate. Third, we propose paradigmatic reforms for the decolonization of higher music education in Uganda, and in Africa in general. Finally, we argue for a strategic importance of higher music education as a public good. Our methodological approach involves an analysis of the historical development of music education at Makerere University over three different periods – the colonial, the nationalist and the neoliberal period.

Keywords: higher music education, Uganda, decolonization, neoliberalism, Makerere University

Colonial History of Makerere University: Origins of a Westernized Curriculum

Higher education in Sub-Saharan Africa is a product of the colonial state (Mamdani 2009, Mazrui 2003, Rodney 1982). In the case of Uganda, one of the major factors for the introduction of Makerere as a tertiary institution in the 1920s was out of the colonial government's concern that wealthy Africans would send their sons to study abroad, exposing them to ideas and knowledge that would be used to mobilize against the colonial regime (Sicherman, 2005). For the few Africans that studied in Britain, the colonial authorities advised them not to pursue studies in the humanities, social sciences and law, as these would breed "frothy political ideas" (Motani, 1979, p.362). The colonial government also withheld passports of individuals who aspired to study in the United States because of the concern that they would be influenced with anticolonial sentiments by African Americans and the discourse of the civil rights movement. (Sicherman, 2005). The colonial government was equally not willing to establish higher education at home because it would transform the native to "regard himself as a superior being for whom the ordinary duties and responsibilities of life have no significance" (Prewitt, 1975,

p.172). It is in this context that Makerere was established in 1922, initially as a vocational training school to offer instruction in agriculture, medical training, veterinary training, education and engineering.

In 1949, Makerere was upgraded from a vocational institute to a university college, affiliated to the University College of London. This process of transformation started in the post-World War II era because at this time, there was a need to train "an elite meant to take the reins of leadership of the [soon to be] independent" Uganda nation state (Mamdani, 2009, p.1). It was as a result of this transformation that programs in the liberal arts, humanities and social sciences were introduced at the institution. With Makerere as an affiliate to the University of London, the level of dependency on the latter was highly visible. Standards for student admission, faculty appointment and curriculum development were set in London, with little input from those in Kampala. Examinations were first formulated by the colleges in Africa, and then sent to London for revision.

Once the questions were approved in London, they were printed, put into envelopes, sealed, returned to the African campuses, and not opened until the actual taking of the examination. If changes had been made in London, they were discovered by the professor too late to do anything about it. (Mazrui, 2003, p. 194). The situation above described by Mazrui is one in which the African educators hardly had any control over the courses and content that they taught.

Uganda attained political independence on 9th October 1962. As a consequence, the relationship between Makerere University College and the University of London was formally ended on 29th June 1963. Makerere then became a part of the University of East Africa, until 1st July 1970 when it became a fully independent university of the Republic of Uganda. The decades proceeding independence were characterized by discourses of nationalism and calls for decolonization to enhance processes of state building and recovery from the effects of British colonialism. It is as a result of these two movements that the department of Music, Dance and Drama was established at Makerere University.

African Higher Education and the Nationalist Era
The post-independence era in Africa was characterized by increasing calls for reforms of higher education. According to Mamdani (2009), these reforms focused on two major issues: "first, the need to Africanize the academic staff, and second, the relevance of the teaching programs" (p. 1). In line with Africanization discourse, Julius Nyerere, one of the prominent radical nationalists and first president of Tanzania remarked, "the acceptance of imported curricula incorporates accepting the philosophy of the education from which it has been copied" (Nyerere, 1971, p. 27). With Nyerere as president, the University of Dar-es-Salaam in Tanzania therefore became the "promise of the nationalist era" (Mamdani, 2008, p. 5) because it embarked on a massive process of Africanization of its faculty.

The argument for Africanization of the academic staff sounds compelling, particularly in its use of an egalitarian language. However, the idea of replacing foreign faculty with African educators raised new dilemmas for higher education. For instance, what would be the qualification for one to be recruited as an educator? Would not recruitment on the basis of western-earned qualifications just symbolize a change of bottles but with the same wine?

Frantz Fanon, a prominent radical nationalist at the time, was skeptical of the recruitment of a western-trained bourgeois class in the guise of Africanization. Fanon argued, "the unpreparedness of the elite, the lack of practical ties between them and the masses, their apathy, and, yes, their cowardice at the crucial moment in the struggle, are the cause of tragic trials and tribulations" (1963, p. 97). Fanon's critique focuses on the fact that this elite class that was to be recruited was trained in the western way, and therefore would not be any different from the western faculty that it sought to replace. To Fanon therefore, the discourse of Africanization, like that of nationalization "quite simply [meant] the transfer into native hands of those unfair advantages, which are a legacy of the colonial period" (Fanon, 1963, p.122).

Okot p'Bitek (1967) raises a similar critique to the African post-independence elite class in his analysis of the new post-independence Ugandan university. p'Bitek remarks;
"You may be the greatest oral historian, but they will never allow you anywhere near their university… our universities and schools are nests in which black exploiters are hatched and bred at the expense of the taxpayers, or perhaps heart payers". (1967, p. 47).
p'Bitek's critique above is directly relevant to our discussion about the recruitment process of educators in post-independent African universities. Both Fanon and p'Bitek were critical of the African elite (and university) as an extension of the colonial arm. We shall return to the discussion about Africanization of faculty and educational qualification prerequisites in higher education later in this paper. Now, we turn to the other side of the decolonization debate - the discourse of relevance and decolonization of the curriculum.

Perhaps the most influential African nationalist writer on decolonization of the curriculum is Kenyan nationalist writer, Ngugi wa Thiongo. In his *Decolonization of the mind,* Ngugi asks; "What should we do with the inherited colonial education system and the consciousness it necessarily inculcated in the African mind? What directions should an education system take in an African wishing to break with neo-colonialism? How does it want the "New Africans" to view themselves and their universe and from what base, Afrocentric or Eurocentric? What then are the materials they should be exposed to, and in what order and perspective? If African, what kind of African? One who has internalized the colonial world outlook or one attempting to break free from the inherited slave consciousness?" (Ngugi, 1986, p.101).

The questions that Ngugi raises above characterize a methodological dilemma that concerns the structuring and positioning of knowledge in the post-independence African university. As a solution, Ngugi calls for a project of *re-centering.* He calls for a rejection of "assumptions that the modern West is the central root of Africa's consciousness and cultural heritage" (Mbembe, 2016, p. 35). Ngugi's thesis, however, is mainly focused on African languages. His implicit concern is that "a decolonized university in Africa should put African languages at the center of its teaching and learning project" (Mbembe, 2016, p. 36). In this paper, we extend Ngugi's thesis to argue that music departments in African universities ought to put African music at the center of their teaching and learning. We have so far discussed the theoretical foundations of the debate of Africanization of academic staff and curriculum in the post independent universities.

Establishing the Department of Music, Dance and Drama at Makerere University
The establishment of the department was a result of resolutions of a conference of African music organized by the Department of Extramural Studies of Makerere University and the Ministry of Education. The conference was held at Makerere University College from December 15th to 17th in 1963. In line with calls for decolonization, the conference aimed at establishing a permanent body to deal with preservation, promotion and development of African traditional music. In addition, the Ministry of Education needed trained teachers of music at both primary and secondary levels. The conference therefore aimed at researching and promoting the best method of teaching African music to schools and educating the general public in the art of appreciating African music (MoGLSD, 2006). For the first time in the newly independent Uganda nation state, discussions about the relevance of African music were publicly held at this conference. At the same conference, it was resolved that the Government of Uganda should implement courses for training musically talented teachers of all ethnicities. UNESCO also recommended for a school of African Music, Dance and Drama to be established as soon as possible (UNESCO, 1972). It's against this background that the Department of Music, Dance and Drama was established in 1971. The major task of the new department was to "produce specialist teachers in the fields of music, dance and drama, for secondary schools and higher teacher training institutes, and to produce (African) composers, choreographers and playwrights (Wasswa, 2007, p.12).

As discussed so far, the establishment of the department of Music, Dance and Drama at Makerere University was a consequence of the need to promote African music. The Government of Uganda was fully involved in the process of establishing the department. The government's involvement as highlighted in the Ministry of Education's interests in an African music curriculum is characteristic of the relationship between the newly independent African state and the university in the nationalist era. At this time, the university was an institution for the training of a human resource that was expected to Africanize the Ugandan society and mediate a process of recovery from the effects of colonialism. To state it another way, the university was an institution for the training of a workforce that was to help create Benedict Anderson's (1991) 'imagined community' in Uganda. In this context, the university "therefore needed to be seen and be run as one of the several apparatuses, of the newly independent state" (Mamdani, 2009, p.2).

At the time of establishment of the department of Music, Dance and Drama, a similar concern on who was to teach the programs arose. Although there were many highly skilled and experienced performers of African music, there were very few Ugandans trained in the Western way. Surprisingly, the university decided to recruit only Western trained educators for the establishment of the department. We contend that this choice made by the university was ironic that while the logic behind establishing the department was to promote African music, experienced native musicians, performers and educators were sidelined in the process of recruitment because they had not acquired a Western training. The irony is that while the introduction of a program in African music, dance and drama was a counter hegemonic move to colonialism, the recruitment process for implementing an Africanized curriculum was characterized by a colonial nostalgia. We shall argue that this was the beginning of the process of treating African musical practices "more as a point of departure than as an object of study" (Mamdani, 2008, p.5) The broader theoretical problem is that the program that sought to

Africanize and decolonize the curriculum had its "historical vision limited to that of the colonial period" (Mamdani, 2008, p.5).

Makerere in the era of Neoliberalism: New Challenges to Higher Music Education
Neoliberalism is used in this paper to refer to "a set of economic and political policies based on a strong faith in the beneficent effects of free markets" (Ogachi, 2012, p. 27). Neoliberalism emphasizes that "human well-being can be advanced by liberating individual entrepreneurial freedoms and skills within an institutional framework, characterized by strong private rights, free markets and free trades" (Ogachi, 2012, p. 27). In this context, the role of the state is limited to "preserving an institutional framework appropriate to such practices" (Harvey, 2005, p. 2).

Throughout the postcolonial period, the World Bank has dominated development assistance to Sub-Saharan Africa. As a response to the economic crisis that affected most African (and European) countries in the mid-to late 1980s, the World Bank revised its focus on its basic needs rhetoric with a massive structural adjustment program, which had a big impact on higher education in Sub-Saharan Africa (See Mamdani, 2009). There is a considerable amount of literature that has been written about the impact of the World Bank's neoliberal policies on general higher education in Sub-Saharan Africa (Brock-Utne, 2003, Mamdani, 1993, 2008 and 2009, Mbembe, 2016, Ochwa-Echel, 2013, Ogachi, 2011). The goal for this study is to explain how these policies were reflected in key developments at Makerere University, and how this impacted music and arts education, in particular the structure of the music and arts program, the curriculum and the implementation of music education.

The World Bank launched its influence on African Universities at a meeting with Vice Chancellors in Harare in 1986. Arguing that higher education was a luxury for Africans, the World Bank suggested that, "most African countries were better off closing universities at home and training graduates overseas" (Brock-Utne, 2000, p. 218). The suggestion by the World Bank above was not adopted, perhaps because none of the Vice Chancellors was willing to "convince themselves out of a job" (Mamdani, 2008, p.7). The World Bank subsequently implemented educational policies, tied to development aid. In 1988, the World Bank published its report on *Educational Policies for Sub-Saharan Africa (EPSSA),* and a follow up World Bank paper on higher education in 1994. It is these two documents that set the dynamics for the neoliberal agenda for higher education in Africa. We are specifically concerned with how the policies drafted in these two documents engendered a process of redefining Makerere University. As elucidated at the beginning, these policies led to a shift in the debate about relevance of the curriculum from that of decolonization to an emphasis on the market as the major determinant. In line with the music curriculum at Makerere, we argue that what has been defined as relevant to the neoliberal agenda reincarnates the colonial set of power relations in which African music ceases to be at the center and takes the place of the 'Other'.

The World Bank mainly relied on the human capital theory (rates of return on investment) as the basis of their education assistance policies. The rationale for the Bank was that the funding of higher education involved higher costs yet benefited few individuals. It is in this context that the World Bank called for reduced government funding of higher education and an increment in funding for primary education (World Bank, 1988).

World Bank policies also called for a diversification of funding of higher education. For example, the bank recommended a policy of privatization, to encourage tuition paying students to enroll for higher education. The Bank's policies were guided by the economic logic that "net private returns remain high enough even after imposition of fees for higher education" (Brock-Utne, 2003, p.32). In a decade in which the African continent was entangled in challenges of economic and political instability, the policies advanced by the World Bank sounded compelling, particularly in their use of the "language of both the market and democracy: On the one hand, it claimed cost efficiency; on the other hand, it cleverly played off primary education against higher education in the name of equity" (Mamdani, 2009, p.11). Consequently, Makerere university adopted these World Bank policies concerning funding of the African university.

Since adopting these models, Makerere University has been acclaimed as the World Bank's model for market-driven reforms of the African university. Having experienced financial challenges caused by reduced government funding in the early 1990s, the university adopted policies of privatization and commercialization (See Mamdani, 2008, p. 6). Privatization allowed for the admission of privately sponsored fee-paying students. Commercialization "was a product of financial decentralization which gave substantial resource control to revenue-generating faculties, departments and institutes" (Mamdani, 2008, p. 6). In the commercialization move, individual units were allowed to retain 90 percent, and later on 60 percent of the revenue generated through private fee-paying students. In addition, "there ceased to be a single university budget as separate faculty budgets replaced separate faculty votes in the university budget" (Mamdani, 2008, p. 9).

Perhaps the biggest consequence of the neoliberal reforms of privatization and commercialization was competition among faculties. This competition was twofold. On the one hand, faculties began competing for students through revising their programs to attract more private fee-paying students. On the other hand, boundaries between faculties were blurred. Departments started 'poaching' and incorporating courses taught by other academic units in the name of making their programs more relevant and marketable (Mamdani, 2009, p. 49). We will now focus on the consequences of the new dilemma of competition, and how it affects the Music, Dance and Drama department and the discourse of Africanization.

The first immediate effect was the splitting of a unified Bachelor's degree program in Music, Dance and Drama, into three different and separate bachelors programs (Wasswa, 2007, p.12). This development resulted from a resolution by the University Council in its 106th meeting in May 1997, upon recommendation from members of the Music, Dance and Drama department. The rationale for this separation appeared to mainly be economic. It was believed that the creation of three separate degree programs would lead to an increase in the number of student enrollment. The new sections of music, dance and drama were each tasked to revise their curricula to suit market demands in order to attract numbers. The idea of creating different degree programs sounds compelling, particularly that it uses a language of specialization and more focused study of each of the three elements of the performing arts. However, it poses a new challenge to the nationalist rhetoric of decolonizing the university under which the Music, Dance and Drama department was established, and to the theoretical conceptualization of African music, dance and drama as complementary.

Commenting about the complementarity between music, dance and drama, Serwadda, one of the pioneer teachers at the department in 1971 remarked:

> "In African performing arts, music, dance and drama are inseparable. There is no way one will make music and avoid movement or dramatic actions. Therefore, for that reason, there was a need to empower the students with performance elements as one complete package thus music, dance and drama" (Interview with Wasswa, 2005).

Similar arguments about the complementary role of music, dance and drama have been raised in scholarship about African music (King, 2008; Nannyonga, 2005). While we are not arguing that the new focus on specialization was a negative move, splitting the three into separate academic programs was a counter-move to the nationalist aspirations for an African music, dance and drama curriculum grounded in an African model. The creation of different degree programs in music, dance and drama was grounded in economic rhetoric and not that of relevance in terms of decolonization. This was a recipe for future challenges.

In 2010, Makerere University discontinued the Bachelor of Dance program and the major reason for this decision was that the program attracted very few students[1]. Some of the courses formerly offered as part of the Bachelor of Dance degree were turned into electives to be offered to students in the College of Humanities and Social Sciences (Kagolobya, 2014, p.268). The number of teaching faculty was reduced from 5 to 2, and the dance section was merged under the music section. Decisions concerning the dance curriculum were now to be determined by the music section. The decision to discontinue the program and to reduce teaching staff was purely based on economic logic, without any concern as to the sociological roles of the program (or even to the cultural demands of these expressive arts). This serves to highlight a major dilemma of neoliberalism, particularly its emphasis on a "market view of citizenship that is generally antithetical to rights, especially to state guaranteed rights in education, welfare, health, and other public goods" (Ochwa-Echel, 2013, p. 3) The example of discontinuing the dance program also leads me to the second facet of the consequences of competition fostered by neoliberalism.

Competition amongst academic units was not limited to fighting for student recruits (read clients), but also for the courses to be taught (Mamdani, 2009). In the example of the Dance department referred to above, tensions were created among music and dance faculty, stemming from the university's decision to collapse the dance program into the music section. Such tension created a situation that Mamdani refers to as "winners and losers" (Mamdani, 2009, p.42). In this case, the winners appeared to be the music section, whereby students of dance had to elect courses in music, thus increasing the odds of survival of the music section guaranteeing them more students and teaching hours.

From the competitive environment fostered by neoliberalism, we can make two general observations so far. First, a faculty that was recruited primarily for an academic, scholarly, cultural and sociological role was now forced into becoming entrepreneurs for purposes of safeguarding their jobs. Second, the relevance of a program of study originally established on cultural grounds is now left to the discretion of the market (See also Mamdani, 2009).

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[1] On average, the Bachelor of Dance program admitted 5 students between 2006 and 2010 when it was discontinued

The competition for students and courses to be taught extended between bigger academic units of the university. For example, in one of the faculty of Arts meetings, members of the Music, Dance and Drama department complained that some of the courses taught in their department were being duplicated and taught in the Literature department. Instead, members of the department were instructed to stop complaining and advised to embark on a "departmental follow up seminar for strategic planning and management for further reflection and… development of a new course syllabus" (Mamdani 2009, p.49). It was in this context that the Music, Dance and Drama department embarked on a restructuring project to design syllabi for the new degrees in music, dance and drama that were in operation from 1997 to 2011.

The result of the restructuring process can be summed up in the marketability statement cited below about the newly offered programs in music, dance and drama.
The courses offered at MDD Department are all market oriented and are tailored to the needs of one seeking a career in performing arts as well as to the needs of a modern society. For example, for those who offer Fine Art at A level, there is a lot of design work being done at MDD. Literature, criticism and analysis are an integral part of all the study programs in the three disciplines of Music, Dance and Drama. The ones who do History, Geography, Divinity, Economics, Physics, Mathematics, or Biology shall be surprised to find logic and therapy studies in the Music and Dance study programs. They shall find satisfaction in doing Anatomy, Acoustics, Drafting, Physiotherapy and Body movements under Dance, and aesthetics, social studies, communication, management and market studies under Drama.[2]

The statement above uses a highly market-oriented language that seeks to attract all students, regardless of practical or academic background into the Music, Dance and Drama department. In its advertisement strategy, the department positioned itself as a one-stop-shop for students who would otherwise be interested in courses offered by multiple departments such as literature, journalism, mass communication, physics, biology, economics and mathematics among others. Perhaps what is more interesting about the statement above is that courses in music, dance and drama are marketed to serve a utilitarian purpose, and that there is no reference to the cultural purpose of the programs offered by the department. It is evident that through the process of restructuring their academic programs, the strategic goal of the Music, Dance and Drama department as an academic unit shifted to a more economically oriented one.

A second phase of restructuring took place in 2011. During this phase, the name of the department changed from Music, Dance and Drama to the Department of Performing Arts and Film. This process of restructuring also led to the introduction of a new bachelor's program in popular music, and the Bachelor of Drama program was restructured to incorporate the teaching of film. The reasons for these changes were primarily economic, to attract a new unexplored student market. The tone of neoliberalism can be heard in the justification statement for the new program in popular music; Moreover, the old Program did not respond to the challenges of the rapid growing music industry in the twenty-first Century Uganda. And yet, since the beginning of the century, other fields of music beyond academic music have tremendously developed, which calls for the broadening of the kind of music education that the University offers. While

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[2] http://mdd.mak.ac.ug/markatability%20of%20mdd.html

not abandoning the academic music, the inclusion of popular music, technological music, and community music—all strands of the music industry—the University would be able to tap into the un-explored market, which would increase on the enrollment numbers[3].

Indeed, since the restructuring of the program, the changes in terms of numbers have been dramatic. The number of students annually admitted into the music programs expanded from an average of 10 to 45. The overall enrollment in the new department of Performing Arts and Film expanded from an average of 200 to 500. The examples highlighted so far, in which neoliberal reforms improved the fortunes of an academic unit that was undergoing economic challenges has been popularized as the "Makerere miracle" (Musisi & Muwanga 2003, Sawyerr 2004,). With the new wave of neoliberal reforms that made their way into Makerere University, "The priority was on market forces that considered education a commodity that could be sold to individual customers rather than serving the interests of the nation" (Ochwa-Echel 2013, p.4). The major determinant in funding higher education ceased to be a sociological one with the market taking the leading role. While the rhetoric of the Makerere miracle may sound compelling, we highlight how it serves as an empirical example of the "flawed theories of development that have been the hallmark of development assistance to Sub Saharan Africa" (Ochwa-Echel, 2013, p.4). A general analysis of the quality of teaching, curriculum development and research in music education at Makerere is therefore necessary.

First, for students to get admission into the Bachelor of Music program, they are no longer required to have had prior music education (or skills). This has resulted into admitting a large body of students with the minimum academic qualifications to join a university, but with inadequate qualifications, skills, motivation and experience to succeed in a higher education music program. Second, while the massive restructuring at the department led to a tremendous increment in student numbers, this was not matched with an upgrade in infrastructure to meet the new demand. The result has been overcrowding and unbearable pressure on the available space. For instance, a lecture room originally designed to accommodate 10 students is now a space for 45 students.

Third, the big emphasis on numbers and economics places scholarship in a secondary place to that of the market. For example, the Masters program in performing arts taught by the department has not been offered since 2009. The major reason for not teaching the Masters program is that the university administration discourages academic units from teaching courses with less than 10 students since such courses would not be financially viable. Yet on average, the Masters program admitted 5 students during the last five years in which it was taught.

Fourth, with the introduction of a new program in popular music, there was no recruitment of qualified staff to implement such a program, yet the existing faculty did not receive any training for their new role. The first five years of the popular music curriculum have been characterized by trial and error teaching methods, with a big focus on teaching American popular music genres such as jazz, r&b, hip-hop among others. There have been no attempts to include experienced Ugandan popular musicians, because they lack the academic qualifications required for tenureship at the university.

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[3] Proposal to Review the Bachelor of Arts in Music (BMUS) program (2010)

Fifth, the current music curriculum is mainly focused on Western music aspects with a big emphasis on classical music. Each semester, students take courses in western music composition and harmony, western music performance (voice, piano, guitar and drums), music history, choral performance (mainly Western repertoires), music technology and aural skills. The only two courses in which students are introduced to Ugandan and African music are "Ethnomusicology" and "Music and Dance from Uganda." Moreover, while courses in Western music may be taught indoors (in shared lecture halls with other academic departments), the courses in Ugandan music and dance cannot be adequately taught in these shared spaces especially because the furniture is immovable. Consequently, these courses in Ugandan music and dance are usually taught in the departmental compound under the shade of a mango tree. As faculty members at the department of Performing Arts and Film, we often missed teaching classes due to the rains that would interrupt the lectures. The observations so far point to a larger neoliberal dilemma of "how little attention has been paid to student welfare compared to that given to their capacity to pay and provide the university with an income" (Brock-Utne, 2000, p.41).

In the proposal for restructuring the music curriculum, the Western centeredness of the music program was upheld for being 'international'. The wording of the proposal states;
"The BMUS Program, which was developed in 1996, has been successful and indeed recommended by all the external examiners as one of the best in Africa, and it is a fact that our graduates compete highly for international graduate scholarships"[4].

In this case, internationality is defined basing on the fact that the music curriculum at Makerere is an adaptation of those offered elsewhere in Europe and America, and that students from Makerere would be easily admitted for graduate studies in the Western world. This conceptualization of internationality raises a number of questions. Does one need to take the place of 'Other' and place the West at the center to qualify to be international? Is indigenization incompatible with internationalization? It was through the institutionalization of western knowledge in African education that the colonial west was able to legitimize social order and assert itself as a dominant power (Bourdieu, 1977, Fanon, 1965, Freire, 1970). To counter the situation above, we argue that it is necessary to institutionalize African knowledge systems at the center of an African university curriculum. Implicitly, just like universities in the west place western music at the center of their curriculum and incorporate other music as part of the discourse of inclusiveness and multiculturalism, Ugandan music should be at the center of the curriculum offered by a university in Uganda. The African university must therefore be emancipated from "assumptions that the modern West is the central root of Africa's consciousness and cultural heritage" (Mbembe, 2016, p.35).

Conclusion
The university is the "strategic heart of education" (Mamdani, 2008, p. 1) for any nation state, because of its central mandate of carrying out research. It is through research that meaningful decisions can be made. Even the development of meaningful education at lower levels requires the implementation of a curriculum, which we argue should be grounded in educational research. Such research should be institutionalized within the African university for it to have more

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[4] Proposal to Review the Bachelor of Arts in Music (BMUS) program (2010)

relevance to local contexts and needs. One major dilemma with neoliberalism is that it emphasizes the market as the driver of higher education, in exclusion of research. For example, in the case of Makerere University, we have explained how graduate studies in performing arts are no longer taught because of the limited number of applicants and revenue collected. Consequently, potential graduate students in performing arts have to seek admission abroad, often in Europe and America. Seeking admission abroad presents a number of challenges. First, it de-emphasizes the need to have a local training base for research capacity, therefore portraying graduate training and research as "something that can simply be picked off the shelf" (Mamdani, 2009, p. 216) located somewhere in the western world. Second, a number of students who have sought graduate training in the United States have taken on faculty positions abroad and some of them have reportedly not returned home. Ironically, in Europe and America, these are employed as instructors of African music.

In line with Ngugi's thesis about re-centering the African curriculum, Mazrui urges African scholars to embrace a strategy of domestication. This paradigmatic strategy calls for a drastic "change in foreign methodologies to fit the conditions of African societies" (Mazrui, 2003, p.151). Mazrui's paradigm of domestication alludes to a process of decolonizing theory and methodology (see also Tuhiwai-Smith, 1999). There is a need to adapt theory and methodology to the teaching of African music, and African music to the teaching of music theory, and development of contextually relevant teaching methodology in Africa. This can only be achieved through a process of research from within. Given the importance of the process above, it cannot be left to the direct discretion of the market because the direct economic benefits may not be easily calculated. In addition, a paradigm of domestication would necessitate an incorporation of African methodologies in the curriculum (Sekalegga, 2017). In this regard, it is important for the African university to recognize the role of indigenous knowledge systems. Concurring with Mazrui, we contend that there is a need for broadening the curriculum and recruitment of teachers to include those master musicians who have decades of intimate knowledge of African music "with a sophistication unmatched by many who have degrees in the subject" (Mazrui, 2003, p.151). By undertaking this process, African music and musicians will potentially reclaim their place and relevance in higher institutions of learning. Such paradigmatic reforms cannot be left to the direct discretion of the market, thus the need to revisit the funding of higher African music education as a public good.

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The Role of Music Education Policy for the Formation of a Global Music Education Community

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Abstract

Music education policy concerns two different levels. First, music education policy is a national endeavor. In every country, there is a national educational framework in which music education policy is situated, also being further differentiated in state or regional music education policies. Second, music education policy is a global endeavor, shaped by international organizations such as ISME, including various special interest groups (for example, International Society for the Philosophy of Music Education). Most often, research in music education policy tends to address the national level, for instance regarding curricula or teacher education, because this is the level where many music educators or scholars need guidance through research and recommendations. The international level of music education policy, particularly regarding basic research investigating global similarities and differences and the role of music education policy could play globally is rarely addressed. The aim of this paper is to investigate the significance of music education policy for the formation of a global music education community. By utilizing methods and research from policy studies, sociolinguistics, studies in higher education, and intercultural education, it offers new perspectives. At the core of this analysis is the question of how a united, yet diverse international music education community could look like and what role music education policy could play. This concerns developing ways for joining efforts in advocacy, building stronger international networks which utilize the diversity of international music education theory and practice, joint research and policy endeavors as well as providing guidance for researchers and music teachers to enter the political discourse. By analyzing how closely connected the international community is regarding common interests and needs (for example, advocacy, curriculum development, evaluation) and how we can utilize the variety of international perspectives, music education policy can play a major role in improving music education theory and practice globally. This can include new approaches in comparative music education and policy, which do not only generally describe how the situation in respective countries is but have a clear focus on selected political aspects and ways of making connections to the political world, initiating transformations. Music education policy will not only benefit from the global music education community but can also foster its further formation as a united, yet diverse community.

Keywords: music education policy, internationalization, global community, diversity

Introduction

Music education policy became a prominent research topic in recent years, due to a new understanding of music education's challenges and the need for political engagement. However, it is still an emerging field of research, particularly regarding identifying its issues on the national and international level. Understanding and distinguishing these two levels is crucial. First, music education policy is a national endeavor. In each country, there is a national educational framework of which music education policy is a part, also further differentiated in

state or regional music education policies. Second, music education policy is certainly a global endeavor, shaped by an international policy framework such as provided by *UNESCO (United Nations Educational, Scientific and Cultural Organization)*, but also by international organizations such as *ISME (International Society for Music Education)*. Most often, research in music education policy tends to address the national level, for instance regarding curricula or teacher education, because this is the level where many music educators need guidance. The international level, for instance, research investigating global similarities or differences, or the general role of music education policy, is rarely addressed.

The aim of this paper is to investigate the significance of music education policy for the formation of a global music education community. By utilizing methods and research from policy studies, sociolinguistics, and studies in higher education, it offers new perspectives. At the core of this analysis is the question of what a global music education community could look like, and the role that music education policy could play.

This paper starts with a short look at the link between internationalization, globalization and music education, followed by an analysis of what a global music education community is. The question how music education policy can foster the formation of the global music education community leads to a conclusion in terms of perspectives for future research.

Internationalization and music education

Internationalization and globalization have shaped music and music education. Internationalization usually describes initiatives to expand or operate across national borders regarding increased global connectedness. While this is often seen as a positive development, studies in higher education criticize a superficial understanding of internationalization which is only focused on the number of cooperation contracts or foreign students (Brandenburg and De Wit 2011; Knight 2011). Brandenburg and De Wit (2011) might be right when they emphasize the need for a "post internationalization age," considering the problems of internationalization, particularly in higher education. Internationalization concerns much more than superficial changes, but rather affects the political frameworks of higher education. This means integrating intercultural and international goals into university policies. It might include considering the challenges of English as *Lingua Franca* and an Anglo-American research culture for a global community (Kertz-Welzel 2018, 35–79), but also global challenges of educational policy such as the international testing culture (*PISA*) and the ubiquity of a neoliberal educational philosophy.

Internationalization, however, does not only affect higher education. In a global world, music and music education play significant roles for individuals and the society. As part of education in- and outside of schools, music education helps preparing young people for successful and fulfilling lives. Music is important for them; they sing, play, dance, invent music, or use digital media to manage their musical and personal identities. But often, music education in public schools does not prepare young people for lifelong musical activities or living in a global world, for instance by helping them to learn how to creatively encounter diversity in various parts of life such as in music. Music education has so far not sufficiently addressed the challenges and opportunities internationalization and globalization pose. Patrick M. Jones (2007, 19) states about internationalization, globalization and music education:

> The impact of globalization on music education is great, but our necessary responses are quite simple [...] The question is whether or not we as a profession possess the commitment to live up to our responsibility. (Jones, 2007, p. 19)

As global music education community, we must seriously consider these issues. Music education policy could play a significant role in this endeavor.

The global music education community

A community is usually defined as a group of people who have something in common, no matter whether ideas, norms or identity (Delanty 2003). Music educators worldwide certainly qualify as being part of a community since they are concerned with people and music and "are united by a common purpose: to engage children and youth in music and to develop their artistic life and their humanity" (McCarthy 2012, 40).[1] Often, we share the same rationale for music education in public schools worldwide such as nationalism and patriotism (Hebert & Kertz-Welzel, 2012). When considering the global music education community from the point of organizations, it is important to emphasize that international associations, such as ISME, foster the global connectedness of music educators worldwide through conferences, opportunities for cooperation, and knowledge about music education systems worldwide.

There are numerous aspects that unite us as a global community, and many dimensions that differentiate us, based on our respective educational ideas, the history of music education in public schools in respective countries, or preferred music education approaches, such as general or performance-based music education. There are also specific certification practices for teachers in various countries. This leads to the interesting question to which extent music education internationally might qualify as a profession and/or a community. While music education is a profession in terms of having a certain kind of knowledge, expertise and certification practices, obtaining a degree is not the only way for being part of this profession (Kertz-Welzel 2018, 58-62). Many musicians work as educators, and not for all of them, especially in music cultures that are not related to Western European Art Music or the academy, the entry to the music education profession happens through degrees.

While the notion of profession is only one of several perspectives to characterize the global music education community, another approach would be to define it as a symbolic community which is united by shared beliefs, practices and values (Froehlich 2015, 61). While all members of the global music education community must not agree on everything, they still share a certain repertoire of ideas and practices – particularly if they are part of music education as scholarly discipline. Hyland (2012, 22) characterizes a discipline as "a common label used to describe and distinguish topics, knowledge, institutional structures and individuals in the world of scholarship." These are communities scholars belong to, offering a professional identity. But this also means that young scholars who want to be part of it must be socialized into certain knowledge and practices, both internationally and nationally – including specific knowledge about music education policy. Each country has a specific music education tradition that scholars need to be familiar with, for example, important topics, publications, and journals (Kertz-Welzel 2018, 63). Likewise, there is an international community with important researchers and publications (e. g., *Oxford* or *Routledge Handbooks*), also with a respective scholarly culture

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[1] This concerns music educators working in- and outside of schools.

with which music educators need to get accustomed if they want to be successful internationally. Most often, the international music education community equals an Anglo-American community where knowledge from non-English speaking countries is marginalized and Anglo-American standards of research or good writing regulate access to publications (Kertz-Welzel 2018, 64–79). McCarthy (2012, 55) correctly states that Western ideas are often the foundation of international music education. This is problematic in view of a global music education community. Therefore, globalizing music education in terms of the formation of a united, yet diverse, global music education community is vital.

Music education policy and the global music education community

Music educators worldwide face various kinds of challenges. McCarthy (2012, 57) identifies six issues such as the state of music education in schools, music education advocacy, curriculum development and reform, whose music is presented in the curriculum, the changing culture of pedagogy and professional networks. Not surprisingly, most of these challenges are part of music education policy.

Investigating these issues in various countries would be part of comparative and international music education – a possible area of music education policy. Analyzing similarities and differences in international music education in various fields, e. g., music teacher education, can support the further formation of the global music education community in terms of learning from each other. Educational transfer regarding borrowing successful educational policies or models could be at the core of such research (Kertz-Welzel 2018, 35–48). Since international exchange processes have been going on for a long time, comparative or cross-cultural research is not as simple as it might appear. Due to educational transfer, we are already internationally similar. Understanding international music education from the perspective of the constant exchange of policies (e. g., PISA) opens new perspectives for research and political work. Comparative and international music education can support this endeavor by investigating topics which are part of music education policy such as teacher education, or political decision-making processes in various countries. This also concerns analyzing and comparing political documents, such as curricula, guidelines for teacher education, or standards and competencies. Comparative and international research are an important part of research in music education policy. To foster the further formation of the global music education community, more research is urgently needed.

We also have to be critical regarding internationalization. Music education policy can support realizing that internationalization does not equal Anglo-Americanization. Raising awareness for the diversity of music education policy worldwide can help understanding that we need to be more culturally sensitive in the global music education community. Implementing a pluralistic mode of thinking in which perspectives from various music education cultures are valued can be an important task for music education policy (Kertz-Welzel, 2018). This could lead to opening up a discourse about the geographical, geopolitical, and geolinguistic factors of the global knowledge production. If the value of research is closely connected to the place where it is conducted or the language somebody writes in, there still is a significant need for culturally sensitively globalizing music education. Particularly reviewers as gatekeepers need to broaden their perspectives towards being more global regarding knowledge production. Research in music education policy can help to uncover hidden discriminating policies, towards helping to implement globalizing music education in a culturally sensitive way.

While many aspects of music education policy can be investigated or supported by joining forces internationally, particularly advocacy is a field where a global community is more powerful than just a single national one. The fight for music education's rightful place as part of the curriculum in public schools as well as offering access for many people to out of school activities is an international concern. Advocacy work also includes providing support and materials for music teachers worldwide. Utilizing research supporting the value of music education in public schools, without falling into the trap of only promoting utilitarian justifications, such as the Mozart effect, is important. There are various reasons for music education in- and outside of public schools we have to stress out. It might be time to take a closer look, not only at quantitative or qualitative research about the value of music education, but also regarding philosophical and ethnographic approaches. The power of intense musical or aesthetic experiences (Gabrielsson 2011), even though it is not unproblematic to talk about these issues in international music education — due to the Reimer–Elliott-debate — is well-known, particularly in the Northern European research community. Utilizing ethnographic research about intense personal musical experiences, including aspects of transformative education, can also support justifying music education as being significant for the personal development of people in various stages of life. However, no matter which ways of advocacy we choose, we always must consider that we need to speak the language of politicians if our activities in music education policy are supposed to be successful (Kertz-Welzel 2018, 83-86) - without compromising our professional standards and expectations. The *ISME Advocacy Standing Committee* (*ASC*) is an example for establishing music education advocacy as a global field through joining forces.[2] This underlines the role international organizations such as ISME play for the formation of a global music education community. But this is not the only way to foster music education advocacy from a global perspective.

On a general international level, it is certainly also significant to analyze and apply important educational and political documents to music education. This concerns, for instance, UNESCO documents such as "Rethinking education: towards a global common good?" (2015). Applying important ideas and concepts such as education as a common good to music education can open new perspectives on a research and policy level. Such documents can function as useful frameworks for envisioning new ways of music education and a new understanding of the global music education community (Kertz-Welzel 2018; Yob & Jorgensen 2019). There needs to be more research about international political documents and their meaning for music education globally and in respective countries. This would also facilitate establishing music education policy as a field of research and support the further formation of the global music education community.

