



# **INTERNATIONAL SOCIETY FOR MUSIC EDUCATION**

**Proceedings of the 18th International Seminar of the  
ISME Commission on Music Policy:  
Culture, Education, and Mass Media**

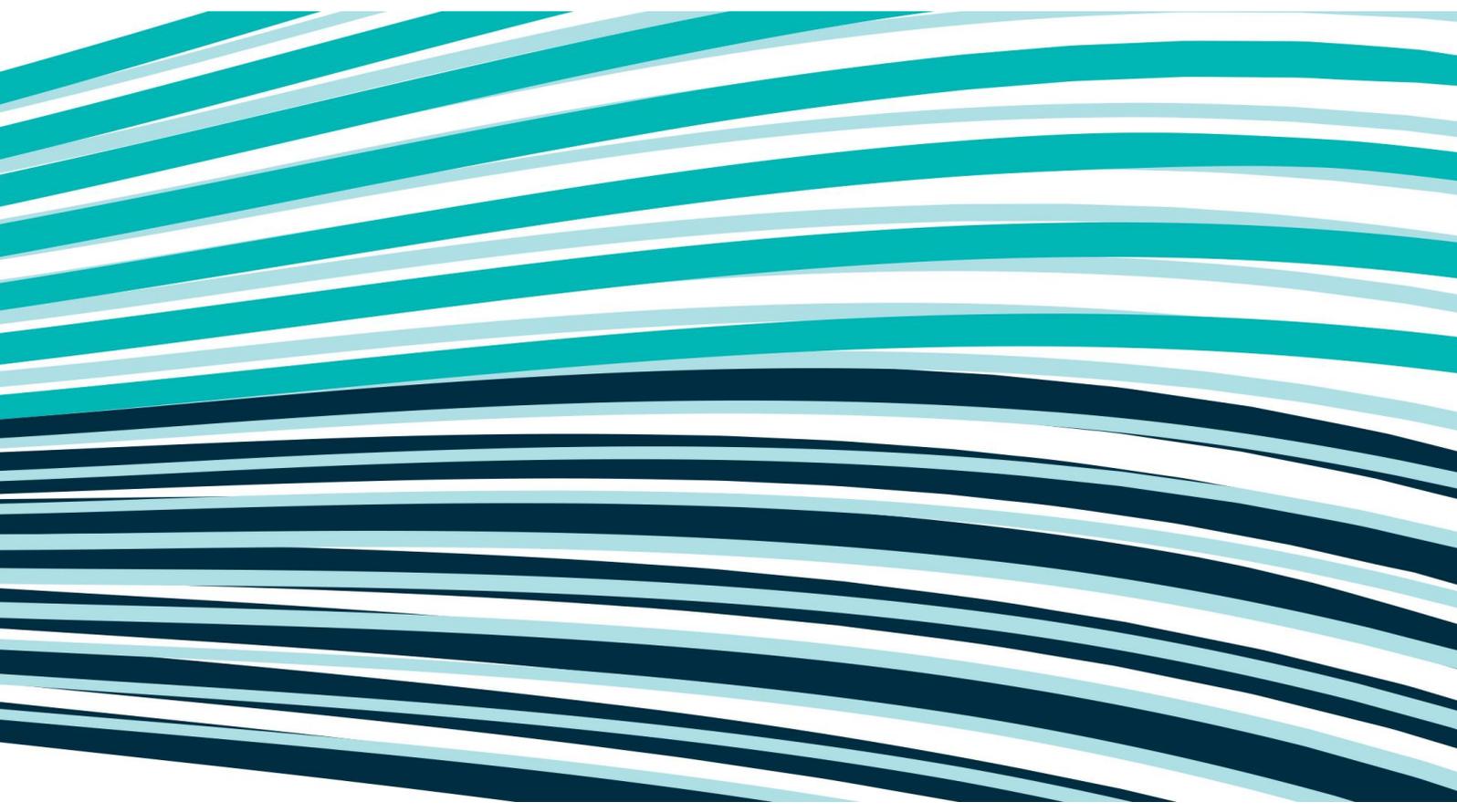
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## **Mission**

The Commission on Music Policy: Culture, Education, and Mass 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 knowledge regarding policy development;
- recognize the dynamic nature of policy development and music education by responding to issues identified in meetings of the Commission;
- promote international collaboration through developing joint research projects across different geographic regions;
- disseminate the proceedings of seminars internationally;
- ensure the broadest possible geographic representation at Commission seminars, including new and experienced researchers.

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## **Professional development and policy engagement:**

### **In-service teachers and state-level curriculum development**

**Carla E. AGUILAR**

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#### **Abstract**

The purpose of this paper is to provide narrative inquiry on the approach one state in the United States took to engage with in-service teachers in policy by developing curriculum based on the state level standards. Music teachers from urban, suburban, and rural areas were provided training and assistance to develop standards-based music units across grade levels from K-12. The questions guiding this research were (a) why should a state use in-service teachers to participate in state level curriculum development?; (b) how might professional development in curriculum development impact the day-to-day teaching in their classroom?; and (c) how might in-service teachers view their participation in the project as engaging in state level policy? Data were collected through interviews with some of the participants and leaders of the project and through the state-level music units. Results of this study indicate that engaging with state level curriculum development is one way in which in-service teachers can provide a positive impact on policy and the music teaching profession. By participating in this project, teachers were more aware of what state-level curricular policies existed and were

able to use this information and training in their school districts to provide additional information and leadership to their colleagues. Implications for this research suggest that engaging teachers in professional development can provide a positive outlook on policy and engaging in policy as a means of professional development.

### **Keywords**

music education, policy, professional development, standards, curriculum, in-service

### **Introduction**

With renewed emphasis on policies related to teacher evaluation, teachers in the United States are often scrutinized for happenings inside of the classroom. Focus on standardized tests results and other measures of demonstrating student growth have been pushed to the forefront.

While it is impossible to ignore these aspects of teaching and evaluation, the focus on the growth of the teacher through professional development has not received the same attention.

Schmidt and Robbins (2011) argue that professional development for teachers may be one way to engage practicing teachers in policy.

Teachers may participate in a variety of opportunities deemed as professional development.

These opportunities can be viewed as job-embedded and formal (Wei et al., 2009). Job-

embedded types of professional development for music teachers often takes place in their schools with all the other faculty who teach at the school. The training is usually aimed at teacher who teach “tested” subjects and does not necessarily appeal to the needs or concerns of any specialist who teaches at the school. The advent of professional learning communities (also known as PLCs) have provided some opportunities for same or similar subject area teachers to work together periodically, typically with a shared goal of mastering teacher techniques or ways of thinking about students (Stanley, 2011; Wei et al., 2009). These meetings may provide an opportunity for greater support for the needs and concerns for subject specialists, such as music teachers. PLC meetings typically bring together groups like music teachers from across a district or part of a district (i.e., elementary music teachers or high school band directors) to provide an opportunity for them to work together and address specific ideas and issues related to the teaching of their area.

Formal professional development for music teachers may also take place through local and community opportunities. In the United States, the connection of state music education associations under the umbrella of the National Association for Music Education (NAfME) provides many music teachers in any state a way to connect with other music teachers from around their state and gain some important insights about how to engage with and reframe the teaching of the content to meet the needs of their students and updates in pedagogical

practices. Additional opportunities exist through smaller music teaching organizations such as local Orff-Schulwerk chapters, Kodály Chapters, American Choral Directors Associations, American String Teachers Association, and American Bandmasters Associations. While these kinds of professional development opportunities may be beneficial in the short term or for meeting some of the needs of a large group of music educators, research suggests that these kinds of one-off experiences may not provide teachers with the most benefit (Wei et al., 2009).

At a state level, there are limited opportunities for music educators to engage with meaningful professional development. Most opportunities to engage with the state in a professional development roles are about understanding the policies being imposed on music teachers. There are rare opportunities for in-service music teachers to have the opportunity to engage with professional development with other music teachers from around the state in an environment that is state driven and organized.

The purpose of this paper is to provide an outline on the approach Colorado, one state in the United States, took to engage with in-service teachers in professional development from policy by developing curriculum based on the state level standards. Music teachers from urban, suburban, and rural areas were provided with training and assistance to develop standards-based music units across grade levels from K-12. The questions guiding this

research are (a) why should a state use in-service teachers to participate in state level curriculum development?; (b) how might professional development in curriculum development impact the day-to-day teaching in their classroom?; and (c) how might in-service teachers view their participation in the project as engaging in state level policy?

### **The Sample Curriculum Project**

The current version of the Colorado Academic Standards was written by teachers and administrators and were adopted in 2011. In the spring following their adoption, the Colorado Department of Education held a one-day summit to determine the next steps for successful implementation of the standards. The participants at the summit requested assistance from the state in developing “standards-based curriculum resources” (CDE, 2016). The Colorado Association of School Superintendents and Senior Administrators also requested assistance from the state in developing sample curriculum that would be available to districts (CDE, 2016). It was through these grass-roots requests that the Colorado Department of Education gathered together teacher practitioners and district level content administrators to assist with writing and creating curriculum overview templates.

Colorado is a strong “local control” state in education with an ethos of rejection toward many state imposed elements in education. Knowing of this philosophy, the Office of Standards and

Instruction Support at the Colorado Department of Education looked to curriculum experts, such as Grant Wiggling and Jay McTighe, Robert Marzano, and Larry Ainsworth to support the design of their curriculum resources. The first resource was the overview template. The Office of Standards and Instruction worked directly with Lynn Erickson, author of *Concept Based Curriculum and Instruction for the Thinking Classroom* (2007), to produce the initial templates to meet the needs of Colorado school districts in having a resource that outlined ways to utilize the Colorado Academic Standards. Once the templates were created, they were vetted by practitioners and once finalized they have been used to create over 700 curriculum overviews (CDE, 2016).

These curriculum overviews, like all aspects of the curriculum project, are voluntary resources. This means that no state school districts are required by the state, through policy or statute, to adopt and use the curriculum overviews (although in practice some school districts have adopted the curriculum overviews as their district curriculum). During this phase of the project curriculum overviews were developed for the ten subject areas included as “core subjects” in Colorado education policy (which includes visual art, music, theatre, and dance). All of the subject areas had over 500 teachers participating in the process. The work represented 47 of the 64 Colorado counties and over 70 of the 178 school districts.

My work started with the sample curriculum projects began with this initial phase of the project. The Offices of Standards and Instruction from the Colorado Department of Education had one person who was the content specialist for the Arts. Karol Gates has a music performance undergraduate degree, a second degree in elementary education with a license to teach elementary education. She also holds an administrator's license and was a building principal in a district south of Denver for several years. Because Karol was supporting four different content areas under the umbrella of "the arts," she sought opportunities to bring in subject matter specialists in each area of the arts, which is how I was brought in to assist with music.

In service-teachers from all content areas and across all grade levels were asked to participate in the project. Colorado had used a similar process in the development of the Colorado Academic Standards, so it was not unusual to have in-service teachers participate in the development of work from the Colorado Department of Education. The initial meeting to work on curriculum overviews with in-service teachers happened in the fall. Each of the work meetings was two days long; starting on a Friday morning and ending on a Saturday afternoon.

I was in charge of the "music room" where we had in-service teachers from all grade levels meeting to work on the overview development. After some initial ice-breaker activities to get the day started, we started the work on the overview.

The curriculum overviews are organized to be a two-page summary of a unit of instruction that could be further created by an in-service teacher. Each of the overviews for music purposefully includes all four of the standards (expression, creation, theory, and aesthetic valuation), conceptual statements called generalizations that indicate what students will “understand,” statements of critical content that indicates what students will “know,” and statements of key skills that indicate what students will “do.” Training on how to write each parts of the overview took place throughout the first day of our workshops. The in-service teachers worked in teams of two or three where the team was all teaching at the same level (elementary, middle school, or high school). I was there to redirect and answer questions that arose during their work.

## **Discussion**

The initial intent of the Sample Curriculum Project was to meet the requests of the in-service teachers and administrators to find ways to provide assistance to in-service teachers in the delivery of content based on the new Colorado Academic Standards. The Office of Standards and Instruction created a way to create brief curriculum overviews for all subject areas, including the arts, that were intended to be friendly to teachers around the state who would engage with using them.

It was important to include in-service teachers in this work because this demonstrates the importance that the Colorado Department of Education places on using content specialists as the subject matter experts in creating documents and information that will be used by the profession. It shows a high level of trust that exists with the in-service teachers and it allows in-service teachers to create documents that are practical and useful, rather than having those outside of education involved with creating the overviews.

Those in-service teachers involved with the creation of these curriculum overviews now serve as the subject matter experts at their district level. They can further train teachers in their districts to know about these resources and help teachers to work with the resources. The curriculum overviews are especially important because they provide teachers with the opportunity to engage with teaching all of the standards areas and not leave any standards out (which often happens with improvisation and composition).

In-service teachers tended to view their participation more like professional development and less like policy development. They were interested in connecting with teachers from around the state who teach in their subject area. They wanted to participate in the creation of

materials that would benefit the teachers around the state and help those teachers to be more engaged in the Colorado Academic Standards.

Creating these curriculum samples is very politically charged, suggesting that the teachers involved with the writing agreed with the process and the inclusion of the standards into the music curriculum. Although they are not policy, because they were created by the state, they may be viewed as policy. In fact, as I already stated, some districts in the state—especially those those which have less than 1000 total students—used the sample curriculum overviews as the curriculum for their district. The action of adopting the curriculum overviews as curriculum suggests that the teachers who assisted in creating the curriculum overviews were part of a policy making process that impacts teachers around the state.