Conclusion

Music education policy is a crucial field for the formation of the global music education community. Investigating what unites or differentiates us internationally, is part of music education policy. Various kinds of exchange processes in terms of educational transfer connect us closely, despite all national differences. Research in music education policy as an international field of research can certainly raise awareness for this fact, particularly comparative

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[2] For more information see: https://www.isme.org/our-work/standing-committee/advocacy-standing-committee-asc

investigations of aspects such as teacher education or policies regarding young refugees in schools. The more we know about each other, the more we can learn from each other, thereby being further linked internationally and support the formation of a global music education community.

What makes this even more interesting is the fact that music education policy is an emerging field of research (Schmidt & Colwell, 2017). Defining its focus, research methods and goals is still an ongoing process. This includes investigating and strengthening music education policy's connection to neighboring fields such as philosophy of music education, thereby fostering music education policy through defining it as an interdisciplinary field of research. Since music education policy is still an emerging field, everybody can be part of the process of defining and further elaborating what it is, particularly everyone participating in research groups, such as the *ISME Commission on Music Education Policy*. Pre-conference seminars of the *Policy Commission* contribute significantly to the further development of music education policy as an international field of research, thereby supporting the formation of the global music education community.

However, an important mission of research is to involve more people in music education policy, no matter if scholars, teachers, or students. The knowledge generated at meetings, such as pre-conference seminars – and also by journals such as "Arts Education Policy Review,"[3] or "Philosophy of Music Education Review"[4]– is much needed to help people get involved in policy work. Most often, administrators or teachers complain about the bad state of affairs, but they do not recognize that they have the power to change things. Music education policy is a field of research and actions and offers advice for people engaged in music education on how to be active in policy to change their professional situation. Through this kind of empowerment for political actions, a group of people active in music education policy is created, as part of the global music education community.

This indicates that music education policy can foster the further formation of the global music education community in various ways. It is important that research in this field also includes comparative and international topics, underlining what unites and differentiates us and where we can learn from each other. Then, music education policy does not only fulfill its mission as one area of research among many others in music education, but rather supports in a unique way the further formation of the international music education community in terms of globalizing music education.

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[3] For more information, see: https://www.tandfonline.com/toc/vaep20/current

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Music Education and the Question of Freedom.
Applications of Amartya Sen's and Martha Nussbaum's
Capability / Capabilities Approach

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Abstract

Fostering participation in musical activities and thus enhancing social justice is an idea that is at the core of many music education projects. These projects strongly depend on funding from private and public institutions. Distributive/egalitarian approaches to justice such as John Rawls' egalitarian theory of justice have highly influenced the discussion around this issue, which means that the (re)distribution of resources is central to educational policies. From a music education perspective, the provision of resources can only be the starting point of our work. In our paper, we will argue that other approaches are needed which move beyond talking about resources. We aim at presenting two different ways of applying the Capability/Capabilities Approach as formulated by Amartya Sen and Martha C. Nussbaum. This approach focuses on the Aristotelian idea of *a good life* and on Sen's and Nussbaum's idea that every person should be able to realize a life that she has reason to value. According to this definition, a good life can be achieved when individual capabilities and the freedom to exercise agency are given. The first part of our presentation focuses on the philosophical and political notion of freedom in the Capability Approach, which is connected to the development of practical reason. We will argue that in the context of music education, different kinds of freedom can be realized, and that consciously dealing with the question of freedom, its development and its limitations is a valuable goal within music education and music teacher education. We will elaborate on this idea by asking how learners and future teachers can be empowered to realize freedom in musical activities. The second part of our presentation addresses questions of social justice in a specific German music education program (*An instrument for every child*). We will show how the success of such projects can be evaluated in a way that moves beyond looking at the distribution of resources, access and output variables by focusing on capabilities and individual well-being. The latter will be directly connected to the development of individual freedom. We intend to show that considering freedom, capability and well-being can affect educational designs from the very beginning.

Keywords: capability/capabilities approach, social justice, freedom, agency

Introduction

In the call for presenters, policy and the arts are described as "a lifelong pursuit." The same applies to our topic: The human quest for freedom is also a lifelong pursuit. The idea of freedom is a core value in both Amartya Sen's and Martha Nussbaum's capability/capabilities approach. The ways to promote freedom these philosophers suggest can serve as an inspiration for policy

thought and action in music education. Why is it worthwhile to think about freedom(s) with regard to human development/flourishing and, in our case, to (music) education? Sen gives the following reason: "The success of a society is to be evaluated, in this view, primarily by the substantive freedoms that the members of that society enjoy." (Sen, 1999, p. 18) Substantive freedoms enable human beings "to choose a life one has reason to value" (Sen, 1999, p. 74) and therefore they lead to well-being (Nussbaum, 2011, p. 18).

The purpose of our paper is to portray our applications of the Capability/Capabilities Approach within music education. After a short introduction to the capability approach, we will present our applications of the Capability/Capabilities Approach. The first application deals with the question of how academic institutions can realize Sen's and Nussbaum's idea of freedom in practice and act as "mediative spaces for policy thought and action" (see CfP). More specifically, the question will be: How can academic institutions enable future music teachers to deal with the idea of freedom, within the context of music education? Next, we will show to what extent an understanding of music education based on capability and freedom influences empirical research on social justice. We will present results of a research project in the context of a German music education program which aims at giving each child the possibility to learn an instrument (*An Instrument for Every Child)*. We will show that promoting capability and freedom in music education can support a deeper understanding of musical agency and we will conclude by reflecting on the practical implications of the Capability Approach.

The Capability Approach

Amartya Sen started developing the Capability Approach (Sen, 1999, 2009; Nussbaum, 2011) in the 1970s (Sen, 1979). It represents an approach to social justice and human development that is highly concerned with questions of freedom (Sen, 1999). A central motivation for the development of the approach was Sen's criticism of egalitarian ideas of justice as advocated by John Rawls (Rawls, 1971). Rawls places the distribution of basic goods at the heart of his approach and defines justice as a condition in which those basic goods are equally distributed (equal chances). This concept of equal chances is central in liberal concepts and it emphasizes each person's own responsibility for using her chances to develop.

From Sen's point of view, though, Rawls' theory addresses only very basic prerequisites for the development of just societies. He especially points to the fact that justice cannot be defined as equality. In music education, the notion of equality is also problematic. There are manifold ways of engaging in music and supposing that justice means that everybody has equal access to learning a (classical) instrument is just too simplistic. Both Born (2010) and Prior (2011) criticize this from a sociological point of view as well. Equal chances lead to very different results with respect to social participation and it is essential to not only look at how well people are equipped with resources and chances, but instead at how they convert them into actual/individually relevant participation and to ask whether they can realize valued doings and beings. To readjust Rawls' theory, Sen develops his own idea of justice, in which rights, entitlements and goods remain important, but which goes further by stressing that people should be able to choose a life they have reason to value. His notion of choice is strongly connected to questions of freedom and agency, as we will see in the following section.

Capability, functioning, practical reason and well-being

Both Sen and Nussbaum refer to the Aristotelian notion of *a good life* and have adopted his notion of choice: "[...] choice was all-important for Aristotle – no action counts as virtuous in any way unless it is mediated by the person's own thought and selection – [...]." (Nussbaum, 2011, p. 125) To realize valuable doings and beings, every person should consequently have the possibility to make meaningful choices from a wide range of options. Any specific form of doing or being a person realizes, Sen calls *functioning.* Functioning is always based on *capability*, determined by rights, entitlements, resources, individual and social factors of conversion. Capability is "more than the mere possession of certain goods, knowledge of specific cultural techniques, and so forth" (Andresen & Fegter, 2011, p. 8). It is more "a kind of freedom: the substantive freedom to achieve alternative functioning combinations (or, less formally put, the freedom to achieve various lifestyles)" (Sen, 1999, p. 75). Importantly, this contains refusal. There is an important difference between a child with affluent parents who deliberately chooses not to engage in music (but in football) and a child with poor parents who might choose to engage in music but who cannot do so.

While Sen advocates a deliberately open framework with respect to specific forms of capability a person should have, Nussbaum explicitly sets up a list of ten basic capabilities all humans should have access to, which is why she calls her version of the approach Capabilities Approach. However, both authors state that choice and freedom are strongly connected. As far as Nussbaum's version of the Capabilities Approach is concerned, she states: "It is *focused on choice or freedom* (sic), holding that the crucial good societies should be promoting for their people is a set of opportunities, or substantial freedoms, which people then may or may not exercise in action: the choice is theirs" (Nussbaum, 2011, p. 18). Sen also stresses the strong link between personal freedom and choice by saying that the exercise of freedom "is ultimately a matter of the person herself" (Sen, 1999, p. 289). In a similar way as Nussbaum, he defines freedom as "the form of individual capabilities to do things that a person has reason to value" (Sen 1999, p. 56), but he remains "strongly vague" (Nussbaum, 1999, p. 75) in naming specific capabilities that a life worthy of human dignity requires. Nussbaum's list, in contrast, is rather normative in what could politically secure each citizen's right to live a life she has reason to value. Among the capabilities she defines are bodily health (no. 2), senses, imagination, and thought (no. 4), practical reason (no. 6), and control over one's environment (no. 10) (Nussbaum, 2011, p. 33-34).

Nussbaum's 6th capability, *practical reason*, is highly relevant to education. This is why we focus on this aspect, which Nussbaum defines as follows: Practical reason means "being able to form a conception of the good and to engage in critical reflection about the planning of one's life." (Nussbaum, 2011, p. 34) Critical reflection and planning are important preconditions for taking meaningful choices, but at the same time, the opportunity to choose is a precondition for planning and reflecting. This means that practical reason and choice are necessarily and inseparably intertwined.

Emphasizing the significance of choice has important implications for education, the latter playing a most important role for human development. We have to assume that especially young students are not yet able to take well-informed decisions or choices.

Education is one area in which the usual deference to choose is relaxed. Governments will be well advised to require functioning of children, not simply capability. [...] Education is such a pivotal factor in opening up a wide range of adult capabilities that making it compulsory in childhood is justified by the dramatic expansion of capabilities in later life. (Nussbaum, 2011, p. 156)

Sen also emphasizes the child's future freedom: "The child when it grows up must have more freedom. So, when you are considering a child, you have to consider not only the child's freedom now, but also the child's freedom in the future." (Sen, interviewed by Saito, 2003, p. 25). In a way, thus, education is always paternalistic. Children do not (necessarily) understand what things are good for in the very moment of their learning, but they might value them in the future as they experience a higher degree of freedom. Nevertheless, there is a fine line between paternalism and empowerment, between being authoritarian and showing young people choices which, we should always be aware of.

As already mentioned, the realization of a life one has reason to value is at the heart of the approach. Whether a person achieves this or not, is expressed by the concept of *subjective well-being.* This can be explained as "a person's evaluation of his or her life" (Exenberger & Juen, 2014, p. 7). The satisfaction with individual *capability* and *freedom* is "in the eye of the beholder" (Veenhoven, 2012, 64). *Well-being* can refer to the overall life satisfaction as well as to certain domains of life, as for example music (Diener et al., 1999, cited in Exenberger & Juen, 2014, p. 4; Veenhoven, 2012, p. 7). The more all members of a given society can realize a life they have reason to value and the more this is connected to subjective (and social) *well-being,* the more just a society is. This is crucial for the negotiation of justice and injustice.

We see a strong link between the concept of subjective well-being and practical reason and that is why we will examine this capability with regard to the education of university students who can practice it in seminars, and with regard to high school students who make choices concerning the ways they deal with music(s). We argue that in both areas, young people can be offered the "opportunity of exercising their reasoned agency" (Sen 1999, p. xii). In both areas, they can experience their individual freedom of agency, but this is only possible if this specific freedom as well as other freedoms are not only regarded as an end to strive for, but also as a means that young people should get access to. In Sen's words, "Freedoms are not only the primary ends of development, they are also among its principal means." (Sen 1999, p. 10, see also Nussbaum, 2011, p. 56)

Applications
Fostering freedom of agency in and through music education
The concept of *agency*, which can be interpreted as the "capacity to act in and through music" (Karlsen, 2014, p. 425), is not new to music education (Karlsen, 2011). We would like to strengthen this concept by presenting a capability-based understanding of freedom that offers a new perspective. It should be mentioned here that this idea of freedom and the realization of freedom of agency in music education are anything but easy, since there are so many musical practices to choose from. As music education is mostly realized in groups, the individual

freedom of agency is necessarily limited. However, freedom of agency serves as an ideal to be addressed in music education at universities that is worth striving for.

According to Amartya Sen's understanding, an "agent" is "someone who acts and brings about change, and whose achievements can be judged in terms of her own values and objectives, whether or not we assess them in terms of some external criteria as well" (Sen, 1999, p. 19). Sen states that "freedom of agency" is "inescapably qualified and constrained by the social, political and economic opportunities that are available to us" (Sen, 1999, p. xi-xii). He sees "a deep complementarity between individual agency and social arrangements" (Sen, 1999, p. xii). More precisely, he states that "individual freedom is quintessentially a social product" and that "social arrangements can expand individual freedoms" (Sen, 1999, p. 31). From our perspective as music educators, the question is: How can people become agents and learn to act according to their own values and objectives, based on practical reason? At the risk of some oversimplification, our answer is that young people can become agents if they get increasing opportunities to perceive freedoms and to practice freedom of agency.

In the field of education, (young) people should be given opportunities to expand their individual freedoms and to practice freedom of agency, for two reasons. First, young people's values and objectives highly depend on the social arrangements in which they grow up. Nussbaum notes that their existing preferences "are not hard-wired; they respond to social conditions. When society has put some things out of reach for some people, they typically learn not to want those things" (Nussbaum, 2011, p. 54). That is why it is a teacher's responsibility to reveal "goods [...][to them that] are put off-limits for people of their gender, or race, or class" (Nussbaum, 2001, p. 54). Second, we cannot presume that young people automatically perceive or make use of their potential opportunities to practice freedom of agency in the existing social arrangements in their lives. That is why teachers and educators should create social arrangements in which young people are offered the "opportunity of exercising their reasoned agency" (Sen, 1999, p. xii), with regard to choices that are or should be open to them.

If we want to give young people chances to expand their choices, this requires that we think about "the *processes* (sic) that allow freedom of actions and decisions" (Sen, 1999, p. 17). As far as these processes are concerned, Sen stresses the following: "Indeed, the freedom to participate in critical evaluation and in the process of value formation is among the most crucial freedoms of social existence. Sen states that the choice of social values cannot be settled merely by the pronouncements of those in authority [...]" (Sen, 1999, p. 287). He adds: "Furthermore, freedom to participate in public discussion and social interaction can also have a *constructive* role (sic) in the formation of values and ethics" (Sen, 1999, p. 292).

In order to show in what way these philosophical concepts can be connected, we will use an anecdote that originates from Daniela's practice as a music educator and choir conductor. This anecdote serves as a means to illustrate the philosophical ideas portrayed above: In March 2015, Daniela was a guest lecturer at a North American university. She suggested that she could present her theoretical work on the idea of self-determination in a lecture, followed by a choir workshop in which possible realizations of this idea are put into practice. A few weeks prior to her visit, the Assistant Professor of Choral Music Education (whom we will call John from now on) got in touch with her and expressed his wishes in an email:

[...] For the second hour, might it be possible for you to bring music that you could actually rehearse with the students, demonstrating your rehearsal techniques and pedagogical approaches? We spend almost no time in choral methods addressing popular music styles, so this would be a great benefit for my students. [...]

Daniela was happy to read this and responded that she could bring an own arrangement of Katy Perry's *I kissed a girl* which she also used to sing with her students at a high school in Berlin. John's response reads as follows:

[...] This sounds great. I think our students will really benefit from working with you! *I kissed a girl* is a great tune, but it is not one that could be performed in a public school concert in the States, because of the subject matter. Might you have any other songs that could work? [...]

This email correspondence clearly shows in what way freedom of agency can be constrained. More precisely, it illustrates how an individual might prevent another individual from addressing the possible values that stand behind an ethical/musical decision. Instead, a seemingly fixed pronouncement was made, based on the supposed social values that generally apply to all public schools in the U.S. Daniela decided not to start a discussion via email before visiting the university, but she shortly explained why she had decided to sing and discuss the song *I kissed a girl* with the high school students she used to teach. The reason for her decision was that these high school students frequently used the adjective 'gay' in a derogatory manner, when speaking about things, people or situations they did not like. So, she picked a song that opened up the opportunity to discuss homosexuality in a music lesson while at the same time playing with stereotypes, as part of the process of musical interpretation.

With regard to music education at universities, we suggest that social and musical values that inform the decisions music teachers take should be openly discussed. It is worthwhile to regard music education seminars as spaces where future music teachers have the "freedom to participate in critical evaluation and in the process of value formation" (Sen, 1999, p. 287). If this freedom is deliberately practiced in groups, the process of critical evaluation and value formation enables future music teachers to grasp the range of freedom that is open to them. In moments when university students get opportunities to do so, they practice policy thought and action. During this process, they will also be enabled to think about the attitude they want to assume toward the people they work with in their professional futures. Open discussions about possible contents of music education and about possible attitudes music teachers can assume offer university students opportunities to practice practical reason and seminars represent sheltered spaces where they get a chance to voice, reflect on and challenge their own and other people's values and objectives. In these spaces, they are in a community with others who might not share their own values and objectives, and this will challenge them to justify decisions and actions they consider to be of value. In other words, in music education seminars, university students can openly discuss musical/ethical choices and connect them to diverse and different notions of a good life. If these discussions are deliberately triggered, future music teachers are enabled to one day become agents who are aware of their own values and objectives. Without this awareness, they might

blindly follow the pronouncements of an authority, which means that they will not be free in their actions.

Evaluating music education with respect to freedom of agency
From 2013-2016, the German program "An instrument for every child" (JeKi) was investigated applying a model of musical participation based on Sen's version of the Capability Approach. The program itself is situated in primary schools and was established in 2007. Due to the structure of the German schooling system, it ends after grade four and there is no clear structure provided for continuing the instrumental lessons in secondary school. The research was conducted with fifth- and sixth-graders within a larger project called "Impacts and long-term effects of musical education." 668 students who partially participated in the program filled in a questionnaire covering musical participation (30 items), well-being (International wellbeing Index (International Wellbeing Group, 2013); satisfaction with musical opportunities (Krupp-Schleußner 2016)) and background variables like class, race and gender. About 40% of the students had taken part in JeKi during primary school. For those students, the end of the program was about one and a half years in the past when we questioned them. The following section will present selected results of the study to illustrate how a capability perspective might influence research on participation and social justice as well as the political implications arising from such research.

While many studies rely on the distribution of material resources and on measuring access to specific, often high-cultural activities, the Capability Approach requires evaluating the quality of participation in a variety of musical practices and with respect to freedom and well-being on an individual level. The central assumptions on *capability*, *functioning* and *freedom (of agency)* imply that an intense engagement in musical practice only leads to a higher well-being if a person is *free to choose* those doings and beings that she has reason to value. From an empirical point of view, this means that hypothetically four different profiles of musical participation could emerge based on our data of participation and the satisfaction with musical opportunities (Table 1). People can be pretty engaged in music without gaining any personal value from their musical practice, which consequently does not enhance their well-being (Table 1, Profile 3). This can be the case for children who learn an instrument because their parents want them to do so. In contrast, they can be merely or not active and enjoy this very much, as they might have other interests, such as sports (Table 1, Profile 2). It is very likely that we can assess a lack of freedom for a person who is merely or not engaged and moreover not satisfied with her musical opportunities (Table 1, Profile 4). This case must be graded as injustice as this person cannot freely choose to participate. The distinction between profiles 2 and 4 is very important, as in profile 2 we can assume that people are free not to participate, while in profile 4 they are not.

Table 1
Four profiles of participation based on musical participation and satisfaction with musical opportunities

	high satisfaction with musical opportunities	low satisfaction with musical opportunities
high participation	Profile 1 (n=160, 29.6%)	Profile 3 (n=96, 20.3%)
low participation	Profile 2 (n=94, 19,7%)	Profile 4 (n=145, 30.5%)

As Table 1 shows, by not only measuring participation but also musical freedom, indicated by the satisfaction with musical opportunities, we can empirically identify the four profiles in our data (Krupp-Schleußner, 2016). Those four profiles have been specified by a qualitative analysis of the students' answers to two open questions in grade 7 ("What is most important to you when it comes to music?" and "What is your biggest wish with respect to music?" (768 answers). This analysis clearly highlights important differences between the profiles concerning not only the students' participation, but also concerning their awareness of freedom and musical opportunities (Krupp-Schleußner 2017). The profiles can be characterized by several main categories, such as enjoyment, freedom/autonomy, achievement goals and low involvement. Table 2 contains exemplary quotations out of the students' answers.

Table 2
Citations from a qualitative analysis characterizing the four profiles of participation

Profile	answers	Examples
1	239	"Music is my life, I couldn't live without it." (enjoyment, intrinsic value) "To be satisfied and to have fun playing music." (enjoyment) "I want to be as good on the piano as my mother." (achievement goal) "I want to win a 1st prize at *Jugend Musiziert.*" (achievement goal) "It is important to me that there is no pressure. Many parents take music and sports far too serious." (freedom/autonomy) "That you don't have to do it [make music]." (freedom/autonomy)
2	137	"I am very satisfied about not playing an instrument anymore." (freedom/autonomy/low involvement) "I'm not very involved in music." (low involvement) "Music is not very important in my life." (low involvement) "I don't want to play an instrument. I don't want to participate in music lessons. I just want to listen to music." (freedom/autonomy)
3	142	"It's most important to me to listen to music. It was also important to play the trumpet…" (enjoyment) "I would like to have my own instrument." (lack of opportunity/resources)

		"Someday, I'd like to have a beautiful voice." (achievement goal, but vague)
4	75	"Every person should have the possibility to play an instrument, also if she can't afford it [financially, VKS]." (lack of opportunity/resources) "I wish I had my own room where I could just go and play music." (lack of opportunity/resources) "Someday I would like to have a real piano, and not a keyboard." (lack of opportunity/resources) "Nothing." "I don't have any wish." (low involvement)

Some key differences shall be highlighted. First, students in profile one, are very involved in music (doings and beings); they enjoy this (well-being) and they clearly articulate goals that they want to achieve (freedom of agency). Those goals are very manifold (capability). Second, there were 239 answers in profile 1 and only 75 answers in profile four. This might point at the fact that students in profile four didn't have many opportunities so far to even discover what musical practice could mean to their lives and that their capability is fairly restricted. Third, students in profiles one and two articulate aspects of freedom, as well as freedom of agency. While the students in profile two clearly describe what they (do not) want to do, those in profile four just write answers like "Nothing." which also points to the fact that they do not even have an idea what they could do musically. Their freedom of agency is clearly restricted. Answers indicating a lack of resources have supported this.

This empirical analysis complements the theoretical assumptions we outlined in the previous sections. Gaining data which helps us to understand how students perceive their freedoms with respect to music not only helps us to understand how, when and where we have to put more emphasis on creating capability, it also gives us a clearer perspective on questions of social justice.

Conclusion and Implications

Our aim was to show that the idea of freedom is relevant to music education. If we take this idea seriously, this has manifold implications. From an institutional perspective, we have explained in what way future music teachers can learn how to deal with their potential freedom of agency. As trivial as this may sound in theory, they need to be given opportunities to practice freedom of agency. It has to be part of their own educational experience. This empowers future music teachers to practice freedom of agency with the adolescents they will teach in the future. In practice, triggering open discussions about the values hidden behind certain musical/ethical decisions and actions requires at least three things, namely, time, social sensibility and openness. These discussions might temporarily disturb the well-being of individuals, but they are necessary if our objective is that university students form values that are their own and that are based on their own reasoning.

From an empirical point of view, we can tell that considering an individual perspective on one's personal freedoms and agency is very important as it readjusts our perspective on musical participation and social justice which is normally rather based on available resources. The more a society can empower people by creating capability, by enhancing agency with the help of

freedom and practical reason, the more just it will be. This includes accepting diverse ways of doing, being, and living. "To insist on the mechanical comfort of having just one homogeneous "good thing" (sic) would be to deny our humanity as reasoning creatures." (Sen 1999, p. 77). Even though Amartya Sen formulated this statement almost two decades ago, it is still highly relevant today. The question of how we can empower young people to deal with their musical/ethical choices and to exercise practical reason is challenging. We believe that it is our responsibility as music teachers, educators and researchers to accept this challenge and thus to make a significant contribution to the development of societies.

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Policy and Political Perspectives on Music Education in Aging Society

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Abstract

Rapidly aging population structure is causing global challenges to an increasing sustainability gap and growing demographic dependency ratios (OECD 2017). In many countries, the number of people over age 65 will exceed the number of people under age 14 by 2050. Despite the strongly recommended lifelong learning agenda by UNESCO *Developmental Goals for Arts Education* (2010) as well as the OECD report *Lifelong Learning for All* (1997), older adults can be argued to remain largely overlooked and marginalized in music education. Along with these challenges, the lifelong learning paradigm during the last 40 years has switched from a holistic idea of *learning to be* to support more utilitarian and economic values, which has led adult learning to be generally related to workforce and legitimized goals of political economy rather than a source for personal meaning-making and social networks. Consequently, educational research, including music education, is challenged to engage in a non-reductionist view of a growing older population as a form of 'individualization of the social' that manifests itself in the eclipse of social inequality through neoliberal policies (Baars 2017). Through social theories on aging and lifelong learning policy we aim to show how music education may shift the current understandings of aging and tackle the societal challenges related to increasing vulnerability, social exclusion and marginalization among aging populations (e.g. Landeiro et al 2017). With an interest in the wider theorization of policy and politics of aging, the aim of this presentation is to challenge the prevailing understandings on how music education is addressing the aging population. We argue for shifting the focus from operating efficiency and health benefits of music *for* older adults, to the potentials of holistic lifelong learning in music throughout the life-course. We believe this to be critical in enabling the construction of new aging identities and regaining agency in social and political dimensions of society, as urged by critical gerontologists. To bring the critical policy and political perspectives of music education in aging society into play, we will draw from recent literature on critical gerontology (e.g. Walker 2017; Findsen & Formosa 2011), raising three major concerns. These are (1) the need to critique the dominant biomedical model of aging; (2) the need to specify how 'ageism' is maintained through the social construction of aging; and (3) the need to expand the individualistic focus to considering the social and political dimensions, expanding relational understandings of lifelong learning agenda in music educational contexts.

Keywords: Aging, ageism, lifelong learning, music education, policy

Introduction

Thanks to advancements in medicine, technology and other provisions of high quality of life, today, people live longer and healthier lives than ever before in human history. The aging trend,

however, is also bringing along economic and societal burden across OECD countries as rapidly changing population structure and growing demographic dependency ratios are causing sustainability challenges (OECD 2017). Furthermore, population aging is substantially faster than ever before, causing serious challenges particularly in countries with low national income and poor health care service systems (United Nations 2015).

In just a couple of decades a number of countries in the global north will have a larger population of people over 60 than under 14 years of age. Beyond questions related to social welfare, this raises questions about the redistribution and the political economy of education and education policy preferences (Busemeyer, Goerres & Weshcle 2009). Whilst the number of active older adults is increasing, it can be argued that they remain largely overlooked and marginalized in educational contexts. Critical to the discussions around increasing vulnerability, social exclusion and marginalization among aging populations (e.g. Landeiro et al. 2017) is how they may also apply to all forms of institutional education, including music education.

This presentation begins to address this significant and yet under-discussed area by developing clearer understandings on how music education is approaching or failing to engage with a rapidly aging society. First, we will examine the shift in the lifelong learning policy discourse and its impact on the current understandings of the 'need' for educational efforts and resources directed to older adults. Then, we will discuss our observations on the effects the 'new language of learning' (Biesta 2005) might have on the policy and practice of music education in later adulthood. Finally, we will present a 'call for action' in the form of a policy agenda that might begin to carve a space for music education for an aging society.

A 'new language of learning' and its repercussions for older adult education

Over the last 40 years, the lifelong learning policy paradigm has switched from the holistic idea of *learning to be* (Faure et al. 1972) to one strongly reliant on utilitarian and economic values. In practical terms this has mean a shift from personal meaning-making and social networks goals to the establishment of adult learning as related to workforce training and upgrading, legitimized by the needs of political economy – *learning to be productive and employable* (Biesta 2006). After the introduction of the new OECD policy framework *Lifelong Learning for All* (1996), the discourse shift has been identified and criticized widely in educational policy research (e.g. Field 2000; Biesta 2005, 2006). Critics have stated that this educational policy development and political experimentation has led to the *new educational order* (Field 2000) that can be described as the survival of the fittest within the learning economy. Furthermore, the emergence of *a new language of learning* in the postmodernist era has changed the meanings and emphases of *learning* and *education*, making them more difficult to be articulated (Biesta 2005).

As a result, *adult education* has become *adult learning*, hence changing the focus of lifelong engagements with the educative process as everyone's *right* towards a *duty* (Biesta 2006). In other words, individuals no longer just the right to build their own educational path throughout the life span. Rather, their responsibility is to engage in life-long training in order to prove to be a useful player in the labor market (first) and in society in general. In other words, the language of lifelong learning has shifted from the egalitarian justification of *growth* towards the obligation that emphasizes the role of education as serving the needs of wage-work society. This in turn, has led to ever-more prescriptive education policy structures where education is seen as

transaction or a commodity between the learner (consumer) and the educator or education institution (provider) (Ball 2006; Biesta 2005).

A Political Economy Policy Frame
In 2001 Carroll Estes presented a "political economy perspective" as a way to qualify efforts toward a more robust understanding of the issues of health and aging by "integrating the approaches of economics, political science, sociology and gerontology, each of which has proven inadequate when employed in isolation" (p.1). Now, while music education is not a heavy-hitter when it comes to social policy, the framework suggested by Estes makes sense as a foundational consideration when addressing *aging music learners* in general, or when considering the development of a research agenda for what could be called *Music Education in Later Adulthood* (MELA).

A political economy framework (PEF) acknowledges the "structural forces and processes that contribute to the construction of old age" without losing site of how such structural issues are made manifest differently at the individual level. This means that PEF is "sensitive to the integral connections between the societal (macrolevel), the organizational and institutional (mesolevel), and the individual (microlevel) dimensions of ageing" (Estes 2001, p. 2).

The point here is not just that music education research and practice engaged with the arena of aging should understand the socio-political realities of how discourse informs policy debate and decision-making, thus potentially impacting how our research is received, or how our programs may be funded, but also that integrated approaches might allow us to develop an agenda whereby music education can become a legitimate aspect and space in the social construction of aging. If we can assume that music education has a serious contribution to make in the lives and well-being of older adults, it ought to consider how it may facilitate a systematic policy change by contributing to perceptual shifts and discourse change, and by adding evidence that would lead to appropriate allocation of resources to older adult learning.

This is not simply rhetoric, nor an academic exercise. If we look at the historical changes in the ways in which community music projects were funded in the last three decades in the UK, we see, clearly, the manner in which politics and policy significantly altered the space, reach, and labor conditions of professionals and *users* in that area. In Canada, the serious and integrated work developed by music therapists, and their embeddedness into the health and civic support systems made available by the government is another example of how professional action, mindful of policy realities/context/frameworks, can have tangible results; established by a tangible structure. On the meso/micro level, our own work (Laes & Schmidt 2016) shows the ways in which policy awareness and policy disposition (Schmidt 2017) can lead single organizations such as Resonaari, in Finland, to indeed shift discourse and impact resource allocation.

Beyond practical matters, a political economy framework (or similar critical positionings) can contribute in important ways for the issue of life-course learning in music not to be dismissed as privileged, inconsequential, or dispensable. For instance, by taking on PEF we are likely to also come to an understanding (a position) that the concept of social rights to citizenship is "grounded by the notion of lifecourse interdependence" (Twine 1994, p. 24), that is, how public policy

defines us, and our rights is highly determinative of our 'life chances'. In other words, the intersectionality of class and gender issues, for example, lead us to experience child rearing, employment, or engagements with music for that manner, in what could be radically different ways. This framing disposition (Schmidt 2017) can establish practice and a research agenda that can be rather distinct from one solely focused on intra-disciplinary concerns; where musical outcomes are central or where musical access is conceived naïvely. Such a framing disposition, developed constructively, can also place Music Education for Later Adulthood in contraposition to the 'problems of old age' contributing to a discourse that pushes against the *medicalization* of this segment of the population, and facilitates a complex view—and hopefully successful policy and practice—designed to promote successful and sustainable aging. In sum, PEF *encourages* intersectionality which may invite music educators to link the micro level work they are familiar with, and larger interlocking systems that may disenfranchise and even oppress (Collins 1990).

Structural Causes for Inequality or Why Context Matters
Scholars in the field of older adult education have raised their concern of how the fields of lifelong learning and later life have differentiated (Findsen & Formosa 2011) making increasingly difficult to convince policymakers that lifelong learning is worth investing. A little bit of history might be helpful here. Consider for example that in the United States the central feature of social-economic support for the elderly is a program established in the post-great-recession era, Social Security (SS). Consider also that Social Security refers to and aggregates "old age, survivors, disability, and health insurance (Medicaid)" clearly placing a deficit approach to social policy related to older adults. And while SS is generally viewed as a "program that works"—it was created in 1935, with the first check payed to Ida May Fuller in 1940—it has been constantly challenged by political conservatives who characterize it as a well-fare entitlement that is 'unsustainable'.

Unsurprising, the US was the last country in the global north to provide such a social net to its citizens. Otto Bismark placed Germany/Prussia as the first nation-state to launch, in 1881, an "old-age social insurance program for workers" and while his hopes were that "state-sponsored pensions would make workers loyal to the Prussian monarchy" they strategically establish policy that was being discussed by more radical socialist programs (Pampel 1998, p. 28). Ideology and world-view was not only in place historically but remains present in the challenges faced by those considered vulnerable in the US. According to the Kaiser Foundation[1] 9 percent of the US population who is 65 or older live under the poverty line today (by comparison 19 percent of children live under the poverty line). This has been the average since the early 90s, but by 1953, when social security started to become a vastly impactful social policy "33 percent of men and 38 percent of women lived under the poverty line" (Pampel 1998, p. 6). Regardless of the equalizing impact of SS, the bar is rather low, and while many escape indigence by counting on the support provided by SS, the structure is still conceived, ideologically, not as a citizenry right, but dependent on contribution and need. As Pampel (1998, p. 42) explains, "in contrast to Sweden, Denmark, and the Netherlands, where universal benefits unite all elderly, the United States relies on dual systems: Social insurance benefits for those who contribute sufficiently and means-tested benefits to those who do not." The consequence is that by and large, in the US, the

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[1] https://www.kff.org/other/state-indicator/poverty-rate-by-age

elderly inhabit (at least) two spheres: one that defines them as vulnerable and dependent and another that see them as affluent and secure. Again, Pampel (1998) states,

> The first world includes younger, married, white and healthy elderly people who receive the lion's share of social security benefits and have private income to extend public benefits. The second world includes older, female, unmarried, and minority older people in poor health with little income overall. (p.43)

While income is palpable it also has class implication, which in turn establish that many individuals enter older age with experiences and forms of capital (social, economic, symbolic) which can be drastically contrasting. This is (or should be) significant to music education researchers, practitioners, and program leaders to the extent that might place us in the position to consider who is likely to walk into our doors, who are today's older adult music learners and how/why they access music education. If we approach our work from a political economy standpoint we might also be asked to consider the rights of the elderly in intersectional ways, and thus invite the field to reflect in what ways our programs might be beneficial at the individual level, but at the same time, further inscribe social inequalities. The point here is, of course, not the deletion of successful programs (take for instance, New Horizons Bands in North America), but in what ways there is further, structural work that needs to be done. This might lead us to consider not just the institution of access to music, but *how* that access can be planned as to include larger diversities rather than considering the elderly as one homogenous group.

Our central point here is that our research and practice might do well to look internally and relationally. In other words, if we are concerned with the negative impacts of 'new languages of learning", as Biesta and others articulate, we might do well to be concerned about them in internal ways (intra), that is, how they impact or shape musical practice with and for later adulthood. But also, in relation to other concerns, we ought to consider how music education may contribute to the social structuring of the aging in positive or deleterious ways. Both outlooks might generate propositions that, in tandem, may make contributions to practice and policy. Following Mantie (2012), for example, we might develop a critical stance on leisure as a form of adults learning beyond labor market age establishing how music can become a substantive venue for individual growth and meaning-making and social integration. Understood from a policy stance, we might more clearly and systematically articulate how and under what conditions participation and learning within music and arts becomes utilitarian or when "our instructional activities as music leaders are oriented towards 'teaching people' rather than facilitating their desire to make music" (Mantie 2012, p. 226). Research can better integrate real-world need and lead to adaptation of practice, but if developed in atomistic ways, it may never impact structural conditions, and thus further contribute to instrumentalism and disenfranchisement.

Lifelong learning and music education?
As urged by critical gerontologists, reducing the discourse of aging to the issues of physical decline on individual level and economic burden on societal level must be challenged (e.g. Estes 2001; Walker 2017; Findsen & Formosa 2011). We believe this to be critical in developing a later adulthood music education (Laes 2015) in order to enable the construction of new aging identities and intergenerational spaces, and regaining agency in all dimensions of life and society throughout

the life course. To develop a critical and responsive view, then we need to begin by uncovering and understanding how 'ageism' is maintained through the social construction of aging. Complementary, in order to construct relational understandings for a new and sustainable lifelong learning agenda in music educational contexts it is necessary that we fully situate through an account based on social and political dimensions, moving away from the current individualistic focus (Walker 2017).

Whilst there are a few critical outputs to the meanings and values of musical learning and participation in later adulthood (e.g. Creech & Hallam 2015; Laes 2015), the overemphasis of the instrumental benefits of music *for* older individuals, rather than considering perspectives of meaningful music education *with*, and *by* older adults, can unintentionally fortify the categorization and 'medical gaze' of aging individuals and identities. Although perhaps still less common within music education practices, we also want to pay attention to the emphasis of operating efficiency and health benefits as justifications for music education in later adulthood. At present, it is far from being uncommon to read about the contributions of creative art activities to the reduction of the expenses that the older generations bring for society (e.g. Clift 2012). There is indeed an ever-growing interest toward health promotion and wellness interventions for older adults through arts, however, the (short-term or long-term) effects of participatory arts on the individuals' wellbeing cannot always be evidenced with truly reliable measures (Castora-Binkley, Noelker, Prohaska & Satariano 2010). As a result, there is a danger that art will be generally reduced to an instrument of health promotion for older adults while the purpose of learning beyond labor age is considered important only if it can be proved to have economic benefits in one way or another. This may lead, and in certain contexts has led to reduction of opportunities in later adulthood to engage in institutional music and arts learning.