What might happen if more states gave opportunities to in-service teachers to work on aspects of policy that impact the implementation of the policy? Might that create more trust in a system that directly impact educators? Might this also provide educators with access to individuals that can hear their voice and understand their concerns in a more authentic manner?

I believe that more opportunities like this need to be fostered and created to enable more teachers to believe that they have the opportunity to access and engage with the policy making process. Creating more opportunities for in-service teachers to engage with

developing tools for policy implementation may empower them to engage with policy more broadly more often.

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# **The rhetoric of inequality: Leaving no child behind because every child matters**

**Cathy BENEDICT**

University of Western Ontario

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University of Western Ontario

## **Abstract**

In our presentation we incorporate two interweaving theories, branding and identifiable victim effect, to think through two national policies No Child Left Behind (NCLB, 2001, US) and Every Child Matters (ECM, 2003, UK) both of which were initiated and developed during a similar time frame. With the use of these two theories we seek to demonstrate the ways in which the emergence of these policies and their subsequent development share a similar trajectory, co-opt certain tenets and missions for their own use, and not just reflect, but embrace and reproduce ideological agendas counter to those that provoked their original intent. Finally, and perhaps most disconcerting of all, we make connections to the ways in which the language used in these policies framed subsequent music documents in both countries.

In the UK, Every Child Matters (a general welfare policy) is a clear example of branding. It provided organisations a common cause around which to unite, and gave the general public hope that the lives of children would be improved. The newly created Children's Trusts—local strategic partnership boards intended to bring together a range of providers and deliver integrated services—were seen as the main coordinators for overseeing the delivery of the policy (Every Child Matters, 2003, p. 9). Music education providers were eventually "encouraged" to adopt the structural models and language used by the Every Child Matters brand. But conflict with other government policies, such as those concerning young offenders and children facing deportation, suggests that every child did not in fact matter equally, all the time (Hoyle, 2008). The continuation of these policy patterns are still noticeable in music education today. Examination reforms suggest that school music education is not valued by the government, and funding and access models for music initiatives have also changed significantly.

Hardly accidental, the conflux of the US Common Core State Standards (CCSS) and the National Core Arts Standards (NCAS) is the product of savvy recognition of branding and both the adaptation of key phrases and alignment from multiple policies. Whether or not political machinations in the US decimates the Common Core, the new music standards represent three years of goal-directed progress toward this alignment. From the 1994

simplistic and positivist MENC behavioral objectives music standards to a document whose trappings are staggeringly complex, and embedded on a website that is designed to adapt and fluctuate with political winds, the ease with which one will be able to connect what one is “already doing in the music class” to whatever national or state version of standards is in existence will simply reify existing knowledge structures and policies.

Sadly, it seems there will always be children for whom multiple systems fail. But we should not expect or accept failure. Instead, by making an effort to understand these systems, the policies that develop and are developed by them, and the language associated with such policies, we are better placed to become active participants in the improvement of systems, both in our roles as music educators and as citizens of our countries.

### **Keywords**

Branding Theory, NCLB, Every Child Matters, Music Education Policy

This is the story of two policies grounded and emerging out of human engagements gone horribly wrong. It is a story of two continents where tipping points made it blatantly impossible to continue to overlook the hidden and pervasive systemic injustices sustained by inefficient or non-existent policies. On one continent a rude awakening brought on by the

turbulent 60s and the impossibility of continuing to ignore the continual and the desperate struggle of the poor. On the other continent, a child who was repeatedly let down by the authorities despite significant evidence of harm, was tortured and eventually murdered by her guardians.

The purposes of policy are multiple and its consequences remain uncertain. In the case of our two stories uncertainty was (and continues to be) compounded by rising global economic agendas that demand sanctioned based accountability for the preparation of citizen workers that must function in a free market. Accountability, in this context, then, is "hegemonic," where

to hold an agent *accountable* means that you, the principal, have means of *monitoring* that agent and imposing *sanctions* if he or she does not do a good job (Mansbridge, 2010, p. 1).

In the following sections we incorporate two interweaving theories, branding and identifiable victim effect, to think through two national policies No Child Left Behind (NCLB, 2001, US) and Every Child Matters (ECM, 2003, UK) both of which were initiated and developed during a similar time frame. With the use of these two theories we seek to demonstrate the

ways in which the emergence of these policies and their subsequent development share a similar trajectory, co-opt certain tenets and missions for their own use, and not just reflect, but embrace and reproduce ideological agendas counter to those that provoked their original intent. Finally, and perhaps most disconcerting of all, we make connections to the ways in which the language used in these policies framed subsequent music documents in both countries.

### **Victoria Climbié and Every Child Matters**

In February 2000, eight-year old Victoria Climbié died in London as a result of abuse at the hands of her guardians. After they were sentenced to life imprisonment for murder and child cruelty, Lord Laming was appointed to oversee an inquiry into Climbié's death. The subsequent inquiry highlighted multiple failures of the police, the National Health Service (NHS), social services and other organisations to follow up on the concerns made about Climbié's safety. Lord Laming's 400-page report, published in January 2003, included general recommendations for the establishment of national departments and systems for children, along with specific recommendations for social care, health care, and the police (Lord Laming, 2003, p. vi). The UK government responded quickly, publishing the Every Child Matters Green Paper in September 2003. Every Child Matters quickly "grew into a wide-ranging and influential strategy for work with children and young people" (Hoyle, 2008,

p. 1). Images of Victoria Climbié appeared frequently, both in media coverage of the Green Paper and in government-published official policy developments, making her a posthumous campaign “poster girl” for Every Child Matters. Sixteen years later, her face is still easily recognised by adults in England (Grierson, 2016; House of Commons Education and Skills Committee, 2004; Stewart, 2012).

## **No Child Left Behind**

This administration today, here and now, declares unconditional war on poverty in America. I urge this Congress and all Americans to join with me in that effort. It will not be a short or easy struggle, no single weapon or strategy will suffice, but we shall not rest until that war is won. The richest Nation on earth can afford to win it. We cannot afford to lose it (Lyndon Johnson, 1964 State of the Union).

No Child Left Behind did not happen overnight. The constraints of this space do not allow for an in-depth historical account of its development. What follows is a very brief introduction as to the way in which the original premise was coopted, twisted and eventually rebranded.

No Child Left Behind began as a 1964 policy that was intended to rectify civil rights issues as well as “to put country ahead of [one’s] party, and to always debate principles; never debate

personalities” (Johnson, 1964).<sup>1</sup> President Lyndon Johnson was passionate about continuing the War on Poverty campaign President John F Kennedy had begun in 1963 before his assassination. Johnson grew up poor in Texas and as an adult traveled around the US witnessing the depths of poverty throughout the nation. He deliberately continued to use the word war in his legislative efforts as he felt that education, healthcare and lack of work training had to be eradicated if the US were to grow as a nation. Johnson's war was inward oriented as his aim was to eliminate a national yet internal enemy (Caro, as cited in Green & Montagne, 2014). The War on Poverty was not without criticism, Martin Luther King, one of the most vocal proponents, believed the administration was not going far enough to address the issues. And yet the war on poverty, born out of social and racial unrest, introduced by one of the US's most beloved presidents, John F Kennedy, had at its core, values that were aimed to rectify the systemic marginalization, alienation and discriminatory practices embedded in the US cultural, social and political processes.

As the 60s became the 90s these values continued to be contested and challenged particularly in how they were addressed in educational policy. At the 2000 Republican National Convention George Bush, then republican presidential nominee, for whom education was a priority, called for “structural reform of the city's schools so that none of its children *will be left behind*” (italics added) (2000 Republican Party Platform). Whether or not the Bush

campaign "stole the slogan outright and perhaps even illegally," as James Carville (2003, p. 152) suggests, Marian Wright Edelman, the founder and president was quite gracious as she watched her mission coopted.

If plagiarism is the sincerest form of flattery, I am more than happy to be flattered that the theme of the Republican National Convention's opening night on Monday is "Leave No Child Behind™"—the four words that constitute the Children's Defense Fund's trademark. (Marian Wright Edelman, 2000)

Clearly, a case of re-branding at its most insidious. But we get ahead of ourselves.

## **Branding Theory**

The concept of branding has evolved from burning symbols into flesh as a mark of ownership (Bastos & Levy, 2012), to capital accumulation and legitimation of product (Goldman & Papson, 2006). From sign and naming to “material and metaphorical forms” (Bastos & Levy, 2012, p. 349) branding exists to create a particular and recognizable identity all with the goal of marketing. Whether that product is educational curricula, universities as institutions (Hearn, 2015), policies, political parties, or even democracy (Marsh & Fawcett, 2011), branded value is established in order to distinguish something from another.

Demanding a critique of moral values Nietzsche (2006) suggests, “the value of these values should itself, for once, be examined” (p. 393). While Nietzsche was referencing good and evil, he might very well have recognized the “conditions and circumstances” under which branding has now transcended the material to the metaphorical as a “core activity of capitalism” (Holt, 2006, p. 300). Indeed, the needs of capital necessitated, in both NCLB and ECM, the demise of the value of care. Examining the development of these two policies uncovers the ways in which the valuing of the discourse of capitalism swept asunder any vestige of the educational policies of fair and compassionate nations.

In the case of the reauthorization path of No Child Left Behind, the valuing of values began with the goal of narrowing the achievement gap education for the poor and disenfranchised by providing funds to those communities. This called for a level of accountability (from students and teachers) that became more urgent with each reauthorization<sup>ii</sup> as the discovery and proof of US children falling behind their counterparts in other nations became just too intolerable for the average US citizen. This was a result of policy failure as well as upping the ante as policies failed or were perceived as failures. At first falling behind simply meant not scoring as high on tests that were comparable to those of other nations (for instance the Program for International Student Assessment, or PISA).<sup>iii</sup> However, as the consolidation of the state and

global competition became more pervasive (read valued), falling behind had more to do with not being able to compete in the global marketplace than with any other philosophical or even ideological purpose. Consequently, if schools did not meet up to their Adequate Yearly Progress (AYP) reports<sup>iv</sup> punitive and corrective measures took the form of annual report cards and, in many cases, failed and closing schools.

This omnipresent metamorphosis from civil rights to the “voracious appetite” of capital (Goldman & Papson, 2006, p. 340) was presented as morally ethical, with the use of the imagery of children in need. The urgent and very real fate of a child within the US educative system was hereby coopted and appropriated in order for “the soft side of capital – caring capital” (p. 340) to be shepherded into the new era of global markets and competition.

### **Victim identification effect**

Rather than a more deliberate and effortful processing of Every Child Matters, the affective reactions encouraged by victim identification created a culture that responded emotionally to Every Child Matters, increasing the general public’s compassion for Victoria Climbié as a victim and simultaneously increasing their anger towards her perpetrators (Small, Loewenstein & Slovic, 2007, pp. 143, 145). In his analysis of Every Child Matters, Hoyle (2008) recognises this effect and links it to the creation of a brand. Schroeder claims that

“strong brands constantly develop prescriptive models for the way we talk, the way we think, and the way we behave” (2009, p. 124). The Every Child Matters brand changed, both in meaning and application, over its lifespan, and the effective use of branding to appeal to personal values, particularly when associated with the victim identification of Victoria Climbié, discouraged critical dialogue about the policy as these changes occurred (Bastos & Levy, 2012; Hoyle, 2008; Schroeder, 2009).

### **The lifespan of the Every Child Matters policy**

Every Child Matters was introduced not as an education policy, but as a way to keep the lives of children safe. The newly created Children’s Trusts—local strategic partnership boards intended to bring together a range of providers and deliver integrated services—were seen as the main coordinators for overseeing the delivery of the policy (Every Child Matters, 2003, p. 9). New government roles and policies developed from Lord Laming’s recommendations were immediately linked to the Every Child Matters brand, alongside existing voices and organisations involved in child welfare. Crucially, this allowed the government to take credit for positive aspects of the policy whilst distancing themselves from local difficulties. As early as 2005, MPs raised concerns about the lack of central responsibility for implementing Every Child Matters. The fast pace of change was also a cause for concern, with many policy developments being insufficiently based on evidence (HCESC, 2005, pp. 11-12).

As questions began to be raised about the policy, schools rapidly became more accountable for the policy's outcomes. Ofsted, the inspection body for English schools, took the lead on inspection of Every Child Matters provision in its various settings, and the schools' Ofsted inspection framework was adapted from 2005 to measure the implementation of Every Child Matters' five key outcomes namely, that children were Safe; Healthy; Enjoying and achieving; had Economic well-being; and made a Positive contribution. Accordingly, the acronym SHEEP (an acronym based on the key outcomes) became commonly used in schools, providing accountability measures that were no longer focused largely on exam results, but prompting an increase in teacher workload in order to demonstrate this accountability for every child (HCESC, 2005, pp. 28-9, 42; Stewart, 2012).

Public criticism of the Every Child Matters brand was fueled by the investigation into the death of Baby Peter in 2007, a toddler whose terrible death and its presentation in the media bore significant resemblance to that of Victoria Climbié seven years earlier (Stewart 2012, Grierson, 2016). Although the end of the Every Child Matters policy was never formally announced, the brand and its accompanying slogans were removed from use following the election of the 2010 Conservative-Liberal Democrat coalition government.