For example, in Finland, while an established network of governmentally subsidized music schools offers optional basic education in the arts "mainly for children and adolescents", reaching approximately 20% of the targeted population (2-19-year olds), possibilities for adults to engage in pedagogically high quality music tuition either as beginners or 're-beginners' are limited, random, and even in some cases restricted by age limits. This raises questions about the resilience and flexibility of the institutional music school system to be answerable to societal changes – in this case, the demographic development of older population structure (see Väkevä, Westerlund & Ilmola-Sheppard, 2017). Thus, there is a need for developing the local service structures in music education to better cater the aging population – but do we know *what* the needs are?

The usual three-stage division of human life – education, career, retirement - will change towards a *multi-staged life* along with the expanding life expectancy. Thus, aging populations (*we*) need to gain transformational skills to allocate time in meaningful ways throughout the life course, including: acquiring new knowledge, building new networks, exploring new identities and letting go of old roles (Gratton & Scott, 2017). This is in fact considered one of the most crucial components of handling the aging population challenge along with medical and economic divisions. Along the same lines, the World Health Organization (2003) has identified different *psychosocial* factors that are imperative to protection and promotion of adults' wellbeing, including: a sense of purpose and direction in life, emotionally rewarding social relationships, and social integration. Indeed, these goals can be seen to connect with self-directed adult education in terms of emancipatory learning and social action (Merriam 2001). Hence, in

constructing a political economy policy frame for music education in later adulthood, we suggest it to be imperative to include lifelong learning at the center of an integrated, cross-disciplinary understanding of policy and politics of music education in aging society.

Call for action and Agenda Setting
Addressed at the macro level, it would be important to consider how the music education profession might see music programs directed at older adults as more significantly connected to current *life course* approaches and thus more firmly involved in creating a space for music work as a contributor to social policy. An important way to start here would be as follows:

1) Establish/strengthen music education research as aware and committed to a political sociology that places aging as an intersectional concern alongside issues of class, race, and gender.
    a. This might lead to more directed efforts to notice, consider, and integrate music education research on aging or in later adulthood as embedded in a political economy framework (Estes 2001), one that acknowledges both personal (micro) and structural (macro) effects on the lives and choices of older adults.
    b. Consider how, when, and to what extend impact of music education programs depend (are limited or amplified) on an intersection of levels of action, that is, programmatic structure; the ability of professionals working in the field; and the socio-political realities directing funding and institutional support.
2) Establish/strengthen music education practice as aware and committed to equitable engagement that attempt to disabuse biased images of older adults as either *vulnerable and deserving* or as *affluent and favored* (Pampel 1998).
    a. Such work might have to start with training that disambiguates misunderstandings about classism, for example.
    b. If social inequality is "established by relatively stable differences in the access of groups to valued resources such as income, power and respect" (Pampel 1998, p. 3), music professionals advocating for programmatic space and creating pedagogical environs for older adult music learners must be fluent in understanding how class parameters might govern and eschew access and participation.
    c. This means understanding that class is not equivalent to Social Economic Status (SES) alone, and thus economic access does not fully attend to the psychological, perceptual, and ideological restraints that might be in place, and thus prevent older adults from engaging in music participation.

This agenda is much larger than we can articulate here, but this approach presents a small entrée into the complexity involved in developing a careful and connected agenda for a life-course approach to music education. Our aim is not to construct this issue as impenetrable, however. Action is being taken, research in the area is growing, and this allows us to move the needle forward, while at the same time, not forgetting that a policy frame of mind, might be key to future development that is more connected to other social policy concerns. Our concern and hope are that by engaging in research that takes closer account of and attempts to intersect with larger socio-political considerations (policies, research, discourses) we might facilitate not just a space for music in the lives of older adults but begin to establish music education as a valuable contributor to social investment for the same population.

Beyond this long-term thinking, however, we also consider more immediate and discipline-focused agenda items, that can facilitate work within the profession in the short-term. To bring these critical policy and political perspectives of aging society into play in music education, we invite you to

discuss new outlooks on the policy and political perspectives on aging in music education through three major points:

1) Identifying and dismantling the ageist discourses and practices in music education
2) Creating a policy dialogue that generates opportunities for transformative lifelong education in music education
3) Supporting the construction of musical agency throughout the life-course for all through strengthening intergenerational solidarity.

We should not underestimate how ideology becomes integral to the formulation of *images* we establish and carry about groups and individuals. Cultural images of the elderly as "greedy geezers" or the discourses that establish that older adults are "busting the budget" (social security in the US) or the establishment of "rational action" that transmutes debate about social and citizenship rights into "common sensical problem solving" are all part of how notions of merit, scarcity, value get establish, and how certain groups are benefited and others disenfranchised. Furthermore, policy language that insists on *active aging* can haphazardly overlook situations of dependency that are common in old age and become blurry from its meaning, leading to oppressive rather than empowering aging policy – indeed, "being engaged in life and being dependent are not mutually exclusive" (Boudiny 2013). Boudiny among other critical gerontologists call for a *comprehensive strategy of aging* that we like to think as the idea of *sustainable aging*. According to United Nations' (2017) Agenda for Sustainable Development, sustainable aging entails that older persons themselves are considered important and active agents of societal development towards inclusivity, transformation, and sustainable development outcomes. We find this agenda important and something to be exported to discussions of music education in later adulthood to become more aware of the current social constructions of aging. Indeed, many of the major issues among the elderly that maintains their social invisibility – anxiety, isolation, depression – are still to a large extent products of our perceptions of aging, including the policy language we use:

> What is done for and about the elderly, as well as what we know about them, including knowledge gained from research, are products of our conceptions of aging. In an important sense, then, the major problems faced by the elderly are the ones we create for them. (Estes, 1979, p.1)

In sum, we hope to draw critical attention to the type of music education in later adulthood that is constructed *for* older adults to become *more* active, *more* positive, *more* able etc. Indeed, there is something to be said about our capacity then to develop *organized collectivity* and how individuals, programs, and the field of music education as a whole can present both a vision of *sustainable aging*—by thoughtfully researching older adult music learning *and thus* contributing to social and cultural policy—and present itself as a mindful complex space where music education can thrive throughout the life course.

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Democracy and Representation - at the Core of ISME

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Abstract

International organisations, such as the *International Society of Music Education*, ISME, make it possible to communicate worldwide in the world of music education. ISME also has inclusion, democracy and representation as goals. This paper examines how these goals are represented in the *International Journal of Music Education*, a journal closely connected to ISME. 20 issues of IJME between 2012 and 2016 were examined according to which countries, and which parts of the world, were represented. The study shows that an overwhelming majority of the articles were written by authors from institutions in countries where English is one of the official languages. The paper suggests different possible economic, cultural and traditional explanations for this result.

Keywords: democracy, International Society of Music Education, International Journal of Music Education, music education

Introduction

> *At the ISME-conference in Thessaloniki, Greece, I overheard a conversation in an elevator. A person was crying and was comforted by another person. The reason was that this person had been told in public, as I understand very harshly, at a seminar that (s)he should not have been allowed to present because his/her English was not good enough.*

This reminiscence did not leave my mind in the following ISME conferences and I noted several things, such as, the audience leaving the room when there were Asian presenters to return when native English speakers presented. Another thing I noted was when a European presenter, probably German or Nordic, used the word *bildung* I heard chuckles, sighs and quiet comments "It will be *didaktik* next" and "oh no, not again".

These occurences may not be representative for ISME and are by no means anecdotal evidence – only anecdotes. However, for an international organisation such as ISME anecdotes as these could also put the focus on core questions about democracy, representation and who is allowed to have a voice and under what conditions someone is allowed to have a voice.

A world at a turning point

We are living in a changing world. While this paper is written Trump is the president of the USA. Perhaps not for long, however, his withdrawal of the US from the world scene as a leading country will probably affect the balance in the world even after his time. There will be a post-Trump world. Regions of Europe are considering further independence, such as, Catalonia and Scotland. We are also affected by *brexit*, where GB is withdrawing from the world scene. These actions will create space for new initiatives, and we have already seen France, Germany and China openly trying to take the lead. Interesting is also the view on research where Macron, shortly after being elected, held a speech in English in which he welcomed researchers from the

US to come to France. The US at the time, politically being openly hostile or indifferent to research, most notably when Macron made his invitation, research on climate change connected to the Paris agreement. Discussions at the time were also covering the possible influence of *brexit* on foreign researchers working in the UK and researchers coming from the UK to work in other countries. Thus, there are movements towards regionalisation of political units which affects research. All this may affect research in all countries as well as the use of English as a research language in the broad sense of form, style and idioms.

The organisation ISME and the journal IJME

McCarthy (2012) points out the importance of global networks and journals to promote music education and facilitate global co-operation in diverse ways. One of these organizations is *The International Society of Music Education,* which is an international organisation based on inclusion and democracy. The mission of ISME, as presented on its homepage, is:

> *The International Society for Music Education (ISME) believes that lived experiences of music, in all their many aspects, are a vital part of the life of all people. ISME's mission is to enhance those experiences by:*
> *- building and maintaining a worldwide community of music educators characterized by mutual respect and support;*
> *- fostering global intercultural understanding and cooperation among the world's music educators; and*
> *- promoting music education for people of all ages in all relevant situations throughout the world. (ISME homepage June 9 2017)*

ISME's organization mirrors the mission when, for example, regarding representation in boards and how goals are formulated. The open view on international issues is at the core of ISME. McCarthy (2017) writes in her article about the history of ISME that three concepts are important - democracy, diversity, and dialogue. She shows that a conscious effort has been made to include areas that have not been represented in (by) ISME. For example, the system with differentiated fees was constructed to make economy less important for membership for those without funding or for countries which have low incomes. Other efforts for outreach were, for example, regional conferences.

In her article McCarthy (2017) mentions the *International Journal of Music Education*, but she does not describe how it relates to ISMEs goals. Nevertheless, the journal IJME belongs to ISME and has the following information on ISME's website:

> *The* <u>*International Journal of Music Education*</u> *is the official journal of the International Society for Music Education. It is, therefore, the prime vehicle for dialogue and exchange between music educators in around 80 countries across the world and representing the various disciplines within music education. The editorial board of the IJME represents the most prominent scholars and practitioners from around the world and the journal is the only scholarly publication representing the best practices and research with a world-wide scope. The four issues of IJME per year focus individually on documenting scholarly research, and innovative practices in teaching and learning. Included from time to time is a special showcase issue targeted at timely topics and issues of relevance to the world of*

music education. The uniqueness of the journal is that it covers the full range of topics and methodologies relevant to music education theory and practice as well as important issues that are currently being addressed within the profession. (June 9, 2017, ISME homepage)

In this description, international representation is central, for example as a place for dialogue for music educators around the world and for how the editorial board is constructed. However, the articles in the journal are mainly written in English since it is the main language of communication, even though, at the end of the journal sometimes abstracts are published in Spanish, German and Traditional Chinese.

The hegemony of English in music education research

The issue of English as the common language within the scope of music education research has been put forward by Kertz-Welzel (2016). She suggests that not only is English the common language but also the concepts and styles used in English, something that can be problematic since it is not possible to translate ideas completely, as terminology and standards of writing may be different. She notes that not only should references in articles be written in English but also references be given in English, thus, research which is published in other languages is not represented in international academic journals. Scholars may also be judged by their proficiency in English, and Anglo-American styles of writing, and not as competent scholars.

Aim and method

The hegemony of English as a preferred language of communication in music education research made me curious about the topic of representation. Since ISME is an organisation with goals based on inclusion and representation, how does IJME mirror these goals?

To address the question of representation, I examined five years of editions of *International Journal of Music Education,* which are 20 issues between 2012 and 2016. I looked mainly at which countries, but also which languages were represented in reference lists, thus, mirroring which research traditions was represented. Additionally, I also looked at which countries were represented in the titles of the articles.

Findings

Presented in the findings are representation of different countries, representation of research and other material published in other languages than English, representation of parts of the world, and representation in titles of articles.

Representation of different countries

The first issue examined which countries were represented. I chose to count which countries, and regions, the authors represented with their affiliations. All authors were counted individually but may be represented several times if they wrote several articles. I came up with the following list which also notes if English is one of the official languages of the country or region:

US   85   E
Australia   81   E
UK   25   E
Finland   14
Canada   10   E
Spain   10
The Netherlands 9
Taiwan   5 (China)
China 4
Hong Kong   4 (administrative region of China)
New Zealand 4   E
Portugal   4
Singapore   4   E
Brazil 3
Israel   3
Italy   3
South Korea   3
South Africa   3   E
Sweden   3
Belgium   2
Cyprus 2
Greece 2
Turkey 2
Colombia   1
Germany   1
Ireland 1   E
Kenya 1   E
Norway   1
Puerto Rico   1 (USA)   E

In total, there were 292 authors where the US and Australia dominated the number of represented authors. Thus, about 29 % were from the US and about 28% from Australia. In total about 57 per cent were from these two countries. It can be noted that one issue, IJME no 30(4), consisted only of writers from these two countries. According to ISME (homepage June 9 2017), it has members in over 80 countries which can be compared to the 29 represented above (although the list is not accurate depending on how to count countries, it shows the writers affiliations, sometimes to regions).

The next step was to examine the number of authors from English speaking countries. Some of the countries or regions were bi-lingual, such as, Canada, New Zealand, Kenya, South Africa, Puerto Rico and Singapore. If all the countries were counted, in which English is the main language or one of the official languages were counted 215 authors were from English speaking institutions, about 73,6 %.

These numbers raise several questions. One is why the journal mostly has contributors from pre-dominantly English-speaking areas when the organization itself has goals of representing

researchers and educators from the whole world. One of the answers may be what Kertz-Welzel (2016) writes about - that the writing styles and traditions are different in different countries and different languages - and therefore the style of the ISME journal suits people who work in a specific tradition and thus excludes other styles of writing. Another answer can be the proficiency of the writer, where the articles are judged not only by the content but also by the proficiency of the language. Thus, it may be an economical question where some writers have to have their articles proof-read in several stages during the process of submitting an article. It may also be a slower process to write in, for example, a second or third language. In consequence, it is harder to submit an article. There can also be local traditions how, and where, to publish. Today, in the field of music education, research is mainly published in peer-reviewed articles. Some countries can be seen as being at the forefront of this way of publishing. It is also possible that researchers from English speaking institutions conduct better research than researchers from other institutions.

However, if research from English speaking institutions dominates the research environment, the consequence is that other research is published in other languages, and in other writing traditions, since it is possibly more difficult to get the opportunity to publish in English. What is then the impact of research in other languages in a IJME? This was the question for the third issue.

Representation of research and other material published in other languages than English
As Kertz-Welzel (2016) noted, research in English is preferred in references since it helps the reader to find available sources. This is of course an important issue. However, it will also exclude research that has not been published in English and thus create a hegemony of research references published in English. Between 2012 and 2016, from number 30(1) to number 34(4), 6057 works were referenced, of which 269 were not in English. This shows a total 4.44% of non-English reference material. Of 164 different articles, 45 included non-English material, this is 27%. However, for example sheet music, CD titles and legal documents were included, thus, not only showing research.

Representation of parts of the world
Another issue when looking at representation was the parts of the world that were represented in IJME:
North America 96
Canada 10
US 86 (one of these being Puerto Rico)

Asia 24
China 13 (of these 4 from Hong Kong, 5 from Taiwan)
Israel 3
Singapore 4
South Korea 3
Thailand 1

South America 4
Brazil 3
Colombia 1

Europe 79
Belgium 2
Cyprus 2
Finland 14
Germany 1
Greece 2
Ireland 1
Italy 3
The Netherlands 9
Norway 1
Portugal 4
Spain 10
Sweden 3
Turkey 2
UK 25

Australia 85
Australia 81
New Zealand 4

Africa 4
Kenya 1
South Africa 3

Through this list it is obvious that three regions dominate the journal: North America, Australia and Europe. Two of these areas are mainly dominated by English as main language. Europe is represented by 14 countries, of which most do not have English as a main language. The two European countries that have English as a main language, UK and Ireland, are represented by 26 authors, about 33 % of the European writers. North America, Australia and Africa represent countries that have English as a main language or have several official languages of which English is one. This can be compared to the number of members from different areas in the world in ISME (9 June 2017):

North America 1002
South America 179
Europe 929
Africa 119
Australia 303
Asia 361

If these numbers are compared to the publications in IJME the following percentage follows:
North America ca 9,5%
South America ca 2,2 %
Europe ca 8,5%
Africa ca 3,3 %
Australia ca 28,3%

Asia ca 6,6%

Even though these numbers are not totally comparable, since they show on the one hand members and on the other entries in the journal, they indicate the representation of members. This shows an overwhelming majority of Australian entries and shows that researchers or practitioners from Africa and South America have very little representation in the IJME.

Representation in titles of articles
One issue was to look at how the different studies were situated, and if it was possible that some were regarded as general, but others were regarded as cases depending on where the study was conducted. Was this related to language? It is possible to look at where in the article it is stated where the study was conducted: in the title, in the abstract, in the method, somewhere else, or not at all. Looking only at the titles of articles between 2012-2016 indicates that it is just about as common to state where the study was conducted whether it is a native English-speaking country or not. However, if looking at representation it is more common to write where the study was conducted when it's not a native English-speaking country. This could mirror that it is connected to language, what is regarded as general and what is regarded as unique cases. This paper only covers the scope of representation, but, there are other issues that can be investigated. For example, how the concepts used mirror the language and society. Is a common point of reference used, or are the articles from different countries using concepts that mirror their society and how is this then explained? Nevertheless, to conduct a study on this topic would demand other analytical tools than merely counting titles.

Conclusion
The study shows that researchers and practitioners from mainly English-speaking countries are dominant in representation in the IJME. This leads to several questions whether this is due to economical possibilities, whether it is about research traditions, or if it is about the peer-reviewing process, and many more. The questions are *why* and *what does this implicate*?

Perhaps the number of publications shows a true picture of the number of researchers and practitioners from the different countries and, thus, gives a true representation. Perhaps these researchers and practitioners are more productive and better researchers. This investigation cannot answer these questions. Neither can it answer any questions about the reviewing process. Maybe the publications mirror the submissions to the IJME.

However, IJME is one of the leading journals of music education today, what is published in this journal is important when regarding which researchers count in the international society of music education. When, as in the journal, international research which is not published in English is not represented as source in the reference list, it means that international research and researchers which have not been published in English for various reasons are excluded. Thus, it will create an international society of music educators which is also the same as (mainly represents) the native English-speaking society. In parallel, it will create several "local" research environments, based on different languages or different writing traditions. In consequence, the English-speaking researchers are also the "international" researchers.

This article does not question the need of a common language for communication in music education worldwide. It poses questions concerning democracy and representation. This is perhaps also perhaps a question of which research and which researchers never reach international audiences. Democracy and representation is still at the core of ISME, however, these concepts cannot be taken for granted.

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Disclaimer

It is possible that errors were made, especially when counting and judging references. Thus, in some respects this study will show tendencies and maybe not an accurate picture. Another issue is that I did not have this paper proofread, thus, mirroring the shortcomings of a non-native English writer.

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The Bernstein-Effect –
Changing Music Education Without Waiting for Policies

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Abstract
The Bernstein Effect, named after Leonard Bernstein, is about today's stars of classical music visiting schools to bring their musical enthusiasm 'Bernstein-like' to the classroom. This is an opportunity to change music education in the classroom without waiting for policies. My evaluation is based on the empirical studies with Daniel Müller-Schott (cello), Martin Stadtfeld (piano), Evgenia Rubinova (piano) and Arabella Steinbacher (violin). Each musician, logistics being facilitated partially by "Rhapsody in School," visited a German high school with about one hundred 13- to 16-year-olds. Based on quantitative surveys with a pre-, post- and follow-up online questionnaire including music samples an increased interest of the students could be observed regarding liking and listening to classical music. This methodological approach was complemented by qualitative interviews with the stars of classical music and teachers including audio-visual documentation of the school visits.

In this paper, I will share the key findings of my research project regarding the Bernstein-Effect maintaining that stars of classical music as music educators are able to spark youth's, who have no affinity to classical music, interest in classical music. Furthermore, I will show the significance of music education based on cooperation with other institutions as one solution for countering the oftentimes slow pace of policy. This could also open up new ways for the subject "music" in schools enabling policy change in the future.

Keywords: Stars of classical music, music education for youth, school visits, Leonard Bernstein

Introduction: Where is the music? Music rights and social divides
In 2001, the International Music Council (IMC) proclaimed their five music rights, on which about 1,000 music organizations in 150 countries of the world rely, as does the European Music Council (EMC). On their website, the five IMC musical rights are listed as follows under the category "Principles":

> **the right for all children and adults:** to express themselves musically in full freedom; to learn musical languages and skills; to have access to musical involvement through participation, listening, creation and information;
> **the right for musical artists**: to develop their artistry and communicate through all media, with appropriate facilities at their disposal; to obtain fair recognition and remuneration for their work. (European Music Council, n.d.)

Cultural education depends on income and family-related educational background
There seems to be a "hidden divide in Europe's richest country" (Wagstyl 2017), Germany, or "social justice is becoming a bigger issue in Germany" as the Economist (2016) states, linking it to the education system: "Much of the problem lies in the education system. In Germany, there

exists a stronger correlation for success at school and university, with the education of parents, than elsewhere in Europe" („social justice," 2016). Consequently, there is a noticeable impact on education. Different surveys have proved this observation in the last years, such as a study published in July 2015 called "Jugend/Kunst/Erfahrung. Horizont 2015" initialized by the Rat für kulturelle Bildung and conducted by the Institut für Demoskopie Allensbach. Their main finding is that people of educationally disadvantaged strata have significantly fewer opportunities to participate in cultural education (Rat für Kulturelle Bildung, 2015, p. 7). This shows also a more recent publication dated June 30, 2017, titled "Hochschule-Bildungs-Report". The report proved that only 21 of 100 students who currently visit a primary school are going to study if they have a non-academic background, but 74 with an academic home are later going to university (Stifterverband für die Deutsche Wissenschaft e.V., 2017, p. 12).

Music in schools is influenced by the educational gap
This kind of educational gap also has consequences regarding music education. There is, for example, an evaluation commissioned by the Bertelsmann Foundation in 2017, directed by Andreas Lehmann-Wermser and Valerie Krupp-Schleußner from the Hochschule für Musik, Theater und Medien Hannover, in which it is clearly shown that musical activities like playing an instrument, especially in a formal context, is dependent on a higher ISEI (International Socio-Economic Index of Occupational Status). The numbers show a significant correlation: Only 16.2% of the young people of the group with the lowest ISEI are musically active, in contrast to 40.7% of the group with the highest ISEI. The numbers regarding the paid music lessons intensify this impression in terms of a social gap with 8.2% with the lowest ISEI taking music lessons, but 33.3 % of the ones with the highest ISEI visiting paid music activities (p. 2).

Therefore, the Deutsche Musikrat points out, that there should be no further reduction of music as an independent subject and that there is a dramatic increase in the lack of music teachers. Based on this criticism, there are different claims such as the insight that music lessons in schools require continuity (Deutscher Musikrat, 2012, p. 109). Due to the lack of improvement, in 2017, the Deutsche Musikrat called it a scandal that in some German areas about 80% of all music lessons are cancelled ("Massiver Ausfall", 2017).

A shortage of music lessons exists, especially one taught by skilled music teachers, so that the Deutsche Musikinformationszentrum indicated that only 20% up to 30% of the music lessons at primary schools are held by skilled music teachers. There is also a significant decrease of 22% regarding high school students who are going to become music teachers (Helmig, 2016). The Bundesverband Musikunterricht also sees the necessity for a policy document. The initiative is called Agenda 2030 and works towards improving the school subject music in Germany. Agenda 2030 pursues a holistic approach centered on promoting music in all school types and at all school levels including sufficient resources in terms of staff, rooms and materials. It includes a call for music to be implemented as a key subject in the curriculum (Möller, 2017). In general, there are many challenges for today's music in schools and there is no quick solution provided by policies. The question remains, whether there is an opportunity to change music education in schools without waiting for policies.

Background: How to spark young people's interest in classical music?
"Klassikstars sind die neuen Lehrer", the title of an article published in 2011 (Schäfer, B., & Schäfer, S.). Are stars of classical music the new teachers? Or to put that in other words: The article refers to the aforementioned problems of cancelled music lessons and a shortage of music teachers. Moreover, it is about the objective of famous musicians to get in touch with young people to inspire them for their music and to do something to preserve the cultural heritage of classical music. There should be another question because it is not about a competition between music teachers and stars of classical music, but it is about the characteristic quality of professional musicians to bring their enthusiasm to the classroom. It could thus be asked: What can a music teacher learn from a famous musician? In this context, it would be also possible to refer to John Hattie's "Visible learning", in which he shows the importance of the teacher for the quality of a lesson. In 2012, he published the book "Visible learning for teachers" and postulated „passionate and inspired teachers" (p. 24) have a great impact on successful learning.

As shown previously, there is a relationship between social background and interest in music. Therefore, my research focused on the German high school in the sense of "Mittelschule", formerly Hauptschule, one definition being: a Mittelschule is a secondary school which prepares students for an apprenticeship. Basic skills, including a foreign language, are taught. The program ends after the 9th or 10th year of schooling with the "Hauptschule" certificate ("Mittlerer Schulabschluss").[1] Moreover, the study focused on 13- to 16-year-olds, because at this age it seems to be even harder to get them in touch with classical music than children.

Research Design: How to evaluate interest in classical music?
As shown previously, there is a correlation between social background and interest in music. Liking classical music (or not), listening to classical music and interest to play an instrument.

I created an online-based tool with implemented sound files and video clips in order to evaluate the interest of the students in classical music, or to put it more succinctly, the interest in the music of the visiting star of classical music: The focus was on young students at high schools comprising the age group of 13- to 16-year-olds. My research interest centered on the impact of such a school visit. The main benefit of the research design derives from the people involved: students, musicians, teachers and the scientific observer, a role I fulfilled during the school visit. For the student perspective, a questionnaire proved a suitable instrument of analysis, whereas for the perspectives of teachers and the stars of classical music interviews and for the scientific observer taking the minutes seemed and indeed proved to be effective as well as audio and video recordings in order to better assess the development of the courses in hindsight. The questionnaire is at the center of the analyses using quantitative methods; qualitative elements are the interviews and observation instruments. A longitudinal design with three moments of surveying was chosen, as represented in the following chart:

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[1] More about Mittelschulen in Munich (German) you can find for example here:
http://www.muenchen.de/int/en/culture-leisure/education-employment/schools.html

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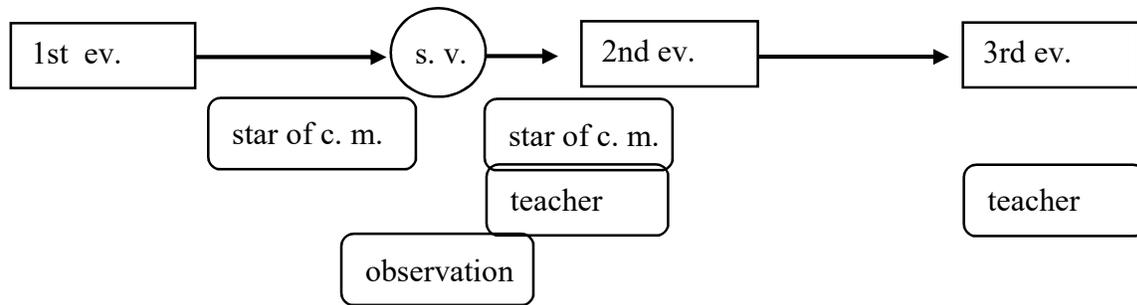
The surveys were conducted four weeks prior, one day after and once again six months after the school visit (s. v.). The interviews with the star of classical (star of c.m. interview) were conducted prior to the school visit in terms of approach and objectives as well as right after the school visit in order to assess the encounter and the perception by the students. The teachers were interviewed after the school visit and once again half a year later (teacher interviews) regarding the students' behavior observed, the reactions afterwards and possible follow-up projects. Furthermore, observation protocols as well as audio and video recordings were made in order to subsequently analyze processes, the structure and reactions (observation).

Research Results: Greater openness for classical music
The second survey phase (one day after the school visit) showed the short-term changes, and the survey six months later the long-term changes. However, in this regard, only the category liking of the sound samples was revelatory. It became evident that, generally speaking, a greater openness for classical music has become noticeable. In the following areas, there are positive changes:

- The musicians are not only recognized more often after their school visit, but they are also evaluated more positively as a person. Furthermore, the willingness to visit a concert by the star of classical music is increasing.
- Music achieved the best outcome at the school visit, even better than the person and significantly better than what has been said by the star of classical music.
- Most music samples, particularly those played at the school visit, are regarded and evaluated more positively as compared to prior to the school visit.
- Most music samples are evaluated better after the school visit as prior to it and the star of classical music can influence that also directly as a person.
- The interest to listen to classical music at a concert also increases; in terms of listening to classical music in their leisure time, there are at least positive signs.

Comparing the four studies, Müller-Schott and Stadtfeld seem to be better in terms of most questions as compared to Rubinova and Steinbacher, nonetheless showing positive signs overall. Juxtaposing, Stadtfeld and Rubinova, it becomes evident that Stadtfelds approach exibits a greater balance between spoken words and Music. When analyzing the thematic contextualization of the music pieces and the reactions by the students, it becomes clear that the approach to raise awareness for the emotional status of the composer and the understanding of the living conditions and circumstances back then, is the more successful approach. This

becomes also obvious that the spoken words by Stadtfeld were most frequently evaluated with "particularly positive/good" and his instrument, the piano, had the highest rate of improvement.

The research project can be summarized based on the German publication by Schott Music (p. 165, translated by the author):

> "Stars of classical music as music educators are able to spark youth's, who have no affinity to classical music, interest in classical music by only one school visit. The star of classical music is at the center particularly as musician whose personality plays a decisive role, but whose fame plays only a minor role. The interest by the young people sparked by the star of classical music as music educator is to be seen as a new openness for classical music. In metaphorical terms, the stars of classical music are able to open the door towards classical music for the young people by a number of inches. However, in order to establish patters of action by the young people with regard to classical music based on this reinforced or newly emerging willingness to act, music education work needs to be continued".
> The opportunities of the Bernstein Effect are encapsulated in the potential to function as a key door opener for moments of musical encounter with enthusiastic and contagiously enthusiastic musicians. This can become a turning point for young people to literally turn to and deal with classical music and music making.

Conclusion: The people are the inspiration regarding music education

How could enthusiasm by listening, making or composing music be measured? As the "Bernstein-Effekt" has shown, it is all about the people. Teachers can learn from the stars of classical music that students could get in touch with classical music, mostly through people who are filled with music themselves. There are different opportunities to provide for an environment where this is possible. Three strategies from the school visits could also be implemented in schools:

- **In-reach and Outreach:**
  Invite a musician – not only famous ones, but ones with passion for music. So, get in contact with the music institutions in the vicinity of the schools or located in the same area, have a musician visit by doing outreach, organize a concert or have a musician visit your class.
- **Be not only a teacher, be a musician:**
  Do not be afraid to play more than only pieces to sing along, but also present pieces of music where the students could just sit and listen.
- **What thrills you and what thrills them:**
  It is a good point of departure to share the fascination of music emanating from special musicians, composers, songs and musical instruments.

As mentioned at the beginning, there are various things that should be changed by policies, but there are many aspects that could be changed right now. And perhaps, if one does not wait for policies and just starts with something, there could grow a musical movement which will also have an impact on regional and ostensibly also on global policies.

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Rethinking "Heimat" in Times of Globalization: On the Relationship Between Music Education Policy and the Philosophical Discourse on Local Music

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Abstract

Within the current political debate in Germany, "Heimat" has again become an important issue of scholarly discussion. The rapid and extensive changes caused by globalization processes and migration seem to have troubled many people. A noticeable reaction is the growing desire for security and stability, which goes along with the need to reconfirm who we are and where we belong to. People want to define their identity, in German "Heimat". Referring to the German philosopher Ulrich Pothast's idea of receiving art the lecture explores the connection between musical "Bildung" and the individual construction of "Heimat".

Keywords: Heimat, Bildung, Germany, globalization, education policy

Introduction

Within the current political debate in Germany, "Heimat" has again become an important issue of scholarly discussion. The rapid and extensive changes caused by globalization processes and migration seem to have troubled many people. A noticeable reaction is the growing desire for security and stability, which goes along with the need to reconfirm who we are and where we belong to. From time to time, German music education policy has interacted with this discussion. A prominent example is the debate about a possible compulsory canon of 'masterpieces' to be taught in schools (Kertz-Welzel, 2017, p. 113). This could possibly help to further shape cultural identity and contribute to the German idea of "Heimat". The discussion, however, is difficult and lacking rigor. If the vision of education is to empower students to become autonomous and mature individuals, teachers cannot prescribe a given idea of "Heimat". We can, however, assist them in developing such an idea. A second argument against the proponents of a canon refers to the situation of our culture. Welsch (2015, p. 15) believes modern nations are transcultural *per se*. In 2018 modern nations no longer represent one homogenous culture but are rather a 'melting pot' of various groups or ethnicities, even if one of these groups seem to be predominant in number. The same mixture of cultures embodies each individual and each individual's identity (Welsch, 2010, p. 5). Educational policy needs to reflect this transcultural situation, and as teachers we have to discuss it with our students. This is crucial if we want to help our students develop their own and individual idea of "Heimat".

Discussion

How can we do that? And what does this mean to the reception of art works? To find a possible answer, we should reconsider the definition of the German term *Bildung*. Bildung, or, to be

more precise, the process of Bildung means that we consider our lives, that is, that we think about the question what constitutes a good and well-lived life, and that we design a plan how we want to live and live according to this plan. This plan is dynamic: We may change it according to the experiences we encounter in our life. Additionally, considering the question, where we want to take root, this plan corresponds to our idea of "Heimat".

If "Bildung" means designing a plan of our life, we must consider how we design this plan. This is the point where works of art come into play, because dealing with the arts is able to trigger processes of Bildung. Affected by an artwork we might get new perspectives of ourselves and our daily lives, and we might reconsider our life plan from this new perspective. Pothast (1999) elaborates on this question, [1] his explanation is innovative and related to our subject as it refers to the question of how the perception of art may help us to change. The knowledge about what happens in our minds by receiving art is an important prerequisite for the definition of the term "Musikalische Bildung". Pothast starts from the observation that we repeatedly pass judgements on aesthetic objects "without having the reasons for [our judgment] clearly in front of us" (p. 259). Although our judgments could be justified ("more or less", p. 260), we do not consider it necessary to validate them. According to Pothast, expressions like "This concert was fantastic!", "I'm still dizzy from this movie!" are rather caused by the individual effect the aesthetic object has had on us. He explains this effect in recourse to his theory of psychological processes, which is based on the term "to sense" (spüren). In his context, to sense means something "initially non-verbal, non-conceptual, not somewhere derived, but peculiarly abrupt or directly there being psychic" (p. 260). Pothast assumes two subtypes of this emotional movement: The first is the recognition of objects other than ourselves. These objects must somehow be represented in us. They determine a certain part of our sensing (*unseres Spürens*). This representation of an object stands out from the second subtype, which can be described as a "basic sense" that Pothast calls "inner ground" (*Innengrund*). He uses this term in connection with the older term "inner sense". In contrast to the "inner sense" the inner ground is not accessible by introspection. However, the term "inner sense" implied this accessibility, because it was used as an inner counterpart to the outer senses and was attributed a share in the cognitive process to the same extent. Pothast uses the term "inner ground", because "[w]e do not *see* our deep satisfaction after a successful concert as an inner object within us; we also cannot follow its course from moment to moment as with a sensory organ, as we can follow the movement of clouds in the sky" (p. 265).[2] And Pothast continues: "Our access to ourselves is radically different from our access to objects and facts of the surrounding world" (p. 266).[3] Pothast calls the processes occuring in the inner ground "blind to themselves". These processes are "just there", do not enter into a reflexive self-relationship, "do not usually make themselves the object of anything". He speaks of a constant flow (p. 268). But if we do not have access to processes that happen in our inner ground, why do we want to learn anything at all about them and why in particular do we want to grasp these processes

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[1] Within the given framework we can only reproduce Pothast's essay in an abbreviated form.

[2] „Wir *sehen* nicht unsere tiefe Befriedigung nach einem gelungen Konzert wie einen inneren Gegenstand in uns liegen; wir können auch ihren Verlauf nicht wie mit einem Sinnesorgan von Augenblick zu Augenblick verfolgen, wie wir den Zug der Wolken am Himmel verfolgen können."

[3] „Unser Zugang zu uns selbst ist auf radikale Weise anders beschaffen als unser Zugang zu Gegenständen und Sachverhalten der umgebenden Welt."

verbally? If we want to live autonomously, that is not only passively devoted to the processes of sensing (*Spürensprozesse*), then we must try to somehow grasp these processes, that is, to present them in another medium available to us (p. 269). We can use language and art to capture and objectify sensory processes (*Spürensprozesse*). Language and art show "greater stability" than "a pure state of sensing", so that we become more conscious of the processes of sensing and are able to communicate them to others - even if we cannot fully grasp them with language. For that, according to Pothast, "art [is a] … more formative, for many of us even more important means" (p. 268) than language. In order to respond to the question how exactly "art" works, Pothast elaborates by showing in particular "what art means for self-development and changing" (p. 270). What happens when we deal with art in a way that we are touched by it at heart, e.g. in the inner ground? Pothast gives some examples (pp. 270-271): (1) a memory of a past event can come up in us; (2) frequent interpersonal actions or patterns of action can become apparent - actions that astonish us, without us being able to give reasons for them; (3) a work of art can show us an event or a situation that is completely extraordinary and new to us, and which we integrate into our world view; and (4) a work of art can artistically articulate a previously only vaguely perceived "sensing in the inner ground", so that this sensing suddenly becomes clear to us.