## **Every Child Matters and Music Education**

The Labour government's term of office was a positive time for development of music education provision (Hallam & Creech, 2010), therefore, it is interesting to examine these developments with reference to the language, organisational structures, and branding of the Every Child matters policy.

Several initiatives during this period warrant comparison to Every Child Matters. Newly created organisations such as Musical Futures, Sing Up! and Wider Opportunities developed brands that were easily recognisable, encouraging local autonomy alongside engagement with a nationally-unifying slogan. Their language often echoes the language associated with Every Child Matters, referencing music's potential to benefit the individual and the community, to improve social skills, encourage creativity and create a sense of aspiration. An especially clear example is the Every Child a Musician scheme in the London Borough of Newham, involving over 10,000 children annually, which has been the subject of research into links between music participation and academic achievement (Welch, Saunders & Himonides, 2014).

There is much to suggest that both teachers and children have benefited from efforts such as those listed above, just as many benefited from Every Child Matters. But, as was the case with Every Child Matters, the brands associated with these movements are often accepted by those

who participate with little effort to critique and investigate the policies and theories that lie behind them.

Many of these organisations are associated with the Music Manifesto, a government-led task force that made links with the Every Child Matters policy, even titling their second report “Making Every Child’s Music Matter” (Music Manifesto, 2006). Just as the Every Child Matters Green Paper led to the creation of Children’s Services departments that brought together various local partners, so the Music Manifesto recommended the development of collaborative music education hubs, which can bring together all music education providers, including schools, music services, the community music sector, the music performance sector, the music industries, children’s services, and other key children’s agencies, in order to deliver the new education offer. (Music Manifesto, 2006, p. 64).

Every Child Matters provided organisations with a common cause around which to unite, and gave the general public hope that the lives of children would be improved. But conflict with other government policies, such as those concerning young offenders and children facing deportation, suggests that every child did not in fact matter equally, all the time (Hoyle, 2008). Music education faces a similar conflict today: Many of the initiatives started during the Every Child Matters era have had to change their funding models in order to continue

their remit. Budget cuts, privatisation of the school system, and a “slimmed down” Ofsted framework that prioritise academic progress all mean that many schools are unable or unwilling to continue active engagement with external music education organisations. The status of music education within schools is further endangered by curricula and exam reforms that favour STEM subjects, a government decision that is notably at odds with other policies involving cultural development and the creative industries. In 2016, it is unclear whether every child will continue to have access to meaningful music education. By looking beyond music documents to more general policies and government language, perhaps we will be better placed to address this.

### **No Child Left Behind and Music Education in the US**

The music education community in the US has been implementing standards in one form or another since 1892 (Birge, 1928, pp. 234-235). National music standards, codified in 1994 and then again in 2014, have absolutely been influenced and even compelled by larger governmental policies. The 1994 version was written in response to two influential government policies: A Nation at Risk, and Goals 2000: Educate America Act (see Benedict, 2006), both of which influenced the Elementary and Secondary Education Act, and thus, NCLB.

When Dorothy Straub (President of MENC at the time) was asked: “How could a document of such magnitude and significance (the 1994 music standards) have been created so quickly?” She replied:

Setting standards is not new for MENC. The School Music Program: Description and Standards, (originally written in 1974) revised in 1986, is a thoughtfully written, comprehensive document, widely read by the education and music education communities...it has served as the foundation for developing the new music standards. (Straub, 1992, p. 4).

These 1994 standards were revisited in 2006 by the MENC Task Force on National Standards in order to consider “(1) whether they should be revised to reflect current conditions and, (2) if so, how?” Among many conclusions including revisiting the Achievement Standards it was felt that

The nine Content Standards that served as the basis for the 1994 National Standards still represent a valid and desirable vision for American music education today, and we recommend that no changes be made at this time... we are inclined to think that certain adjustments might be helpful in the future (Hoffer, et al. 2007).

Further along in the report it turns out that those “certain adjustments” are linked to the pending September 2007 reauthorization of NCLB (ESEA):

Future developments at the national level with respect to standards should be monitored continuously so that music education can remain in a leadership role. For example, some of the changes proposed in the pending reauthorization of NCLB contemplate an enhanced role for national standards developed by the National Assessment Governing Board in certain disciplines. If this should happen, we should seek to ensure that music is among the favored disciplines.

The 2007 reauthorization date of ESEA came and went. While it floundered politically the Common Core State Standards (CCSS) movement was launched in 2007 with the meeting of the National Governors Association Center for Best Practices (NGA Center) and the Council of Chief State School Officers (CCSSO). CCSS restates the Goals 2000 mandate “to know and be able to do” (Goals 2000, 1994, p. 4) as well as returns to the loss of the US competitive edge worried so elegantly in *A Nation at Risk* (1983): "Our once unchallenged preeminence in commerce, industry, science, and technological innovation is being overtaken by competitors throughout the world" (p. 1). It was clear from the beginning that the Common

Core movement was not going to be linked to every discipline but rather only to the disciplines of English Language and Mathematics:

... because they are areas upon which students build skill sets that are used in other subjects. Students must learn to read, write, speak, listen, and use language effectively in a variety of content areas, so the standards specify the literacy skills and understandings required for college and career readiness in multiple disciplines.

Eventually reauthorization happens in 2015 and was renamed Every Child Succeeds Act.

Music education in the US (as represented by National Association for Music Education-NAfME) once again now stands on the brink of the latest iteration of controlled curricular hope. Music educators stand at the precipice of the unique confluence of the Common Core State Standards (CCSS) and the National Core Arts Standards (NCAS). Hardly accidental, this conflux is the product of savvy recognition of branding and both the adaptation of key phrases and alignment to the 21st Century Skills and the Common Core. Whether or not political machinations in the US decimates the Common Core, the new music standards represent three years of goal-directed progress toward this alignment. From the 1994 simplistic and positivist behavioral objectives to something whose trappings are staggeringly complex, and embedded on a website that is designed to adapt and fluctuate with political

winds, the ease with which one will be able to connect what one is “already doing in the music class” to whatever national or state version of standards is in existence will simply reify existing knowledge structures and policies that are already made.

## **Final thoughts**

The effectiveness of a doctrine does not come from its meaning but from its certitude (Eric Hoffer, 1951, p. 79).

There is a certain amount of absurdity that comes from imagining that national policies arise out of humble beginnings. To embrace the word humble in matters of policy is to embrace a state of nature that is more Nel Noddings than John Locke or Thomas Hobbes; hopeful. On one hand, Every Child Matters and No Child Left Behind implore a hopeful state. On the other hand, wouldn't it be absurd to name a policy in such a way as to imply anything but hope?<sup>v</sup> However, as Freire (1994) points out, hope does not have the “power to transform reality all by itself” (p. 8). Indeed,

The idea that hope alone will transform the world, and action undertaken in that kind of naïveté, is an excellent route to hopelessness, pessimism, and fatalism (p. 8).

As educators brought together in one country having taught most of our careers in two other countries, we fear and see this trajectory of the neoliberal project and the globalization of capital as one through which “Humanity and its soul are produced in the very processes of economic production” (Hardt, 1999, p. 91). It is not challenging for most of us to recognize how draconian forms of assessment and accountability measures, “reflect the rise and dominance of neoliberal and neoconservative policy discourses over social democratic policy discourses” (Hursh, 2007, p. 494). Perhaps, though, it is challenging to recognize our agency in the policy process. Coté and de Peuter (2007) pose the question: “How do educational practices figure into [an] emerging neoliberal social order?” (p. 13). We ask the same of policies. Schools have become sites of free markets and free trade rather than thoughtful democratic systems. A shared vision for humanity between stakeholders (teachers and government policy makers) does not exist when the ideological discourse is a "culture that assumes self-interest" (Mansbridge, 2009, p. 378). However, teachers become teachers (for the most part) because they are guided by an internal moral drive that speaks to facilitating a more just world. Policies, at all levels, then, must allow for constituents to embrace an alternative understanding of accountability as one in which we are called to dialogue, or to "give account" (Mansbridge, 2009, 2010). To give an account necessitates a consideration of why and for what reason, the aim of which is no longer coercive but rather one that is "narrative and deliberative" (2010, p. 4). The aim of which "transparency in process" becomes

"transparency in rationale" (2009, p. 386). Dewey (1909) would suggest that such a moral aim would "render behavior more enlightened, more consistent, more *vigorous* than it otherwise would be" (italics added);<sup>vi</sup> clearly a goal for policies that affect the world.

Sadly, it seems there will always be a Victoria Climbié, as well as children for whom multiple systems fail. But we should not expect or accept failure. Instead, by making an effort to understand these systems, the policies that develop and are developed by them, and the language associated with these policies, we are better placed to become active participants in the improvement of systems, both in our roles as music educators and as citizens of our countries.

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# **Education, entertainment and a school music festival**

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## **Abstract**

This paper explores the participation by a small Victorian government primary school in *The Regional Schools Music and Movement Festival*. The Festival is one of the longest continuously running school music festivals in Australia and is an annual weeklong event that gives Foundation to Year 12 children from government and independent schools throughout the region an opportunity to perform in a non-competitive context. Participation in the 2014 Festival by the primary school formed part of an action research study, the aim of which was to explore in collaboration with generalist teachers, the implementation and development of music learning and teaching by the music teacher/researcher. In this paper, the school's participation in the Festival will be explored using the theoretical lens of critical pedagogy. Data include the music/teacher/researcher's experience of participation, Year 3/4 children's interview responses and paintings, and generalist teachers' responses. The Festival program reflects the intersection of social and cultural values, policy and ideology. Singing and playing instruments by children from government primary schools were less common than the presentation of dance routines to recorded music. The findings suggest that for the children in

the study, participation in the Festival was a positive experience. However, in this paper I contend that uncritical acceptance of repertoire from the U.S. mass-entertainment industry and the dominant paradigm of presenting music to audiences results in cultural hegemony and learning that is implicit or unintended. The implications for education will be discussed.

### **Keywords**

The Regional Schools' Music and Movement Festival, cultural hegemony

### **Primary school classroom music education in Australia**

In 2005, the Australian government conducted a "National Review of School Music" (Department of Education Science and Training, 2005). In their report, the authors asserted that "music education in Australian schools is at a critical point where prompt action is needed to right the inequalities in school music" (p. v). Deterrents to the implementation of music learning were identified, including inadequate support, resources and funding, the marginalisation of the arts, limited understanding of the value of music learning and inadequate generalist teacher confidence and competence. In the state of Victoria in 2013, the Education and Training Committee of the Victorian Parliament conducted an "Inquiry into the Extent, Benefits and Potential of School Music" (Victorian Parliament Education and Training Committee, 2013) and noted the important contribution of music and the arts to

student learning. The committee found that opportunities for all primary school children to access developmentally appropriate and sequential music learning vary significantly across the state, with rural and regional schools less likely to offer comprehensive music programs. The committee also commented that it was "hindered by the lack of data on primary school learning collected by the Department of Education and Early Childhood Development" (Victorian Parliament Education and Training Committee, 2013, p. xvii). In this paper, I will begin by offering some insights into the current implementation of primary school music curriculum gleaned from my experience of participation as a music teacher/researcher with a Victorian school in *The Regional Schools Music and Movement Festival*.

## **Public Pedagogy**

Children's learning does not only occur within the context of the school. Theorists including Giroux (2004, 2010), Sandlin, Schultz and Burdick (2009) and Savage (2009) contend that schools may not be the most influential sites of teaching, learning and curricula. Cultural institutions and the broader social and cultural environment have a vital role to play (Hickey-Moody, 2015, 2016; Maudlin & Sandlin, 2015; Morrison, 2001; Sandlin et al., 2009). The writings of Giroux (Giroux, 2004, 2005; Giroux & Pollock, 1999) have been influential in theorising the intersection of cultural studies and education, which is described by the term 'public pedagogy'. Giroux's understanding of pedagogy goes beyond the social construction of

knowledge, values and experiences. He contends that “it is also a performative practice embodied in the lived interactions among audiences, educators, texts and institutional formations” (Giroux, 2004, p. 61). The distinctions between the worlds of children and adults are becoming increasingly blurred (Giroux, 2010; Kenway & Bullen, 2001; Regelski, 2012) as are the boundaries between education, entertainment and advertising (Woodford, 2014). Allsup describes the amalgam of culture and entertainment in contemporary western society and contends that it "appears to touch all branches of life, from the classroom and home to the presidency and the papacy" (Allsup, 2003, p. 9). It is within this educational and cultural context that *The Regional Schools Music and Movement Festival* is conducted. The Festival is an annual week-long event that aims to give children from Foundation to Year 12 in government and non-government schools throughout the region an opportunity to perform in a professional theatre in a non-competitive context. Schools may choose to perform any style of music and or movement. The Festival that has been running for over 60 years and is one of the oldest continuously running school music festivals in Australia.

### **The research study**

The Festival took place during the implementation of a music learning and teaching research study at King Street Primary School. The aim of the study was to explore the meaning of the development of teachers and children's musical agency. King Street Primary School is in an

established suburb of a regional centre in Victoria. It is home to the peoples of the Kulin Nations, who are recognised as the traditional custodians of the land. The school is below average in the index of community socio-educational advantage as measured by the Australian Curriculum and Assessment Authority (2014). All children at the school participated in the intervention music-learning program. However, only the Year 3/4 children were participants in the study. There were three generalist teacher participants—Kylie, Laura and Holly. Kylie is the school principal and the classroom teacher for the children in Foundation to Year 2. She is a competent musician, and takes responsibility for music and visual art in the school. Laura identified that she had not had "exposure" to music learning, and she was "not very musical". Holly, the other generalist teacher had sung in choirs and played recorder. She was able to read music but needs to "hear it played by someone else before I can put that into practice". Her musical background has not facilitated her ability to play by ear or relate the sound to the symbol.

### **The school music program**

At the time of the research study, King Street Primary School was unable to offer a formal classroom music program. There was a non-auditioned voluntary choir, and approximately 12 children participated in a Salvation Army brass instrument learning program. Term 4 is devoted to the "Performing Arts" during which the school presents an annual concert.

Repertoire consists mainly of popular songs from YouTube. Upper primary students, assisted by teachers, select the repertoire for their year levels.

## **Methodology**

Action research methodology was the lens through which the implementation and development of music learning was explored. Action research involves the development of knowledge and understanding for change, and it integrates research and action—often in a series of flexible cycles. It encompasses an integration of theory, a high level of reflexivity, and situates the inquiry within larger historical, political and ideological contexts (Cain, 2008; Pine, 2009; Somekh, 2006). Inherent to action research should be a "questioning of the terms and conditions that shape practice" (Elliott, 2003).

## **Research design**

The research study was conducted over two school terms—20 weeks. During that time, as the music teacher/researcher, I implemented and developed a music-learning program in collaboration with teachers. Data were derived from the teachers and children's participation in three semi-structured individual interviews, teachers' reflective journals and twice-weekly staff meetings. Children also expressed through painting, the meaning of their participation in music learning. My music teacher/researcher's reflective data included journal and field notes.

The coded data were organized into categories and from these, two broad themes emerged—personal and professional meaning. Analysis of the children's data revealed that the children derived personal meaning from Festival participation.

## **Theoretical framework**

Critical pedagogy provides the theoretical framework through which the Festival and King Street Primary School's participation are explored. Critical pedagogy is regarded as a means of changing and shaping society and alleviating human suffering (Darder, 1991; Darder, Baltodano, & Torres, 2009; Freire, 1970; Giroux & Jandric, 2015; Greene, 2009). Inherent to it is moral and critical engagement with the essence of democracy, and awareness of the contexts in which politics, power and pedagogy intersect. My exploration of the Festival will draw on Gramsci's identification of cultural hegemony (Gramsci, 1971).

## **Cultural hegemony**

There is no neat and succinct definition or theory of hegemony in the writings of Gramsci (1971). However, he sought to explain how physical force is less important as a means of social control than the ways in which institutions and those in positions of moral leadership (including teachers) attain dominance over others. Gramsci contended that attaining cultural dominance enables an entire society to be permeated by particular philosophies, values and

tastes. Speech, language, rhetoric, cultural activities and organizations, religion, leisure, as well as educational institutions are all powerful mechanisms of the dominant class's hegemonic control. Education is crucial for the maintenance of hegemony (Mayo, 2014) and educational relationships in the broadest sense are at the core of hegemony. Gramsci contended that mechanisms for social control are reinforced in ways that appear as "common sense". Common sense is a term he uses to mean "the uncritical and largely unconscious way of perceiving the world" (Gramsci, 1971, p. 322). Unanalysed conformity and uncritical acceptance by educators of curricular practices is termed "pedagogical violation" by critical pedagogue, Shirley Steinberg (Steinberg, 2007, p. ix). She urges critical pedagogues to be constantly alert to the contexts in which politics, power and pedagogy intersect. Dialectical thinking is concerned with questioning and searching out the contradictions, and is inherent to critical pedagogy. Although education is a form of hegemony, it nevertheless offers potential for empowerment that was noted by Gramsci. He viewed domination as a "a complex combination of thought and practices in which also could be found the seeds of resistance" (Darder et al., 2009, p. 7).

### **Participation in the Festival: Setting the scene**

The following narrative from my music teacher/researcher's journal offers insights into the educational context of music learning at King Street Primary School, and serves to illuminate

some of the current issues in primary school music education in the state of Victoria, Australia.

It was the last Wednesday of term, and all the students and teachers at the school had squeezed into the Year 5/6 classroom to share the repertoire they had learned during the term.

We finished the afternoon by singing *Swing Low*. The children sang with enthusiasm and were projecting their voices in a way that they would not have felt confident to do several weeks earlier. Kylie sat at the back of the classroom with Jordan on her lap. Jordan is a Year 1 child whose behaviour can often be quite challenging. Today, he looked completely engrossed.

Kylie too looked moved by the energy of the children and the depth of meaning of the song.

The cultural tradition, the lyrics and the melody all combined to create a powerful song to which the children were responding. In the staff meeting afterwards, she commented: "*Swing*

*Low* - that song does it for me every time. The children sounded beautiful. Can they sing at

the Festival"? I understood Kylie's enthusiasm for participating in the Festival. This was an

opportunity for the children to develop musical skills and self-efficacy. It could be a

particularly valuable experience for the children, who like many others in government

primary schools have very limited opportunities for music learning. However, at the same

time, my heart sank. I knew that a performance in a professional theatre would determine the

repertoire and the depth and breadth of music learning and teaching for the forthcoming term.

This style of public performance also made it likely that a teacher-dominated learning process would prevail and that developing a shared vision for music learning in the school would become secondary to focusing on the quality of the musical outcome. It was likely that generalist teachers' limited musical confidence and competence may deter them from initiating pedagogical and musical decisions. Nevertheless, despite my concerns, I believed that it could potentially be a positive experience for the children. I felt unable to say no to Kylie's request.

A week later, I received the following email from Kylie, the principal. "Having a lovely time cleaning up my desk and tidying up a few things. Just wanted to share with you something that happened yesterday. We took the children to the performance of *Beauty and the Beast*, which they all loved by the way! We arrived a little early so we took them for a run in the park. We lined up in the park to go back across the road to the theatre and suddenly this beautiful singing of *Swing Low* erupted from the line. They sang as they walked across the road. I was in tears! It was so beautiful and so spontaneous".

### **The Festival program**

In 2014, the Festival reflected a trend towards the use of recorded music from the U.S. mass-entertainment industry, meaning that children's singing voices were less likely to be heard

than the voices of popular artists. Of the 65 non-government and government Foundation to Year 6 schools that participated in the Festival, 19 performed items that featured children playing instruments or singing. The remainder devised movement and dance routines to backing tracks. The following are examples of the recorded music to which schools devised dance routines during the five days of the Festival;

- Year 1/2 dance routines to a medley of 'Austin and Ally' Disney songs; 'A Billion Hits', 'I Got That Rock and Roll', 'Can't Do it Without You'
- Year 3/4 dance routines to theme songs from 'The Great Gatsby' movie; 'Bang, Bang', 'A Little Party Never Killed Nobody'
- Year 3-6 dance routines to 'The Wall' and 'Smells Like Teen Spirit', 'Pumped up Kicks', 'Moneymaker'

The children at King Street Primary School sang three songs, including *Swing Low*.

Repertoire choice was a compromise between the physical and time constraints imposed by public performance in a professional venue, and repertoire that the children had already learned, and which could realistically be prepared for public performance in the short time available.

## **Research findings**

Children's interview responses and paintings indicate that their participation in the Festival had personal meaning. The following responses from the children are typical.

Curtis: "There's also happy in it because it's my first time performing".

Sophie: "The reason it's enjoyable is because we get to perform on stage with so many people watching us".

Karla: "When we were playing songs I felt that we could just get back and do it all again because we had such a great time and the embarrassment actually went away".

The teachers at King Street Primary School felt that participation was a very positive experience for the children, largely for its instrumental rather than intrinsic musical benefits.

Kylie, the principal expressed it in the following way:

Kylie: "For me it was the fact that pretty much all of our kids went gladly, and were so excited about it. Because that's huge. That is a huge step. All the big boys went. And I think the kids are really proud of what they have done and excited. And I think we probably don't realize what a big thing it is".

Laura, the Year 3/4 teacher identified the value of whole school participation rather than music being seen as valuable only for the minority of children perceived as talented.

Laura: "I think it gave a sense of the kids learning to work together and to respect and be part of something. They were not just individuals. I know that we're a small school, but a lot of the other small schools didn't send along the whole school: there were just a select few children who were chosen".

The majority of primary school performances at the Festival revealed limited acquisition of demonstrable musical skills. They reflected a view of children as music consumers rather than music producers. Tim, one of the Year 3/4 students encapsulated it in the following way:

Tim: "They had the music on in the background and they were moving their mouths. They made it look like they were singing".

The teachers at King Street expressed disappointment at the lack of music learning at some schools.

Holly: "A little bit disheartened I guess at the lack of music—made music that the rest of the schools had. There was a bit of singing and stuff but a lot of backing tracks".

Kylie: "That whole get up and dance to music just leaves me cold. And I mean, I love dance, but".

Laura: "A lot of other schools actually don't have singing and dance together. The day before, (at the Thursday performances) a lot of the children were just running around to music. There was nothing".

Repertoire choices at the Festival revealed a limited understanding of the breadth of popular music. There was an absence of musical and cultural diversity, a reliance on a limited range of repertoire from the U.S. mass-entertainment industry, and little sense of the children's own agency in terms of singing and playing. There was no evidence of primary school children improvising or composing. There was implicit learning—learning that is unintended. Eisner suggests that the implicit curriculum is more likely to endure than the explicit curriculum (Eisner, 2002). Apple and King contend that "the tacit teaching of social and economic norms and expectations to students in schools, is not as hidden or 'mindless' as many educators believe" (Apple & King, 1977, p. 341). Children's implicit learning from the Festival may have included the following;

- Disney songs and familiar popular music from the mass entertainment industry are schools' preferred choices of repertoire, and popular music from diverse cultures and traditions is of lesser value
- The voices of recording artists are valued more highly than children's own singing voices
- Children at most primary schools don't play or sing
- School music is something that happens once or twice a year for public performances

## **Implications**

*The Regional Schools Music and Movement Festival* program offers insights into the way music and music learning are conceptualised in many Victorian primary schools. Initial reflection on the Festival program suggests a need for the use of live music instead of backing tracks, more thoughtful repertoire choices, and changed Festival organisation. However, deeper reflection on schools' participation reveals the pervasive role of consumer media culture, the silencing of certain voices and values, and the blurring of education and entertainment. In this paper, I contend that if primary school music learning is to be inclusive in ways that nurture the artistic, cognitive and humanitarian potential of all children, there needs to be an understanding of the pedagogical function of the Festival and other school music festivals. Analysis of the values embodied in music from the U.S. mass-entertainment

industry can facilitate understanding of the implications for democracy of its uncritical acceptance. There are more than just musical implications of a diet that consists solely of commercial mainstream music that is “intended to infantilize rather than provoke or otherwise encourage thought” (Woodford, 2014, p. 29). Woodford contends that over-reliance on movie, commercial, and educational music that is intended primarily as entertaining and advertising undermines democracy. Conceptualising music education as entertainment erodes the idea of it being a common good that has pedagogical integrity. Music learning must bring about consequential benefits and it has an ethical responsibility to meet the life-long musical needs of all students (Jorgensen, 2007; Regelski, 2012; Rickson & Skewes McFerran, 2014).

The assumptions that are made about music and music education in western society are termed by Regelski (2013) as music education's "default settings". Default settings can include "exclusionary mechanisms that bypass consciousness" (Darder, 2015). The Festival reflected the hegemony of the "presentational performance" paradigm, identified as a form of music-making by Turino (2008, p. 26) in which "one group of people, the artists, prepare and provide music for another group, the audience, who do not participate in making the music or dancing". Turino also identifies the "participatory performance" paradigm which he sees as "a special type of artistic practice in which there are no artist-audience distinctions, only participants and potential participants performing different roles, and the primary role is to

involve the maximum number of people in some performance role" (p. 26). Turino contends that in western society, presentational performance is more highly regarded than participatory performance because the values associated with it such as artistic and technical quality, are more easily understood than the values associated with participatory forms of performance. Importantly, Turino notes that the way we engage with music making is habitual. Because presentational performance is often more highly regarded than participatory performance, it is likely to define the nature of music learning in many schools. Presentational performance reinforces the performer/audience distinction, the notion that a minority of people are musical (Blacking, 1995), and the importance of musical talent (Rickson & Skewes McFerran, 2014; Scripp, Ulibarri, & Flax, 2013). These factors contribute to many adults feeling "musically disabled" (Lubet, 2009) which is also at the heart of inadequate generalist teacher musical competence and confidence—a theme commonly identified in the literature (Biasutti, Hennessy, & de Vugt-Jansen, 2015; de Vries, 2013; Holden & Button, 2006; Wiggins & Wiggins, 2008). The hegemony of presentational performance is also consistent with the perpetuation of the status quo, and teachers' conservatism (Gates, 2006; Hargreaves, 2010) and need for control (Bandura, 1995; Flammer, 1995). In an educational climate that is increasingly influenced by the neoliberal discourse of managerialism and efficiency (Connell, 2013; Prest, 2013; Smyth, Down, McInerney, & Hattam, 2014), presentational performance that utilizes mass entertainment industry repertoire and formulaic dance routines for

impressing audiences, provides visible evidence of "product". It is more easily measured and understood than are forms of musical participation that contribute to self-efficacy and to the growth of community. Further, it enables schools to assess themselves and other schools on the perceived quality of the "product". Presentational performance can potentially demonstrate teacher control which is often regarded as synonymous with teacher quality (Davidson, 2004). Control may help lessen teachers' feelings of vulnerability, which has been identified as a significant factor that negatively affects teachers' professional self-understandings (Bullough, 2005; Bullough & Pinnegar, 2009; Kelchtermans, 1996, 2005, 2009).