Especially referring to the latter case, Pothast speaks of the "recognition of oneself in the unknown" (*Sich-Erkennen im Unbekannten*, p. 271). According to Pothast it is a recognition of oneself, because parts of our course of sensing in the inner ground, which were previously unclear, now become clear. This concerns the self-knowledge of the individual (p. 271). It is a recognition in the unknown, because the individual discovers something of himself that had hitherto "not been discovered with attention and knowledge... [referring to its] relevance to the Self, that is: had remained unknown in this respect" (p. 271).[4]

When art has this effect on us, we can create an experience of freedom, says Pothast, we achieve a different perspective on ourselves and get to know ourselves better. This applies in particular to the latter case. If previously unknown traits of our character, that is, a hitherto indistinct, unrecognized sensing, which becomes effective in the inner ground, are shown to us through a work of art, then we now have the option to reflect on it. Because the work of art has captured a part of the dynamic course of sensing of the inner ground, so that we see this part in concrete terms before us. And when we reflect about ourselves, we may think about the question of whether we really want to live the way we are presented here, or whether we want to lead our life according to a life plan that is autonomously designed by us.

In addition to this area of aesthetic experience and the examination of art, Pothast points to another area of aesthetic experience (pp. 276-282): When we concentrate on a work of art, it can happen that we forget everything around us. One also speaks of oblivion of the world. And this too can have personal consequences. Pothast even claims that an individual that has fully concentrated on a work of art ("with all his senses and his full attention", p. 276) comes out of this world-forgotten state back into the everyday world personally transformed. In the process of

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[4] „... nicht mit Beachtung und Erkenntnis ... [seiner] Relevanz für das Selbst wahrgenommen wurde, das heißt: in dieser Hinsicht unbekannt geblieben war."

world-forgotten aesthetic experience we find ourselves at a distance from everyday life, e.g. we experience ourselves free from the constraints and demands of everyday life.

Thus, our inner ground is also uninfluenced by these constraints. Consequently, some parts of the sensing of the inner ground, which are normally pushed back by the constraints of everyday life, can now become relevant. This is quite similar to the recognition of oneself that was mentioned earlier, but it is a different process, because here the individual is "temporarily released from the otherwise ubiquitous daily bonds" (p. 277).[5] Pothast speaks of "coming to oneself" (p. 278)[6]. It is a "coming to oneself", because in this state other sensory activities than those influenced by the everyday world emerge and become clear to the individual. Therefore, the individual now has the option to focus on sensory activities, which are its very own, that is, are inherent in it. Similar to the experience of the recognition of oneself in the unknown mentioned above here also the individual gets the possibility to reflect about itself and is enabled to develop a life plan that is truly autonomously constructed without being unconsciously influenced by everyday life and its constraints.

Final reflections

As we could see in Pothast's essay, our leading with art can evoke two types of experiencing freedom. The first type pertains to the "recognition of oneself in the unknown". We feel liberated because we gain a different, new perspective of ourselves. The second type pertains to the experience of a distance to constraints of the daily life. This causes the liberation of the inner ground and also a new idea of ourselves. Both types are relevant for processes of "Bildung", because they give us the possibility to think in a new, hitherto unknown way about our lives. Moreover, this could lead us to consciously and autonomously think about our environment and decide independently for an environment in which we would like to be rooted and which should be our home from now on. German music education policy must promote that the described way of dealing with art is not marginalized in music education. Only then are students given the opportunity to experience this way of dealing with art. Above all, they are given the chance to gain substantial personal benefit because it initiates processes of "Bildung" and enables a construction of "Heimat".

Pothast, however, argues from a German perspective. The philosopher Rüdiger Safranski focuses on this perspective too, when he considers "Heimat" in his philosophical reflections about globalization. According to his definition, "Heimat" refers to a place individuals feel emotionally attached to. As human beings we would need "Heimat", since we cannot be rooted in every place of the globe. Only a strong cultural background would enable us to interact open-mindedly with global issues. Safranski's emphasis refers strongly to the cultural background, which would be able to cause a feeling of Heimat. Is "Heimat" an inner place, individually to be found or does one need a group, a society to establish it? The problem with the German perspective is that the concept of the autonomous individual both philosophers are referring to is determined by Western philosophical thinking, and rather unknown in many cultures. Mbembe (2015, p.9) criticises this "Eurocentric canon (…) that attributes only to the Western way of knowledge production. It is a canon that disregards other knowledge traditions." Especially in Africa,

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[5] „zeitweilig *freigesetzt* von ihren sonstigen Zielen und Bindungen".
[6] „Zu-sich-Kommen"

philosophical concepts such as Ubuntu emphasize that individual experience of art can only be achieved within in a community. Bangura (2005:15, quoted in Xulu, p. 85) describes this relation:

"Ubuntu defines the individual in terms of his or her relationship with others. Accordingly, individuals only exist in their relationships with others; and as these relationships change, so do the characters of the individuals. In this context, the word 'individual' signifies a plurality of personalities corresponding to the multiplicity of relationships in which the individual in question stands. Being an individual, by definition, means 'being-with-others.' 'With-others' is not an additive to a pre-existent and self-sufficient being; instead, both this being (the self) and the others find themselves in a whole wherein they are already related."

Xulu (2010) describes communality as one of the key attributes of Ubuntu, mainly displayed through cultural dynamics. Since Ubuntu includes music, song and dance, Chernoff (1979, quoted in Xulu, 2010, p.81) "concludes that African music is ordered to establish a framework for communal integrity. The essence of Ubuntu in this regard is the recognition of the existence of others, and their impact on the lives of the individuals around them."

The German term "Heimat" is kind of contentious. For obvious historic reasons terms like "patriotism" or even "nationalism" have negative connotations in the German language and in responsibility for the past, it has become good custom to be hesitant and skeptical with its use. Hebert & Kertz-Welzel (2012), however, prove that other countries have different and more diverse perceptions. Is the current discussion about "Heimat" perhaps a compensation for a patriotism that is no longer possible in Germany? If so, what does this mean for music education curricula? Since being rooted in a specific culture is a precondition for acting appropriately in a global context, music education policy can serve as a lens to critically reflect the German perspective, and put it into context. With this in mind one could argue that the appropriate, personality-forming analysis of global musical cultures and practices presupposes (music) cultural "Heimat".

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On Doing the Right Thing in (Not) the Wrong Way: Steps to Effective Embedding of Local Knowledge and Place-Conscious Learning in British Columbia K-12 Music Classes

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Abstract

In 2015, the British Columbia Ministry of Education introduced radical changes to K–12 curricula in all subjects. The new British Columbia (BC) curriculum documents, influenced in part by a prominently marketed educational framework, *Understanding by Design* (Wiggins & McTighe, 2005), articulate a need to facilitate "great flexibility in creating learning environments that … give consideration to local contexts and place-based learning" and "inspire the personalization of learning … [to meet] the diverse needs and interests of BC students" (*BC's Redesigned Curriculum*, n.d., p. 1). Notably, the new curriculum is intended to facilitate the embedding of Indigenous culture, pedagogy, and perspectives (*Aboriginal worldviews and perspectives*, 2015a; *First peoples principles of learning*, 2015b), since 11% of all K–12 students in BC self-identify as Indigenous. Its context-particular approach is evident in the curriculum documents for Music, where "Big Ideas" and corresponding generalized content and competencies are set forth, along with requirements that music teachers embed the musics of local Indigenous communities appropriately, as determined by local protocols (Herbert & Wherry, 2017). Following on the Ministry's call for local Indigenous knowledge, pedagogy, and worldviews to be embedded into all K-9 classes in BC by the 2015–16 school year, all subject areas in Grades 10–11 by 2018–19, and all subject areas in in Grade 12 by 2019–2020, we undertook a study of ways in which some public-school music educators in rural BC have already been working with Indigenous community members to facilitate the embedding of local Indigenous knowledge and musics in their K-12 classes. Our research has led to the creation of a conceptual roadmap—a set of guidelines—that will assist K-12 music educators in British Columbia in their efforts to support the provincial requirement. In this paper, we argue that the BC Ministry of Education, while advancing progressive initiatives with the new curriculum (e.g. righting historical wrongs, addressing concerns for the environment), has not provided the means and support necessary for their successful implementation. Using the Music curriculum documents as examples, we demonstrate how *recognition* of Indigenous knowledge, pedagogy, and worldviews without a corresponding *allocation and distribution of resources* (Fraser, 1996) may in fact work against those efforts. In addition, we show how the new curriculum's focus on individuality and technology may compromise the role of schools in promoting responsible democratic citizenship. In conclusion, we explain how, by facilitating ongoing and substantive professional development opportunities for teachers and providing materials to support students' learning, the Ministry could effectively realize the newly established provincial goals.

Keywords: music curriculum, Indigenous knowledge, social justice, British Columbia

Introduction

Following on Calls to Action put forth by the Truth and Reconciliation Commission of Canada in 2015, which sought to right historical wrongs done to Indigenous people in the nation, the British Columbia Ministry of Education introduced radical changes to K–12 curricula in all subjects in the same year. The new British Columbia (BC) curriculum documents articulate a need to facilitate "great flexibility in creating learning environments that … give consideration to local contexts and place-based learning" and "inspire the personalization of learning … [to meet] the diverse needs and interests of BC students" (*BC's Redesigned Curriculum*, 2017, p. 1). Most notably, the new curriculum is intended to facilitate the embedding of Indigenous culture(s), pedagogies, and perspectives, since 11% of all K–12 students in BC self-identify as Indigenous.[1]

According to the Ministry of Education, all content, pedagogical strategies, and assessment practices will henceforth reflect Indigenous knowledge and perspectives:

> The redesigned curriculum … extends Aboriginal perspectives into the entire learning journey … [F]rom Kindergarten to graduation, students will experience Aboriginal perspectives and knowledge as part of what they are learning. And because Aboriginal perspectives and knowledge are embedded in the curriculum, they will naturally influence the ways in which students will be assessed. (Curriculum Overview, 2017, section 6)

To our knowledge, a change of this nature is unprecedented in modern democratic nations, where cultural, ethnic, and religious communities' concerns and interests are generally bracketed (at least theoretically) in each nation's public forum in deference to the common good of all citizens, regardless of their background, as determined through debate and legal referendum.

In this paper, we first detail the explicit phrases in Ministry of Education curriculum documents that reflect the Ministry's intentions concerning the embedding of Indigenous knowledge in instructional content, pedagogy, and assessment. Then, we present findings from a study we recently undertook of how current music educators in rural BC public schools are working with Indigenous community members to facilitate the embedding of local Indigenous knowledge and musics in their K-12 classes. Next, using guidelines suggested to us by culture bearers and music teachers to assist K-12 music educators in British Columbia in their efforts to support the provincial requirement, we show that the BC Ministry of Education, while advancing progressive initiatives with the new curriculum (e.g., righting historical wrongs, addressing concerns for the environment), has not provided the means and support necessary for their successful implementation. Specifically, using the Music curriculum documents as examples, we demonstrate how *recognition* of Indigenous knowledge, pedagogy, and worldview without a corresponding *allocation and distribution of resources* (Fraser, 1996) may in fact work against those efforts. In addition, we suggest that the new curriculum's focus on individuality and technology may compromise the role of schools in promoting responsible democratic citizenship. Finally, we affirm that, by facilitating ongoing and substantive professional development opportunities for teachers and providing materials to support students' learning, the Ministry could effectively realize the newly established provincial goals.

Curriculum documents

All subject- and grade-specific curricular documents are based on the *Understanding by Design* model advanced by Wiggins & McTighe (2005). According to this model, students learn concepts by engaging with Content (to *Know*), by meeting Curricular Competencies (to *Do*), and by grasping Big Ideas (to *Understand*).
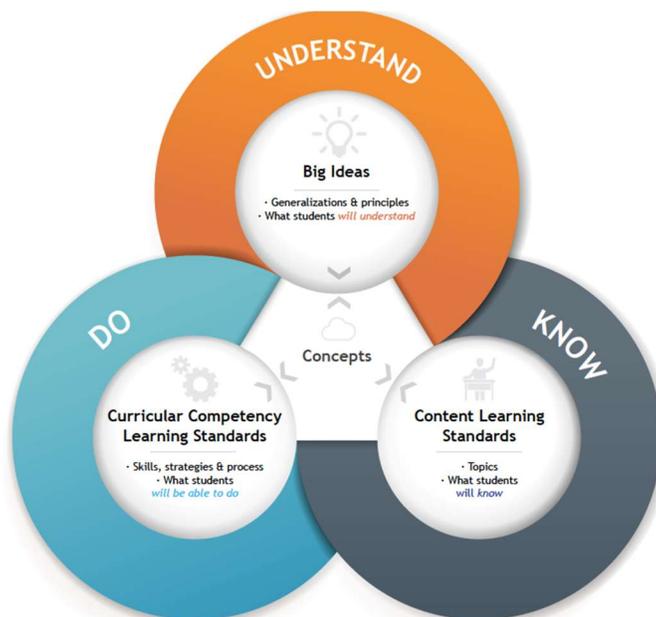
Figure 1. Know-do-understand model (BC Ministry, 2018b)

The presentation of Content, Curricular Competencies, and Big Ideas relating to Indigenous knowledge in the music curriculum documents reflect the curriculum writers' intentions for the model to be dynamic and interactive.

Content (to Know)

Students are expected to know *traditional and contemporary Aboriginal arts and arts-making processes* (K, Grades 1, 2, 3, 4, 5, 6, 7, 8); *traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through song* (Grade 9) *and music* (Grades 10, 11, 12); *ethical considerations*—e.g., inclusion, diversity, copyright, ownership—*and cultural appropriation*—the use of cultural motifs, themes, "voices," images, knowledge, stories, songs, drama, etc. shared without permission or without appropriate context or in a way that may misrepresent the real experience of the people from whose culture it is drawn—*related to the arts* (Grades 7, 8); and *ethics of cultural appropriation and plagiarism* (Grades 9, 10, 11, 12).

Curricular competencies (to Do)

Along with increasingly sophisticated content that scaffolds students' learning thematically over the course of 12 years, the curricular competencies are intended to ensure that students will explore and come to appreciate the influence of context on a variety of artistic practices, including music. Beginning in Grade 3, "*students will be able to use creative processes to explore relationships among cultures, communities, and the arts,*" and "*explore identity, place,*

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culture, and belonging through arts experiences.” By Grade 5, students are expected to examine a range of cultures at the societal level, and by middle school, be able to “*demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts*.” From Grade 9 onwards, these competencies are grounded within specific *musical* practices. In Contemporary Music 10, 11, and 12, for example, students “*study a wide variety of musical styles and genres, including Aboriginal traditions, Canadian traditions, and traditions from around the world.*” Moreover, by Grade 12, students are tasked with the complex investigation of the “*relationships between music and personal, social, or cultural change.*”

Big ideas (to Understand)

In the Understanding by Design model, Big Ideas are the overarching statements or principles that support the more specific content and curricular competencies. Knowing and Doing are expected to lead to Understanding. Two of the Big Ideas in the Arts curriculum that support the embedding of Indigenous content, pedagogy, and worldviews are “*Exploring works of art exposes us to diverse values, knowledge, and perspectives*” (Grade 4),[2] and “*Music provides opportunities to gain insight into perspectives and experiences of people from a variety of times, places, and cultures*” (Grade 9).

Thus, the themes of musical practices, context, cultural perspectives, and cross-cultural understanding are interwoven and reiterated in increasingly complex ways over time, as students move from one grade to the next (in a spiral curriculum). Student learning is reinforced through both the dynamic relationships among content, opportunities to act, and spaces to reflect, as well as repeated exposure to themes.

Other documents supporting the curriculum

In addition to the main curriculum, two other documents support teachers’ efforts to attend to Indigenous pedagogy and perspectives in their classrooms. They extend and support curriculum in their emphasis on Indigenous pedagogical practices and worldviews as they pertain to education. The First Nations Education Steering Committee partnered with the BC Ministry of Education to produce *First peoples principles of learning* (2015b), a resource that identifies and affirms Indigenous pedagogical principles.[3] Likewise, the BC Ministry of Education sponsored a series of gatherings hosted by Indigenous communities across the province, consulting with “hereditary Chiefs, elected Chiefs and Councils, Elders, Aboriginal support staff members, community agencies, students, teachers, school district staff members, principals, vice-principals, school trustees, post-secondary institutes, and other partners” (*AWP*, 2015, p. iii) to provide guidance to teachers who wish “to incorporate Aboriginal perspectives and knowledge into their practice” (*AWP*, 2015, p. iv). The resulting document, *Aboriginal worldviews and perspectives in the classroom: Moving forward* (*AWP*), emphasizes a local, land-based focus that uses language, story, and cultural practice, also following community processes and protocols, to advance Indigenous perspectives within educational settings.

Guidelines for embedding Indigenous content, pedagogies, and worldview(s) in music classrooms

In 2016, we undertook a study of ways in which some public-school music educators in rural British Columbia are working with Indigenous community members to facilitate the embedding

of local Indigenous knowledge and musics in their K-12 classes, schools, and broader communities. We visited eight rural communities in *Gitxsan*, *Nisga'a*, *Nuu-chah-nulth*, and *Hul'qumi'num* territories in northern BC and on Vancouver Island, interviewing 48 teachers, culture bearers, and students. We also investigated how such embedding has contributed to fostering students' intercultural understanding, empathy, and mutual respect. We explored collaborations between some music teachers and culture bearers that began prior to the conception, creation, and enactment of the new curriculum specifically to learn how other music teachers might also engage in this work.

The culture bearers and music teachers we interviewed described their evolving relationships and activities, and they advised BC music teachers to take 5 steps to develop their relational competencies in order to Indigenize their music classes ethically: reflect (continue to get to know yourself); do your homework; go out into the [Indigenous] community and build relationships; have a vision; and be courageous. The importance of teacher and culture bearer agency figured prominently in most conversations; likewise, the five steps are predicated on the assumption that all teachers have an agentic disposition—driven, in part, by an ethical imperative—to do this work. Their activities require many hours over and above their regular work time to conceptualize and enact. Given these findings, it is reasonable to assume that it will take BC music teachers much time and effort to enact this small aspect of the new BC curriculum. Although we think that it is, indeed, our collective responsibility to engage in reconciliation efforts, including those that are internal in nature, it is our contention that individual efforts to realize the goals of the new curriculum must be supported in tangible ways by the institutions and systems in which teachers work. In the next section, we elaborate on this argument using a justice framework.

Enacting justice
As early as 2015, Indigenous participants in the *Aboriginal worldviews and perspectives* document remarked that, "*We'll know we are being successful when … more local curriculum is being offered (i.e., there is funding for development of local curriculum) … changes to the funding model allow better funding for Aboriginal support workers, cultural teachers*" (AWP, 2015a, pp. 63–4). Likewise, in 2016, the BC Music Educators Association, while officially expressing support for respectful inclusion of First Nations cultural practices in the music curriculum, noted that "*there are not enough resources available to support teachers in these efforts*" (BCMEA, 2016, pp. 2–3). Notably, a few culture bearers who participated in our study also acknowledged that financial resources would be necessary to enact the curriculum in substantive ways. One research participant explained that, while it is imperative to bring culture bearers into the school in order to establish a partnership, there is no money to offer honorariums to these knowledge keepers. To address this problem, she said, "*we started a little container to put gifts in now [to bring culture bearers into the school] because we don't have money now.*"

Despite the financial gap that various stakeholders have identified, the Ministry of Education has not yet attended to providing monetary resources to enact the curriculum. In the past three years, the Ministry has provided only a few days of professional development to introduce all aspects of the new curriculum to teachers, including new assessment practices. Thus, in our view, BC's efforts to effect educational change have enacted only some aspects of social justice. They have deliberately and systematically made Indigenous knowledge, pedagogy, and worldview(s) visible

and promoted them to address historic marginalization. This approach certainly reflects the conception of justice championed by Iris Marion Young (1990) who pioneered the notion that we must highlight difference in order to reveal the oppression of marginalized people that is evident in social structures and relationships, thereby creating the possibility for greater justice. Further, Soja's[4] (2010) spatial or geographic notions of justice, taking into account the political organization of space, have been factored into some of the curriculum documents because the documents now highlight local and contextual knowledge.[5] We recognize these steps as being essential to effecting Indigenous students' academic success, non-Indigenous students' cross-cultural understanding, and the enactment of those Truth and Reconciliation Committee's Calls to Action that pertain to education.

However, we also assert that these steps alone are not adequate to enact justice. Like Fraser (1996), we contend that "justice today requires *both* redistribution *and* recognition [of difference], as neither alone is sufficient" (p. 5). Fraser (2000) has explicated a status model of recognition; it "understands social justice as encompassing two analytically distinct dimensions: a dimension of recognition, which concerns the effects of institutionalized meanings and norms on the relative standing of social actors; and a dimension of distribution, which involves the allocation of disposable resources to social actors" (p. 116). Indeed, redistribution must work hand in hand with recognition in order to realize greater justice—in this case, to implement the new BC curriculum effectively.

Technology
All pluralistic, democratic nations are suspended in some measure between the ideals of individualism and collectivism, but some do more than others to affirm and support the cultural, ethnic, and religious communities that comprise them, each with its unique heritage, beliefs, and values. Canada prides itself on being one of the world's most ethnically diverse nations, and support for multiculturalism is rooted in its laws, including the Canadian Multiculturalism Act of 1988 and the Canadian Charter of Rights and Freedoms (Section 27). The diverse musical practices of democratic nations' constituent communities, which foster healthy human emotional connection and contribute to establishing identity among their members, tend to serve as balancing agents between individualism and nationalist collectivism. This balancing is clearly evident in the musical traditions of BC's Indigenous communities, which involve storytelling, chanting in a local dialect belonging to one of thirty distinct language groups, drumming with instruments made from materials found in the natural environment, and other activities that advance local knowledge and affirm the communities' respective place-conscious values.

Notably, the new BC Curriculum for Grades 10-12 includes Applied Design, Skills, and Technologies as a field area of learning, with separate sections devoted to Information and Communications Technology, Media, and Technology Education. Sadly, the social detachment to which computers and media technologies have given rise in recent decades has contributed to advancing individualism and masking human dependence on community in Canadian society, even inciting questions about the societal importance of music and the role of music education in schools. Indeed, in a society where music is strongly promoted as an entertainment product in the public forum, the importance of the musical practices of communities is often overshadowed in popular media and lost from citizens' awareness. Simultaneously, radio, television, and online

media have become increasingly oriented toward promoting marketplace values over those of communities, focusing on meeting the "consumer preferences" of individuals.

According to *Aboriginal worldview and perspectives* (2015), a *learner-centred approach to learning* (which recognizes students' identities) is in harmony with *personalized learning* as advanced in the new BC curriculum, the difference between them being that a learner-centred approach also involves attendance to the values of a student's community. Further, the new curriculum includes an overarching core competency in which students are charged with taking responsibility for and working collaboratively on behalf of their social environment (BC Ministry, 2018c). However, the degree to which it prioritizes individualist applications and benefits of technology over community values and does not attend to fostering civic understanding of different cultural communities and their traditions, musical and otherwise, may compromise the role of schools in promoting responsible democratic citizenship. The effects of the new curriculum have yet to be determined.

Steps to effectively realizing the goals of the new provincial curriculum

As noted in our introduction, predicating an educational curriculum on the values of a particular cultural community—or even on the shared values of a collectivity of cultural communities, as now in BC—is unprecedented in modern democratic nations, except, of course, for the continuing influence of colonists' values on education since the early European settlement of North America. Whether the principles set forth in the *First peoples' principles of learning* and *Aboriginal worldviews and perspectives in the classroom* reflect values that are shared by the nation's other constituent communities and come to be regarded by BC citizens as desirable in perpetuity remains to be seen, but they do hold great promise as a stabilizing force.

The keys to successful embedding of local knowledge and place-conscious learning in British Columbia K-12 music classes can be found in the *First Peoples Principles of Learning* themselves, which advance the importance of well-being, reciprocal relationships, patience and time, and, implicitly, social justice. Indeed, only by investing in ongoing and substantive professional development opportunities for teachers and providing materials to support students' learning will the BC Ministry of Education effectively realize its newly established provincial goals.

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Endnotes

[1] Canada's Indigenous population comprises First Nations, Inuit, and Métis people. Fully 1/3 of all First Nations in Canada (approximately 200 Nations, representing 30 language groups) reside in British Columbia (British Columbia Ministry of Education, 2006). Each First Nation has unique cultural traditions. We prioritize the term *Indigenous* in this paper because it has been the preferred term of First Nations, Métis, and Inuit peoples in Canada since 1975, and the term *Aboriginal* has colonial and pejorative associations for many of them (Manuel & Derickson (2015). The term *Aboriginal* is still widely used in government and education documents, so we have used the term *Aboriginal* only when referencing these documents.

[2] The curriculum defines works of art as "the results of creative processes in disciplines such as dance, drama, music, and visual arts." https://curriculum.gov.bc.ca/curriculum/arts-education/4

[3] The *First Peoples Principles of Learning* (2015b) presents the following 9 principles: Learning ultimately supports the well-being of the self, the family, the community, the land, the spirits, and the ancestors. Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, reciprocal relationships, and a sense of place). Learning involves recognizing the consequences of one's actions. Learning involves generational roles and responsibilities. Learning recognizes the role of indigenous knowledge. Learning is embedded in memory,

history, and story. Learning involves patience and time. Learning requires exploration of one's identity. Learning involves recognizing that some knowledge is sacred and only shared with permission and/or in certain situations.

[4] According to Soja (2010), a noted geographer, those who wish to enhance justice in any given context must consider the spatial (e.g., geographical) aspects and assumptions that contribute to injustice in that circumstance. By drawing attention to the ways in which society ascribes greater value to certain locations over others (e.g., suburbs vs. ghettoes, cities vs. rural communities), Soja (2010) makes evident how decision makers' unconscious spatial biases and preconceptions might influence them to create curriculum that excludes local knowledge.

[5] "When referencing Aboriginal content, give learners a chance to work with locally developed resources (including local knowledge keepers) wherever possible" (*AWP*, 2015a, p. 18). "Also important are learning resources (locally developed and other) that recognize the importance of First Peoples within Canadian society and enable Aboriginal learners to see themselves reflected in the content studied" (AWP, 2015a, p. 56).

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A View on the Ground: Learning Policymaking in Schools

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Abstract
On one hand, teachers and schools, responding daily to their students and communities, are important sites from which subject positions in education policy must be built. On the other hand, they are conventionally narrated as objects of policy—implementers, performers of, or responders to it. Much has been made of the way schools and teachers respond to external policy demands; little and less is understood how school actors understand their policy roles, and how they might learn to shape policymaking from schools, "on the ground."

Positioned as a teacher and school leader in New York City, I report here on ongoing participatory action research with staff members in several progressive schools that seeks to name and transform our relationship to policymaking through policy inquiry. Framed in terms of processes of decolonization and re-inhabitation, this inquiry draws attention to the ways school actors, including music teachers, recognize and engage in policymaking. It is clear from the outset that teachers and staff in these schools are taking active and critical stances in relation to policy and policymaking, and that their identifications easily overstep conventional narratives of teachers as policy recipients or implementers.

Nonetheless, such stances are also mediated by a variety of contextual factors, including the institutional environment of schools. Here, I describe inquiry groups in two participating schools, including a public (state) school and independent charter school, which vary widely from each other in terms of their practices and politics. Throughout this paper I observed convergences of policy understandings within each school, suggesting that schools may serve as powerful loci for conceptualizing how policy is learned and also taken up strategically.

Keywords: Policy implementation, policy learning, decolonization, grassroots, teachers

Introduction
This past year at the opening of a yearlong inquiry, I asked staff in two New York City schools, Connectors Charter School and The Weather School, to draw maps depicting policy in relation to their school.

Here are two of the maps participants drew:
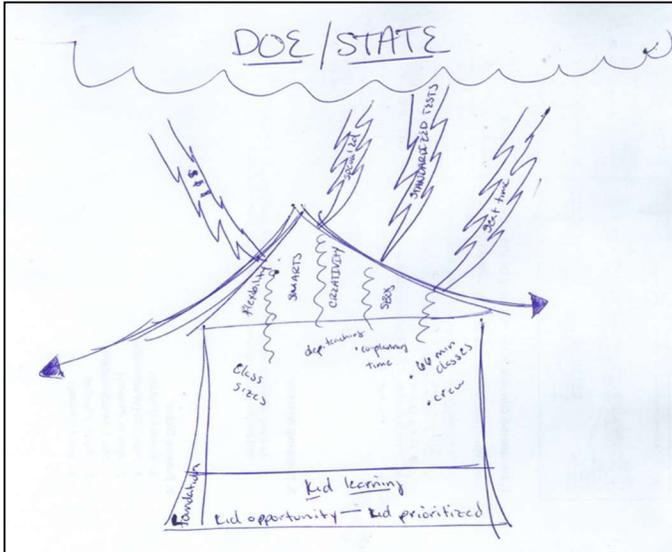
*Figure 1:* Irene's map (The Weather School)
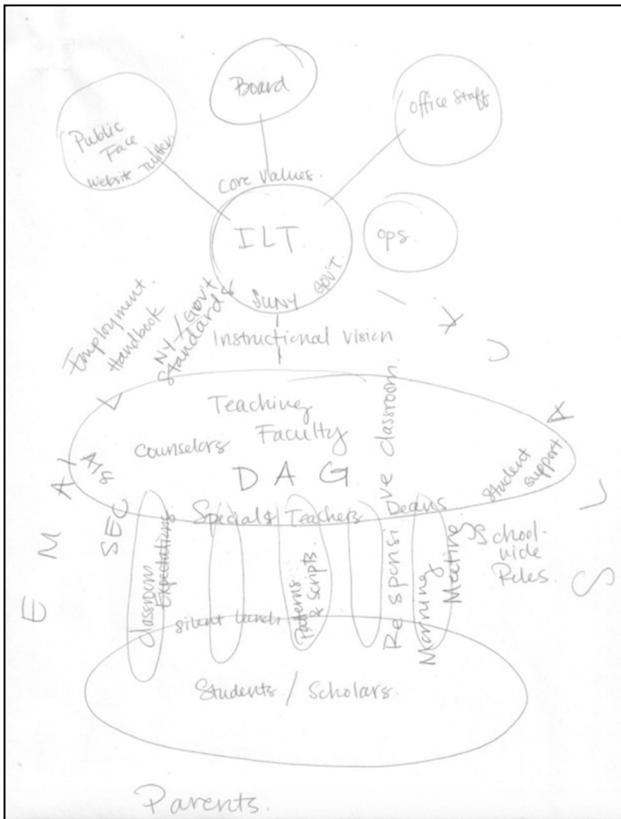
Figure 2. Jamie's map (Connectors Charter School)

I begin with these two maps by way of opening several of the ideas in this paper—a paper whose primary investment is in how teachers and staff might think about, do, and learn policymaking in the contexts of our schools.

Those familiar with the literature on policymaking and policy implementation in schools might be tempted to search for depictions of hierarchy in these maps—depictions of how teachers and schools are positioned as objects of policy—and they are certainly here. In Irene's illustration of The Weather School (Figure 1)[1], the DOE (Department of Education) and STATE loom as rain clouds at the top. In Jamie's map of Connectors Charter (Figure 2), the ILT (Instructional Leadership Team) may be seen as taking center space, sharing its bubble with GOV'T (government) and SUNY (State University of New York), the school's charter authorizer. In both maps, "students" and "kid learning" appear at or near the bottom. "Teachers" are absent entirely from The Weather School. And certainly, one of the most captivating parts of these two maps is the lightning striking The Weather School. Policy as lightning: powerful, destructive, requiring shelter.

Such narratives of policy and policymaking, however, are also troubled in these maps. In Jamie's depiction of Connectors, the sense of a linear hierarchy is unclear, with the school's Board of Directors at the top alongside Office Staff; the largest oval is reserved for the Teaching Faculty and an array of school structures and commitments. Irene at the Weather School may place student learning at the bottom, but also labels it as the school's "Foundation," challenging us to read the school as built *up* against the storm. "Core Values" and dispositions like "Smarts" and "Creativity" are also given a place in both maps, suggesting a kind of policy work that is shaped in part by the character of individual actors.

Where policy theorist Kalervo Gulson (2008) suggests that policy positions place "as an empty container, to be filled by subjects and objects of policy" (p. 155), these maps push back on such a positioning and speak back to such a constitution. To state the obvious: there is a kind of complexity at play in the ways these two teachers, one a first-year Music teacher (Jamie) and the other a fifteen-year Science teacher and instructional leader (Irene), describe the policymaking in and through their schools. Furthermore, the way these complexities are articulated differ widely, evoking characteristics of the institutional environment of each school as well as the individual experiences and knowledge these two teachers bring to bear.

The questions I pose in this particular paper relate in part to how such complexities, articulated by the nominal objects of much education policy and policy research helps us rethink how we understand policymaking in schools. More directly, I ask here how inquiry that encourages such articulations among school actors might serve as some kind of pedagogical intervention into the policy work of schools.

From Ethnography to Inquiry: A Policy Intervention

> Are teachers policy researchers, and what does that involve? Are they or should they be preoccupied with researching and evaluating their own practice, and making use of research evidence for support and guidance? Or do they have a role in scrutinizing policy, and how might that be defended and developed? (Ozga, 2000, p. 4)

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[1] All names of individuals and schools are pseudonyms.

As a teacher and school leader at a progressive school in New York City, I am concerned with the emptying out of policymaking at the school level I have felt throughout my career as part of contemporary global and governmental reforms. Not just in the U.S., but across much of the post-industrialized world, educators and researchers have noted shifts in the relationship between politics, government, and education, such as the deployment of performance data, curriculum standards, and accountability policies—often nominally in response to global economic imperatives (e.g. Ball, 2003, 2015; Malen & Cochrane, 2008). The growing role of the private sector in education decision-making, including businesses, philanthropists, management organizations, and advocacy, only exacerbates the diminishing policy role of teachers and schools (Ball, 2010; Burch, 2010). In the U.S., I am struck by the formal movement of education policymaking from schools and education organizations to wider, general-purpose arenas in the past two decades: the growing importance of mayors and presidents, courts and legislatures, has been pronounced (Henig, 2013). The abdication of the U.S. Department of Education under Betsy De Vos from making decisions based on any kind of professional research or expertise is symptomatic of what has indeed been a far-reaching trend in education, in the U.S. and abroad.

What must also be pointed out, however, is that the diminishing *authorization* of policymaking at the school level is not synonymous with its elimination. The increasing control of schools must also follow the knowledge that schools, and teachers are always, already creating and embodying policies as they go about their work—whether or not with recognition, security, or strategy. In a large-scale ethnography of the policy work of four so-called "ordinary" schools in the UK, Stephen Ball, Meg Maguire, and Annette Braun (2012) describe "hundreds of policies in circulation" in these schools (p. 7) and note in detail how different teachers and school personnel participate in the work of interpreting and enacting policies and defining a school's context for policymaking (see also Supovitz, 2008). At the same time, however, they also conclude that the capacity of these schools to engage complexly and strategically with policy—to make thoughtful choices and even to resist harmful mandates, are "rare and fleeting" (p. 139).

A seeming contradiction emerges: schools and teachers are always making policies, and yet they have been narrated, structurally and discursively, out of policy. Patrick Schmidt (2013) observes that "as teachers"—and particularly music teachers—"we are used to deflating our assessments of how policy and leadership can be meaningful to our own practices" (p. 108). Ball (2015) describes "a loss of a sense of meaning in what we do, and of what is worthwhile and important in what we do" (p. 310). A political project of building policymaking capacities in schools and teachers, I suggest, must thus begin with an engagement in schools—one that simultaneously attends to a need to recognize our daily roles in policymaking, and also to strategize how best to leverage these roles into new subject positions, ones that might reshape both discourse and structures on the ground.

The maps of Figures 1 and 2 arise from such an engagement, framed in terms of recognizing and reshaping, and borrowing heavily from David Gruenewald's (2003) theorizing of a "critical pedagogy of place" that is rooted in twin processes of *decolonization* and *reinhabitation*. Such a pedagogy Gruenewald suggests, "foregrounds a narrative of local and regional politics that is attuned to the particularities of where people actually live, and that is connected to global development trends that impact local places" (p. 3). The term *decolonization*, used in the context of this participatory inquiry, asks educators to challenge the ways we are asked to inhabit

difficult, potentially self-defeating positions in relation to ourselves and our students. It also asks us to dislodge dominant understandings and assumptions of policymaking and power, and to connect these understandings with larger systemic issues related to racism, displacement, and the nation-state. *Reinhabitation* is a call to action to locate ourselves as people in policy and in the context of our schools. It is also a call to determine how we might relate to each other and a reminder that part of the aim of this work is to seek something more vibrant, more joyful, and more pleasurable than we have had before living in our schools. Notably, the two schools described here were selected for this engagement because they self-identified as progressive schools that have wrestled to negotiate broad educational commitments within the country's and the city's conservative educational contexts.

The inquiry groups, then, move purposefully away from the ethnographic work that has characterized qualitative research on policy in schools, and which has largely mourned the limitedness of school actors. In contrast, the notion of doing research was secondary in our work; the inquiry foregrounded the desire among colleagues to grapple with the work of policy in their schools. I honor this impulse here by delaying any formal discussion of methodology, as such, to the end of this paper. Instead, I offer now Michelle Fine's (2006) contention that the validity of such participatory work in research might be viewed in its ability to catalyze change, and that its generalizing value may rest in how it provokes new theory or new thinking (see also Lather, 1986). Below I focus in particular on the first few inquiry sessions in each of these two schools, and the ways staff members articulate policy and position themselves and their school within the work of policymaking. Their explorations, I hope, might provoke us to think in new ways about policymaking in schools.