It is important to emphasise that I am not denying the value of presentational performance for children in certain learning contexts. However, when the time allocated for music learning in many government primary schools is already non-existent or inadequate, the hegemony of the presentational performance paradigm often results in a constricted music curriculum—a curriculum that is dominated by school "events", and the goal of rehearsing for a distant performance. Other ways of engaging with music are marginalised. Children and teachers are denied opportunities to experience a diversity of musics, to compose, improvise and develop life-long understandings and skills that could potentially be enriching and provide life with meaning and purpose (Rickson & Skewes McFerran, 2014). Critical pedagogy theorists

(Darder, 1991; Freire, 1970; Kincheloe, 2007) highlight the need to be aware of injustice that is invisible. Children who are already disadvantaged by factors including socio-economic status, and whose family circumstances make difficult their ability to access formal music learning beyond the school, can become limited to a very narrow range of personal music expression when school music privileges impressing audiences over the acquisition of life-long musical skills. McPhail (2015) contends that the privileging of experiential, short-term music learning devoid of "powerful knowledge" (Young & Muller, 2013) disadvantages the most those children whom critical pedagogy seeks to advantage. It could be argued that it is the hegemony of the mass entertainment industry and the blurring of education and entertainment rather than the presentational performance paradigm that influence how music learning is conceptualised at festivals such as *The Regional Schools Music and Movement Festival*. Undoubtedly, the values of consumerism are very pervasive. However, educators can choose how to respond to rapidly changing cultural contexts. Uncritical acceptance of U.S. mass-entertainment industry music and the values associated with it validates it. Unquestioning acceptance of the presentational performance paradigm can endorse the infiltration of entertainment into every sphere of life (Allsup, 2003; Regelski, 2014).

The dialectical thinking inherent to critical pedagogy suggests the need for all curriculum areas to engage with consumer media culture (Hickey-Moody, 2015, 2016; Kenway & Bullen,

2001; Maudlin & Sandlin, 2015) and to explore the contradictions and gaps in current hegemonic practices. Pedagogies should not polarize education and entertainment. Instead, they should be playful, pleasurable, and engage with the inherent nature of children (Hickey-Moody, 2016; Kenway & Bullen, 2001). Kenway and Bullen describe pedagogies of "jouissance", meaning pleasure and satisfaction, and suggest it is a way to "rescue childhood from the enchantment of consumer culture, by re-enchanting the classroom" (p. 161). Further, it offers a "challenge to the rational, instrumental, authoritarian forms of schooling" (Kenway & Bullen, 2001, p. 166).

## **Conclusion**

Music by its nature has transformational potential. However, for its potential to be fulfilled in the lives of all children, additional values to those associated with the hegemonic presentational performance paradigm need to be communicated and understood (Boyce-Tillman, 2000; Jones, 2007; Jorgensen, 2003; Regelski, 2014; Rickson & Skewes McFerran, 2014; Turino, 2009). Giroux (2015) contends that an increasingly globalized world needs students who are more than music consumers and participants in the status quo. Instead, they need to be life-long cultural producers who are able to engage with diverse forms of musical praxis (Abrahams, 2007; Giroux & Jandric, 2015). Music learning needs to reflect understanding of the ways in which unexamined and uncritical acceptance of presentational

performance and U.S. mass-entertainment industry repertoire can influence values and identities, and shape and dominate human consciousness. Children have increasingly complex social, emotional and spiritual needs (Boyce-Tillman, 2000; Rickson & Skewes McFerran, 2014; Wright & Pascoe, 2014) and it is vital that they have opportunities to participate in enlivened and diverse music learning that can nurture growth and development and in which democratic beliefs, values and practices are developed. Critically reflective music education pedagogy can contribute to children being confident, independent thinkers who understand their own social context and the larger global context, and can engage in activity based on their understanding.

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# **Knowledge in education – Working collaboratively to provide a rich music education**

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## **Abstract**

The importance of partnership working has been one of the consistent themes to emerge from the many reports and reviews into music education in England that have been undertaken over the last the last fifteen years. Discourse around developing partnerships often focusses on structural challenges, geographical coverage and advocacy, and less time has been given to the importance of collaboration from pedagogical perspectives.

This paper is written from the author's experience of working for a national organisation— Trinity College London— which is rethinking the long-standing and dominant paradigm of graded music exams, and challenging dated instrumental teaching practices which are reinforced through washback from the exams, through establishing partnerships which promote the development of alternative pedagogies, and are locally-based and so can be sufficiently flexible to meet a much wider range of musical needs. Examples of partnership activity are provided, along with early emerging outcomes and findings from two projects:

working with Musical Futures, and the development of the partnership model within the Certificate for Music Educators Qualification.

The paper draws the conclusion that there is a need for further national discussion about ensuring universal access to high-quality music teaching through partnership working, and suggests that examining the opportunities for collaborations which focus on the development, sharing and transfer of pedagogical practices could be a highly effective means of tackling the inequality of music education provision across England.

It also proposes that partnership working could provide much more effective advocacy for music education if there was a shift in focus towards jointly developing models of creative and inherently musical practices which promote the development of different types of musical learning, and challenge dominant ideological conventions and values. The resulting musical experiences that would be made available to all young people would provide all the justification needed for music education.

### **Keywords**

Music education, graded music examinations, washback, partnerships, instrumental teaching

## **Introduction— Partnership working: Benefits and challenges**

The importance of partnership working has been one of the consistent themes to emerge from the many reports and reviews into music education in England that have been undertaken over the last fifteen years. For example, the Music Manifesto report (DfE, 2004), *the Henley Review* (DfE, 2011a), *National Plan for Music* (DfE, 2011b) all call for organisations within formal and non-formal sectors to work in collaboration to address the “*fragmented landscape*” (Derbyshire, 2015) of music education provision. Henley (DfE, 2011a, p.4), argues that, critical to the development of a universally accessible, high- quality music education, is for providers to work in partnership.

One outcome of Henley’s review (DfE, 2011a) and the subsequent National Plan for Music (DfE, 2011b) has been the formation of Music Education Hubs, which are “groups of organisations—such as local authorities, schools, other hubs, art organisations, community or voluntary organisations—working together to create joined-up music education provision, respond to local need and fulfil the objectives of the hub as set out in the national plan for Music Education” (Arts Council England, 2013). From this has developed a greater awareness of the potential of and for partnership working; however, there is still much work to do. So why is partnership working found to be so challenging?

Perhaps some of the challenge is within the language around partnership working. Emphasis is most often on the ‘delivery’ of services or sharing of infrastructure, and on the importance of jointly advocating to policy makers for music education. Less time has been given to collaborative working from a pedagogical perspective, and only a small portion of the discourse is dedicated to what we mean when we discuss providing a coherent ‘high quality’ music education: What is it? What’s in it? Who decides? How does it take in to account the many ways in which young people engage in music-making outside of formal learning? The Youth Music Action Zones report (Saunders & Welch, 2012, p.9) advises that

The process of ‘joining up’ music education provision would appear more complicated than previously expressed. There is a need to consider the process not only from a structural perspective... but also from a pedagogical perspective... thus guaranteeing that the access to high quality musical experiences in a variety of contexts are the automatic right of every young person.

The following paper is written from the author’s perspective of working for one of these national organisations—a graded music exam board—which is trying to rethink the long-standing and dominant paradigm of graded music exams through establishing partnerships

which both promote alternative pedagogies, and are locally based and so can be sufficiently flexible to meet a much wider range of musical needs.

## **Graded Music Examinations: History, Context and Pedagogical Challenges**

Graded music exams are an examination construct from Victorian England. They were conceived as a means for western classical instrumentalists (the term instrumentalists in this paper includes singers) to gain access to an English music conservatoire, and designed as a tool to raise the standards of performance of those applying to the Royal Conservatoires — “for the benefit of the colleges, not of the students” (Salaman, 1994, p. 209). Eight—or sometimes nine for those boards offering an introductory level—progressive, practical performance exams, taken in front of an expert examiner, are studied for over time, and can be taken on a wide range of musical instruments. They are intended to measure performance ability—how well someone can perform a range of musical tasks and perform a selection of pieces, usually taken from the Western Classical canon—and candidates are assessed through criteria which breaks down (atomises) the various skills required for playing an instrument. Graded music exams are offered by a handful of boards, mostly located in London, England, and propagate largely in those areas of the world once part of the British Colonies. In those geographies, the graded music exams function as the dominant means of assessing

instrumental performance, and are most often taught through studio teaching—one-to-one lessons from an instrumental specialist.

Over the last 20 years or so, the graded music exams have evolved to embrace a wider range of musical styles and genres, and the content has been adapted accordingly. However, the construct of the test itself remains rooted in a Western Classical pedagogy and ideology.

Despite radical developments in music education, pedagogical understanding and approaches in the 140 years since the exams were created, the teaching of instrumental performance when working towards a graded music exam often remains embedded in historical and dated teaching practices. In the mid 1990s, Salaman (1994) wrote that

Music in schools has changed dramatically over the last two decades, especially in Great Britain. There is a clearly articulated and widely accepted philosophical basis for what should be taught and why. The world of graded examinations has, in contrast, remained curiously static, most of the developments being cosmetic in nature (p.221).

The tradition of the graded exam tends to promote a narrow approach to instrumental and vocal learning, and elevate the importance of acquiring certain types of knowledge— namely propositional and procedural (Swanwick, 2002). Progress is largely defined as technical

development on the instrument, and assessed through discrete activities that focus on isolated aspects of performance. There is strong focus on the acquisition of knowledge and understanding e.g. being able to talk about the historical background of the pieces or identify a cadence played on a piano, and the content of the exams tends to promote the development of abstract musical and instrumental skills for example, the ability to play scales fluently, or play short pieces of music at sight.

The assessment criteria and structure of the graded exams makes an implicit assumption that the candidate is on a journey to becoming a ‘concert-level’ instrumentalist. When this is considered in the light of the initial *raison d'être* of the graded music exams, it makes perfect sense, but falls critically short of catering for the many reasons for which young people may want to engage with learning an instrument in the 21<sup>st</sup> Century. Being a ‘musician’ now may mean becoming a concert pianist, a film composer, an informed audience member, a player of English folk music at the local pub’s open mic night, a Glastonbury concert goer, or writer of multimillion-dollar pop songs. There are a multitude of routes into music, routes through musical development, and routes out into the music profession, cultural industries, or a life-time of informed music consumption. And, while the previous Education Minister’s pledge of all children having access to learning an instrument or singing (DfE, 2011a, p.4) is indeed aspirational and commendable, it is not clear whether due consideration has been given to the

many reasons that children may want to learn, and how they will learn, and whether the teaching that results from working towards the graded music exam (as the majority of instrumental and vocal students inevitably will), provides the full range of musical experiences that young people should have access to.

It could be argued that there is no reason for instrumental and vocal learning to be restrictive in the ways that have been described. After all, just because musical activity is located in a Western Classical pedagogy, it does not necessarily follow that the teaching will be narrow and uncreative, and the syllabus does not necessarily dictate the full curriculum. However, research from other areas of education, particularly English Language teaching, has produced a body of evidence of ‘washback’ that is, that an exam “causes teachers and learners do things they would not necessarily otherwise do because of the test” (Alderson & Wall, 1993 p.120), which suggests that most assessments will have impact of some sort on the teaching and/or learning which leads to them (Bachman & Palmer, 1996). In order to provide context for the later discussion on addressing pedagogical challenges through partnership working, the following section of the paper discusses the challenges of washback for an exam board, and how these challenges might be addressed through collaboration. Examples are provided from Trinity College London’s work.

## **The challenges of washback and how they might be addressed through partnership work**

There is much research and literature around the dangers of exam and curricular aligned teaching (Hamp-Lyons, 1997), or constructive aligned teaching (Biggs, 1999) and the graded music exam of old has been much criticised for “bolstering structured styles of teaching” (Salaman, 1994, p.221), rather than allowing for creative and individual musical development. There is an argument to make that, if music education philosophy and practices have moved on, then the graded music exam should promote and enable the same contemporary teaching and learning approaches through its syllabus design.

Issues of washback have to be considered carefully by an exam board. As one-to-one instrumental learning is most often driven by approaching the graded music exams as a ladder to climb, the syllabus has potential for considerable influence, and so the values enshrined within it are likely to be transferred to the teaching room to some degree. In which case, ensuring positive washback through the exam syllabuses is critical.

One approach to this taken by most exam boards is to provide different means of teacher support. This might take the form of presentations or online support to enable a teacher to understand the syllabus better, and how an exam will be marked. In this way, the exam board

can ensure that teachers understand the requirements of the syllabus well enough so that alignment between the exam and the teaching at least has the potential to lead to success in the exam room. This has limited impact on washback as only the exam content is discussed, and therefore effectively treated as separate to the teaching and learning which leads to it. A potentially more effective approach is to focus on modelling creative pedagogies through workshops and teacher development activity, demonstrating how the graded music exams might be effectively located within broader and creative approaches to instrumental learning. For some teachers, this is effective. However, the ongoing evaluation of teacher development activity at Trinity College London suggests that it may not universally be so because:

- Teachers like the idea of adopting more creative approaches, but ‘practising for the test’ prevails as it is perceived as the shortest route to success in the exam room,
- The graded music exam is so deeply steeped in historical practices and Western Classical pedagogy and ideology, that any alternative teaching ideas just function as additional activity to ‘business as usual’,
- Teachers draw on their own experiences as learners, and teach in the way they were taught themselves,
- Learners – and their parents/ carers - have a similarly fixed view of instrumental learning, and expect a traditional teaching approach.