(Re)defining Policy at The Weather School

To talk about policy at The Weather School is almost immediately to speak in terms of some kind of opposition or resistance. At the school level, this can be clearly seen in Irene's depiction (Figure 1) of the school as a building "weathering" policy, which runs off the side of the roof. The sense of the school standing athwart or opposed to policy is a repeated characteristic of the policy maps drawn in the second inquiry group meeting. Judy, for example, drew a surprisingly similar picture (Figure 3), though with and a range of actors, including administrators, teachers, and teacher-leaders filtering policy through the ground as soil. The ground becomes a useful metaphor—substantial, rich, dense—in contrast to the airy constructs of the federal, state, and city governments. Sam's map (Figure 4) characterizes/caricatures these outside entities as larger-than-life figures, imprinted with money, cars, crowns, and a somewhat sinister smile (on the then-NYC Chancellor); the school serves as a buffer between these outsiders and the teams of teachers who work within, clustered as circles underneath. Nina's map (Figure 5) provocatively places the school and its various actors against an array of external decision makers, with the two touching at the thinnest point. These two groups, she seems to imply, are largely separate, each building their robust cultures with little exchange in between.
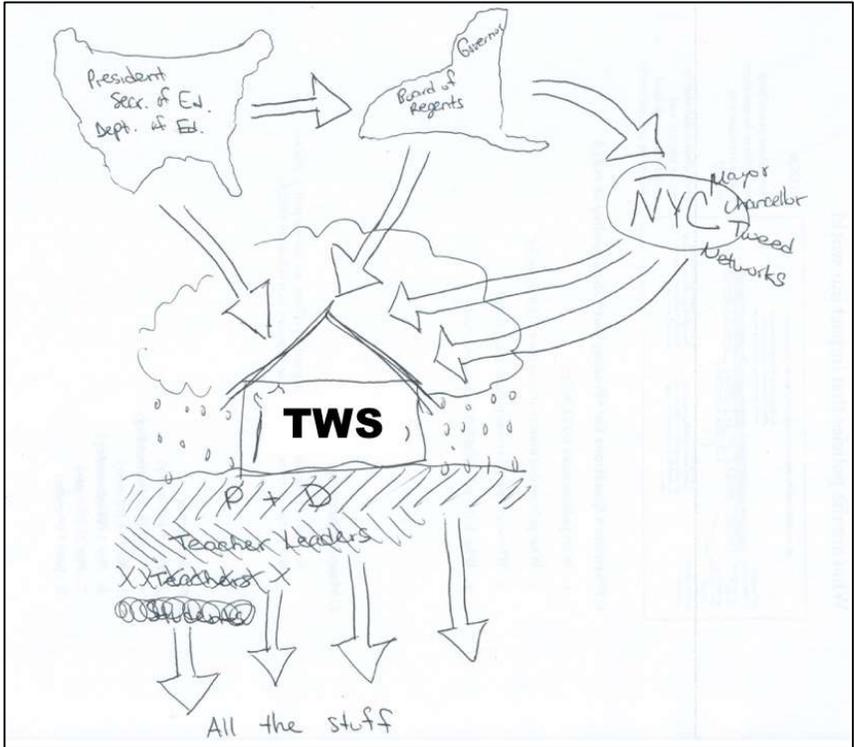
Figure 3. Judy's map (The Weather School)
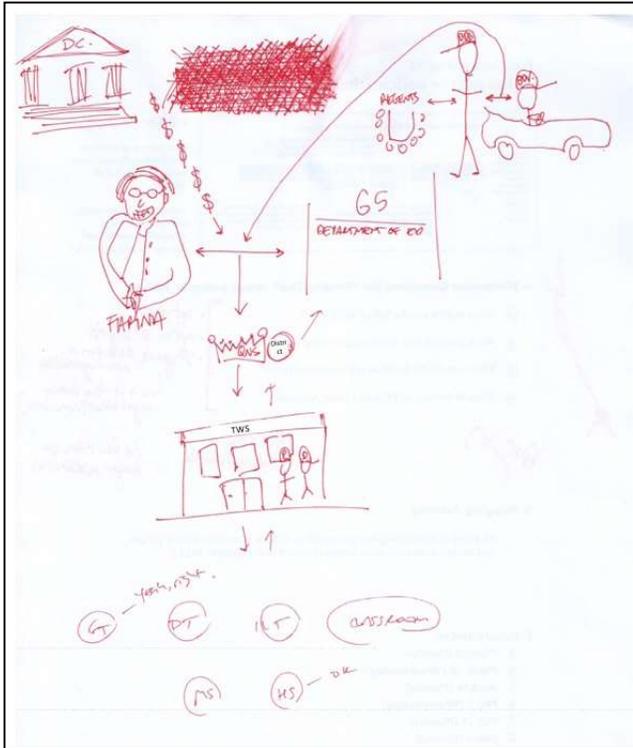
Figure 4. Sam's map (The Weather School)
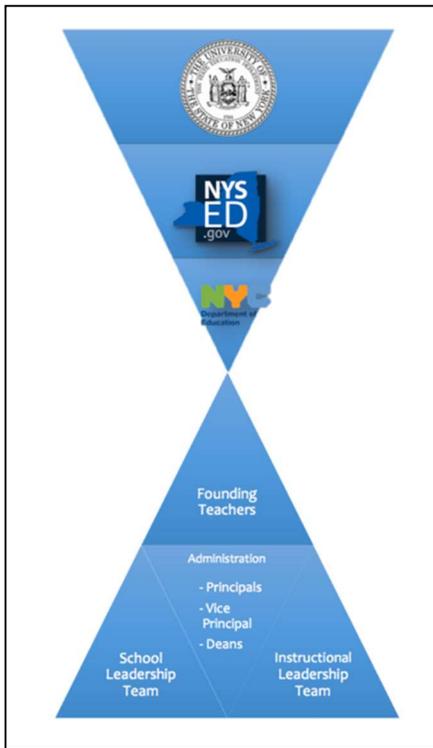
Figure 5. Nina's map (The Weather School)

It is important, too, to note that the overreaching power of external policymakers has not, however, been displaced. In all but one of the maps drawn by participants at The Weather School, external policymakers are depicted at the top of the page. In Sam's map, it is curious that the external actors are drawn with such character, and those in the school are only given small circles.

But what exactly does this filtering, sheltering, and buffering look like and how is it understood? In the first inquiry meeting at The Weather School, the group's eight participants, including myself, worked to sort out our definitions of policy (Table 1). What is the difference, the group asked, between policies, routines, common practices, and culture? The answer, according to Nina, is that policies are "regulated through consequences." According to Sam, "a routine or a common practice can start to feel like a policy if you don't believe in or aren't invested in the thing but feel like you need to do it for reasons that aren't intrinsic." There is a pervading negative view of policy and one which Gloria suggests "comes back to this: who has the authority? Who's making the policy, and how do we do it? It's in itself a benign entity that if we have control over, and if we have input in, that we're okay with it." It is interesting to note that Gloria's "we," for the members of this group, generally encompasses policies perceived to be created at the school level. Judith elaborates upon this when she declares:

> "What we've been talking about makes me think of buy-in and trust….I think I spend less
> time here, like questioning my own educational beliefs and the context of the policies that
> we have. I have this trust. I have a shared vision around education with the people that
> created or interpreted these policies for the school. So, like, I haven't interrogated if I think

SLCs [Student-Led Conferences] are the better way to go, the way that I think I would at another school….At my old school, a lot of policy interpretation looked like, how can I make it look like I'm doing this thing? Like, how can I pretend and then shut my door and do something else?"

Table 1.
Participants in The Weather School policy inquiry group

Name	Position in School	Self-Description[*]
Ana	9th grade Spanish teacher and ELL teacher	3-year teacher; El Salvadoran and grew up on Long Island (New York)
Gloria	6th grade English teacher and Department Chair	Began teaching in New York City in 2003; taught abroad in various NGOs since
Irene	Science teacher and 12th grade team leader	15-year veteran of New York City schools
Judith	6th grade Special Education/Social Studies teacher and Special Education coordinator	6-year teacher
Marie	10th grade Science teacher and 10th grade team leader	Taught in three different schools in Boston and New York City
Nina	6th grade Special Education/Science teacher and Dean of Culture	Has a vested interest in questions of policy
Sam	8th grade Social Studies teacher and Department Chair	15-year teacher; active in teacher union activities
Eric (Author)	Visiting inquiry group convener	15-year Music teacher; former policy strategist for the New York City Department of Education; education policy doctoral candidate

[*] The self-description was given in response to the question "What personal experience do you bring to this inquiry group?" at the first inquiry group meeting.

Our discussion of policies is at turns contradictory: policy, on the one hand, feels like something intrusive and forced. Irene argues that by this definition, most of the "policies" at the school are not policies. She offers then that "I don't feel like the policies at our school are the things that make, that are the most central to the things that we do. I feel like the ethos of our educational beliefs are the things that make, that are central to the work that we do." This ethos builds particular structures—what Gloria calls "benign" policies or Judith policies she trusts.

By and large among the members of the group, there's a shared sense of how The Weather School does policy, and that this is trustworthy compared to the work of the State. Part of this comes from the perception that a substantial portion of the policies in circulation at The Weather School arise from people and beliefs within the school. This is not an empty perception: The

Weather School and its teachers have taken some high-profile stances against the city's and state's policies in the past, such as organizing the parent community to opt their students out of state tests and leading opposition to teacher evaluation ratings based on test scores across the city. Its various progressive practices make The Weather School *feel* different. "We do things differently here," one of the school's administrators is fond of reminding the staff at meetings. Furthermore, a large portion of teachers at The Weather School hold leadership roles on the staff; it is no accident that more than half of the participants in the inquiry group do—more than half of the teachers in the school do as well.

What does it mean to work at a school where it is understood that members of the school can and will create their own policies, and that those policies may be shared across the building? For participants of this inquiry, it means that policy does not automatically refer to texts or rules or regulations from the central government—but that the school also creates policy, and that policy manifests an ethos, an attitude, and actions that resist, filter, buffer, and shelter.

(Re)inhabiting Policy Roles at Connector Charter School

For the staff members of Connector Charter School, resistance or opposition is not characteristic to their depiction of policymaking in the school. In a way consistent with recent survey findings on the culture of charter schools in the U.S., the inquiry group participants here perceive both more congruence with and less direct action from external policymakers (see Oberfield, 2017, p. 65-99). While SUNY (The State University of New York), which authorizes the school's charter and manages its external accountability, plays a role in the maps depicted here, it shares space with the Instructional Leadership Team in Jamie's map (Figure 1), serves as one of three aspects of policymaking depicted on similar levels in Clara's (Figure 6), and originates an unopposed flow of policy through school actors to the teachers who execute a vision (Figure 7). While the three maps differ widely in their depictions of policymaking, a smooth series of connections (versus the metaphor of a storm) dominates the character of each map.
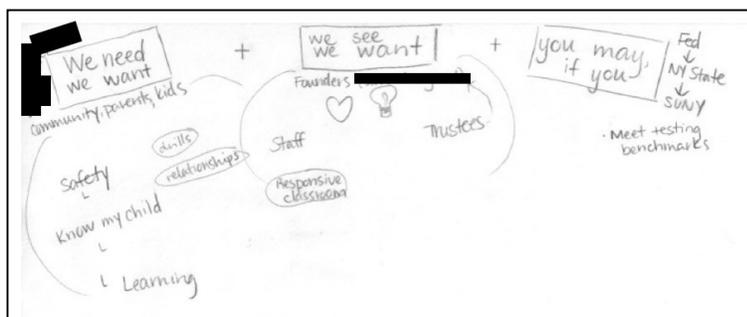
Figure 6. Clara's map (Connectors Charter)
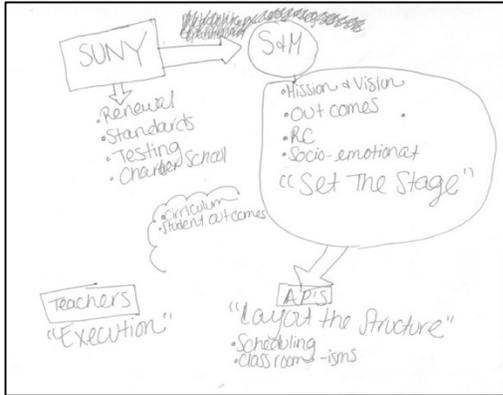
Figure 7. Jo's map (Connectors Charter)

Table 2

Participants in Connectors Charter School policy inquiry group

Name	Position in School	Self-Description[*]
Alicia	3rd grade teacher	4th-year teacher formerly in KIPP and Achievement First networked charter schools; Teach for America alumnus
Clara	Director of Start-to-Finish Program	9-year staff member at Connectors Charter; former 5th grade teacher, development coordinator, and hiring and recruitment director
Jamie	Music teacher	First-year teacher; voice studio teacher at a community music school in New Jersey
Eric (Author)	Visiting inquiry group convener	15-year Music teacher; former policy strategist for the New York City Department of Education; education policy doctoral candidate

[*] The self-description was given in response to the question "What personal experience do you bring to this inquiry group?" at the first inquiry group meeting.

In our fourth inquiry group meeting, the group's four participants (see Table 2) sought to describe in more detail the policy roles played by themselves and other members of the school staff. We began with Ball et al. (2011)'s taxonomy of policy roles played by school actors in their research and asked ourselves if how we might describe the actors in Connectors Charter in terms of these roles.

One noticeable characteristic in Ball and his colleagues' research on policy roles in schools, summarized in Table 3, is some alignment between formal roles and policy roles: school administrators serve in the "Narrators" role, junior teachers in the "Receivers role." In some ways, this feels self-evident. It is also reflected clearly in Alicia's map, where she assigns such roles to different members of the staff: the school founders (S & M) "set the stage," the assistant principals (APs) "layout the structure," and teachers are responsible for "execution." On the

other hand, such assumptions feel constraining—and a desire to break those constraints was evident immediately in the language we used to describe ourselves later in the inquiry cycle.

Table 3

Taxonomy of policy roles, reprinted from Ball et al. (2011, p. 626).

Policy actors	Policy work
Narrators	Interpretation, selection and enforcement of meanings, mainly done by headteachers and the SLT
Entrepreneurs	Advocacy, creativity and integration
Outsiders	Entrepreneurship, partnership and monitoring
Transactors	Accounting, reporting, monitoring
Enthusiasts	Investment, creativity, satisfaction and career
Translators	Production of texts, artifacts and events
Critics	Union representatives: monitoring of management, maintaining counter-discourses
Receivers	Mainly junior teachers and teaching assistants: coping, defending and dependency

Jamie and Alicia might nominally be described as "junior teachers" by Ball and his colleagues: they are both first-year teachers at Connectors Charter, though Alicia has taught for several years elsewhere. During meetings, both describe at times the challenges of coping with a new work environment. Nonetheless, members of the inquiry group resisted the label of policy "receivers" for either of them, and, indeed, for any members of the building. Consider this exchange, as participants sough to describe Jamie's role:

> You're certainly like a *translator* and, let's see, *entrepreneur* in that. I mean, I've seen you, you're just like, there's so many different expectations and I've seen you adjust to . . . I think that there is so much that you are doing with those roles all the time. (Calra)

> There's definitely a place of, it's a new music program, I'm the second teacher in this role but it's still a brand-new music program. And making choices, so *entrepreneur* I guess or in some way *transactor*. I don't know. It hard to say with these verbs. But that, I'm in some ways, pushing back. In some ways educating and bringing to the table of like, 'Okay, we really want to think about this. This is the broad scope of what we want to think about in addition to receiving school policy and responsible classroom and this is the way that we do certain thing. (Jamie)

As for the other participants, Clara names herself as "the get-it-doner . . . well, a translator, enthusiast—an enthusiast. . . . I sort of need to play all of those roles, which might be why it's a very great and interesting job." Alicia notes, "I feel like I'm always just enthusiast. I'm not going to do anything to hinder the progression of any of these things as happening in the school and I'm going to try my best to always offer my insight, my past expertise, or even maybe my fears about it." Note that Alicia's description of herself may be the closest to a description of a "receiver"— but already she positions herself actively, investing in policies and perhaps even critiquing them.

No one, including staff members not present in the inquiry group, are named receivers—even non-pedagogical staff members (we even name the new Director of Operations a "liaison"). At one point, I wonder out loud that students may be the real receivers, but Jamie pushes back,

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pointing out "that they critique" and suggesting they might even be described as "translators . . . it's like the children and what they are doing every day. . . . They certainly receive it, but they don't just sit there with the policy." Clara adds: "They literally push back."

Part of the refusal to name any receivers, of course, can be ascribed to the fact we are naming our colleagues—people who work with every day. Who, after all, wishes to identify themselves or their mentors, associates, friends as passive receivers? There is some truth to this, but despite what some ethnographers might claim, we don't see ourselves or students as receivers, passively coping with policy—and this claim to a more active role feels important. Perhaps, as in The Weather School, a different kind of school context is also in play. At some point in this conversation, the word "enforcer" comes up, and the group determines there are not any enforcers. Even the assistant principals in the school are better described as entrepreneurs—creatively negotiating policy with the staff at any given time. Clara, who has been with the school for nine years, suggests that new voices and new opinions are constantly asked to participate in the larger work of the school. She describes how this year a discussion of a new school lobby was used as an opportunity to bring staff members into the bigger picture. Alicia echoed this sentiment: "When [the principal] did announce all of this happening the next few words out of his mouth was like oh, he wants the teachers and staff to be involved in this process of the building being shifted. . . . It was just a testament to the type of culture [Connectors Charter] has."

It is interesting, as well, to note over the course of the year how Jamie inhabits her sense of herself as an entrepreneur. Halfway through the year, Jamie would request a meeting with the Instructional Leadership Team to share her vision for the music program in relation to the broader work of the school—and would use our inquiry group to discuss her approach to building a music "policy" for the school. Later, she would connect her own experiences to questions regarding general experiences of first-year music teachers and would ask to discuss relevant research with me. It would be tempting to say that something "changed" in the act of naming Jamie as policy entrepreneur—pointing perhaps to some forceful act of interpellation we might name decolonization. I stop short of this conclusion, but rather note that the inquiry group became a context for Jamie in which such a narrative of her work was named, explored, and reinforced.

Discussion

"Objects can and do resist." (Moten, 2003, p. 1)

Fred Moten's (2003) assertion of the resistance of the object—the discontinuities between art objects and their controlled meanings, Black human "objects" in slavery and their art, draws attention to spaces where controlling narratives founder. Discontinuities are played, and spaces open up to improvisation. Later, with Stephen Harney (2013), Moten would describe a way of living amid the tightly-knit imperatives of policy: "We're already here, moving. We've been around. We're more than politics, more than settled, more than democratic" (p. 19).

In this short paper, I've suggested that the work of school actors at The Weather School and Connectors Charter easily exceeds the conventional narratives of policy implementation in schools. In these early meetings of the inquiry groups teachers and staff in these schools were

already narrating active and critical stances in relation to policy and policymaking. They are interested in alternatives, in creating spaces where such alternatives can propagate in the place of the school. Later, both inquiry groups would engage in policy research and policy action within their school contexts.

Such stances, on the one hand, are not unencumbered and must be situated within the wider policy discourses of school and schooling. Participants in both schools name and respond, in a multitude of ways, to the accountability policies of the State. Certainly, the convergences in thinking at both school, while read above in largely positive ways—a space for resistance and critique at The Weather School, a shared culture of engagement at Connectors—may also point to ways institutional environments constrain and constitute actors as well. The "ethos" of The Weather School might be viewed as constraining and pernicious, though participants do not take it up this way. In Jamie's map of Connectors Charter, policies seem to be cemented by a communications apparatus that includes e-mail, the "DAG" newsletter, Slack (a workplace communications and messaging system).

At the same time, such convergences also point to community, to collective testimony, to ways of being together that, I would argue, also overstep and give life to agency. To speak of policymaking in schools may also be to speak about the building of an institutional ethos apart from, within, or against policymaking from the surrounding environment. It may also be to devise ways of living *within* that feel rich and responsive. *We are already here, moving*.

I noted earlier with respect to Jamie at Connectors Charter that I wished to refrain from overstating the impact of the policy inquiry group as intervention, particularly in these descriptions of our early process. The school actors depicted here were moving well before the inquiry groups, and in reflecting on the year-long inquiry several described these initial meetings as less useful than the later inquiry work where we named particular policy issues and engaged in policy research and action. Nonetheless, it is also clear that the act of discussing policy as a concept and naming ourselves in that space did ask participants to consider their work in schools in different ways. After at the conclusion of the inquiry work at Connectors Charter, Clara, for example, would reflect that "placing ourselves within that [policymaking context] was kind of the most impactful or the thing that changed my mind about it the most." Alicia, who participates in a community organizing group outside of the school and has begun to connect the work of the inquiry group with the work of that organization, asserted early on, "I'm starting to see these articles and things . . . I don't think I would have been more apt to read these or share with my network or just think of it further."

I suggest that these inquiry groups suggest the usefulness of *decolonization* as a partial lens for intervention. These early engagements, whether wrestling with definitions of policy, drawing maps of our schools in relation to policy, or attempting to describe our own roles in policy— might all be described as means of naming ourselves and our work in the larger context. In my mind, they reflect Fanon's (1963) initiating question for a project of decolonization: "Who am I in this reality?" (p. 182). And even as the inquiry groups are animated by that question, they also become places to sustain and reinhabit the new identities that are potentially negotiated, particularly as we proceed to engage with specific issues and actions. They also become, importantly, ways of being together within a shared community. Clara would later suggest the

oddity of the Connectors Charter group—including teachers from different grades and a support staff member—felt special as "just time to actually sit down with colleagues that I don't normally have a specific purpose to sit down with. I really valued hearing from them and their experiences, and just thoughts and perspectives." "Just time," indeed, becomes its own provocative notion in schools where every minute feels over-filled.

Conclusion: On "Researching Back"

As a final note, I have described this work in terms of policy inquiry in schools, and the convening of inquiry groups in which I participated both as a practitioner—myself a middle school Music teacher with an interest in policymaking—and also as a researcher. Methodologically, this work was conceptualized in the tradition of participatory action research, committed to shared and open-ended inquiry and oriented towards catalyzing change. Such research must be built on a collective ownership of the inquiry and participative decision-making (Heron & Reason, 2006), characteristics that manifest here in shared agenda creation and facilitation, and group determination of each new step in the process. While both groups created policy maps in the initial meetings, the participants at Connectors, for example, decided to discuss staff policy roles while The Weather Group moved to name their own interests in policy. Additionally, this research is also shared: each meeting began with a reflection on the previous meeting in search of themes and important moments—many of these moments and reflections were shared here.

Linda Tuhiwai Smith (1999) suggests that a research methodology that works towards decolonization should take a stance of "'researching back' in the same tradition of 'writing back' or 'talking back' that characterizes much of the post-colonial or anti-colonial literature" (1999, p. 7). When I approached schools regarding this work, it was as a teacher at a progressive school interested in working in solidarity with other schools to consider how we might think about and do policy in what had become an increasingly unfavorable environment. I, too, am learning policymaking in the process as a teacher. It is our collective hope that this work might speak back not simply to policy research, or to the policy environments faced by our schools, but more broadly to a contemporary, and increasingly global, reform landscape that demands only our acquiescence.

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The Constitution and Lived Experience of English Primary Music Education Policy

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Abstract

The National Plan for music education (NPME), launched in 2011 at a time of Coalition Government in England, sets out the strategy for English music education until 2020. It is a policy which has been criticized for adopting uniform approaches to public music education and for emphasizing teacher-led music education pedagogies. In this paper, I draw on Scheurich's Policy Archaeology methodology to examine the social regularities at work within contemporary English music education policy making. I consider the processes of governmentality at work within the operationalization of the NPME, and the social justice implications for music education, as we move towards the end of the policy period.

Keywords: policy, governmentality, archaeology, music education, social justice

Introduction

The focus of this paper, which is drawn from my doctoral research at Sheffield University (England), is the English National Plan for Music Education (hereafter referred to as NPME) (DfE/DCMS, 2011). It is a policy which was introduced during a period of coalition government between Conservative and Liberal Democrat parties. Three concerns around primary music education have prompted my interest in the NPME: first, I perceive an emphasis on music education as musical performance; second, a concern that creative and explorative primary music pedagogies are subjugated; and third, the way NPME policy writers have been able to legitimize certain music education policy problems and solutions.

Contemporary education policy is subject to global neo-liberal policy influences (Spring, 2015). These are driven by inter-governmental agencies, such as the World Trade Organization (WTO), the United Nations Educational, Scientific, and Cultural Organization (UNESCO), and the Organization for Economic Cooperation and Development (OECD). These neo-liberal forces naturalize market discourses and practices drawn from the commercial sector into national education policies and, at a local level, into daily practices and individual identities at a local level, (Ball, 2012). Neo-liberal policy influences are thought to promote uniformity in terms of curricula and pedagogy, and to naturalize market solutions to the perceived problems of education (Scheurich, 1994: Spring, 2015; Ball, 2012). The critical policy examination of the NPME which I offer here is influenced by Spruce (2013) who argues that contemporary English music education policy is influenced by both neo-liberal and neo-conservative thinking which leads to a homogenized and uniform approach to music education which impoverishes children's music education experience, and which results in inequality. My work is also influenced by Scheurich (1994) who challenges critical policy researchers to examine the underpinning social structures by which worthy educational problems and viable policy solutions emerge as such.

The paper I present here is the first of three papers which focus on the NPME. In this paper I address two research questions: (1) What worthy music education problems and viable policy solutions are identified within the NPME and how are these constituted? (2) What are the implications of the NPME for social justice within English primary-aged music education? In two future papers I offer a fine-grained discourse analysis of English music education policy, and an insight into the perceptions and lived experience of NPME policy enactors.

Understanding education policy

Education policy cannot be separated from its social context. Policy is a product of its time; its very possibility comes about because of certain dispositions of thought which are characteristic of the epoch of its creation. Policy texts are operational statements (Bowe et al., 1992), designed to effect a particular policy reality and to stimulate change. Ball (1993) sees education policy as a 'struggle' between competing forces; the outcome of policy making, he suggests, is often incoherent, paradoxical and discontinuous. Education policy is governmental in that is seeks to establish the very modes of truth, and the subjectivities, identities, and practices which are necessary if the policy process is to achieve its ambition (Ball, 2013). Contemporary Conservative government policy truths, subjectivities, identities, and educational practices are characterized by performativity, choice and autonomy, accountability, moral duty, and essential knowledge (Winter, 2014). Furthermore, education policies are susceptible to a plurality of readings (Codd, 1988); to local interpretation (Ball, 1993). Policy enactment is messy, and different policy enactors are afforded differing degrees of agency (Hawkes, 1977) which has implications for individual schools, individual teachers, individual subjects, and differing social groups. I will return to the messiness of NPME policy enactment in a future paper.

Education policy is a complex tool for operationalizing social action. Critical policy researchers, of which I include myself, have a responsibility to question what seems self-evident (Fairclough, 2009) within the policy making process; to examine the "conditions of truth," the "structuring forces," the social conditions, and discursive constitution of subjectivities and identities "at work within the policy context," (Lemke, 2011, p. 31). Ball (2003) identifies four locations for critical policy work. I shall focus on three of these in this study of the NPME: (1) the role of the 'knowledge economy,' (2) global influences, and (3) policy technologies. I shall deal with the fourth, 'discourse' in a subsequent paper.

Policy influences within the NPME

The NPME was published by the English Coalition Government in 2011. It followed an official review of music education in England undertaken by Darren Henley (2011), at the time chief-executive of commercial classical music radio station, Classic FM. One of the principle initiatives of the NPME was to establish local music education hubs throughout England. Initially, one hundred and twenty-three regional music hubs were set up. Music hubs are strategic bodies which draw together local authority instrumental music services, music service curriculum teachers, professional music organizations, and other participants from the field of music education. Spruce's (2013) analysis of the NPME contends that it reflects both neo-liberal and neo-conservative policy influences. These terms, therefore, require some explanation as they are likely to feature in the analysis that follows.

Neo-liberal policy practices constitute, in Wood's words, 'a continuing process of social transformation… that increasingly subjects human beings, their social relations and practices, to the imperatives of capital accumulation,' (Wood, 1997, p.554). Neo-liberalism, which in the context of English education policy is characterized by competition and choice and (Apple 2014), draws principles from the commercial sector into public policy. The enactment of neo-liberal policy, according to Shamir (2008), is 'complex, often incoherent, unstable and even contradictory' (Shamir, 2008, p.6). The neo-liberal state is contradictory in that it is strong in defence of its marketized ambitions (Gamble, 1988), but weak in that it delegates responsibility for public services to individuals and external agencies (Rizvi and Lingard, 2010; Apple, 2004). It is the role of the neo-liberal state to audit and manage delegated responsibilities through a process of performativity (Ball, 2003). Performativity relies on judgements, comparisons and displays for purposes of incentive, control, attrition and change (Ball, 2003). Judgements and comparisons regarding the worth of individual subjects and organization are offered as a performative measure through public displays such as league tables and spreadsheets, which can act as both sanction and reward. Rizvi and Lingard (2010) term the neo-liberal performative state a "social imaginary" which influences what it is possible to do, and who it is possible to be within the context of policy enactment. Performativity values efficiency, value for money, flexibility, and commitment to the policy project; values such as integrity, creativity, commitment, service, fun and enjoyment, and well-being are of little value to performative cultures (Ball, 2003, p. 217). Performativity offers a moral position on how individuals and organizations should behave. Performativity economizes the social world through a form of morality (Shamir, 2008) which requires individuals to assess their own performance against performative criteria; controlling the criteria for performativity is a key ambition for neo-liberal policy makers (Ball, 2007).

Winter (2012) argues that neo-liberalism is "a version of human capital theory which emphasizes the importance of education, training and high-level skills for success in the global market place." Driven forward by a "new breed of public service managers," (Ball, 2007), neo-liberalism shifts the focus of education from the "here and now" of childhood, to a utilitarian concern for the future adult workforce and the nation's future global economic prosperity, and operational efficiency.

Neo-conservative influences drive forward the neo-liberal ambition by imposing a straight-jacket around education values and practices (Hill, 2006); neo-conservatism legitimizes traditional educational cultures and pedagogical practices which hark back to a "glorious past," (Apple, 2004). They provide a totalizing force which rejects opposition, and promotes traditional values, traditional pedagogies, and traditional curricula (Ball, 2013) based on notions of common-sense thinking. Neo-conservative education policy requires pedagogical uniformity. It is a cultural influence which denies multiplicity, and which influences both curriculum and pedagogy.

Spruce (2013) has gone a long way to illuminating neo-liberal and neo-conservative influences within the NPME; however, I want to understand more about how the NPME obtains legitimacy. Scheurich (1994) offers policy archaeology as a methodological tool for the critical examination of policy texts. According to Rizvi and Lingard (2010, p. 62), policy archaeology asks, 'how policy problems are historically constituted from a wide variety of perspectives, requiring different modes of analysis of the ways in which discourses acquire authority.' I contend,

therefore, that policy archaeology methodology offers a valuable means for understanding how NPME policy problems and solutions earn social legitimacy, and how other potential problems and solutions are silenced.

Methodology

Traditional policy research, Scheurich (1994) notes, seeks to describe social problems, to explore 'competing solutions' to these problems, to evaluate the effectiveness of policy solutions, and to identify problems of policy implementation (Scheurich, 1994, p.298). What traditional policy research does not do is to question the apparent self-evidence of policy problems nor to examine why certain solutions emerge as viable solutions. According to Scheurich, 'Policy archaeology tries to describe the 'complex group of relations' that make social problems and policy choices possible,' (ibid.,p.301); to disturb the tranquillity of [apparently] self-evident [policy] problems (Foucault, 1972). Archaeology investigates the '*historical a priori*' (Mahon, 1982); the pre-existing social conditions by which certain problems and certain policy solutions become visible. Scheurich identifies four arenas for the examination of social regularities: first, the social problem to be addressed; second, the arena of the social regularities: that is, the social 'conditions, assumptions, forces which make the emergence of a social problem, and its strands and traces, possible,' (ibid. , p.300). Third, the arena of viable policy solutions; and fourth, the contribution policy studies itself makes to the identification of policy problems and solutions.

The policy archaeology I offer here is informed by a close examination of two key music education policy texts: first, Henley's (2011) review of music education in England, which named and established worthy music education problems; second, the NPME, which set out the government's ten-year strategy for English music education.

Policy archaeology applied

While Scheurich (1994, p.305) orders the four arenas of policy archaeology numerically, he is careful to note the policy archaeology is not a linear process. Indeed, his own analysis of the problem of failing school children begins with an analysis of arena two, the social structures underpinning the problem. Walton (2010) too, in his analysis of anti-bullying policies in Canada, argues that the four arenas of policy archaeology are both permeable and non-linear. In the analysis that follows I set out in non-linear fashion the key English music education policy problems and solutions, and I offer an analysis of the social regularities which are at work within NPME thinking.

Emergent music education policy problems and solutions

Following Scheurich's guidelines, I have identified four categories of music education policy problems (Arena one) within Henley's (2011) review. These are problems of inequality, inefficiency, incoherence, and a concern for quality which I now discuss in turn.

Henley notes that, for too many children, music education is inadequate (1.9) and that there is inconsistency across the country (1.10) leading to inequality in music provision for English children. Henley notes inequality in the funding of local music services (2.3/5/3), but also that inequalities arise because of poor communication with parents (9.4) and because of the differing value headteachers place on music (5.2). He notes the danger that, without protection, music education funding may be diverted towards other pressing educational problems (5.4/5.4/5.5).

The second and third categories of music education problems centre on inefficiency, and incoherence. In terms of inefficiency, Henley notes a lack of financial accountability in public music education (4.3). In terms of incoherence, Henley notes too little strategic interaction between local and regional music education providers (5.6) and poor cohesion between classroom 'curriculum' music provision, and instrumental and vocal provision (3.7/4.2). Henley's review identifies overlap within certain aspects of music provision (10.4) between regions, while in many regions it is noted that there are no clear routes for musical progression (3.5). Henley identifies shortcomings within the regional management of music services. The review notes poor strategic thinking amongst music education leaders (4.5); many, it is argued, lack the necessary qualities required to ensure the efficiency and cohesion within their organizations.

The final category of problems noted by Henley relates to the quality of provision. Henley identifies poor quality in primary school music teaching (8.1/8.2/9.2) resulting from poor confidence amongst primary generalist teachers, a lack of accountability (4.4), and an absence of a clear music education 'quality' framework (4.5). He notes that there is no clear means of accreditation for music teachers (9.2) and that music conservatoires and expert musicians have too little influence on what happens in school (8.9/8.10). The results show that too many children fail to make adequate progress in music.

Ministers from the English Coalition government of the time considered Henley's findings and, later in 2011, the NPME was published. The NPME sets out a ten-year strategy for music education in England. It expires in 2020. In the following discussion, I explore the government's response to the four categories of problems set out above: thus, I address Scheurich's third arena, which is viable policy solutions. Numbers in brackets refer to the specific point within the NPME.

The government's uniform solution to the four categories of music education policy problems was to establish regional music education hubs across England (8). Music hubs, which draw together educational partners and partners from the music industry (9), are required to ensure adequate routes for musical progression within vocal and instrumental provision. Hubs are charged with responsibility for the government's 'first access' whole-class instrumental provision (12; 18) which will continue to be the means by which all children gain access to instrumental music tuition.

The authors of the NPME invoke the global financial downturn and a wider policy of financial austerity as evidence that *inefficiency* is a legitimate problem of contemporary music education provision (19). The authors argue that partnership opportunities afforded by new music hubs will increase 'value for money' (10) through central purchasing (41) and through the consolidation of management functions (15). Future government funding for music education is to be allocated on a per pupil basis and distributed via Arts Council England on behalf of the government. The new funding arrangements, along with a requirement to explore external funding opportunities (40), are intended to address historic inequalities in funding for music across local regions (19). Hubs are required to return performative data in order to enhance financial accountability.

The NPME also sees partnership as the solution to music education policy problems of incoherence. Each music hub will identify a lead organization so as to reduce fragmentation (34) and to address local need (18), as well as the needs of individual pupils (37) and local schools (34). Music hubs are to be held accountable to local schools while schools, in turn, should expect to be challenged on the quality of their music provision by music hub leaders. Furthermore, it is noted that school inspections will have a sharper focus towards the quality of music education partnerships (23).

The key policy solution offered by the NPME is a two-week music education module, co-ordinated by the teacher Development Agency (TDA) for newly qualified teachers(5.7). In order to address instrumental tutor quality, the NPME proposes a music teacher accreditation scheme (21) and a new teaching-quality framework (11). Furthermore, the government agency entitled the National College for School Leadership is identified as having an important role in enhancing professionalism amongst music service leaders (27).

The problems and solutions offered by the NPME and Henley's (2011) policy study appear to reflect four broad social regularities: these are a moral crusade in terms of social justice, a quest for quality, an increase in performativity and accountability, and governmentality, as I will now discuss.

Analysis
The NPME proposes a uniform solution to the problem of social justice within music education, which centres on equality of funding, equality of access and equality of provision across the country. This is a right-wing version of social justice which aspires to fair and rightful access to the free market (Sandel, 2010). However, such notions of social justice invariably increase economic inequalities (Francis and Mills, 2012), which raises a number of concerns for English music education. First, no clear indication is provided of how the new regional music hubs will address social, cultural, and ethnic differences. Second, no indication is given of how barriers of regional difference such distance, transportation, financial assets, available music education expertise, the availability of local partners such as publicly funded orchestras or cathedral outreach programs, musical assets such as performance venues will be overcome. Third, no reflection is offered on the differing needs of ethnically and culturally diverse English communities. The uniformity of the solution, which is characteristic of globalizing policy influences (Apple, 2004; Spring, 2015, p.5) mean that choices are limited and illusionary. The impact of this uniform approach requires critical investigation as it may be more fitting not to focus on equality and uniformity in music education policy, but on equity and difference. I present my findings of the perceptions of NPME policy enactors in a future paper.

The second structuring regularity by which NPME problems and solutions are constituted is one of a quest for quality. This is a view of quality which emphasizes Western classical music, instrumental learning, and essential musical knowledge. It is a neo-conservative approach which, as Apple (2004) explains, seeks uniformity and tradition in terms of pedagogy and curriculum. It is an approach which employs, as defensive 'ammunition' (Orland, 2009, p.118), a small sample of academic research to validate the potential music education has to enhance learning (143, 144), certain personal capacities (146) and future employability (149). Primary school teachers, who lack musical expertise and the confidence to teach music, emerge as the problem group; the

self-evident solution, therefore, is to establish a music education market through regional music hubs which trade in music education services directly with schools. The alignment of neo-conservative values towards the neo-liberal commercialization of educational services, as described by Hill (2006), is thus very apparent within contemporary English music education policy.