It is clear that further work and alternative approaches are needed to challenge these ingrained practices and perspectives that wash back from the exams. The following section outlines how Trinity College London is addressing the issue of washback through partnership work.

## **Locating the graded music exam within creative teaching practices: two examples**

### **Musical Futures**

Treating instrumental learning as a discrete and separate activity to other types of music-making or music-learning reinforces an atomised view of music education to pupils. In order to challenge perceptions of instrumental learning as an isolated activity, Trinity College London has been working with Musical Futures, an organisation which promotes and supports informal learning styles in secondary school classroom music lessons.

The Musical Futures model draws on research in to how popular musicians learn in music (Green, 2002) and promotes an approach based on informal learning practices, where all young peoples' musical beliefs and ambitions are valued and nurtured. It adopts a 'classroom workshopping' model which moves away from didactic, teacher-led approaches, to one where young people have the opportunity to shape, lead and realise their own music learning.

Central to this is ensuring that young people are playing instruments and singing as the means through which musical learning occurs.

Many of these young people will also be learning to play an instrument formally in one-to-one instrumental lessons, and working towards their graded music exams. In schools, instrumental teaching is most often delivered during the school day, but separate to classroom music teaching, and by peripatetic instrumental tutors. With a view to encouraging partnership working between the classroom and instrumental teachers, Trinity College and Musical Futures are jointly supporting classroom and peripatetic teachers to work together, share practice and help pupils to see these often separate musical learning contexts as part of the same music education experience. Early examples of activity are:

- Peripatetic teachers working alongside pupils and classroom teachers in curriculum time,
- The use of exam syllabus materials as starting points for creative musical activities in the classroom,
- The development of the quality of instrumental playing in classroom lessons through the sharing of techniques between peripatetic teacher and class teacher,

- And perhaps most significantly in the context of this paper, creative teaching practices in the one-to-one instrumental lesson, drawn from the class teaching models observed by the peripatetic teacher.

The project is in its early stages, and there is not yet enough data from which to extrapolate why these changes are happening, but observations of the joint projects suggest that newly opened up dialogues between classroom and instrumental teachers has allowed for a transfer of skills, approach, pedagogical practices and principles from one teaching context to another. Additionally, early interviews with pupils suggest that the projects are blurring the boundaries between different learning contexts, enabling pupils to see their various school-based music activities as integrated both with each other, and with the musical activity which happens outside of the school—the latter likely to be a direct outcome from the Musical Futures approach of bring informal learning practices and pupils’ own musical values and interests to the classroom.

### **The Certificate for Music Educators**

In the previously mentioned Henley review (DfE, 2011a), a recommendation was made for “a new qualification...for music educators, which would professionalise and acknowledge their role in and out of school. Primarily delivered through in-post training and continuous

professional development...musicians who gain this new qualification would be regarded as Qualified Music Educators” (DfE, 2011a, p. 26). After a period of sector consultation led by Arts Council England and Creative and Cultural Skills, Trinity College London began to award the qualification for music educators in the UK in 2013.

Instead of developing the qualification as one which is awarded directly from the exam board to teachers, Trinity chose to create a devolved model, whereby music education organisations could create their own courses meeting the learning outcomes defined by the qualification documentation, which would then be assessed internally with external validation and moderation from Trinity College London as the awarding body. This has enabled Trinity to take a qualification approach which:

- locates learning strongly in the professional context of the teacher,
- takes into account both individual teacher’s and their pupils’ needs,
- focusses on impact on pupil learning within specific pupil cohorts,
- allows for teachers’ existing beliefs, theories and practices to be built upon or challenged,
- strongly promotes reflexive approaches which support teachers in reflecting on their practising selves and make changes as needed.

The ‘Certificate for Music Educators’ (CME) courses are developed in collaboration with the organisations who wish to offer it. Trinity College London provides its expertise in qualification and course design, and understanding of professional development practices, and the local organisations bring localised knowledge and expertise, understanding of current teaching and learning practices and needs in their area, and a coherent vision for developing aspects of their teachers’ professional practice. Examples of organisations which have adopted the CME are:

- Higher Education Institutions running the CME as the music subject training within primary generalist Initial Teacher Education courses,
- The Royal Air Force running the CME as a means of upskilling their instrumentalists in music teaching practices at the point that they leave the RAF,
- Music Education Hubs using the CME as a CPD framework for staff members to ensure high quality teaching in the peripatetic teaching delivered in schools.

Through the creation of this type of qualification, Trinity College London is able to promote and support creative pedagogies beyond the traditional graded music exam teaching approach.

High proportions of the teachers engaged in the CME qualification are instrumental teachers,

and the learning from the qualification supports creative approaches to instrumental learning and therefore graded music exams.

These two examples provide *some* evidence that, in order to ensure ‘high quality’ music education—that is, that which is broad and balanced and explores the many ways in which young people engage with and develop their musicianship—in a teaching and learning context which is often narrow and constrained, the most effective approaches are those which operate in partnership and promote an exchange of pedagogical practices and perspectives.

### **Conclusion—Why collaborate?**

It has been argued that so far, the challenges for collaborative working identified and discussed at a national level have focused more on geographical coverage and the structural complexities of developing partnerships. It is suggested that there is a need for further discussion about ensuring universal access to high-quality music teaching by examining the opportunities for collaborations which focus on the development, sharing and transfer of pedagogical practices.

There is also much talk of joining together for reasons of ‘advocacy’. Working collaboratively to provide models of creative and inherently musical practices which promote the

development of different types of musical learning, and challenge dominant ideological conventions and values might be more effective. Perhaps a more effective way forward would be working together to provide rich and varied models of musical learning and engagement which are justification in themselves.

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# **Adapt or die in the creative arts: The case for protean careers**

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## **Abstract**

A number of studies focusing on music programmes at tertiary institutions motivate for the adoption of more relevant curricula as a response to the changing cultural and technological landscape. These studies also propose the development of generic skills and focusing on the roles the music graduate will have in his or her professional life.

Some of the researchers also propose the adoption of alternate methodologies to meet the curricular needs of alternate approaches to the conservatoire model. In South Africa, ten universities have music departments. Although there have been changes to the curricula of the Bachelor Degree of Music over time, there are inconsistencies between government policy and practice. The various Bachelor of Music degrees are often very specialized which means that once students enroll for a degree they are not able to access modules from a different stream. This results in music graduates who are not adequately prepared for the roles of musician, which are performer, conductor, composer and teacher.

In this paper, I present a literature study which provides the theoretical framework for my discussion. I then describe, analyze and critique the curricula of the Bachelor of Music degrees presented at tertiary institutions in South Africa. Using the theoretical study as a foundation I present an alternative, flexible music curriculum which would enable music graduates to follow careers in the creative arts industry.

### **Keywords**

Policy, music graduates, portfolio careers, tertiary music curricula

### **Introduction**

The typical student who enrolls for a Bachelor of Music degree in South Africa is someone who has been schooled, from primary school, in the Western Art music tradition. The majority of music departments in South Africa operate as extensions of the schooling system insofar as they continue the dominant discourse of the conservatoire model. While some institutions have courses in indigenous music traditions and jazz, the dominant stream is Western art music. The prospectuses of music departments show that institutions have identified career pathways to be followed by graduates. Whether these career options are genuine is another matter altogether. Within changing socio-cultural and economic landscapes, there is a need for music departments to adapt and transform their practices with respect to

their curricula and pedagogies to ensure that graduates are suitably qualified to embark on career paths.

Burnard (2012, p. 216) identified a number of fields of power in music. These can include interdisciplinary and cross-disciplinary fields and which are also indicators of possible career paths. These are **(1) the field of music** which includes various styles of musicianship, including classical, popular, jazz, folk, ethnic, dance music, performing arts media, community music, sub-genres of the different styles and film music; **(2) technology** which is inclusive of software, hardware, television, gaming, and broadcasting, recording studios and social networks; **(3) industries** which are inclusive of creative, cultural, popular music, copyright, recording, broadcasting, dance music, publishing, film, television, internet, fashion, advertising, games and the digital media; **(4) commerce** which is inclusive of music companies, music retailers, record companies, entertainment conglomerates, design manufacturing, applications, management services, advertising firms, distributors, copyright and royalties, merchandise, cultural sponsorship, commercial sponsorship, newspapers, journalists/editors/critics, marketing, corporate media, music magazines and music publishers; **(5) cultural production and social spaces**, inclusive of pubs, clubs, bars, music halls, music theatres, social networks, YouTube<sup>TM</sup>, television, religious sites, communities, cultural sites, dance clubs, national sites, local sites, urban sites, events, institutions both public and cultural,

music schools, conservatories, music organizations, academies, colleges, musical societies, professional organizations, corporate centers, neighborhoods, festivals, art schools, studios, universities and community centers, awards. These fields have places of intersection between and among them. These fields also serve to inform one of possible career paths that are available to music graduates. Over time, additions to these fields can also emerge. Finally, they can also serve to inform curricula at tertiary institutions.

The idea of facilitating graduates to work in different fields was introduced by Hall. He coined the term “protean career” to describe this phenomenon. In his study, Hall suggests that tertiary institutions should provide students with opportunities to explore different paths as opposed to presenting them with a fixed programme of study (1996). As conditions in the work environment change, sometimes even within one career, individuals need to adapt and take responsibility to enhance their employability (Hall 1996, pp. 8-10).

It is now widely recognized that music graduates need diverse skills in order to move fluidly across careers in the arts. Researchers in music education advocate new approaches to the music curriculum at tertiary level to increase employability and transferability of skills in different contexts.

Perkins (2014, pp. 226, 231) suggests that music departments should support their students to engage in a variety of activities so they are able to navigate different career opportunities throughout their lives. Such a perspective implies more flexibility regarding subject choices so that students could make interdisciplinary and transdisciplinary choices. This approach is encouraged because as Perkins (2014, p.224) goes on to state she doubts whether a conservatoire approach can support, nurture and encourage creativity. She argues that following a conservatoire approach would merely be perpetuating models from the past and by implication not preparing graduates for a dynamic future.

Bennett (2014, pp. 234-235) supports this view in her statement that music departments should “equip student musicians for music careers.” She goes on to suggest that there should be a recognition of the most “important skills and attributes” that can be applied across different contexts.

In order to develop diverse skills, Lebler, Burt-Perkins and Carey (2009, p. 233) and Lebler (2007, p. 206) recommend that conservatories should offer skills development and learning experiences that are “musically inclusive and likely to produce multi-skilled and adaptable graduates who are self-monitoring and self-directing in their learning and able to be active

across diverse activities”. It goes beyond changing the curriculum, but also would require music faculty to adopt different approaches to teaching and learning.

Bridgstock (2005, 2009, pp. 32-37; Bridgstock 2011, pp. 6-7) refers to these skills as transferable skills. She advocates identifying graduate attributes that would encourage protean careers. To this end she proposes that students engage in career management through reflecting on and evaluating the decisions they make in choosing subjects. She distinguishes between discipline specific skills and generic employable skills. Generic skills such as working with technology, written and verbal skills and team work are transferable to different work contexts. Fallows and Steven (2000, pp. 75-76) add their voice to the discussion on the development of generic employable skills. They advise that tertiary institutions develop generic employability skills such as the retrieval and handling of information, communication and presentation, planning and problem-solving; and social development and interaction, in order to operate professionally within the new environment.

In writing about the skills needed for musical careers in in the music industry, Bartleet, Bennett, Bridgstock, Draper, Harrison and Schippers (2012, pp. 36-37) recognize career self-management and disciplinary agility, in addition to recognizing social networking capability and enterprise.

Bridgstock (2011, p.7) does caution against institutions attempting to pursue a perfect match of skills. Instead she states that staff should assist students to take responsibility for their career development. In this statement there is recognition that it is not possible for an institution to prepare students for every possible career pathway, instead students should take responsibility for their own learning while at the same time be afforded opportunities to make those decisions.

Bennett (2007) states that conservatories need to embrace a broader definition of “musician”, to reflect the profession and which would influence curricular change. She furthermore advocates that music staff to have closer relationship with industry. In a subsequent study Bennett (2014 p.242) calls on staff to engage with students. The students “need to challenge what they know about being a musician”. She claims that this will help them to take responsibility for the choices they make towards their future careers.

Carey and Lebler (2012, p. 10) as well as Lebler and Weston (2015, pp. 132-133) advocate creating space for students to enroll for “free electives” by reducing the number of compulsory modules in the music degree after first year, increasing the availability of electives and introducing free choice electives. In this way students then take charge of their

own learning and future career paths. Through this approach students enrolled at their institution were able to choose specializations in secondary music education, business marketing, or multimedia. In a later study, Lebler and Weston (2015, p. 125) describe a learning-centered approach that utilizes the diverse abilities of its students. The key to this approach is a multi-faceted approach that includes collaborative learning among students, learning with lecturers as well as in external contexts such as with band performers.

In summary, the music education researchers recognize the importance of music graduates developing music skills in addition to generic skills in communication, problem-solving, team work and working with technology. Within a Bachelor of Music degree, the development of generic skills may be embedded across the music curriculum and in interdisciplinary courses, through methodologies and in assessment.