Neo-conservative English music education policy requires strength in the state to defend its neo-liberal ambitions (Hill, 2006), but, paradoxically, weakens the state (Rizvi and Lingard, 2010; Apple, 2004), in that it devolves responsibility for the provision of music education to the quasi-market of regional music hubs. This focus on 'quality' and musical excellence reforms what we understand primary music education to be. It raises questions about what primary music education is for, who gets to teach it, and what it means to be a music teacher in England, today. My fear is that this obsession with quality in musical performance, while prioritizing the role of the music expert, limits the scope for the development of a creative musical community, which as Burnard and Murphy (2013, p. 8) describes is one which values openness, curiosity and unusual ideas; which affords agency to children to make their own musical decisions; which encourages children to make musical connections between their own music making and with that of others.

The third set of structuring regularities within the NPME, emphasize a neo-liberal demand for performativity and enhanced accountability. Ball (2003) argues that performative cultures impact on both the practices and subjectivities of individuals and organizations. Music hubs are required to demonstrate product delivery (87a), the capacity to construct a business plan (87b), to ensure financial probity (87c) and to co-ordinate funding from a wide range of sources (87g); performativity, therefore, becomes the means by which individuals and regional music hubs are held to account. Performativity is potentially governmental in that it causes individuals to want for themselves that which is good for the state (Ball, 2013), irrespective of individual ideologies and educational philosophies.

The performative culture of regional music hubs serves the neo-liberal 'imperatives of capital accumulation,' (Wood, 1997, p.554). Hubs must be committed to the development of a business model for local music provision (87k); they must demonstrate the capacity to assess customer needs and to respond with appropriate and cohesive product design (87h). Music hubs are required to develop a strategy for the collection and analysis of data regarding uptake, provision and parental/school views which can be used to 'monitor and evaluate' the work of the hub (87i); to ensure quality assurance (87j) and the capacity to manage the process of transformation towards the proposed policy landscape. The NPME positions the government as auditors of arms-length provision, which as I set out earlier, is characteristic of neo-liberal policy making. The NPME is governmental in that requires, what Shamir (2008) calls a 'moral obligation' to be financially lean, fit for purpose, and flexible. It is also governmental in that it establishes a flow of accountability between regional music hubs, schools, Arts Council England and the Department for Education in order to ensure allegiance to the policy objective.

The governmental technologies employed to ensure the policy objective of the NPME are problematic and should therefore be subject to critical attention. Individuals and organizations differ in their capacity to conform to this new performative agenda according historic,

geographic, social and cultural, and professional/ideological differences. It is necessary, therefore, to examine the impact of the NPME across the English regions, amongst music education providers, and amongst individual policy enactors such as music teachers and heads of local authority music services.

Conclusion

Following Ball's (2003) guidance, I have sought to disturb the apparent tranquility of Henley's (2011) analysis of English music education, and the subsequent NPME (DfE, DCMS, 2011) by examining the constitution of music education policy problems and viable policy solutions. It is clear that the NPME promotes curricula and pedagogical practices drawn from western classical music to open the space for the market to enter primary music education provision; however, the implications for equality and social justice remain to be seen. Policy enactment is a messy process in which individuals struggle with professional identities and philosophies, contextual circumstances, and processes of governmentality. Foucault (in Faubion and Foucault, 1994) claims that we live in an age of 'governmentality' in which individuals are encouraged, by means of morality, economics and politics, to want for themselves that which is valued by the state. Governmentality, Foucault proposes, empowers individuals to make choices, but that these choices are mediated by an 'ensemble [of]… institutions, procedures, analyses, and reflections… calculations and tactics,' (Foucault and Faubion, 1994, p.220) and various forms of truth and government apparatus (*ibid.*). The real impact of the NPME can only truly been understood through its enactment, and is therefore, an issue to which I will return.

As we approach the end of the NPME policy period it is necessary to make a critical assessment of its impact on curriculum, pedagogy, and professional practice by talking with those people who are responsible for NPME policy enactment. We need to understand how the influence of the NPME on professional subjectivities and identities for both music educators and generalist primary teachers; to understand more about how the NPME has changed the way primary generalist teachers, school leaders, music teachers and music education organizations view music education. We need to know about how individuals manage conflict, for example, between their own music education ideologies, and those afforded by policy; to ask where they find spaces for subversion and criticism. Perhaps most importantly, we need to explore the implications of local geography, history and cultural diversity for social justice in music across all regions of England. These are questions to which I will return in two future papers. At a very personal level, I am interested to know what the future for my role as a university-based educator of primary generalist teachers be, whose work focuses on the provision of National Curriculum music.

In presenting this paper to the International Society for Music Education (ISME) I hope to continue a discussion about the impact of global policy influences on national music education systems. My hope is to identify injustice so that we can move towards greater social justice and equality in music education in the future. This is particular important in the English context, and the NPME is due to expire in 2020, and as yet, little is known about the future music education policy landscape.

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British Columbia's New Curriculum, Canadian Policies, and the Ongoing Decolonization of Music Education

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Abstract

In 2015, the British Columbia (BC) Ministry of Education initiated a new curriculum for K–9, with a complete implementation of the new curriculum for K–12 by 2020. This new curriculum is far less prescriptive than the previous curriculum and no longer mandates the use of a Western classical music framework for teaching music. Positively, the new curriculum does mandate the inclusion of Indigenous perspectives and knowledges across all subjects and grade levels. Although each province in Canada has autonomy over its own educational policies, in this paper, I illustrate the ways in which Canadian national policies, beginning with the Indian Act, have ultimately helped to pave the way for the inclusion of Indigenous content in the new curriculum. The Indian Act of 1876, revised most recently in 1985, is an assimilationist policy that attempted to eradicate First Nations languages, cultures, and ways-of-life; it was also the conduit for the operation of residential schools in Canada from 1883 to 1996. Residential schools removed Indigenous children from their families and forced these children to abandon their traditional way-of-life. The Indian Residential Schools Settlement Agreement (IRSSA) was finally settled between the government and Indigenous people in 2007, assisting in the process of healing from the atrocities committed in residential schools and the lasting harm inflicted on Indigenous peoples. The IRSSA facilitated the created the Truth and Reconciliation Commission, leading to the embedding of Indigenous knowledges and the inclusion of Indigenous perspectives and pedagogies across BC's new curriculum via the First Peoples' Principles of Learning. The new curriculum affords music educators the opportunity to decolonize their music education practices through the thoughtful inclusion of and distinction between Indigenous teachings and teachings from other cultures. This paper shines a light on how Canadian policies have helped to facilitate the possibility for decolonization of music education practices within BC and how the new curriculum may in turn enable teachers to engage in the process of decolonization.

Keywords: music education, Canadian policies, British Columbia's new curriculum, Indigenous education, decolonization, non-Western music education

Premise

Beginning in 2015, a new curriculum was initiated in British Columbia, with the full integration of the curriculum taking place by the 2019–2020 school year (BC Ministry of Education, 2015/2018; Government of B.C., 2017). The new curriculum allows for greater teacher agency in choosing how they teach each subject area, whereas the previous curriculum was much more prescriptive. Previous music curriculum documents (BC Ministry of Education, 2018), listed specific Western classical music concepts and skills that the students had to know or be able to do by the end of each grade, outlined by Prescribed Learning Outcomes (PLOs) embedded in Integrated Resource Packages (IRPs) for each subject and grade. Although music educators were

able to choose to teach music from non-Western musical traditions, they were compelled to teach those musical traditions within the framework of Western classical notation, terminology, and concepts dictated by the PLOs.

The new curriculum is based on a Know (Content), Do (Curricular Competencies), Understand (Big Ideas) model (Wiggins & McTighe, 2005). Overarching Core Competencies support the development of transferrable skills that embrace twenty-first century learning. The redesigned curriculum uses a "concept-based approach to learning and a focus on the development of competencies, to foster deeper, more transferable learning" is executed through the Big Ideas, Curricular Competencies, and Content; but is demonstrated more specifically through the Core Competencies. The Core Competencies are the following: communication, thinking (creative thinking and critical thinking), and personal and social (positive personal and cultural identity, personal awareness and responsibility, and social responsibility) (BC Ministry of Education, 2015/2018).

The new curriculum is far less prescriptive than the previous curriculum. Moreover, following the recommendations made by the Truth and Reconciliation Commission of Canada (TRC) and the BC provincial First Nations Education Steering Committee (FNESC), the new curriculum requires educators to include Indigenous knowledge (BC Ministry of Education, 2015b). It also requires them to extend "Aboriginal perspectives into the entire learning journey, rather than into specific courses or grade levels" (BC Ministry of Education, 2015b, pp. 7–8). In the following sections, I will examine the Canadian policies that have led to the embedding of Indigenous perspectives and knowledge into BC's new curriculum, enabling the possibility for the decolonization of BC's curriculum generally and BC's music education curriculum specifically.

Canadian Policies Effecting Indigenous Peoples

The Indian Act, first written in 1876 and last revised in 1985, continues to negatively impact Canadian Indigenous peoples. As part of this policy, the federal government created its first three residential schools starting in 1883 (TRC, 2015a). Until the closure of the final residential school in 1996, approximately 150,000 First Nation, Métis, and Inuit students passed through a total of 139 residential schools (TRC, 2015a; Government of Canada, 2016). The purpose of residential schools was to systematically remove Indigenous children from their families, cultures, languages, histories, and beliefs in order to assimilate Indigenous people into the mainstream Canadian society (Francis, 1992).

Numerous attempts were made by provincial governments and the federal government to force Indigenous peoples into the "mainstream;" the most recent attempt, outlined in the *Statement of the Government of Canada on Indian policy*, or more commonly known as the White Paper (Canada, 1969), occurred in 1969. The policy, endorsed by the Liberal government led by Pierre Elliott Trudeau, sought to "solve" all Indigenous "issues" in Canada by ending Indian status in Canada (Francis, 1992, p. 217–218). The White Paper would have abolished the Indian Act, all policy and legal documents regarding Indigenous peoples, and eliminated all existing treaties established between Indigenous groups and the Government of Canada and/or the Crown. Had the White Paper been enacted, Indigenous people would have lost their "Indian" status and any protections previously provided to them.

The outcry of the Indigenous people was immediate (Cardinal, 1969/1999). The Indian Association of Alberta (1970) published *Citizens plus: A presentation by the Indian Chiefs of Alberta to right honourable P.E. Trudeau, Prime Minister, and the Government of Canada*, known as the Red Paper; and the Union of British Columbia Indian Chiefs (1970) published *A declaration of Indian Rights: The B.C. Indian Position Paper*, known as the Brown Paper. Both the Red Paper and the Brown Paper spoke about the resistance of Canadian Indigenous people to their imminent forced assimilation and their loss of Indigenous policies, rights, treaties, and status via the White Paper (Canada, 1969). The outcry of Indigenous peoples in Canada forced the Canadian government to abandon this assimilationist plan.

In 2007, the *Indian Residential Schools Settlement Agreement* (IRSSA) was implemented across Canada (Government of Canada, 2016). The IRSSA was the largest class-action settlement in the history of the nation (Government of Canada, 2017). In this agreement, the negative impact of the residential school system on Indigenous people in Canada was acknowledged by the Government of Canada. It contained the following five elements:

> 1. A Common Experience Payment (CEP) for all eligible former students of Indian residential schools
> 2. An Independent Assessment Process (IAP) for claims of sexual or serious physical abuse
> 3. Measures to support healing such as the Indian residential schools Resolution Health Support Program and an endowment to the Aboriginal Healing Foundation
> 4. Commemorative activities
> 5. The establishment of a Truth and Reconciliation Commission (TRC)
> (Government of Canada, 2016)

In enacting these five points, the Government of Canada began the process of healing and reconciliation from the extensive damage caused by residential schools and other coercive practices. On June 11, 2008, Prime Minister Harper publicly apologized for the damage that the residential school system had inflicted on the children who were forced to attend these schools, as well as the lasting and ongoing negative impacts that the residential school experience continues to have on Indigenous families, communities, and culture. In his speech, Harper publicly acknowledged the IRSSA and the creation of the "cornerstone" of the agreement—the TRC of Canada (Harper, 2008).

The TRC's purpose is to "facilitate reconciliation among former students, their families, their communities, and all Canadians" (Government of Canada, 2017). The commissioners' findings and suggestions were published in the six volume *TRC final report* and summarized in *Honouring the truth, reconciling for the future: Summary of the final report of the Truth and Reconciliation Commission of Canada* (TRC, 2015a). Appended to the summary are ninety-four calls-to-action, divided into sub-categories under the larger headings of legacy and reconciliation (TRC, 2015b). Some of these sub-categories are: education, language and culture, and education for reconciliation. The work and findings of the TRC outline a path for reconciliation and healing from the harm done by residential schools, making suggestions for the decolonization of education within the Canadian framework.

Decolonization and BC's New Curriculum

Repatriating Indigenous land and life is the sole purpose of decolonization (Tuck & Yang, 2012, p. 1), and this repatriation can be facilitated through different mediums, including education. In the field of education, Battiste (2013) advocates for decolonization via the incorporation of Indigenous content, pedagogy, and worldviews into every aspect of education. Decolonization becomes possible through changing how Indigenous peoples exist within the colonial framework, including research (Smith, 2012) (e.g., moving from enacting the Indian Act to the TRC's Calls for Action). For Battiste (2013), decolonization is realized though the inclusion of Indigenous worldviews into every level and area of a curriculum, as per BC's new curriculum. Without the inclusion and recognition of Indigenous peoples, teachings, and their struggles, decolonization is reduced to an empty metaphor enforcing a different kind of colonization.

On a provincial level, FNESC and the First Nations School Association (FNSA) together form the British Columbia First Nations Education System (FNES). FNES publishes an annual report notifying First Nations communities, schools, post-secondary institutions, and education partners of their activities over the past school year (FNESC & FNSA, 2017). Together, FNES participated with other provinces in the national dialogue with the Education Branch of the Indigenous and Northern Affairs Canada to advance the commitments of the Government of Canada regarding Indigenous education efforts (p. 13).

Both FNESC and FNSA have been partners in the ongoing process of curriculum change in BC. As the BC Ministry of Education officials prepared to revise the curriculum, they invited FNESC employees to participate as members of the new curriculum development teams to help create the guiding vision for the new curriculum and craft new curriculum documents (FNESC & FNSA, 2017, p. 23). Additionally, FNESC (2008) outlined multiple Indigenous pedagogical principles in the First Peoples' Principles of Learning embedded throughout the entire new curriculum.

Following the suggestions of FNESC, the TRC, and other influential bodies, BC's new curriculum is markedly changed from the previous curriculum. The previous curriculum (BC Ministry of Education, 2018) had one specific First Nations course for grade 12, units on residential schools at the intermediate level, some inclusion of information about settler contact with Indigenous groups across social studies, and perhaps one bullet point about Indigenous teachings or mandated content per grade in the IRPs for some subject areas (including music). The new curriculum distinguishes itself from the previous curriculum by making steps towards reconciliation through its foundational approach for embedding Indigenous content and worldview. In the *Introduction of British Columbia's redesigned curriculum* (2015), the Ministry of Education states the following:

> …Aboriginal perspectives and knowledge are a part of the historical and contemporary foundation of British Columbia and Canada. British Columbia's education transformation therefore incorporates the Aboriginal voice and perspective by having Aboriginal expertise at all levels, ensuring that the best information guides the work. An important goal in integrating Aboriginal perspectives into curricula is to ensure that all learners have opportunities to understand and respect their own cultural heritage as well as that of others. (p. 7)

This integration connects with two of the TRC's *Calls to action* (2015a & 2015b) regarding education.

> 62. "We call upon the federal, provincial, and territorial governments, in consultation and collaboration with Survivors, Aboriginal peoples, and educators, to: i) Make age-appropriate curriculum on residential schools, Treaties, and Aboriginal peoples' historical and contemporary contributions to Canada a mandatory education requirement for Kindergarten to Grade Twelve students.

> 63. We call upon the Council of Ministers of Education, Canada to maintain an annual commitment to Aboriginal education issues, including...iii) Building student capacity for intercultural understanding, empathy, and mutual respect. iv) Identifying teacher-training needs relating to the above" (2015b, p. 7).

Thus, the new curriculum differentiates itself from the old curriculum in that it includes, involves, and embraces recommendations made by both FNESC and the TRC throughout the entire curriculum, rather than engaging only in the tokenistic inclusion of Indigenous teachings in some of the curriculum.

BC's new curriculum also includes several core competencies that acknowledge and advance the cultural diversity of Canadians, including its Indigenous peoples (BC Ministry of Education, 2015b), further reflecting both the First Peoples Principles of Learning (First Nations Education Steering Committee, 2008) and the educational calls to action of the TRC (2015b). For example, one category of those core competencies is "Positive personal and cultural identity," which promotes "the awareness, understanding, and appreciation of all the facets that contribute to a healthy sense of oneself. It includes awareness and understanding of one's family background, heritage(s), language(s), beliefs, and perspectives in a pluralistic society" (BC Ministry of Education, 2015b).

Decolonization and Music Education in BC

In music education, there has been a movement globally towards decolonizing music education practices (Bradley, 2014). Hess (2015) outlines the need for decolonizing teaching practices through non-hierarchical inclusion of musics, including the contexts of those musics that reflect the cultural identities of the students. Additionally, Bradley (2014) argues that a decolonizing education philosophy is, "A system of reasoning devoted to reversing colonialist influences in society and education" (p. 411). Hess (2015) also raises the issue of current Canadian provincial music curriculums that reinforce the colonial power structures by prioritizing Western classical music and frameworks. As we have seen, BC's new curriculum (2015/2018) for music has started moving away from language that prioritizes the use of Western classical music in schools. Big Ideas, curricular competencies, and content in the Grade 9 Arts education curriculum for music are an example of this change.

> Big ideas...Identity is explored, expressed, and impacted through music experiences. Music provides opportunities to gain insight into perspectives and experiences of people from a variety of times, places, and cultures.

> Curricular competencies…Demonstrate an understanding of personal, social, cultural, historical and environmental contexts through a variety of musical experiences. Content…Students are expected to know the following: traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through song, and the ethics of cultural appropriation and plagiarism. (BC Ministry of Education, 2015a, p. 13)

Within this new curricular structure, teachers have the freedom to include musics from a wide variety of cultural backgrounds, including local and Indigenous musics, and, significantly, they no longer need to frame those culturally diverse musics within the Western classical tradition

In October 2017, I researched the inclusion of non-Western musics (nWM) in BC kindergarten to grade twelve schools. In my study, I defined nWM as not including classical, jazz, rock, pop, modern classical, contemporary, or other Western-based musics. I distributed a mixed-methods questionnaire to music educators via the BC Music Educators' Association (BCMEA) list serve and annual conference. I received eighty-seven responses, with a total of eighty valid responses (15% of BCMEA's membership). I discovered that 68% of participants were currently teaching nWM in their classrooms, and 84% agreed that it was important for students to receive a diverse, non-Western music education. Additionally, 42% of participants who do not currently use nWME, have used nWME in the past (stopping because of a change of schools, type of classes taught, completion of activity, or lack of resources). Despite the enactment of the new K–9 curriculum in 2015–2016, which requires the inclusion of Indigenous musics and musics from a variety of places and cultures, I found that elementary educators included nWM far more frequently than middle school educators or secondary school educators (see Table 1 below). Some participants taught in more than one grade level category; these combinations are reflected in Table 1.

Table 1
Inclusion of non-Western music by music educators by grade level taught

	Includes nWM	Does not include nWM
Grade level taught	Percent	Percent
Elementary	84	16
Elementary and middle	83	17
Elementary, middle, and secondary	70	30
Middle	14	86
Middle and secondary	50	50
Secondary	59	41
Total inclusion by music educators in K–12	68	32

In my research, I found that of the 68% of teachers who currently include nWM, 33% have changed and 63% have not changed their teaching practices because of the new curriculum. For those who have changed because of the new curriculum, they now include inquiry, collaborative learning, aural/imitative instruction, peer teaching, more context, more non-Western musics, non-Western musics in concerts, collaborations with culture bearers, Indigenous musics, more Indigenous musics, and/or the First Peoples' Principles of Learning. One participant who

changed their teaching methods stated, "I am trying to be more AUTHENTIC and genuine in the teaching and performing of the non-Western repertoire." Some educators who reported no change because of the new curriculum said they had already been using nWM before the curricular change; and some educators said that the curriculum has now caught up to their teaching methods, they have a desire to change, they need more resources, they have issues with how vague the new curriculum is, or they are a new teacher who has always used the new curriculum. I anticipate that even more secondary teachers will include nWM once the new curriculum for grades ten through twelve is implemented in 2019.

Although the majority of participants (86%) who include nWM in their teaching practices reported that they include North American Indigenous music, they also reported some difficulties and benefits of including Indigenous and non-Western musics. Participants reported difficulty in accessing material (e.g., instruments, sheet music) or relational (e.g., culture bearers) resources, or difficulty in teaching differing systems of tonality or rhythm. Some music educators were motivated to include nWM because they wished to embrace the diversity of their students/their own cultural heritage, and some desired to help foster a sense of community/school identity. Educators reported that including nWM facilitated student joy, self-expression, increased student engagement, and empathy for others. It also fostered increased awareness of other cultures and music and broadened cultural experiences by including differing styles of music, language, culture, and cross-curricular experiences. Thus, including nWM can be a transformative experience for educators and students alike.

Summary

The Government of Canada has had a tumultuous past with the Indigenous people who have lived on these lands for millennia. From the Canadian confederation in 1867 to present day, the government often viewed Indigenous peoples as a problem that needed to be solved. This negative attitude by the settler government towards the Indigenous population resulted in assimilationist policies (e.g., the Indian Act of 1876 and the White Paper of 1969), in an attempt to "solve" the Indigenous "problem." When Indigenous people resisted their assimilation and the cultural genocide resulting from assimilationist practices, the Government retaliated with nefarious programs to force assimilation, such as the residential school system. The effects of the Canadian residential school system still impact tens of thousands of Indigenous people to this day.

When the Government of Canada took responsibility for the lasting damage that it inflicted on Indigenous people, a process of healing began. This healing includes changes to how Indigenous people are treated as legal entities, as well as changes to how federal, provincial, and territorial governments operate. The TRC's *Calls to action* (2015b) outline ninety-four needed changes, including those pertaining to education in every province and territory, to be implemented across Canada in order to move the process of reconciliation forward. BC's new curriculum embraced the *Calls to action* by integrating Indigenous content and worldview throughout the entire curriculum. In conclusion, the decolonization of music education in BC is an ongoing process, however, BC's new curriculum allows for the meaningful inclusion of musics that are from non-Western musical traditions in school music education programs, in a system where Western classical music has been ubiquitous since the inclusion of music education within schools.

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Is the National Curriculum Reform in Mexico Ready to Deliver Equity and Inclusion Through Music Education?

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Abstract

Mexico's educational system introduced a new educational model for basic education (grades 1 to 12) in 2017. One of the innovations is the inclusion of Curricular Autonomy (CA), which promotes locally derived curriculum and encourages schools to implement such curriculum to benefit students according to their contexts. Documents that elaborate CA do mention music instruction, but, inexplicably and in contradiction to the purpose of CA, emphasize music instruction based on Western-European principles as the only tool to enhance students' music skills. Music based on local cultures is not mentioned at all. In favouring music instruction based on Western-European principles rather than on the principles found in local knowledge and traditions, CA draws attention to the hierarchy of knowledge systems, each representing a distinct worldview that exists in Mexican society. This hierarchy reflects the systemic predisposition in Mexican culture to favour foreign ways of knowing over those that are rooted in local cultures, a predisposition that becomes even more evident when local knowledge contains Indigenous influences, since Indigenous knowledge is perceived as less valuable, and therefore not worthy of inclusion in mainstream education. Music education will continue to reinforce the prevalent hierarchical social structure that undermines local ways of knowledge in favour of those that are imported unless the reform includes diverse approaches to music making and paves the way for greater inclusion and equity for all.

Keywords: music education, Mexico educational reform, curricular autonomy, local knowledge, local music making

Context

Mexico introduced a new educational model for mandatory basic education (grades 1 to 12) almost five years ago after Mexico's president put forward the initiative for a constitutional reform. The reform faced resistance from different sectors of society, including several unions that challenged its ratification (Orozco-López, 2018). The reason for this opposition was that the reform contained aspects that affected labour laws rather than just education laws. The federal government needed to use a significant amount of political capital to implement the national educational reform and allow different voices in the construction of the new educational model (Flores, 2017).

One of the main arguments that Mexico's federal government used to promote and finally make the educational reform concrete was the need to drastically improve the low scores that Mexican students had achieved on international standardized tests such as the Program for International Student Assessment (PISA) (SEP 2017), in which Mexico was ranked 58 out of 70 countries (OECD, 2016). The Organisation for Economic Co-operation and Development (OECD) promotes this standardized test as an encouragement to lead school systems towards internationalisation, which aims at providing students with competencies that are useful in a

globalized world (Yemini, 2014). The OECD, along with the World Bank and the International Monetary Fund, promote a neoliberal system in which national educational systems must follow the economies to create human capital that allows them to compete in an international market (Garcia, 2012). Thus, the government argued that this reform would enable Mexico to improve the quality of its education system, and hence foster the development of human capital that might allow Mexico to compete in a globalized world. The Mexican government was and still is aware that positive outcomes of the educational reform might be a major asset, both in terms of improving quantitative results like getting better scores in PISA and recovering all the political capital that they invested in putting forward the reform, especially among those parts of society that did not see the reform in a positive light.

One of the educational reform policy's innovations is the inclusion of Curricular Autonomy (CA) (SEP 2016), which gives schools the autonomy to implement local curriculum for up to 20% of class time. The expectation is that CA will enable educators to attend to students' needs in meaningful ways within their own contexts. CA advocates principles of equity and inclusion; accordingly, it states that schools should offer students "places where they can develop their expression of and appreciation for artistic activities" (p. 193) and, concomitantly, motivate students to "get to know more about their local culture and traditions" (p. 199). The aim of this reform (according to the federal government) is to allow schools to create and implement projects that will cover one or more of the five main sections that comprise the CA.

In this paper, I will particularly focus on two sections of the reform in which music and its instruction is or can be included. The section concerning the *development of opportunities in the social and personal sphere*, which promotes the inclusion of arts, is particularly focused on adopting a Western approach (e.g., creation of orchestras and choirs). Nevertheless, a major challenge in implementing this aspect of the reform is that Mexico's Secretaría de Educación Pública (Public Education Secretariat) has stated that initiatives to create orchestras and choirs will not receive any funding beyond what was given before the reform (SEP 2017). A different section of CA aims to address *learning and experiencing regional and local knowledge*, which mainly encourages schools to provide opportunities to foster learning about local crafts, environmental education, and Indigenous languages (SEP 2016). Interestingly, music has not been suggested as a part of this learning.

Discussion

The inclusion of music instruction in the section of CA about *development of opportunities in the social and personal sphere* reflects the kind of music education that policymakers value. They see music instruction based on Western-European principles and repertoires as the tool that will best suit their goals of developing a better image of education in Mexico. If Mexico's educational system aims to demonstrate that the educational reform is improving students' lives, orchestras and choirs are the perfect medium to present such a progress because music instruction that has historically been linked to a favoured minority would then be in the hands of average citizens. What is missing in the discussion is that Mexico's Public Education Secretariat has not mentioned how these programs might be put in place with no substantial funding from the government, since this institution has stated that the creation of orchestras and choirs should not require additional funding (SEP 2017). This financial issue raises the following questions:

- How might schools finance the purchase of musical instruments, sheet music, and hiring of music instructors to teach the different sections of an orchestra or a choir?
- If the government will not fund these projects, what sources of funding might finance these initiatives?
- How might rural and other schools that are based in communities with lower levels of economic resources finance these initiatives?

These issues lead to perhaps a simple answer: metropolitan schools in neighbourhoods whose student populations are part of a favoured social class might have the opportunity to start orchestras and choirs, while other schools will remain with no music programs (as they do now). In this example, the reform is setting a goal without providing the means to achieve it. Even though the reform is failing to provide the tools for an equitable access to music instruction based on Western-European principles and repertoires, it is still important to analyze why the federal government is portraying this music as the ultimate reflection of progress and wellbeing. This is crucial, since some schools (particularly those established in wealthier states, cities, and neighbourhoods) will be able to implement music programs, and perhaps those schools will be the ones that will become known as examples of the positive outcomes of the reform; nevertheless, reality could be completely different in other social contexts.

Mexico is a country with a vast and diverse pre-colonial heritage. A reflection of this are the over 360 different languages that are in use today around Mexico (Arizpe, 2011). Mexico is similarly rich in musical heritage: Mexico's musical tradition is the product of the miscegenation of Indigenous cultures with European (mainly Spanish) and West African cultures. The West African influence comes from the population that Europeans brought in slavery during the time of colonization. Music is an inherent part of cultures and people's identities (MacDonald, Hargreaves & Miell, 2002); therefore, people find in music a way to define themselves and position themselves in relation to a larger social construct. Thus, it is crucial to understand why policymakers and the federal government do not acknowledge Mexico's wide range of musics that might serve to foster musical abilities in Mexican students and instead have chosen to subscribe to a narrow perspective that only acknowledges and recognizes Western-European classical music as the proper tool to educate students.

Portraying a single best way of attaining 'culture' and 'knowledge' through music requires denying the importance of musics that are rooted in local cultures, some of which are based on ancient traditions. A myopic focus is problematic for two reasons. First, in this view, local musics are not portrayed as desirable ways to develop students' music skills. Second, there is no clear plan of action in which music instruction based on Western-European principles and repertories might be implemented in all regional, geographical, cultural, and economic contexts.

The belief that knowledge representing Western-European principles is worthier than knowledge originating from local cultures permeates the Mexican psyche. Perhaps the concept that best describes this is *malinchismo*, a word that expresses appreciation and high value for everything that comes from outside of Mexico (Tomasini, 1997). This belief is embedded throughout all sectors of society, and the world of music is no an exception. *Malinchismo* in artistic practices is evident in the choice of words that are used in the educational reform to describe them. While 'art' is used to describe a Western approach to knowledge, 'craft' is used to refer to local knowledge. The word 'craft' (*artesanía*) in the context of Mexico is used to present a sort of

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'minor' form of art, since it is not based in academia and is primarily based on cultural and social practices (Novelo, 2002).

Western classical music is perhaps the best example of a music that is linked to a position of privilege in Mexico, since it is a commodity that is usually reserved for a wealthy minority. Bourdieu (1984) observed that one's choice of music is often a reflection of one's social class, and perhaps there is no other activity that is as classificatory as music since it "represents the most radical and most absolute form of the negation of the world, and especially the social world, which the bourgeois ethos tends to demand of all forms of art" (p. 19). Western classical music represents the values of the Western-European culture (Gatzambide- Fernández, 2010); hence, its production, reproduction and instruction are viewed as a good that higher classes will see as desirable (Bradley, 2012).

Particularly, social classes that have access to classical music see in it a form of knowledge that is valued for the principles of the capacity for abstraction (mainly using musical notation) and the aesthetic approach to it. Those aspects are used to portray classical music as a 'superior' form of music when compared with other musics that do not follow those principles (Emmerson, 2000; Goble, 2015; Shifres & Gonnet, 2015). The aspects that supposedly place classical music as a 'superior' form of music provide educational reformers with a rationale to portray the benefits of the Mexican educational reform via Western classical music ensembles since forms of knowledge connected to Western identity are a symbol of progress and wellbeing. Nevertheless, I argue that this notion of progress is, in fact, conservative in nature, because those who have access to such "progress" are part of a social class that is *already* in a position of privilege; therefore, in actualizing reform, the educational system will simply reproduce the very same system that is currently in place. Presently, in Mexico as well as in other countries, classical music is a commodity that is not available to everyone for a variety of reasons such as geographical location, acquisition of different forms of capital—in this case, from parents, and music programs with a limited number of entry spaces (Bourdieu, 1984, 1986; Gatzambide-Fernández, 2010; Gatzambide-Fernández, Saifer & Desai, 2013; Prest, 2016). In these circumstances, most of the "talented" people belong to middle or upper-middle classes, live in metropolitan settings, and have sufficient monetary resources to invest in their own or their children's music instruction. The argument that "talent" alone is sufficient to actualize artistic goals ignores the fact that "talent" itself is based on a position of privilege (Gatzambide-Fernández, 2010; Gatzambide-Fernández, Saifer & Desai, 2013; Ruddock, 2017; Small, 1999).

In the Mexican context, the promotion of Western European classical music in music education as the best means to demonstrate social wellbeing and progress precludes the possibility for an important role that music and music education might have—one related to fostering pride and acknowledgment for local cultures and their traditions. In the case of Western European classical music in music education, music instruction is an educational space that facilitates the creation of social divisions by means of cultural acquisition. In the vision where music education includes local cultures and traditions, music education contributes to greater equity through the inclusion of students from diverse backgrounds and cultures and their musics. It is important that music educators and schools embrace local musics to foster both their students' music skills and their appreciation of the worldviews of local cultures. For this purpose, CA may be a useful policy tool to provide a legal rationale for the inclusion of local musics.

In the state of Veracruz, I have come across communities whose members still have a strong connection to Indigenous cultures and worldviews. In those places, organizations exist that care for the diffusion, understanding, and teaching of local cultural practices; nevertheless, these organizations have not been successful in partnering with local schools to integrate music that has Indigenous roots. The argument that school administrators use to refuse any partnership with these organizations is that these musics belong to a population that does not have 'relevant' knowledge to share. It is important to note that these musics are complex in their ways of performance and transmission. Perhaps, part of the resistance is because these musics do not follow the same principles of production and reproduction as Western-European music.

A crucial element in moving towards a more inclusive approach to music making might be attainable through the section of CA concerning *learning and experiencing regional and local knowledge.* This section can serve as grounds for local organizations as well as music educators to partner and co-construct projects where local music making is acknowledged and implemented in schools because it is based on legislation that, in theory, acknowledges the importance of local knowledge. To develop projects that align with this section of CA, collaboration with knowledge holders will be crucial for programs that aim to go beyond trivial acquisition of repertoire and foster a deeper understanding of local cultures in Mexico (Vázquez, 2017). Different countries have implemented diverse projects where knowledge holders act as mentors for music educators in putting together programs that embrace the use of local musics in the mainstream school system (Archibald, 2011; Locke & Prentice, 2016). These programs are evidence that it is possible that partnerships between local communities and knowledge holders in Mexico might produce positive outcomes.

It is crucial that Mexico's educational system overcome its centuries-long habit of accepting and reproducing ways of approaching knowledge that focus on outwards and that do not serve the needs of Mexican students. I do not argue for a systematic rejection of any knowledge that comes from outside of Mexico, but for a system-wide awareness and promotion of Mexico's strengths. Globalization seeks to engender homogenization around the world to find ways to favour a capitalist system based solely on production and consumption. Music and its production and consumption are not exempt from this movement. If local expressions of music making are not embraced by those who are their keepers, it is likely that some musics around the world will face potential extinction, and with them, the cultures, perspectives, and identities of those whose musics are at risk will be lost as well.

Final reflections
The implementation of the reform in music classes desired by the government will be attainable for those schools that acquire funding from non-governmental sources, particularly from parents who support music programs. This type of reform will perpetuate the current system of privileging those who already have access to those activities and will contribute to ongoing social division via music education in which part of the population continues to acquire the competencies that are linked to a more 'sophisticated' music making.

While music continues to serve as a tool to foster division, it will not contribute to fostering equity and inclusion; rather, music and its instruction will continue to maintain the social status

quo. The reform, however, leaves an opening in the section *learning and experiencing regional and local knowledge* that might be used to establish collaborations between communities and schools without relying on the government to take an active part in the process. In the case of Mexico, there are groups and organizations that promote local culture, and particularly, music making. It is crucial that music educators play an active role in finding those allies to bring local knowledge into the mainstream educational system. Using the aspects of the educational reform that favour local knowledge is a way to start changing the system using the system's own rules. Music educators have a chance to foster pride and recognition for local cultures, and in doing so they will also contribute to students' appreciation of their heritage. Encouraging appreciation of one's culture and identity will positively impact society.

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Kultur Campus Wuppertal (KCW) – Cultural Project Work in Music Teacher Education

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Abstract

On the one hand, the number of extracurricular programs in music education offering school partnerships in Germany has risen increasingly over the last years (Voit, 2018). On the other hand, the question of how school music teachers themselves can *initiate* cultural projects has not gained much attention so far. Assuming that their broad portfolio of competencies offers a valuable resource in developing cultural projects, we, the researchers Annette Ziegenmeyer and Björn Krüger, created the university-based learning design "KulturCampus Wuppertal" (KCW) in order to give students in music education (and therefore future music teachers) the possibility to learn more about cultural project work including strategies to acquire funding.
During the first semester of the compulsory elective one-year-course program, the students learn in an introductory course how to develop their own cultural projects based on individual interests and socio-cultural needs. By doing this, they must navigate their way through all the necessary steps of cultural project development by turning a basic idea into a realistic project design including building up a network and creating a well-thought-out expense budget.
This paper examines the university-based learning design of KCW, focusing on the question of how and to what extent the participants in KCW use their various artistic, pedagogical and cultural competencies to create cultural projects in cooperation with different cultural actors and institutions. The data gained from the formative evaluation of the first three introductory classes includes (1) documents visualizing the development of the learning design of KCW, (2) semi-structured interviews with participants concerning their respective projects and (3) a questionnaire evaluating the introductory course.

Keywords: Music teacher education, culture, cultural projects, cultural project development, cultural actors

Introduction and context

The number of extracurricular programs in music education designed by cultural institutions and actors who offer various partnerships with schools has risen increasingly in Germany over the last few years (Voit, 2018). At first sight, this development opens new perspectives for music teachers in schools to design their specific classes. Nevertheless, it remains unclear whether all participants of those joint ventures really benefit from the programs (Vugt, 2017, p. 55). With regards to the various goals of the involved partners, it often remains questionable to what extent such project packages really meet the individual needs of all participants and especially those of the target group – the students. The fact that artists are being sent to classrooms does not necessarily guarantee meaningful communication among all participants. According to the results of various studies, music teachers are often reduced to roles like disciplining the class. Thus, their own broad expertise (pedagogical, artistic, scientific and so forth) seems to remain mostly ignored. Apparently, the ways in which to integrate the broad artistic, pedagogical and cultural background of music teachers themselves in these projects have only received little

attention so far (Ziegenmeyer, 2018). According to Günter Faltin a well-thought-out concept is the key to realizing a project and that everybody has the potential to become an entrepreneur (Faltin, 2008). One theoretical premise of this study is that students in music education have valuable potential and skills they can use as a creative resource to create cultural projects.