### **Shaking up the faculty: teaching creatively**

Tertiary institutions could follow two approaches either simultaneously or separately in order to foster the development of creativity among students. One approach would be to nurture creativity at the macro, or whole university level and the second approach would be to develop creativity within the academic department by allowing free electives from the other performing arts. Sandeen and Hutchinson (2010, pp.81-92) report on two courses offered at

UCLA on a macro level which seek to develop T-Shaped individuals; individuals who possess (1) empathy across disciplines, coupled with (2) deep knowledge in specific areas, together with (3) movement across T-shaped environments. When applied to music, it would foster the ability for graduates to work across fields and industries.

Renshaw (2002) states that institutions should be rooted in contemporary social and cultural contexts. He furthermore identifies the characteristics of the music graduate. These characteristics serve to draw together the viewpoints of the different scholars currently writing in the field and which are relevant for this study. Renshaw reminds us that (1) portfolio or protean careers requires that music graduates have the central roles of composer, performer, leader and teacher; (2) music courses should be linked to industry; (3) there should be cross- and interdisciplinary studies; (4) music courses should provide access to students with different styles of music; (5) there should be scope for lifelong learning; (6) institutions should form strategic partnerships with music industry, education and the wider community to be more cost effective.

I believe that in order for music departments to prepare students for their future roles they need to approach their degree programmes in new ways.

In this section I intend to provide “snapshots” of how researchers in music education have used innovative approaches to teaching and learning. By engaging with students in more creative ways these researchers provide insights as to how students can develop their musicianship. For example we can learn lessons from how popular musicians learn. Green (2012, pp. 28-41) describes that popular music learners she studied learned by (1) choosing their own music, (2) learning to play by ear, (3) work individually and also collectively with others, (4) learn in an idiosyncratic way and not in a traditionally progressive way, and (5) throughout the learning process integrate the skills of listening, composing, performing and improvising. Lebler (2008) provides a description of how this learning approach has been applied independently from Green’s study in a music degree programme. He wrote that students in a popular music degree programme learn from each other in an interdependent way, which is in contrast to the traditional conservatoire model which is based on an apprenticeship, one on one model. The findings from Lebler indicate that students derived benefit from this programme which catered for their learning preferences and cultural dispositions. This programme promoted interdisciplinary music-making such as composition, performance, production, engineering, programming, which relate to the real world of work in the music industry. Over time students enrolled in this programme became more engaged in the music industry itself, including live performances, self-promotion and management.

Although Lebler describes practices from a popular music qualification, these could easily be

applied to other genres of music as composition, performance, production and engineering are relevant for all music genres. This relates to how the different fields referred to by Pamela Burnard (2014) intersect with each other.

The ways that popular musicians learn could be applied to tertiary music departments and foster creativity. Cropley (2001, p. 166) proposes the idea that in order to create the environment for creativity, there needs to be a break from the traditional lecture and the adoption of more active learning approaches. Cropley also proposes less specialization and interdisciplinary studies (Cropley 2001, pp. 67-168). These statements are in supportive of Sandeen and Hutchinson's study (2010) and Perkins (2014) who concur that creativity should be fostered at tertiary level. These researchers also echo McWilliams (2007) when she states that universities should develop creative cultures by utilizing (1) experimental pedagogies to develop prod – users, and (2) support interdisciplinary and transdisciplinary studies.

Faculty can engage creatively with traditional core modules. These could be integrated in the same way that the study of popular music integrates history, performing, reading (theory), aural and composition. Moreover through active listening, music students can gain insight into the context of the music which would lead them to understand and then apply their creative judgment to their own performance practice with respect to fingering, phrasing,

articulation, and interpretation (González-Moreno, 2014, p.87). Additionally, technology can be utilized across the curriculum such as (1) recording practice sessions, (2) using various music apps for cellphones, (3) using online learning and assessment, (4) having students involved in providing sound for live performances, and (5) having students present theory worksheets on programmes such as Sibelius.

And these need not simply be in the core or applied to technology. Instrumental music students for example, could be encouraged to expand their repertoire to include modern works and learn a larger number of pieces as quick studies, so that students engage in music making and not only preparing repertoire for examinations. Students need to be involved in group music making, being part of the ensemble and also as leader. The traditional one-on-one teaching is then counterbalanced with group teaching and other learning experiences such as learning from performers of music styles such as popular music and jazz.

This view of embedding creativity across the degree should be included in music methods.

Such a view is supported by other music educationists. Smith (2014, pp. 139-150)

recommends the inclusion of larger scale composition opportunities for students, such as including both individual and group composition projects in music method modules. She

holds this view because teachers compose and arrange music. Their compositional practices

in their undergraduate degree therefore relates to the role of teacher as composer. This is in addition to the curriculum they will be teaching their future learners at schools. Byrne (2014, pp. 151-161) provides examples from his music method classes where students use stimuli to create music.

In music education methods, the skills as described by Green (2012) can be applied by having the students (1) learn songs and simple accompaniments by rote and then writing down the music, (2) perform and listen to a variety of different styles, (3) incorporate aural so that students identify rhythms of songs and listening examples, (4) play accompaniments from a variety of notation styles, such as guitar tablature, (5) play in traditional classroom ensembles and also create their own ensembles / arrangements, (6) transpose songs to different keys and perform these (7) devise simple voice warm-up routines, (8) compose songs for the classroom and (9) compose their own instrumental / vocal arrangements. These skills will be developed through sound with the reading and writing of music following on later. At the same time music education majors in instrumental music methods classes can also (1) prepare learners / students for exams, (2) develop their own technical exercises for teaching (3) arrange tunes, such as “Jingle bells”, for beginner, pre-grade one and higher, (4) develop own sight-reading examples, and (5) analyze pieces and work out the practice schedule.

## **Government policy in South Africa**

South Africa is a developing country with a population growth rate that exceeds real economic growth (Statistics SA, 2016). Despite this, we have a fairly vibrant creative industry. In 2011 SA's music industry was worth R2.2 billion in sales; the craft sector contributed to R3.3 billion to GDP in 2010 and employs more than 273 000 people. The visual arts sector has a turnover of almost R2 billion (SA 2011a, p. 36).

Leal (2014, p. 18 citing de Villiers 2006) discloses that approximately 15 000 people are employed in the music industry as musicians, composers, technicians, in record companies, manufacturing, distribution and retail. This figure excludes music teachers, musicians working for radio stations or those working for advertising companies and other careers. The music industry offers career opportunities and one of the ways to grow the industry would be through revisiting music qualifications at universities.

Making the case for developing the creative industries in SA, Oyenkunle draws on statistics from the European Union to support his argument. These are, (1) creative industries contribute to the GDP, growth and employment, (2) creative industries contribute to local and regional development and (3) they contribute to the economy, innovation and social well-being (Oyenkunle, 2014, p. 51). According to Oyenkunle (2014, p. 48) the creative industry

has the potential to transform our society and economy. This also holds true for post-industrial countries. Bridgstock, Goldsmith, Rodgers and Hearn (2015, p. 335) express the view that creative work and creative workers are of vital importance to economic growth in post-industrial economies.

Government policy in the form of the National Planning Development Plan (NDP) recognizes that the creative and cultural industries can contribute to small business development, job creation and urban development and renewal (SA 2011a, p. 36). Moreover, the NDP also states that there should be a more flexible education model to suit the needs of students and industry in order to fill the skills gap and that tertiary institutions should offer programmes that cater for the growing and transforming economy and community (SA 2011a). Government support for the creative industries is further reflected in the funding model for fine and performing arts students. Students enrolled for the arts are funded at the highest level, which is 3.5 compared to other fields such as law and education where students are funded at 1. Government funding can then be viewed as a mechanism to steer higher education according to national social and economic development goals (SA 2011b, pp. 24, 29).

Historically there has been a close working relationship among the various stakeholders in developing music qualifications to suit society's needs. The Music Standards Generating Body (SGB) in South Africa developed a generic Bachelor of Music (BMus) degree to meet the needs of music graduates entering the music industry. This BMus was first registered with the National Qualifications Framework (NQF) in 2007 and was re-registered in 2012 and 2015. A number of stakeholders were consulted to develop this degree, including academics, teachers and members of the music industry in order to meet their collective needs for graduates (SAQA 2016; Leal 2014, p. 86).

In 2014, Leal (2014, pp. 82-83) conducted a study in which he inter alia interviewed representatives from the South African music industry to determine their needs with respect to skills required from music graduates. The industry highlighted a number of needs, which also correlates with the goals of government cited previously. These are (1) education should be student focused and flexible to meet the needs of the market, (2) music business skills, marketing and branding should be included in the curriculum, (3) music technology should be included, (4) curricula should be more relevant and in line with the music industry needs, (5) teacher training should be included, (6) entrepreneurial skills should be part of the curriculum, (7) students should participate in internship programmes. Leal (2014, p. 198) states that the music industry would value a closer working relationship between academics and industry,

with academics engaging with industry and actively participating in industry. The respondents in Leal's study (2014) did not identify interdisciplinary or cross-disciplinary skills or technical skills such as instrument manufacture or instrument repair technician. Instead they focused exclusively on the music industry.

Nonetheless an analysis of BMus degrees across the country reveals that there is divergence in practice and that the generic BMus was interpreted differently by each institution.

### **The Bachelor of Music degree in South Africa**

The development of curricula at tertiary institutions in South Africa is informed by the *Draft National Plan for Higher Education in South Africa* (2001). This document makes reference to the relationship among universities and states that (1) university programmes should not overlap with each other; (2) there should be collaboration between universities and departments within universities. The document also identifies the specific roles that tertiary institutions have in society, which are, (1) more relevant qualifications which can lead to human resource development and respond to societal needs and interests, (2) high skills training to strengthen enterprises, services and infrastructure, and (3) the production, acquisition and application of new knowledge through research (MoE 2001). In other words

all the government policies can be seen to converge to ensure that tertiary institutions serve the needs of society.

The generic BMus is listed on the South African Qualifications Authority (SAQA) website and its purpose is to qualify the student for a number of professions in music, through specialization, namely, performer, arranger, composer, researcher, music technologist or music educator (SAQA, 2016). These roles correlate with the roles identified by scholars in the field. The total number of credits for the degree is 480, which are divided into 100 fundamental credits, 200 core credits and a minimum of 180 elective credits. Students are able to choose 100 music electives for specialization and 80 non-music credits (SAQA 2016). Students can specialize in a specific branch of music, such as music technology, and possible specialization in interdisciplinary and cross-disciplinary fields (SAQA 2016). In our context, a first year subject has 24 credits, a second year subject has 40 credits and a third year subject 60 credits. Choosing a second “school” subject up to second year level would make students eligible to enroll for teacher licensure for which the requirements are two majors (Government Gazette 2015, pp. 26-33).

This generic BMus degree is based on international models for the BMus degree in the UK and the USA. It is not an institutional qualification so universities do not have to align their

qualifications against it, but it exists so that tertiary institutions can align their offerings against it to ensure, (1) student portability, (2) the promotion of entrepreneurship, (3) broad economic development, (4) music industry requirements are met and (5) that universities can choose their majors (SAQA 2016).

A tabular representation of the generic BMus degree is presented below:

Fundamental credits	100	Personal management and social responsibility (10) Technical proficiency and instrumental performance (55) Aural skills (35)
Core credits	200	Music analysis (60) Research (40) Music history including African music (60) Perform in an ensemble (40)
Elective credits	100	Music credits for specialization, eg performance (100) OR Research (100) OR Composition and Arrangement (100) OR Music Technology (100) OR Music Education (100)
	80	Non-music credits

All the universities offer their students broad-based skills in performance, theory, technology and education modules. While qualifications per se cannot guarantee employment, the degrees should be flexible allowing students to make their own choices. Our system lends

itself to this practice, because we follow modular curricula which allows for core programmes to be adapted and the modular system used innovatively for flexibility (CHE 2013, p. 109).

Universities in South Africa did not interpret this qualification in a uniform way so that all the identified needs of the stakeholders could be addressed. Instead, it would appear that the generic degree was used as a “rough guide” to meet the expertise at institutions, hence specializations in technology or opera or jazz studies at specific universities. Furthermore, it was not always clear whether the credit guideline for specializations were met.

Five institutions registered degrees against the generic BMus (SAQA 2016). At Nelson Mandela Metropolitan University (NMMU) five BMus degrees were registered against this generic degree. Music Technology (12 credits) is compulsory for all BMus students, irrespective of the specialization. Three of these are very structured and inflexible and result in students majoring in specific streams, even though the 100 credits recommendation was not met in all instances. This holds true for degrees registered by the University of Cape Town (UCT), University of Kwazulu-Natal (UKZN) and the University of Free State (UFS) as well. Across institutions streaming prohibits students having access to modules from different streams. For instance at UCT each degree is structured specifically according to its

specialization. This means that only students enrolled for the jazz specialization have access to the music business modules.

Some specializations enable students to access music education modules, but not sufficient credits are allocated to these modules. Additionally, there is limited space for non-music electives in degree offerings. This prohibits students acquiring the 24 plus 40 credits that would give them access to teacher licensure and is less than the 80 non-music credits suggested by SAQA. For example at UFS, students only have access to 32 non-music electives. Conversely Rhodes University has a small number of compulsory electives and a large number of electives at fourth year level for specialization. These electives are essays and not courses whereby students can gain practical skills.