In order to draw the attention to the individual potential of these students, it seemed necessary to create a university-based learning design in which they learn how to *use* their own potential and skills to do so. Thus, the KulturCampus Wuppertal (KCW) was founded in October 2016 in cooperation with Björn Krüger, a professional musician with extensive experience in music education whose knowledge and experience in project design, funding and networking are crucial. Originally planned and financed as a three-year project by the "Dr. Werner Jackstädt Foundation" and the University of Wuppertal, it has now become a compulsory elective one-year-long module in the course of music teacher education studies at the University of Wuppertal. The KulturCampus Wuppertal offers a forum where students in music education develop and implement their own cultural projects and thus combine their individual competencies and passions with socio-cultural needs. By doing this, they learn about the different steps in cultural project development including networking and funding strategies. It is likely that participants will benefit from these experiences later on when working as real music teachers. Having more knowledge and competencies in cultural project work they can act more like "cultural actors" instead of simply recipients of projects being brought to them by outside cultural institutions and programs.

Methods and data

This article examines the university-based learning design of KulturCampus Wuppertal with regards to the question of how and to what extent the participants can use their artistic, pedagogical and cultural competencies as resources to create cultural projects in cooperation with different cultural actors and institutions. Therefore, various aspects of the learning design were examined via a formative evaluation during the three given introductory courses and led to an optimization of the learning-design (See Table 4). As evaluation tool to improve our learning design, we referred to the CIPP-evaluation-model (Context-, Input, Process und Product-Evaluation) proposed by Daniel Stufflebeam (Stufflebeam, 1983, p. 118). During the evaluation process we analyzed several types of data in a mixed-methods design. First, documents visualizing the process of adjusting the agenda in the introductory courses provide an important data basis for improving the learning design (see learning design). Here, we used a hermeneutic approach to establish a process of interaction between explanation and understanding of our planning and the actual results. Taking a constant two-sided view (perspective of a self-employed artist and that of tenure) and pitting the two perspectives one against the other, we shared different understandings that we already had (Koch, 1999) through language (See the Gadamerian metaphor of *fusion of horizons* whereby different interpretations of the phenomenon under investigation are brought together through dialogue to produce shared understanding) (Gadamer, 1965). We accomplished our dynamic feedback system by gathering external viewpoints from various experts that helped us to keep the necessary distance between our results and our interpretations. Moreover, semi-structured interviews with three participants of KCW who had already implemented their projects formed an important data tool in order to understand each participant's engagement with their individual projects. Using procedures of qualitative content analysis (Mayring, 2015; Kuckartz, 2016), three interviews were evaluated

with regards to the research question. In order to consider the participants' feedback in the evaluation process, we used a questionnaire which was filled out by the participants (18+8+10) at the end of each introductory course. This procedure guaranteed a high response frequency (almost 100%) and gave us valuable feedback to adjust and improve the learning design. The questionnaire is based on Likert-scale items and open-ended questions and includes the following sections: (1) Cultural participation, (2) Cultural awareness, (3) From the project idea to the application and (4) Perspectives. In sections (1), (2) and (4), participants are asked to respond to four questions and indicate their level of agreement by selecting the following options: strongly agree, agree, not sure, disagree and strongly disagree. The third section contains mostly open-ended questions. The final section leaves space for additional comments. The various formulations given here by the students were categorized by recurrent and emergent themes. After having calculated the demographic data of each course on its own, all the course results were then calculated by percentages in order to understand the quantity and quality of the overall development.

Table 1
Evaluation design (KCW)

Context	Input	Process	Product
Cultural project work	**Curriculum**	**Implementation**	**Results**
• Future music teachers (students in music education) have a broad portfolio of competencies they could use as creative resource for designing and implementing cultural projects.	• The university-based learning design KCW was created so that students in music education could learn how to develop and implement their own personal cultural projects. • The participants are guided through the development and design process for their particular project and learn how to prepare it for implementation.	• The positive results of the evaluations has led us to anchor the KCW as a compulsory elective module in the curriculum (Bachelor of music education, University of Wuppertertal). • Having accomplished the whole module of KCW, the participants get a certificate.	• creation of an association • keep KCW as an elective module • extend target group

Evaluation

The learning design

The complete module of KCW comprises an introductory course in cultural project development (winter semester) and a colloquium taking place during the project implementation phase (summer semester). The successful accomplishment of the whole module includes the development and implementation/evaluation of a cultural project and thus leads to the certificate "KulturCampus Wuppertal: Project work in cultural education". This official document confirms each participant's competency in cultural project work, which later can be beneficial when applying for a job.

Our formative evaluation of the learning design of the three introductory courses (given in winter semester 2016/17, summer semester 2017 and winter semester 2017/18) led to the following overall structure of KCW:

The introductory course (comprising 14 sessions) is defined in two columns: (1) culture and (2) project development (see table 2). Each session during the entire course begins with the "cultural event of the week", a short phase of approximately five to ten minutes in which participants are invited to report on cultural events they have attended or that they consider worth attending.[1] As a result of the evaluation and feedback of our first two introductory courses, the agenda is now set in the following way (See also Table 2):

Table 2
Learning design of the introductory course of KCW (1 semester, 14 sessions)

Sessions	Cultural awareness and participation	Project development	Cultural scene of Wuppertal
1-2	- Personal and crucial cultural events - Personal cultural concepts - Other cultural concepts (eg: analysis of the "cultural concept of Wuppertal")		
3-4		- Warm up in project development using Björn Krüger's "Kulturkindergarten" as framework	
5-6		- Introduction: How to design a project and write an application for funding. (2 real examples presented by Björn Krüger) - Introduction: financing, foundations, sponsoring	
7	- Analysis of the cultural infrastructure of Wuppertal		Cultural event of the week
8-11		Project development (individual) - Brainstorming: project ideas - Determination of needs and framing of concept	

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[1] As a result, we always choose one cultural event that we can all attend together (sometime during or at the end of the semester).

		- Chronology of project (the next 5 steps) - Development of the individual aspects of the projects (project design, budgeting, funding, networking) - Discussion: "What is the value of my work?"	
12-14		Presentation of the projects - Feedback (from participants and instructors) with reference to various quality aspects - Presentation of a project by an ex-participant	
		Attend a cultural event	

The first two sessions focus primarily on the individual cultural concepts of the participants. Therefore, they present their cultural background and mention a cultural event that had a great impact/effect on them. Afterwards, the individual cultural concepts are discussed and then followed by an analysis of other concepts conveyed in various texts (session 1-2).
The different stages of project development are introduced in the next two sessions by a "warm-up" using Björn Krüger's "Kulturkindergarten" as framework. Here, participants are invited to develop ideas for projects that could take place in this future institution. By doing this, the participants already experience crucial aspects of project development and are introduced to relevant questions (sessions 3-4).

In sessions five and six, Björn Krüger gives a systematic introduction into the central themes of project development. These are (1) How to design a project, (2) How to work out a well-thought-out budget, and (3) How to write an application for funding. The fact that he brings in *real examples* of *his own* applications including budget-plans (in the form of copies) helps the students comprehend the whole process of turning an idea into a viable project.

Before each participant is invited to finally come up with his or her first project idea, specific attention is given to the actual needs for the various cultural activities in the city of Wuppertal: What kind of cultural events are actually happening and in which areas of the city? The results can eventually be visualized on a city map in order to show which areas of the city have no cultural infrastructure at all (session 7).

The next three sessions (8-11) can be seen as the "heart" of the introductory course: The participants are now invited to come up with their own ideas for projects and then shape them into real project designs and applications for funding. Many of the candidates' ideas show a strong link to their own individual identity and are in some cases even dreams the students have had in their mind for a long time. In order to further develop and shape the various aspects of their projects, participants set up a "chronology" of steps they need to take. Afterwards, they work out a well-thought-out budget plan and seek out ways to find the right type of funding for their own particular project. Here, we specifically introduce the participants to *local* resources existing inside and outside the university.

In the last three sessions of the course (12-14), all projects are presented by the participants as they would be introduced in a real situation. If time allows, a former participant also presents his or her implemented project in the course which gives the participants some interesting extra insight and the possibility to ask specific questions.

At the end of the introductory course, each participant is asked to work out his or her project design, application and budget plan.

During the entire phase of project development, the process of giving and receiving feedback in various settings (i.e. face-to-face, small groups and the whole group) plays a crucial role. Moreover, each participant also gets time for individual consultation with the instructors to plan and fund their individual projects. This step is necessary and deals primarily with securing the right type of funding.

The project implementation and evaluation ideally takes place during the following semester and is accompanied by a colloquium. Here, the participants share their experiences and support each other in their individual projects. Also, experts are invited to talk about relevant subjects (e.g. specific issues in cultural project management). Moreover, each participant gets time for individual consultation in order to accomplish his or her project. Due to the variety of projects differing on various levels (e.g. length, time period, complexity) and depending on multiple factors (e.g. commitment of subsidies), it appears almost impossible to set up a specific time frame for the individual project implementation – which can take longer than the course itself. In consequence, this phase also has to be kept flexible in order to allow projects to be implemented according to the respective conditions (e.g. funding, time frame).

The projects
Altogether 27 project designs were developed in the three introductory courses (See Table 3). Whereas most of the candidates worked out their project by themselves, some of them saw connections between their ideas and decided to work out their project in a team. Whereas four projects have been implemented so far (See Table 4: project title[i]), three more are in the process of being implemented (See Table 4: project title[ip]). For all the other projects a solid application and budget has been worked out. According to their various focuses and approaches, we assigned each project to four different categories: (1) Concert-and event-management → *artistic focus*, (2) Music education → *pedagogical focus*, (3) Social/intercultural projects → *social/intercultural focus* and (4) Cultural scene of Wuppertal → *cultural focus* (See Table 3).

Table 3.
Overview of the three introductory courses of KCW

	Winter semester 2016/17	Summer semester 2017	Winter semester 2017/18
Participants	18	8	10
Already designed projects	13	7	7
Projects in process of implementation			5

Already implemented projects	2	1	1

Table 4.
The projects already designed in KCW

Concert and event management → *artistic focus*	Music education → *pedagogical focus*	Social/intercultural projects → *social and/or intercultural focus*	Cultural scene of Wuppertal → *cultural focus*
"Leverkusen goes Romantic"	"El-Pi"	"Intercultural Groove Session"	"Uni Radio Bergfunk"
"KulturCampusLive"[i]	"Rehearsal Weekends for the Youth Wind Orchestra Wuppertal"	"Other countries - other customs - a cultural project for children of all nations"	"Cultural promotion of low-cultural regions"
"The singing city"	"Environmental Music Project on Mabul Island"[i]	"Laughing together – Crying together"[i]	"KulTour - exploring the cultural scene of Wuppertal"[ip]
"Taltour - Secret concerts in Wuppertal"[ip]	"Singing from an early age"	"Al Sicuma – getting it mixed up"[ip]	"Only the idea counts - Your wish for Wuppertal"[ip]
"Wupper-Sounds – Film music concerts in the hanging train of Wuppertal"	"Stomp - connecting people"	"Making Music with mentally ill people"[i]	
"We pay – You play"	"You wanna play flute or recorder?"		
"Benefit concert to raise awareness for suicide prevention"	"Playing music together with children and seniors"[ip]		
	"Music education project in a primary school"[ip]		

From the variety of projects already developed, three projects are described here in order to show how and to what extent the respective project leaders use their individual artistic, pedagogical and cultural competencies to create their projects. All projects are located in different cultural contexts (music education, music therapy, concert design) and thus have a different cultural focus.

In his project "Laughing together - crying together", Jens Reddmann organizes room-concerts and music workshops for children living in a hospice in Wuppertal. The concerts are performed by himself and a pool of music students from the University of Wuppertal. The children and their friends and relatives can participate and sing and play along when possible. The project was started in March 2017 and is still ongoing.

The project "Teaching Music on Mabul Island" is a special project within KVW. During the month of March 2017, Lea Isabelle Sander taught music to a group of 30 children and adolescents in a school on Mabul Island (Malaysia) which was established by a non-profit organization (Project T.R.Y.). By writing songs about various topics with the students, Sander wanted to increase the children's' awareness for the island's environmental pollution caused by plastic garbage.

The project "KulturCampusLive" was planned and carried out on the initiative of Isabell Wibbeke and Eunsil Kang and realized in cooperation with the General Student Committee of the University of Wuppertal. As Wibbeke and Kang saw the students' demand for more musical events on the campus, they planned and organized the first concert of a future concert series they entitled "KulturCampusLive". Covering a variety of genres from funk, soul, hip hop and ska, the first concert (December 2017) was supposed to attract a broad audience and gave three regional bands a chance to perform in front of a broad audience.

With reference to the interviews and discussions concerning the participants' background and aspirations in the course, we found the following aspects seemed to influence the respective projects the most:

In the first place, the individual project ideas are strongly influenced by personal cultural experiences the participants made in their childhood or social life. Thus, Reddman noticed the positive effect of music on his sick cousin and wanted to give sick children a way to deal with grief and joy through music. Sander had already developed the idea for the project during a trip to Malaysia, where she was confronted with the huge garbage problem. The idea then took shape during her enrolment in KCW where she acquired the necessary know-how to design her music education project. Moreover, through her wish to raise the awareness for the protection of the environment and the joy of travelling she inherited from her parents. Wibbeke underlines the value of music as being part of her life. When developing her project, she was envisioning the many people who only listen to music through headphones and do not get to know the special experience you have with music in a live concert.

Secondly, the identification of the participants with their respective projects becomes obvious in a high dedication and more open project design even surpassing the time of the module and leading to sustainable project cooperations. This feature can especially be seen in the projects of

Reddmann and Sander. Whereas Sander is still in contact with the school and wants to continue her work there after finishing her studies, Reddmann's project has become a fixed institution in Wuppertal. The project "KulturCampusLive" was also planned as an open concert series. Because of external constraints, the project leaders decided to reduce their concept to a more "closed" design and organized the first concert. They succeeded in establishing the cooperation with the General Student Committee who afterwards offered to continue the concert series on their own.

Thirdly, the students learned how to take responsibility for their individual projects on different levels, such as working out a convincing project-design and budget and presenting it to partners among other aspects. One of the central aspects students experienced is the art of strategically building up a network in- and outside the university. Examples for the use of resources inside the university can be found in the cooperation with the General Student Committee (in order to realize the concert "KulturCampusLive") and in contacting students from the department of graphic design who created a logo for Reddmann's project. Moreover, all three participants were able to establish their network outside the university: Sander with the T.R.Y.-institution who organized her stay on Mabul Island, Reddmann with his cooperation with the hospice and Wibbekke in getting a well-known Bank in Wuppertal to fund her project.
Finally, the feedback given by the other participants and teachers and the supportive information given to specific questions (e.g. funding) appears to help the students in developing and implementing their projects. Thus, the crucial role of feedback is highlighted by the participants not only in the questionnaire, but also in the semi-structured interviews.

The participants
The way the learning-design of the introductory course was evaluated by the students becomes obvious in the questionnaire filled out after each introductory course. After having analyzed the results of each introductory session separately (winter semester 2016/17: n = 15, summer semester 2017: n = 8, winter semester 2017/18: n = 9), their development is being looked at (n = 32):

Firstly, there appears to be an increasing awareness of culture: Thus, about 75% of the participants indicated that their cultural awareness was expanded and suggested that they would work more consciously in cultural projects in the future. Moreover, almost all participants noted that they learned a lot about the diversity of the cultural workspaces (98%). A high majority either strongly agreed or agreed that they gained knowledge about networking opportunities and cooperation with external cultural actors and institutions (85%). Furthermore, almost three quarters of the participants wanted to implement their project and could also imagine initiating cultural projects in the future. More than half of the participants would like to cooperate more with partners in the field of culture.

The open-ended responses in the third part of the questionnaire (concerning project development and cost calculation) were analyzed via a qualitative data analysis. Among the aspects that appeared most helpful during the development of the projects and cost calculation, we were able to extract the following categories: (1) feedback, (2) communication among participants, (3) *real* examples of projects and (4) guidance (via handouts). Whereas those four categories can be mentioned as *quality features* of the course, the participants also mentioned the need for more

individual feedback. Nevertheless, almost all participants felt supported by the other students and the instructors (92-96%).

In their final comments, the participants emphasized the high learning effect of the seminar that was of great benefit to them, a comment we could also find in a newspaper article.[2] Another participant mentioned that the course was the "spark" for a long-standing idea finally put into action. Most of the participants wrote that "they grew beyond themselves" by developing their own ideas and underlined that KCW differed (in a positive way) from the other university courses. As a consequence, some even asked to keep KCW going and underlined the creative input they got in that class.

Discussion

The projects implemented so far show how and to what extent the participants of KCW use their creative potential as resources in order to create and implement their own cultural projects. According to the comments in the questionnaire, the participants especially appreciate KCW for providing them with a creative space where they learn how to develop their own ideas into viable project designs. As a result, a variety of projects has already been created including pedagogical, social, (inter)cultural and artistic approaches (See Table 3).

Nevertheless, in order to make the best use of their creative potential as a resource, the participants of KCW are shown how to connect their own cultural experiences with their specific individual project idea and shape the latter into a realistic project design. In KCW, they can obtain the relevant competencies to do this. In other words, they experience the individual steps from the first idea to the final project including aspects such as structuring and organizing the project, working out a budget, finding partners for funding and so forth. Moreover, the use of networking strategies plays a crucial role in project implementation and thus brings the creative potential of each participant to full life. Here, resources inside and outside the university are sought out and students applied for them.

Finally, the increase in cultural awareness and participation (e.g. the desire to create more cultural events in the future) appears to play an important role in the use of one's creative potential. Here, especially the "cultural event of the week" as central element of the introductory course can help the participants in contextualizing their individual ideas in the local cultural scene and thus in building up their own local network for future projects.

Conclusions and Outlook: Music teachers as cultural actors

The KulturCampus Wuppertal provides a university-based learning design in which students in music education use their creative potentials in developing and implementing their own cultural projects. By doing so, they acquire competencies in cultural project work which later on extend their perspectives as music teachers to that of "cultural actors". In other words: The experiences gained via KCW open up their eyes to the possibilities of creating cultural projects according to their individual passion and socio-cultural needs. Thus, if music teachers understand themselves more as cultural actors, they can find new ways to shape the cultural diversity of schools with their own individual identity and that of the target group. In addition, this may also create new

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[2] Here a student who was interviewed said: "Damn good that we learn that." (Bolz 2017, p. 4).

job opportunities for artists who could be involved in long-lasting and sustainable partnerships. Also, those students of music education who prefer to work outside the school system would receive more realistic and professional perspectives in the cultural field.

In this aspect, KCW also shows multiple paths in which the German school system can go in the future: One of them follows the concept of "Cultural School" or "Creative School" (Fuchs, 2012) in which the "principle of aesthetics" is applied throughout all areas constituting the quality of the school system (Rolff, 2013). With their broad portfolio, music teachers could become an important "interface" when it comes to developing sustainable cultural projects with actors and institutions from the local cultural scene and thus help shape the cultural profile of their school.

The positive results of the formative evaluation of the learning design of KCW show its positive outcome and impact and have led us to keep it as a permanent elective module in the curriculum. An aspect that needs to be worked out more is the planning of the second phase of project implementation: Here, we are still working on a framework in which all projects in their diversity can get their needed supervision, feedback and support and also fit into the curricular calendar.

The positive feedback we received when presenting the KulturCampus Wuppertal in public to various audiences has also led us to create an association (offering a tool for funding, participants can use in KCW). The growing interest and apparent need for information and support (concerning specific project design and funding) has also led us to think of ways to apply these same concepts to other target groups (such as artists or teachers of other subjects) as well.

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PANEL 1: Music Teacher Education Policy in Asian Regions

Developing the Universal Design in Music Education for a New Teacher Policy

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Abstract

The purpose of this paper is to develop a new teacher policy in order to bring creativity and collaboration into music classroom in Japan. Specific research questions were: 1) How can music teachers develop students' creativity in music classroom? 2) What kind of activities do music teachers need, especially in creative music making class? 3) How do students communicate musically through creative music making? Until the 1940s, music education in Japan was under the influence of Euro-American tonal music. After World War II, the Japanese Ministry of Education (presently the Japanese Ministry of Education, Culture, Sports, Science and Technology, hereafter JMECSST) produced an official guideline for public education called the Course of Study (hereafter COS). The COS for secondary level instruction, for example, stipulates that students should be taught the beauty of Japanese culture and Japanese language through music. The JMECSST has revised the COS, for public music education and announced the new COS since the 31st of March 2017. In the latest version for secondary-level music, the term collaboration is, for the first time, introduced in order to "foster the ability to make music in a creative and original manner." In short, the COS suggests the necessity of active learning in music education. Music teachers in Japan are, therefore, expected to be an effective facilitator rather than playing a role as a charismatic music director. The COS also requests that music teachers think out teaching methods and contents for disable students. That is to say, there is an urgent need to bring the concept of universal design to the teacher education policy in music education. With reference to the concept of soundscape, this paper attempts to enter that discourse.

Keywords: collaboration, creativity, active learning, the COS, soundscape

Background

"Japanese classical literature is known for the privileging of landscape and its description," (Karatani, 1989, p. 263). The same thing applies to traditional Japanese sound culture (including the sound installation, Suikinkutsu and Noh performance) in terms of the intimate relationship between sound culture and soundscape, and its description. However, this natural flow or balance of influence between sound culture and soundscape was broken off by an argent introduction of European logos in the 1880s, (i.e., Imada, 2014). From 1887 to the early twentieth century, there arose a movement for the "Unification of the Written and Spoken Languages," in order to create a new written language in place of existing one. Since then, music education in Japan, for example, has been struggling with two nineteenth centuries. Until

the 1940s, music education was under the influence of Euro-American tonal music. After World War II, the Japanese Ministry of Education produced an official guideline for public education called the COS. The COS for secondary level instruction stipulates that students should be taught the beauty of Japanese culture and Japanese language through music (e.g, Imada, 2012). However, this gesture toward "Japaneseness" is not particularly convincing, since the COS offers no strategies into how seemingly crucial contextual concern like post coloniality are to be approached. Music teachers are often compelled to respond to the utilitarian question, "What is musical activity actually for?" Their answers typically consist of things like, "This choral activity is very useful for getting students together," or "This band activity develops good discipline for students." As an unfortunate result, a small creativity—music as it exists and is experienced without performing music composed by others—is very much forgotten. Despite detailed objectives like these—expectations that musical instruction should address European aesthetic values from the nineteenth century, many music textbooks approved by the Ministry of Education for school use feature popular music from around the world. Many high school music teachers in Japan use songs produced by the Walt Disney Company, for example, along with Japanese pop tunes and so on. These songs are arranged with piano accompaniment for textbook use, and are taught, according to the COS, to develop students' abilities to make and appraise music with awareness of "musical elements," and to be "sensitive toward their goodness, enjoyment and beauty." In Japan, European aesthetics based on such doctrine as Platonic and Aristotelian mimesis investigates of what all the phenomena of art look like using rational argument, as a result direct; mystical intuition so-called is automatically rejected. Music considered as mimesis, which has been tamed by logos and forced to be interpreted by language is however, completely different from the earliest experience of music as an actual phenomenon. When the raindrops hit the surface of a river, its tempo includes a gentle change. It is the sound of the rain on the leaves approaching you. The sound of little clicks is uneven and stabbing. A variety of delicate changes continue forever, and raindrops in a sense create a natural rubato. Good musicians always recreate the art of rubato. How can music teachers pass on this musical experience to children without losing the primal control of music performance? Creativity is not a matter of more or less (quantity) or thick or thin (density). In short, a musician cannot intentionally possess the option to have or not to have creativity. In today's music education, what haunts all use of the concept of creativity is the link between signifier and signified as well as form and content. To be "creative," we probably need to forget the term creativity and pay more attention to making a new signifier (or form) itself.

I.   Universal Design in Music Education

The original concept of universal design was proposed by the American architect Ronald Mace at North Carolina State University. The following seven principles are brought by the Center for Universal Design at North Carolina (Centre for Excellence in Universal Design, 2018): 1) Equitable use; 2) Flexibility in use; 3) Simple and intuitive; 4) Perceptible information; 5) Tolerance for error; 6) Low physical effort; 7) Size and space for approach and use. The Canadian composer R. Murray Schafer (2005) who proposed the concept of soundscape speaks in different terms about universal design in music education:

> that foreign music is valued above our own; that music composed by others is valued above anything we could achieve ourselves; that in trying to meet excessively high technical demands, many students become discouraged or are forced to forgo the pleasures of music-

making; that by insisting that music is an expensive subject, opportunities for inexpensive music-making are ignored; that teachers (and parents and principals) fail to understand the value of music beyond the year-end concert or tour; that music has been isolated from contact with other subjects (science, the other arts, the environment); that teachers do not speak out strongly enough against the commodification of music by the entertainment industry and the trash that it produces. (Schafer, 2005, xi)

Schafer paradoxically speaks in different term about the universal design in music education above. In short the universal design in music education should value our own above foreign music; anything we could achieve ourselves above music composed by others. It shouldn't try to meet high technical demand. Music teachers should pay more attention to opportunities for inexpensive music-making; attempt to connect music with other subjects and speak out strongly against commodification of music in order to develop the universal design in music education. It is at this point that specific research questions arise: How can music teachers develop students' creativity in music classroom? What kind of activities do music teachers need, especially in creative music making class? How do students communicate musically through creative music making?

Soundwalk and Instrumental Improvisation

The COS for elementary, secondary and special school instructions, for example, stipulates that teachers should encourage students to enjoy music and take ab interest in it, and to education them to increase their life satisfaction by enjoying music the beauty of Japanese culture and Japanese language through music. The JMECSST has revised the COS, for public music education and announced the new COS since the 31st of March 2017. In the latest version for both elementary and secondary-levels music, the term collaboration is, for the first time, introduced in order to "foster the ability to make music in a creative and original manner." In short, the COS suggests the necessity of active learning in music education. The COS also requests that music teachers think out teaching methods and contents for disable students. Music teachers in Japan are, therefore, expected to be an effective facilitator rather than playing a role as a charismatic music director. That is to say, there is an urgent need to bring the concept of universal design to the teacher education policy in music education. The purpose of this paper, therefore, is to develop a new teacher policy in order to bring creativity and collaboration into music classroom in Japan. The study was conducted using the literature and action research approach. It was a collaborative project for the elementary, the special needs (intellectual deniability) and the junior high school classrooms, which was designed by Tadahiko Imada (these three schools are all attached facilities of the Faculty of Education at Hirosaki University). Based on the concept of soundscape, the main purpose of this project was to develop the universal in music design for these three different schools. Imada simultaneously attempted to make a tight connection between creative music making, music performance and music appreciation based on instrumental improvisation.

i)   Soundwalk
Megumi Sakai (2017) considers "music" a very difficult subject and points out:

In school music class, children use various body parts, from trunk to fingertips, while exerting various sensory organs, such as a sense of balance, visual sensation, auditory

sensation and tactile sensation when singing or playing instruments. It is especially difficult to hold percussive musical instruments, including castanet and triangle, keyboard harmonicas or recorders and be ready to play. Once they stumble, they not only begin to hate music class but also grow a sense of self-denial, which is why it is important to make preparation. (Sakai, 2017, p.214)

In soundwalk, students are merely asked to make the whole body an ear and hear the soundscape. Soundwalk will also be perhaps an artistically efficient preparation for their following activities. Students at elementary, special needs and junior high schools respectively experienced a couple of excises based on the concept of soundscape and sound education for our action research. They were instructed the "soundwalk" by Imada. Hildegard Westerkamp (2011) explains:

> One specific listening activity that was initiated by R. Murray Schafer and appealed to me greatly from the start was the soundwalk. In any soundwalk – whether done alone or in groups, whether blind folded or not - we move through any environment without talking, focusing our listening on every sound around us. Not only does a place reveal itself in most interesting and often new ways but also, we learn much about our own listening, such as the ways we hear a soundscape, how we get distracted and stop listening outwardly, how we respond to sounds, what we think while listening, what draws us in and what discourages us from listening. (Westerkamp, 2011, pp.12-13)

Music teachers at each school asked their students to explore the spaces of the elementary, special needs and junior high school (both indoors and outdoors) with their ears and find interesting acoustic spaces for their three minutes listening. They learned the loudest and the softest sounds; a soft sound interrupted by a loud sound; the highest sound; some sounds that went past them; some sounds that went with them; sounds; sounds they heard from above their heads and so on. The students paid close attention to the soundscape such as trees rustling in the wind, birds singing, the most distant and the closest sounds, the sound made by leaves falling and so on. After this excise the teachers gave some different questions:

> Did anyone hear a sound made by something opening? A sound made by something falling. Want was the most interesting sound you heard on the walk so far? Did you hear any sounds that kept repeating? What was the most beautiful sound you heard? Did you hear any sounds that slowly went higher and then went down again? What sound would you like to remove from this soundscape? What sounds would you add to make it more beautiful? (Schafer & Imada, 2009, pp.20-21)

After undertaking soundwalk, I asked junior high school students their impressions of the sounds. They answered using such terms as "firm," "dull," "round," "crowding," "expanse", "scattered" and so on. They tried to trace the sounds they actually heard using quite limited words. The sounds students experienced through soundwalk are the signifier, as firm acoustic information. It can be considered form. The adjectives they used to explain their sound experiences, such as "firm," and "dull," superficially seem like the signified and the content. I,

however, assume that they involuntarily and poetically created new signifiers or forms since they minimized the need of words.

ii)   Instrumental Improvisation

Prior to instrumental improvisation, the following excise was instructed at the special needs school:

> Two people go to opposite ends of the room. Then on a signal each begins to walk towards the other making a different sound. Any sound will do –a word, a funny noise, clapping hands in a rhythm…When the two people pass each other they exchange sounds. The whole class could try this, two at a time. It becomes even more interesting if the two people each make a gesture as well as a sound. Walk in a funny way, limping or hopping or swinging your arms. Then you have to exchange gestures as well as sounds. (Schafer & Imada, 2009, p.81)

With the music teacher's help, students started to explore and enjoy creating their own walking forms based on their daily actions while at the same time, paying attention to their partners' moves. And then, they naturally realized that they became choreographer for their partners. A simple but artistic communication was produced at this point.

An instrumental improvisation was held on the 7th of June at Hirosaki University Special Needs School, instructed by Yohei Koeda (music teacher and doctoral candidate at Hirosaki University). Each student picked up their favorite instruments such as the xylophone, the Cajon, the tambourine, the ukulele, the drum, the koto and so on. In order to enable students to create different musical colors, timbres, tempos and dynamics, some hand signs were instructed by Koeda. The students along with their own instruments made a big circle and a leader (conductor) designed by computer application went the center of the circle to give them hand signs for their own instrumental improvisation. The session was quite successful since they had already learned how to listen, move their bodies and response to others through the previous excises.

The students at both the elementary and secondary undertook the same kind of instrumental improvisation respectably. Each performance was uniquely different, but the performance by disable students compares favourably with any other. Through the concept of soundscape as a tool towards universal design in music education, there must be a way for all the students from the elementary, the secondary and special needs schools to work together at some point.

Final Thoughts

Many musicologists (e.g., Nattiez, 1990) have historically considered music as a universal fact and there is no civilization without music. They have tendency to assume that faculty of music is written into the genetic destiny of humanity and more or less coextensive with the faculty of language. Music psychologists also pay more attention to commonalities across all humans based on formalism and structuralism, and testing assumptions across different cultures and environments is unfortunately forgotten (e.g., Walker, 1996). What is more problematic, however, is that the quest for the universals of music itself has evolved over several centuries in the West based on the European music's autonomy and hegemony. Umberto Eco (1972), in another context, applies this same argument to the ultimate structure:

If the ultimate structure exists, it cannot be defined; no metalanguage can ever capture it – because of it can be discovered, it is no longer ultimate. (Eco, 1972, p.383)

The issue here does not rely on whether the universals of music exist or not but our attitude towards the universals of music. And this particular attitude should be synchronic, that is to say, music should not be thought to be the gift of great composers of the past as the grand Narratives (Lyotard, 1984), which has been diachronically established. In order to develop the universal design in music education based on creativity, the grand Narratives should be broken up by each individual, who is referred to him or herself. Schafer (2011) says:

Should we expand the music programs in schools to include all the sounds of the soundscape? I think so because it reminds us that these two fields of sound were once closely united and that even today they are related: music invades the environment and environmental sounds inspire the rhythms and melodies of music. Today we must retune the world. (Schafer, 2011, p.9)

Music educators should expand the principles of music for all the children: 1) Equitable use 2) Flexibility in use; 3) Simple and intuitive; 4) Perceptible information; 5) Tolerance for error; 6) Low physical effort; 7) Size and space for approach and use. Constant and regular musical training to master the basic skills of reading and performing music should perhaps be forgotten to pay more attention to creativity, which cannot be measured by IQ tests. (e.g., Walker, 1976). The concept of soundscape should contribute to that discourse.

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PANEL 1: Music Teacher Education Policy in Asian Regions

Policies and Regulations Regarding Music Teacher Education in the Republic of Korea:
A Focus on Regulations for Teacher Education Curricula

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Abstract
As society rapidly changes technologically, the paradigm of education rapidly changes as well. Teacher education must also respond to these changes. The policies and regulations for teacher education and preparation, however, may or may not respond to what candidates need for future teaching.

In the Republic of Korea, elementary school teachers teach all subjects including music, while secondary teacher licenses are subdivided by discipline. Therefore, policies and regulations governing elementary teacher education are different from those for secondary.
For a candidate to obtain an elementary school teacher license, Korean regulations indicate that the student must possess knowledge and teaching skills in all academic core subjects as well as in their specialized discipline. They need knowledge and teaching skills in music, arts, and gymnastics. However, no further guidelines or regulations are indicated.
To obtain a secondary music teacher license, the regulations require that teacher candidates complete at least 21 credits or more in music, 8 credits or more music education, and 22 credits in general education areas. A list of courses in each area and a brief guideline for each course in general education are included. However, the documents included no more details related to music education or music courses.

Since the 21st century began, the purpose of music education in national curriculum for elementary and secondary students has been the development of musicality, cooperation, and creativity through music activities and experience. Many research studies and discussions around issues of music education have involved in these topics; however, policies and regulations regarding teacher education curriculum seemed old-fashioned.

Keywords: teacher education policy, teacher education, music education, field-based experiences

Introduction
In the Republic of Korea, the national government controls all education. National policies and regulations regarding teacher education and licensure provide a blue print of how Korean teachers are prepared as they learn, develop, and modify their knowledge and skills in teaching (Goldhaber, 2004; Xu, Hannaway, & Taylor 2011). The policies and regulations for teacher education and preparation, however, may or may not respond to what candidates need for future

teaching. As society changes technologically, the paradigm of education changes as well. Teacher education must respond to these changes. Therefore, a thorough investigation of policies and regulations regarding teacher preparation is needed.

This study is to analyze the policies and regulations governing initial elementary and secondary teacher licensure in Korea, especially focusing on music education areas for teacher candidates and to investigate curricula and requirements at selected programs.

Research questions that guided this study are as follows:

- What policies and regulations govern elementary and secondary music teacher licensure programs in the Republic of Korea?
- How were these regulations implemented at several selected programs?

In Korea, elementary school teachers teach all subjects including music, while secondary licenses are subdivided by discipline. Therefore, policies and regulations governing elementary teacher education are different from those for secondary; however, regulations for general education areas are applicable regardless of license levels. Therefore, this paper consists of three parts, elementary teacher education, secondary music teacher education, and general education areas.

Method

Data for the study was collected from the Ministry of Education websites and pages that include information on music teacher licensure policies and procedures. In order to analyze how these policies and regulations were implemented at local universities, three teacher preparation programs for each license were selected. Criteria for selecting programs are as follows:

- The program was located in or near Seoul (within 2-hour distance from Seoul)
- Program included professors with music education PhD's
- Access to rich description about its programs was available

The names of all programs are pseudonyms.

This study used qualitative content analysis (Hsieh & Shannon, 2005) of official written documents related to elementary and secondary teacher education policies and licensure programs and selected university handbooks and websites. The whole text was analyzed by three steps, open coding, finding repeated codes and developing new categories, and determining the relationships among codes and themes. Results were drawn from the coded data.

Result

Examination of the curricula of the selected programs revealed that all the teacher training programs were in compliance with the national policies and regulations, but some differences appeared in each program.

Regulations regarding Initial Elementary Teacher License
In order to acquire an initial elementary teacher license, teacher candidates must complete a program in any one of the 11 Universities of Education, or an elementary education program at one of 3 designated universities.

According to the *Detailed Standards for Acquisition of Kindergarten, Elementary, Secondary, and/or Special Educator License* (referred to hereafter as the *Standards*), elementary teacher candidates must possess knowledge and teaching skills in all academic core subjects as well as in their specialized discipline. The preparation programs must provide courses in subject matter education, general education, and specialized disciplines. Candidates must have knowledge and teaching skills in music, arts, and gymnastics, and must complete 50 credits in subject matter, and 21 credits in basic requirements. Required subject matter areas include Korean, English, math, science, social studies, practical skills, ethics, computer skills, as well as music, gymnastics, and arts. They must also take 22 credits in general education areas. They must complete at least 18 credits in their specialized discipline. However, no further guidelines or regulations are indicated, implying that each program may offer a different curriculum for candidates.

Music Education for elementary teacher candidates at three programs
Selected elementary teacher licensure programs are briefly described in Table 1.

Table 1
Descriptions of Selected Programs

	Type of University (years of program)	Approximate Number of students (each grade)	Number of music education professors	Total credits for completion
A program	National University of Education (4)	600	3	145
B program	National University of Education (4)	400	2	140
C program	National University of Education (4)	350	2	141

All candidates in these types of schools enter as elementary education majors. For four years, all students in these three programs take music education classes as the *Standards* indicated; however, no further guidelines related to how music education should be implemented were included. Therefore, each program has its own music education curriculum. The specific music education courses are shown in Table 2.

Table 2

Music education courses for all students in A, B, and C programs

Course Title (credits)		
A Program	B Program	C Program
Elementary music education I (2)	Elementary Choral Method (1)	Elementary music education I (2)
Elementary music education II (2)	Exploration of music teaching resources (1)	Elementary music education II (2)
Music skills I (2)	Elementary music teaching (1)	Music skills I (1)
Music skills II (2)	Elementary Korean traditional music education (1)	Music skills II (2)
*Music skills (Or Arts skills) (2)	Piano (1)	
	Music skills I (1)	
	Music skills II (1)	
Total : 4(5) courses (8-10) credits (*: elective)	Total: 7 courses (7 credits)	Total: 4 courses (7 credits)

All three programs require 140 or more credits for completion and 7 to 8 credits for music education. Teacher candidates who do not choose music as their specialized discipline will have very few music credits in the four years of preparation. Although the specific credits are different, the curricula of A and C programs seemed similar, but the curriculum of B is different. The elementary music education courses of A and C are for theory (I) and for practice (II) and are worth 2 credits each. In these courses, candidates learn curriculum content and methods for teaching elementary music. Music skills courses in programs A and C teach Western and Korean traditional music instruments. Music skills I and II in B program seem similar to ones in A and C programs. One important difference is that B program offers only one credit for all courses. Music education courses in B were specified according to the specific topics required for pre-service elementary teachers.

Elementary teacher candidates who select music as their specialized discipline take 18 credits or more in in-depth music and music education courses. Music and music education courses for the specialized discipline area are as follows.

Table 3
Specialized Discipline Curriculum: Music

Course title (Credits)		
A program	B program	C program
Korean traditional music theory (2)	Instrumental Methods (2)	Accompaniment for children's songs (3)
Instrumental methods (2)	Elementary music education (2)	Korean traditional music education (3)
Music theory (2)	Music Theory (2)	Music education method (3)
Elementary music education (2)	Choral Method (2)	Instrumental Method (2)
Voice (2)	Korean traditional music teaching (2)	Exploration of music teaching resources (2)
Korean traditional music instrument (2) or Piano (2)	Digital Piano (2) or Composition of children's songs (2)	Teaching composition (2)
Korean traditional music singing (2) or Teaching instruments (2)	Applied music (Korean traditional music, piano, voice) (2)	Music appreciation (2) or Western music history (2)
Korean music education research (2)	Music education psychology (2) or Orchestra (2)	Teaching Korean traditional music orchestra (2) or Teaching Korean traditional music singing (2)
Exploration of music teaching resources (2)	Music education technology (2) or Advanced applied music (2)	Teaching instrumental music (2) or Teaching choral music (2)
Total : 18 credits (22 hours)	Total: 18 credits or more	Total: 21 credits

The three programs meet the requirements as indicated in the *Standards*, but the specifics of each specialized discipline curriculum seem somewhat different. For example, A and C include 2 credits for "Exploration of music teaching resources" in the specialized discipline curriculum while B includes this in the curriculum for all elementary teacher candidates with 1 credit.

Comparing the music specialized discipline curricula of these three programs shows that elementary teacher candidates learn both Western classic music and Korean traditional music. One notable point is that C program includes "Teaching composition," which is different from the other programs.

Regulations regarding Initial Secondary Music Teacher License
To acquire an initial secondary music teacher license, candidates must complete an accredited program in one of three tracks:

1. An undergraduate secondary music teacher preparation program at the school of education at one of 10 designated universities
2. One of 50 graduate secondary music teacher preparation program at graduate schools of

Education

3. Required subject matter education and general education courses in addition to undergraduate music programs at 37 accredited universities

To obtain a secondary music teacher license in an undergraduate program, the regulations require that candidates complete at least 21 credits or more in music, 8 credits or more in music education, and 22 credits in general education areas. A list of courses in each area and a brief guideline for each course in general education are included in the *Teaching Certification Practice Manual* (2017). However, the documents included no more details related to music education or music courses. Also, the requirements of undergraduate programs for music education are different from those of graduate programs.

The *Standards* specify that music candidates must complete a teaching methods course, and a course that explores teaching materials. Furthermore, candidates must complete a course in logic and essay writing either for learning logical discussion or for developing creativity. Teacher education programs can either provide one course for developing both creativity and logical discussion skills, or they may provide separate courses for each purpose. In addition, the university may, at their discretion, include other courses, which might present various discipline-specific pedagogies, sequential curriculum planning, assessment, or the development of creativity.

The *Standards* also specify several required areas of Western classical music and Korean traditional music. Candidates develop and broaden knowledge through coursework in music pedagogy, Korean traditional music pedagogy, Korean traditional music singing pedagogy, and choral or instrumental pedagogy. Because the *Standards* provide no detailed guidelines for pedagogy course content, this may vary depending on the instructor's background and goals.

Music and Music Education Curriculum of Selected secondary music teacher preparation programs

Most of the 10 undergraduate music teacher preparation programs in Schools of Education had no full-time music education professors. Also, requirements for completion of graduate programs were different from those of undergraduate programs. Therefore, for the study of the curriculum for secondary music teacher candidates, three programs were selected. Brief information of each program is shown in Table 4.

Table 4
Description of selected music teacher preparation programs

	Types of University	Number of students in music education program	Number of music education professor	Total credits for completion
D program	Private University	20	1	140
E program	Private University	20	1	140
F program	National University	22	2	140

Analyses of the three selected programs' curricula shows that the requirements for music candidates in D, E, and F programs match the national regulations. All three programs provide courses related to both Western classical music and Korean traditional music: sight singing and ear training, music theory in Western classical music and Korean traditional music, Western classical music history, Korean traditional music history, applied music, piano accompaniment, Janggu accompaniment, etc. However, programs D and E offer more music education courses than the national regulation required, while program F offered the minimum music education courses indicated in the national regulations. Courses in music education of each program are as follows:

Table 5
Courses related to music education: Course title (credits) (Bold: required courses)

D Program	E program	F program
Introduction to music education (3)	**Introduction to music education (3)**	**Introduction to music education (3)**
Materials and Methodology in Music Education (3)	**Materials and Research Methodology in Music Education (3)**	**Materials and Research Methodology in Music Education (3)**
Critical Writing in Music (3)	**Academic Writing in Music Education (2)**	**Academic Writing in Music Education (2)**
Computer music (2)	**Music Education Curriculum and Evaluation**	
Technology and music education (2)	**Methods in Music Education (3)**	
Music education methods (2)	Development of Music Learning Method Program (2)	
Music education practice (2)	Activity Mapping methods of Creative Music (2)	
	Music Education and Technology (2)	
	Music education practicum I (2), II (2)	

E program required pre-service teachers to take more than the other two programs. D programs also provided more choices to teacher candidates. These points imply that program supervisors and professors already perceive that pre-service teachers need additional knowledge and experience. The program itself already provides supplementary opportunities for candidates to become better prepared than the national regulations require.

General Education Area
According to the *Standards*, students must complete a minimum of 22 credits (10 courses) in general education; that is, education methods that are not discipline-specific. A general education course may be categorized as general education theory, teaching literacy, and teaching practice. These courses must address knowledge and skills that candidates can use in practice. The *Standards* indicate specifically that special education must include gifted education areas.

For teaching practice, candidates must complete two credits of Practicum and two credits of Educational Outreach. According to the *Standards* (2012), one credit of practicum requires a minimum of 2 weeks at accredited elementary and secondary schools, so 4 weeks (80 hours) or more are required for completion of practicum. Candidates must also complete outreach related to their major at education or social service facilities, working as assistant teachers or helping students from different cultural backgrounds in after school programs as multicultural learning assistants. The specific requirements can differ at the university level.

In fact, the requirements for teaching practice differ according to each program. They are shown in Table 6.

Table 6
Requirements for Teaching Practice Course (Credits)

A program	B program	C program	D program	E program	F program
Educational outreach (1)	Observation (0, 1 week)	Educational outreach (P/F)	Practicum (2)	Practicum (2)	Practicum (2)
Observation (1)	Participation practice (1, 2 weeks)	Observation (1, 2 weeks)	Educational Outreach (2)	Educational Outreach (2)	Educational Outreach (2)
Teaching practice (1)	Teaching practice (1, 2 weeks)	Teaching practice (1, 2 weeks)			
Comprehensive practice (2)	Practical practice (1, 2 weeks)	Comprehensive practice (2, 4weeks)			
	Comprehensive Practice (1, 2 weeks)				
	Educational outreach (0, 40 hours)				

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As seen in Table 6, the requirements of teaching practice in A, B, and C programs are different from the regulations. This indicates that elementary teacher candidates have more experiences in the field than the *Standards* require. D and E programs include no additional teaching practice courses; however, courses where candidates can study educational contexts are offered in the music education area. This implies that most programs acknowledge the importance of field-based experiences for the development of pre-service teachers' professionalism, and they are already trying to provide more authentic experiences.

Closing Thoughts
Although the central government controls everything, the characteristics of each school and the needs of students have led to different implementations of policies and regulations. During the period from about 2000 to 2010, the curriculum regulations governing teacher education have become more specific, and educational outreach has been added in 2009. Moreover, recent revisions in the curriculum of music for elementary and secondary education indicate that candidates need additional courses and more intense instruction in Korean traditional music, as this has experienced an increase of emphasis in the classroom.

Since the early 2000s, the music curriculum for elementary and secondary education has been revised three times. Each revision has included the word 'creativity' in the educational goal. Changes in the curriculum acknowledge that the paradigm of education has been changing. However, examining teacher training policies and curricula since 2000 does not reveal creativity. In fact, the word "creative" in the regulations is attached to the phrase "at university's discretion."

Also, since the 21st century began, the purpose of music education as stated in the national curriculum for elementary and secondary students has been the development of musicality, cooperation and creativity through music activities and experience, and the holistic development of pupils through music. Many research studies and discussions around issues of music education have involved creativity in music, music education in interdisciplinary curricula, character education through music, projects with music, music education and technology, and so on. However, the elementary and secondary curriculum or changes in educational trends are reviewed and revised continually, while the regulations for music teacher education tend to lag behind. They are often treated as an afterthought and have to "catch up" with policies and regulations of the general curriculum. Furthermore, some pre-service teachers ask these questions in class. "What influence will the Fourth Industrial Revolution have on the future of music education?" or "In the technological era, students are reluctant to learn musical instruments because it takes a long time to become skilled, so how do we resolve this?" and "Teenagers listen to pop music and music from around the world through the Internet, and what effect will that have on the kinds of music classes we will have to provide?" That is, even pre-service teachers are concerned about the purpose of music education in the future. If policies regarding teacher education anticipate and support education of the future, teacher candidates will be able to meet the children of the future with more expertise and better preparedness.

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PANEL 1: Music Teacher Education Policy in Asian Regions

The Impact of the Music Curriculum Policy on the Teacher Education in Hong Kong

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Abstract

Education policy shows influence on teacher education. This paper will first briefly analyze the content of the official primary and secondary schools' music curriculum of Hong Kong, and then discuss how the teacher training programs are designed so that the participants would be capable of teaching the curriculum at schools. The details of this paper will also be used to compare with the music teacher education policies of Korea and Japan.

Keywords: teacher education, Hong Kong

Introduction

In Hong Kong, there is no specific policy that indicates the standards of music teacher education. However, the teacher education system is indeed associated with the government's education policy, especially the requirements of teacher registration as well as the official music curriculum guide. Under the Education Ordinance Cap.279 (Government of HKSAR 1997), a person must be registered as either a registered teacher or a permitted teacher in order to work as a full-time teacher at schools. An applicant should possess the following requirements to be qualified:

- hold a Hong Kong Permanent Identity Card, or a valid employment visa; and
- hold an approved degree in a specified institute; and
- be medically fit; and
- not have been convicted of any criminal offence.
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The difference between the qualifications of a registered teacher and a permitted teacher is that a registered teacher has also acquired a degree/diploma/certificate in education. In addition, a permitted teacher is limited to teach specified subject(s) in a specified school. If he is going to work in another school, he is required to apply another permit.

There are three institutes offering music teacher training programs in Hong Kong, which include:

- Department of Cultural and Creative Arts, The Education University of Hong Kong
- Department of Music, Hong Kong Baptist University
- Faculty of Education, The Chinese University of Hong Kong

Hong Kong Music Curriculum and Teacher Education

This paper will first briefly analyze the content of the official primary and secondary schools music curriculum of Hong Kong, and then discuss how these institutes design their programs to train the teachers to be capable of teaching the curriculum at schools. The details of this paper will also be used to compare with the music teacher education policies of Korea, Japan, Malaysia, and Taiwan, which will be discussed separately in the other papers of this colloquium.

A brief description of Hong Kong official Music Curriculum

Table 1 shows the aims of the curriculum:

Table 1
Aims of Hong Kong Music Education

Overall Aims of Music Curriculum
To develop creativity, ability to appreciate music and to effectively communicate through music
To nurture aesthetic sensitivity and cultural understandings
To develop music skills, construct knowledge in music, cultivate positive values and attitudes
To gain enjoyment and satisfaction through participating in music activities
To pursue a life-long interest in and valuing of music

(Curriculum Development Council 2006)

As shown in Table 1, the overall aims of Hong Kong music education are threefold (p.6):
- It helps students to develop creativity, and cultural understanding;
- It helps students to develop musical skills knowledge;
- It helps students to gain enjoyment and satisfaction in music.

Four learning targets have been established based on the aims of the curriculum:
- Developing Creativity and Imagination
- Developing Music Skills Processes
- Cultivating Critical Reponses in Music
- Understanding Music in Context

Table 2 and Table 3 show the framework of the curriculum of Primary 1 to Secondary 3, and Secondary 4 – Secondary 6 respectively. We can see a series of progressive learning objectives lead to each learning targets:

Table 2
Learning Objectives of Primary 1 – Secondary 3

		Learning Targets			
		Developing Creativity and Imagination	**Developing Music Skills Processes**	**Cultivating Critical Reponses in Music**	**Understanding Music in Context**
		Learning Objectives			
Primary 1 – 3	Students will learn to	create / improvize music using basic skills, simple music ideas and different sound sources. create / improvize movements to reflect different qualities of music.	sing and play from memory or read notation to demonstrate the development of basic performing skills.	express personal feelings to music. identify the characteristics of sound / music and describe its features using simple music terms.	describe the function of music in daily life.
Primary 4 – 6		create / improvize music with structure and organization.	sing in unison and two parts with technical accuracy. play on tuned and untuned instruments with technical accuracy. read and notate music using staff and other notations. record music through the application of IT.	describe and analyze music of simple structures. apply predetermined criteria to appraise compositions and performances using appropriate music terms.	describe the ways the voice / instrument is used in different contexts.
Secondary 1 – 3		create / improvize music for specific purposes to demonstrate to grasp of creating skills. make use of IT to create music.	sing in unison and in parts with technical accuracy. play on instruments in unison and in parts with increasing control of techniques.	describe and analyze music in chosen styles and genres. develop a list of criteria to appraise compositions and performances.	describe music of different styles / cultures in relation to its contexts.

(adapted from Curriculum Development Council 2006, p.8)

Table 3
Learning Objectives of Secondary 4 – Secondary 6

	Learning Targets			
	Developing Creativity and Imagination	**Developing Music Skills Processes**	**Cultivating Critical Reponses in Music**	**Understanding Music in Context**
	Learning Objectives			
Secondary 4 – 6	create and develop music ideas employing appropriate compositional devices. arrange existing music to demonstrate creativity and musical understanding of the original piece. discuss and explain the use of music elements in compositional devices of their compositions.	perform music accurately and fluently with appropriate control over technique and expression. perform different types of music using appropriate styles to demonstrate the ability to interpret music and the development of aesthetic sensitivity. discuss, explain and defend a personal interpretation of the music being performed.	develop critical listening skills and understand how music elements are used in compositional devices. identify and respond critically to the music genres and styles of different cultures and periods, and express understanding and personal views on the music.	analyze the artistic qualities of diverse music genres and styles in relation to their historical and cultural contexts.

(Curriculum Development Council 2007, pp. 8-10)

According to the curriculum guide, teachers are required to teach a wide range of content at schools, including music composition, theory, music performance, aural listening, Western music, Chinese instrumental music, Cantonese Opera, Western pops, and Hong Kong pops. This diversified curriculum is which undoubtedly a challenge for teachers.

Bachelor of Music in Education: The Education University of Hong Kong
The Bachelor of Music in Education (BME) is a 4-year teacher training program designed for pre-service teachers, aiming "to prepare students to teach co-curricular activities in school and non-school settings" (The Education University of Hong Kong 2016). The participants will receive professional training in music as well as music education. Upon graduation, they will obtain a degree in education, which makes them able to fulfill the major requirements for the application of the registered teacher.

Courses Relating to Music Training
BME is a diversified program, providing subject knowledge that includes Western music, Chinese music, Cantonese Opera, ensemble training, performance, conducting, theory, composition, transcriptions, pop/jazz music, form and analysis, and music technology. The knowledge and skills acquired in these courses will enable the candidates to become confident to teach the current Hong Kong music curriculum, which embraces all these elements in each Learning Key Stages (KS1: Primary 1 to Primary 3; KS2: Primary 4 to Primary 6; KS3: Secondary 1 to Secondary 3; KS4: Secondary 4 to Secondary).

Courses Relating to Teacher training
BME also aims to enhance students' knowledge and skills in various traditional teaching methods, such as Kodaly, Orff, and Dalcroze. In additional, ensemble teaching methods and small group teaching methods are also included. On the other hand, students are also required to take courses on general classroom teaching methods and education theory, such as Piaget, and classroom management.

Bachelor of Arts (Honours) in Music: Hong Kong Baptist University
The Bachelor of Arts (BA) aims to develop music professionals for various career fields, such as composition, performance, studio recording, popular music, research, and art administration. Education is one of the main career paths that the students can pursue.
Students of BA program are required to choose one of the following four concentrations:

- Composition / Music Production
- Performance /Pedagogy
- Directed Studies
- Music Education

After successful completing, students should be able to "apply musical knowledge and advanced skills in a variety of contexts" (HKBU Department of Music 2015), including music education at local primary and secondary schools. If a student takes music education as her specialization, she will receive the Diploma of Education, alongside with the Bachelor of Arts (Honours) Degree upon graduation.

Courses Relating to Music Training
The BA program provides intensive and professional music training for students. Courses include theory, compositional techniques of the 20th Century, musicianship, form and analysis, music technology, Western music history, Chinese music history, performance, ensemble, composition, electro-acoustic music, orchestration, and so on. Thus the graduates will have a broad perspective in music.

Courses Relating to Teacher training
BA offers basic education theory courses to students. In addition, it introduces and discusses the music curriculum and the actual situation of school setting with the students.

Postgraduate Diploma in Education: The Chinese University of Hong Kong
The Postgraduate Diploma in Education (PGDE) is a 1-year full-time or a 2-year part-time program, aiming "to train and nurture professional early childhood, primary and secondary school teachers" (The Chinese University of Hong Kong - Faculty of Education 2016). As the title of the program stated, PGDE is suitable for any person who has already obtained an approved degree in a specified institute but need to acquire a degree/diploma/certificate in education to be qualified to apply a registered teacher license. For this reason, the program only provides teaching skills training for in-service permitted teachers. Music training, however, is omitted.

Courses Relating to Teacher training
Alongside with the courses related to the general education theory and practice, students can also take focus on one or two specific subjects that they wish to teach at schools. For music education, typical courses include the theory of music education, classroom management, curriculum design, teaching method, equipment for music classes, music education and social behavior, as well as seminar on teaching material.

Final thoughts about the development of music teacher education in Hong Kong

In conclusion, all three music teacher training programs aim to help students to be qualified to obtain the teacher registration. Table 4 shows the comparison of the three programs.

Table 4
Comparison of three music teacher training programs

	BME, HKEdU	BA, HKBU	PGDE, CUHK
General Qualification	Fulfilling the teacher registration policy requirement that an applicant must hold an approved degree in a specified institute and has acquired a degree/diploma/certificate in education.		
Admission requirement	-	-	The applicants must be degree holders
Qualification acquired upon graduation	The graduates will obtain a degree in education	The graduates will obtain a diploma in education, in addition to a degree in music	The graduates will obtain a diploma in education
Music training Courses	Musical training that can enable the graduates to be competent to teach anything in the rich and diversified music curriculum.		
Composition	Yes	Yes	N.A.
Performance	Yes	Yes	N.A.
Ensemble	Yes	Yes	N.A.
Conducting	Yes	Yes	N.A.
Theory	Yes	Yes	N.A.
Form and Analysis	Yes	Yes	N.A.
Orchestration	Yes	Yes	N.A.
Western Music History	Yes	Yes	N.A.

Chinese Instrumental Music	Yes	Yes	N.A.
Cantonese Opera	Yes	Not mentioned	N.A.
Pop/Jazz	Yes	Yes	N.A.
Music Technology	Yes	Yes	N.A.
Teacher Training Courses	Teacher training that equips the students with teaching skills and knowledge		
Education Theory	Yes	Yes	Yes
Teaching methods	Yes	Not mentioned	Yes
Classroom management	Yes	Not mentioned	Yes
Curriculum design	Yes	Not mentioned	Yes
Internship	Yes	Yes	Yes

It is obvious that the teacher registration policy and the official music curriculum guide have greatly influenced the framework of music teacher education system.

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PANEL 2

Evaluation of Teacher Training Courses in Music: Reflections on Brazil

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Abstract

The policies of higher education in Latin America are historically based on the economic guidelines dictated by development agencies. When the region is taken into consideration as an object of study, it's possible observed the heterogeneity of education systems. Heterogeneity, a word that is enshrined in the Brazilian constitution, finds its place in the discussions of public policies that seek quality, pertinence, insertion, and equity in the higher education system. Based on a bibliographical and content analysis of documents published by the Brazilian government on the theme of higher education assessment, this reflection will be presented in three parts: 1) Brief history and description of the evaluation policies of initial teacher training programs in music and music education, considering the different modes of these programs. (2) Analysis of the systems and evaluation processes developed by INEP (National Institute for Educational Studies and Research), with an emphasis on the constitution and purpose of ENAD - Music (National Examination of the Students) and its results. 3) Analysis of the impact of the evaluation results of the courses on the expansion and constitution of teacher education in music as a knowledge area. The ultimate aim is considered the standardization processes related to subjectivities and autonomy of higher music education in Brazil.

Keywords: public policies for the evaluation of higher education, teacher training in music, SINAES, ENADE

Introduction

Since the 1990s, politic, economic, sociocultural transformation has been taking place, enabling the emergence of a "new higher education" supported by "neoliberal-globalist-plurimodal" changes in Latin America (Serikawa, 2013). Following Frey (2000, p. 215), I defend the thesis that the peculiarities of Latin America (LA), where democracy is fragile and episodic (Ianni, 1988), demand an adapted scope of theoretical analyses to consider the heterogeneity as a constitutive concept in the policy arena.

Heterogeneity, mainly based on socioeconomic inequality, can be noticed since the colonial period in LA. In the education field, the unequal condition of access to different cultural and symbolic capital can be observed since the 19th century, starting from the schooling processes. This condition generated different theoretical-practical concepts between population and government on how education is defined and offered as an established right (Fanfani, 2005). In higher music education it can be expressed by the multiples conceptions of the courses inserted in the universities (three different models of teacher training). These conceptions suggested

different courses' purposes distinct models of sustainability in the university administration, and divergence on productivity and legitimation of production.

Based on a bibliographical and content analysis of documents published by the Brazilian government, this paper presents a discussion about ENAD-music's results, from 2014. ENAD (National Exam of Student's Accomplishment) is one of the evaluating instruments of SINAES (National System of Higher Education Evaluation). The discussion is presented in three parts: 1) Brief history of the evaluation policies of higher education. (2) Analysis of ENAD-Music and its results 3) Analysis of the impact of the evaluation results of the teacher training courses (TTC) in music.

Some questions should be answered: How the standardization of evaluation procedures is established? In those procedures, how the subjectivities inherent in the arts/music should be considered in the field of evaluation? Is there some autonomy in higher music education to established changes in those policies? Those questions should allow the comprehension that thinking about music education is also thinking about Brazil. And although thought does not directly endow us with the power to act, it directs us to the possible actions in our field of work through an awareness process.

Policies for Evaluation of Higher Education in Brazil – SINAES

Accreditation and Quality are subjects that have gained prominence in the systems of education through the internationalization of education models that are marked by the development of globalization in processes of economic-politic integration. This whole process pointed out in two distinct perspectives: the education as social development and as a market (Serikawa, 2013, p.73). The integrative program for education in MERCOSUL, the regional trade agreement among Argentina, Brazil, Paraguay, and Uruguay, mobilized public policies for the accreditation of higher education in this region of LA. As a political institution, MERCOSUL had a theoretical-discursive argument that does not privilege the marketing sense of education that was highlighted as a public matter, and a fundamental right, not just as a consumer property (Serikawa, 2013; IESALC, 2009). However, from the divergence between Social and Market perspective different conceptions of accreditation emerged. That sometimes impute the responsibility of quality to the State, or to the teaching institution as a service provider, or else divide the burden among the social actors involved (Serikawa, 2013; Dias Sobrinho, 2008).

Accreditation can be defined as a legal-bureaucratic-formal process of quality control based on previous standards and criteria that comes from an outside entity. It aims to certify that an institution/ course has met the predetermined requirements; to identify 'good practices' and reputable courses/ institutions; to provide information that guides the distribution of public funds and the investment of private funds. The terms by which quality is coined are defined by the internationalization and standardization processes based on the circle of hegemonic countries (Serikawa, 2013). These terms affect the knowledge production and the quality assurance in the non-hegemonic nations directly, because "quality becomes something free of contexts and subjective interpretations, objectively identifiable, measurable, comparable in scales of comparison" (Dias Sobrinho, 2008, p.818).

Attending this trend, in 2001, PNE (National Plan for Education) was created by the Brazilian government, in 2001, to provide guidelines and targets for the national system of education. PNE consists of evaluations, goals, and strategies for the expansion and qualification of this system[1]. As a part of PNE, in 2004, SINAES was created with the aim of evaluating higher education institutions (HEIs), courses and students. In this system, the institutions are assessed according to the mission and institutional development project; policy for teaching, research, postgraduate, and extension; social responsibility; physical infrastructure; student service policies; financial sustainability, among others. Courses are reviewed on the didactic-pedagogical organization, faculty profile, physical facilities. ENAD evaluates students.

In higher music education, the first integrated assessment was carried out in 2006, counting on the accomplishment of the first ENADE music test, including undergraduate in music performance and teacher training course (TTC). ENADE has held in this configuration only once again, in 2009. From this year, INEP (National Institute for Education Research) encountered a very high cost to evaluate the music performance course comparing to the number of students graduated annually. Since then ENADE was held only in TTC in 2011, 2014 and 2017. The map below shows how TTCs in music are distributed in Brazil.
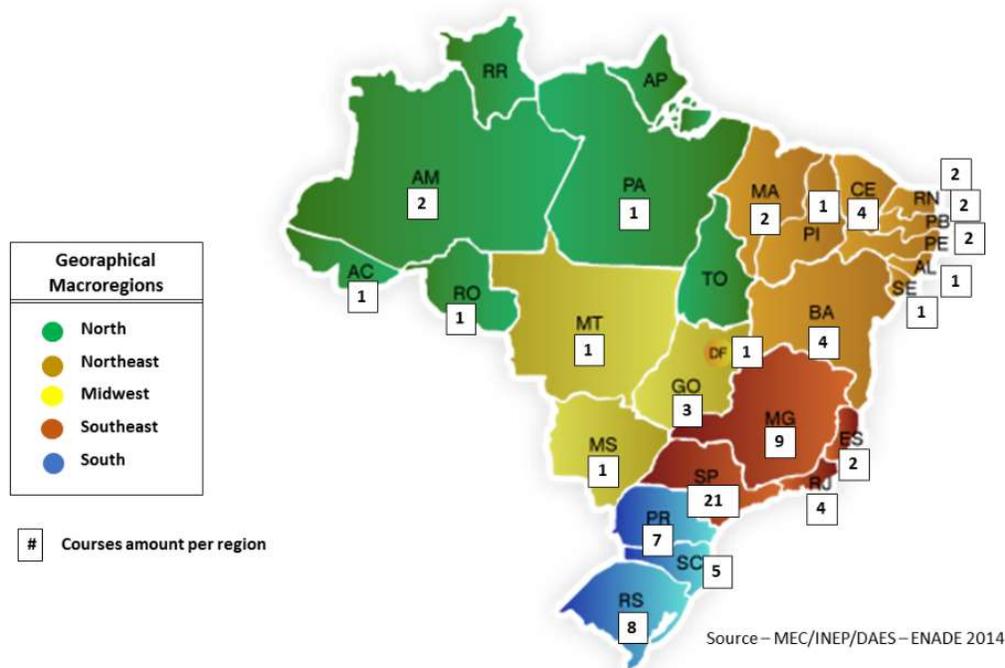

Figure 1. Teacher Training Courses in Music in Brazil

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[1] The PNE, which scheduled to be completed until 2021, was compromised by a constitutional amendment (PEC 55/2016), signed by President Michel Temer, which changes the maximum amount of public spending, and withdraws part of the investments planned for education.

There are three types of TTC in music: one that trains in musical instruments skills and two that qualifies music education skills. The first one adopts a curriculum that considers a more prominent musical practice, while the others one is made of training more focus the teach-learning process of elementary education [2]ENAD evaluates all of them.

ENAD
The ENAD (National examination of students) that held every three years evaluate the regular undergraduate students in their last period in the course, to subsidize political-pedagogical redefinitions to the scenario of Brazilian higher education [3]. ENAD aims to assess student's accomplishment related to subjects foreseen on the courses' curriculum. Therefore, the test is divided into two parts. 1) General knowledge, 2) Specific knowledge related to proper musical contents and skills associated with the professional profile.

ENAD tests are constituted of objectives and discursive issues, both in specific and general components. The Student Survey, the Course Coordinator Survey, and the Institutional Evaluation are complementary instruments in the assessment process. The Student Survey aims "to gather the students' profile information, integrating their context data into their life and perception." With this SINAES seeks to relate information about student's paths in the academic course through objective questions on infrastructure and academic organization, as well as on professional training (SINAES/INEP, 2016, p.3).

The quality index that evaluates HEIs based on student's performance in this exam is called ENADE Concept. Its values range from 1 (worst) to 5 (best). The concept is calculated by an equation that makes measurable the results. This quantification process does not allow the presence of subjectivities that characterizes arts and music, in general. The contents assessed are related to the interpretation of music scores or texts talking about music. Since there is no audio in the application of the exam, music does not appear as "acoustic work" (Araújo, 1999) becoming merely a written object.

Distribution of courses in national territory and analysis of the test
There are 86 undergraduate courses in Brazil, 50 in public HEIs and 36 in private administration HEIs.

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[2] As complementary information, in those courses, the corpus of students is constituted by a male majority (66,6%) with a higher incidence of students under 24 years old (SINAES/ENAD, 2014). Those statements can be contrasted with TTC in another knowledge fields in which, in LA in general, there is a very significant female presence (Fanfani, 2005).
[3] The last ENAD was applied in 2017. However, microdata referent to the results of this test will be available for public analysis just in May 2018, through the webpage of INEP (www.inep.gov.br).

Table 1
Amount of participating course per administrative category

Macroregion	Administrative category		
	Total	Public	Private
Brazil	86	50	36
	100%	58,1%	41,9%
North	5	5	0
	100%	100%	0%
Northeast	19	17	2
	100%	89,5%	10,5%
Southeast	36	12	24
	100%	33,3%	66,7%
South	20	11	9
	100%	55,0%	45,0%
Midwest	6	5	1
	100%	83,3%	16,7%

Here, there are three types of academic organization - college, university center and university. The majority of colleges and university centers are private administration while universities are mostly public. The insertion of the TTC in music in different academic organizations mainly related to the expansion process to higher education started in the government of Fernando Henrique Cardoso (1995-2002). This process was instituted in the governments of Luiz Inácio Lula da Silva and Dilma Rousseff (2003-2016), through public policies to subsidize higher education in colleges and private university centers, as well as through the REUNI, a program for IFES (Public Institution of Higher Education) expansion. This expansion process and maintenance of HEIs has been backtracking since 2016, with the parliamentary coup that put Michel Temer in power.

Table 2
Courses amount per Academic Organization according to geographic region

Macroregion	Academic Organization			
	Total	University	Universitary Center	College
Brazil	86	64	7	15
	100%	74,4%	8,1%	17,4%
North	5	5	0	0
	100%	100%	0%	0%
Northeast	19	18	0	1
	100%	94,7%	0%	5,3%
Southeast	36	20	6	10
	100%	55,6%	16,7%	27,8%
South	20	16	1	3
	100%	80%	5,0%	15,0%
Midwest	6	5	0	1
	100%	83,3%	0%	16,7%

In 2014, 2,966 students (1,525 students from public HEI, 1,441 from private HEI) subscribed to ENADE, but only 2,297 took the exam. The general average score was 46.2. The discursive issues of general knowledge presented the following themes: 1) urban mobility, relating it to the ideals of sustainable urban development established by ONU, from an ecological, cultural, political, institutional, social and economic point of view; 2) conflicts of urban violence among young people. On this component, the evaluation aims are "ethical attitude; social commitment; skills for critical analysis and integrating reality; and ability to socialize knowledge in various contexts "(SINAES/ENADE, 2016, p.16). According to these aims, the students revealed adequate knowledge about the first subject. "However, in general, the answers showed that they have great difficulties in the written expression of thought, as can be seen from the evaluation of linguistic performance" (SINAES/ENADE, 2016, p.56).

Regarding the issue of violence, "numerous responses presented visions of intolerance about minor offenders, postulating to lower the age of criminal responsibility, as well as defending the increase of penalties." The answers "reveals a social division extent stimulated by the type of media outreach on the issues in focus." Besides, "the existence of many responses calling for greater State repression, may reveal that many students have not been hit by a higher education that demands humanism, ethics and social commitment to solving the problem of violence through democratic practices and social inclusion" (SINAES/ENADE, 2016, p.60). These analyzes, made by a commission of higher education teachers, point to a deficit in the discussion of relevant topics in the teacher training courses in music, namely: social diversity, multiculturalism and violence, tolerance, intolerance, inclusion and social exclusion.

The themes of discursive issues on specific knowledge were: 1) ensemble practice; 2) analysis of an excerpt from a Bach's fugue; 3) planning of pedagogical activity from music *O trenzinho do caipira*, by Heitor Villa-Lobos. On the first theme all the students took a stand; however, there was a confusion between the importance of the ensemble practice for the process of training in music and music as a factor in social integration. In the second one, the students seemed to move through more familiar terrain, since the statement of the question was more objective and accompanied a music score.

On the third one, it's possible to see standardized answers and little creative proposals. The activities could be summarized as follows: "take a walk along the school or surroundings, remain silent and listen to the sounds of the environment, recording them on paper or recording with available means (mobile phone, in most cases). Then return to the classroom and discuss with colleagues, or, to represent the sounds heard through instruments, body percussion and/or voice " (SINAES/ENADE, 2016, p.82). The answers pointed to the incomprehension of the statement, confusion among content, objective and strategies for the development of activity, evidencing a deficit in the knowledge of classroom structure and planning.

National overview
Of the 86 participating courses, 33 (37.9%) were classified as concept 3; 30 courses (34.5%) as concept 2; 11 courses (12.6%) as concept 4; 9 courses (10.3%) as concept 1; and 3 courses (3.4%) as concept 5 (SINAES/ENADE 2016, p.105).

Table 3
ENADE Concept

ENADE Concept	Administrative category		
	Total	Public	Private
	86	50	36
1	9	5	4
2	30	14	16
3	33	23	10
4	11	7	4
5	3	1	2

It is worth noting the more significant number of courses with a grade 1 in public HEIs and with a grade 5 in private HEIs. Although the differences are small, they may raise issues of a broader political scope that relate to the structure and funding of courses and the composition of students' socioeconomic profile. Regarding the financing of public education, it is necessary to remember that Brazil lives a time of political effervescence with constant reforms that stimulate privatizations in all many systems, including the system of education. Better indexes among private institutions support the privatization discourse, especially if the index is taken decontextualized, without a critical discussion of how they were produced.

According to Dias Sobrinho (2008), in practice, the another SINAES's instruments institutional evaluation became secondary to the results of the ENAD, a "static and summative, no more dynamic and formative exam." Given the importance of ENADE Concept acquired in the evaluation process, the responsibility of the results weighs on the students. The final quality depends directly on their performance in the exam and their opinion on the complementary surveys. If standardization and commodification movements of education field are observed, the paradox may be changed "from the production of meanings and reflection on the values of knowledge production to control, selection, and classification on numerical scales" (Dias Sobrinho, 2008, p.821).

Think about musical education, think about Brazil

The first part of the text sought to elucidate how the standardization of evaluation process is established in Brazil, taking up the historical issues. However, in those processes, which convert data into objectifiable numbers and terms, there seems to be no room for subjectivities inherent in the arts and music. Aspects of fruition, aural perception and, even less, questions of the scope of professional practice are not considered.

The deficit of linguistic skills that was elucidated in the students' responses pointed to a structural problem related to literacy process in Brazilian elementary education. However, the data do not allow to consider cultural differences and multiliteracy (Rojo & Barbosa, 2015) presented in geographic regionalisms and development of ICT. Some institutions offer academic writing course as required in training course to minimize the problem of linguistic skills.

The little creativity in developing pedagogical activities deserves further investigation. Can a written test achieve or to be valid as an instrument that measures practical questions? Can a text with size limits and time to be written measure creativity? What is the distance between a written

proposal and a given class? Those questions can be related to the (lack of) autonomy of higher music education in the field of assessment policies. Power relations are evidenced when national exams carry too much weight in the development of rankings and end up modeling curricula and teaching methods from the top to down. It should be remembered that, just like music, art that is done in time, the formation of teachers is also done at the time of practice, in professionalization process. The teaching profession and its initial training process cannot be reduced to training students for excellent performance in exams. Brazilian higher music education, although highly institutionalized, still needs a higher engagement against the policies of evaluation to guarantee its autonomy.

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