At NMMU the BMus general provides general music modules and the possibility for students to enroll for the second subject needed for teacher licensure, from the second year onwards due to the large number of “free” credits. These are 36 free credits each for second and third year and 48 credits for fourth year. The other NMMU qualification, the BMus Interdisciplinary has 124 elective credits. This provides for a more interdisciplinary approach<sup>vii</sup>.

A tabular presentation of the interpretation of the generic BMus degree

Institution	BMus degree	Design of degree
NMMU: Degrees are structured according to the specialization. no WIL; Business Module only as elective in some degrees; Music Technology is an option as first year module for all degrees. Some degrees exceed the 480 credits.		
NMMU	BMus General	Specialization from second year; 114 credits for non-music electives: exceeds SAQA recommendations.
NMMU	BMus Interdisciplinary	124 elective credits; No clear specialization.
NMMU	BMus Technology	Specialized stream; Electives are music related;  No access to 80 non-music electives; 136 credits for Music technology specialization. Exceeds SAQA recommended 100 credits for specialization.
NMMU	BMus Performance	Specialized stream; Electives are music related including music technology and a second instrument; 196 credits for Music performance specialization. Exceeds SAQA recommended 100 credits.
NMMU	BMus Music Education	Specialized stream; Electives are music related so students do not have access to 80 non-music credits needed for teacher licensure; 108 credits for Music Education specialization. Exceeds SAQA recommended 100 credits.
Rhodes	BMus	Credit system not clear. Years 1 and 2: non-music electives; All students follow the same core and foundation modules with specialization in Year 4, in the form of research papers. Entrepreneurial module embedded in Ethnomusicology module; Music Technology is an optional elective.
Institution	BMus degree	Design of degree
UCT: all degrees are structured according to the specialization with no flexibility. Not		

sufficient credits to pursue second major for teacher licensure.		
UCT	BMus Performance: Classical Performance	Electives are mainly Western Art music modules. Business Management is compulsory. One non-music elective at first year level for first semester. Method compulsory at second year level. Technology is an elective.
UCT	BMus Performance: Jazz Performance	Electives are mainly jazz music modules.  Business Management is compulsory.  One non-music elective at first year level for first semester. Method compulsory at second year level. Technology is an elective.
UCT	BMus African Music Performance	Electives limited to SA music and one non-music elective. Business Management is compulsory.
UCT	BMus Composition: Western Classical	Non-music elective at first year level for one year; Method compulsory for years two and three. Music Technology for years 2, 3 and 4.  All electives except for one elective in first year are music related.
UKZN: One BMus degree with nine specializations: African Music and Dance; Composition; Jazz Studies; Music Education; Musicology and Ethnomusicology; Music Technology; Orchestral Performance; Performance; Popular Music Studies.		
UKZN	BMus	Structured degree; Compulsory language module in year 1; Electives are limited to music modules; No Entrepreneurial Module; No access to 80 non-music credits and therefore not possible to qualify for teacher licensure; Specialization in years 3 and 4.
UFS: One BMus degree with five specializations: Performance; Musicology; Theory and Composition; Music Education; Music Technology.		
UFS	BMus	Structured degree; 32 non-music credits electives which falls short of the 80 non-music credits recommended by SAQA; Other electives are music related; Music Education and music Technology are compulsory for all specializations; Specialization in years

		3 and 4.
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The five institutions which have registered degrees against the generic BMus have limited or no work-based learning and none of them have a close relationship with industry, which means there is no sharing of resources with industry or the community. The BMus degrees under discussion fall short of meeting industry needs, mainly because they are structured and inflexible in their course offerings. They also do not meet the requirements of the other fields as well.

The other universities with music departments made the decision to register institutional degrees, some of which exclusively meet the requirements of industry. Tshwane University of Technology (TUT) is a case in point. The BTech in Music, is very structured and is aimed exclusively for employment in the popular music industry. As a result, of its focus, there are only music credits and the curriculum is inflexible. This degree is very similar to the BMus degree offered at the University of the Witwatersrand (Wits). The BMus at Wits is very radical and innovative and differs from any BMus degree in SA. It is both interdisciplinary and cross-disciplinary and aimed careers in the creative industry, while at the same time providing the structure in the first and second year for students to meet the requirements for teacher licensure.

In contrast, The University of Pretoria (UP), the University of Stellenbosch (US) and North West University (NWU) have very structured, traditional BMus degrees, with streaming and limited scope for electives. At both NWU and US, students only have access to non-music electives in the first year of study, after which all the electives are music related. This makes it impossible for students to acquire the credits in a second subject, for teacher licensure.<sup>viii</sup>

### **Critical reflection and a proposed alternate BMus degree**

The readings from the literature and policy documents have emphasized the need for (1) flexibility of course offerings, (2) service / work-based learning (WIL), (3) business and entrepreneurship, (4) embedding transferable skills across the curriculum and (5) module choices should allow for future protean careers. Flexibility also refers to the credits allocated to modules. When the credits of music modules match those of the rest of the institution it enables cross- and interdisciplinary studies. For instance at the institution where I work, a first year subject has 24 credits, a second year subject has 40 credits and the third year major has 60 credits. In the case of my music department flexibility in a music curriculum could mean that modules be grouped together to form a module with more credits. In this way music education, instrumental method and method for music as a subject could potentially be grouped together to form a larger music methods module with more credits.

Extra features to consider are the government policy requirement for teacher licensure since it is likely that all musicians teach at some point in their careers. The requirement for a second subject needs to be core to this degree.

Moreover there would be a 24 credit first year module in Business and Entrepreneurship.

Service learning can be embedded in music education and instrumental methodologies and other modules, such as technology and ensemble. Aural, composition and music technology can also be embedded in different modules as part of teaching and learning and in the assessment of the modules. How staff engage the students in teaching and learning would also need to be adapted to be more learner-centered and develop the students to fulfill their roles as musicians in the 21<sup>st</sup> century. Added to this the graduate outcomes of the institution also need to be considered.

Remarkably, the desired graduate attributes for the Nelson Mandela Metropolitan University (NMMU) are expressed in broad terms that resonate with how researchers such as Hall, Lebler, Bridgstock, Bennett and Burnard describe graduates in the 21<sup>st</sup> century who are employable and adaptable.

Expressed in broad terms, the NMMU graduate will demonstrate (1) in-depth disciplinary/interdisciplinary knowledge, (2) have social awareness and responsible citizenship, (3) adaptive expertise, (4) creativity and innovation (5) critical thinking, (6) intra- and interpersonal skills and (7) communication skills (<http://www.nmmu.ac.za/>).

The BMus degree that I am proposing would be an institutional degree that will have a minimum of 480 credits, with up to 125 free credits per year. The core modules for this music degree would recognize the widely accepted generic music roles of composer, performer, leader and teacher as encapsulated in music theory and harmony, music history, performance on main instrument and ensemble and music technology.

Given the constraints for students to enroll for non-music modules, I have modeled the proposed curriculum on our own interdisciplinary Bachelor of Music in the institutional interpretations of the generic Bachelor of Music degree. This degree has a total of 510 credits.

NMMU: BMus Interdisciplinary	
Year One	122 credits: 98 music credits + 24 non-music credits
Year Two	124 credits: 84 music credits + 40 non-music credits
Year Three	132 credits: 72 music credits + 60 non-music credits
Year Four	132 credits: 72 music credits + 60 non-music credits

This BMus degree accommodates the entry requirements of a post-graduate certificate in education (PGCE) with the second subject accommodated with the standardized 24, 40 and 60 non-music credits (24, 40 and 60 are the maximum number of credits for each year). These credits provide the space for specialization across the faculties. However, this degree is not a popular choice for students. The enrolment figures show that students prefer to enroll for the specialist degrees, which inevitably leads to disillusionment, because students usually find that they can only follow the perceived career paths through the addition of extra modules and extra years of study.

My proposal therefore is to promote the inclusion of additional subject choices for an interdisciplinary or cross-disciplinary arts qualification to address the human resource needs of the creative arts industry. Increasing the skills base would also enable students to work in other fields such as technology, commerce, industries and cultural production and social spaces that provide further career opportunities for music graduates.

### **A proposed framework for a Bachelor of Music curriculum**

The proposed Bachelor of Music curriculum would have the following framework:

Year One	128 credits: 72 credits (music core) + 24 credits (music elective modules) + 24 credits (business modules) + 8 credits (optional computer literacy module)
Year Two	124 credits: 60 credits (music core) + 10 credits (music business) + 30 credits (non-music elective module I) + 24 credits (Arts / Music electives)
Year Three	124 credits: 60 credits (music core) + 40 credits (non-music elective module II) + 24 credits (Arts / Music electives)
Year Four	125 credits: 65 credits (music core [theory + treatise {35}+ performance {30}]) + 60 credits (non-music elective module III)
Year Five  Post the BMus	PGCE (teacher licensure) OR honours degree in non-music elective OR Masters degree in Music

**Core Music modules:** Performance (Main instrument and ensemble, including

leading/conducting); Music History; Music Technology; Music theory (Western Art music or jazz) linked to improvisation, arranging, aural and composition.

**Music electives:** Musicology II and III [including Ethnomusicology and film music] (24);

Composition /Arranging and Orchestration II (24); Music Methods II [main instrument

{embed WIL, prepare student or learner for exams}; music education; choral conducting /

leading an instrumental ensemble and music secondary education (24 credits)]; Second

instrument I, II. III (24); Treatise IV (30) .

**Arts electives / specializations:** Singing for musical theatre (I, II, III); Dance (I, II, III) [two genres]; Acting (I, II, III); Music Technology (II, III, IV); Stagecraft (I, II, III). With these electives there needs to be a close working relationship with external partners so that the music department could be more cost-effective.

**Additional electives:** from within the Arts faculty and from other faculties.

This degree can be described as an interdisciplinary, institutional music degree. It would present students with the scope to meet the requirements of the PGCE. It also allows students to explore the different roles of performer, leader, composer, arranger and teacher. However, there is no scope for specialization in music performance. In this qualification, students wishing to pursue a career as a solo performer, would need to successfully complete a performer's licentiate of an external examining body, participate in national and international competitions or provide evidence of being a performer, such as playing in gigs, performing, which would recognize the different contexts where music is performed.

## **Final thoughts**

When embarking on music studies, students engage with a music core that should enable them to fulfill the roles of composer, performer, leader and teacher. Some career choices such

as music teacher require the individual to fulfil multiple roles. The music teacher can be expected to straddle a number of fields of music. For instance a music teacher can be required to teach theory and at least two instruments, arrange music, lead choirs and orchestras, stage school productions, and be able to work with music technology such as Sibelius.

Due to the constraints of credits and resources that can limit course offerings, music departments are not able to provide access to every possible career path in any of the fields.

What music departments can aim to do is to offer core modules that serve to prepare students for their future roles as composer, performer, leader and teacher.

Students should be encouraged to reflect on their own and in interactions with staff, on their module choices and possible future career pathways in fields in which they would work.

By following flexible curricula with core music modules, students can be prepared for multiple career paths and is so doing be creators of employment and develop the economy.

Additionally music departments should make it accessible for individuals to return to university to enroll for additional modularized courses. These short learning programmes in niche areas such as music technology could provide third stream income and potentially make music departments more financially viable.

Finally, music staff should “shake things up” and be creative in their approach to curricula and how they engage with their students. It is incongruous that current practice is so far removed from the expectations for musicians living centuries ago, who performed, taught, improvised, arranged, composed and led musicians. Along the way we have lost sight of the role of the musician in society. It is time that we reclaim our relevance.

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<sup>i</sup> Annual Message to the Congress on the State of the Union. January 8, 1964.

<sup>ii</sup> Not every reauthorization was named, however, note the following, Education Consolidation and Improvement Act (ECIA) in 1981 (Regan – more control back to states)

Hawkins-Stafford Elementary and Secondary School Improvement Act of 1988 (Regan)

Improving America's Schools Act (IASA) of 1994 (Clinton)

<sup>iii</sup> For more information on the PISA process see <https://nces.ed.gov/surveys/pisa/>

<sup>iv</sup> See US Department of Education website for more information

<http://www2.ed.gov/nclb/accountability/ayp/edpicks.jhtml?src=ln>

<sup>v</sup> Eduwonk.com held just such a competition: “A contest! Name that Law!” Examples include, Double Back Around To Pick Up The Children We Left Behind Act (Josh D), Not Even We Think This Will Work Act (Jason P), The Rearranging the Deck Chairs Act (*The Crimson Avenger*), The Hail Mary With Two Seconds Left on the Clock Act... (Julie Dalley)

<http://www.eduwonk.com/2009/02/a-contest-name-that-law.html>

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# **Policy and assessment in lower secondary school music education – the English experience**

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## **Abstract**

The policy context of secondary school music education in England is in the process of shifting. This paper explores the policy background to these changes, viewed through the particular lens of assessment. From a policy perspective, the legislature, here the UK government, passes acts of parliament and other legal instruments which are then enacted by schools, but policed by the non-ministerial governmental arm of Ofsted (Office for Standards in Education). In 2014 Ofsted wrote to all schools in England, saying that they would be looking at pupil work in order to determine what *progress* they are making. To address this, many schools are therefore continuing to teach music (and other subjects) according to National Curriculum requirements, even though there is no legal requirement for them so to do, as schools feel that what this Ofsted utterance has done is to focus school attention away from *attainment*, and onto *progress* instead. Clearly, the two are linked, but by concentrating on progress what Ofsted are signalling is that they are concerned with the speed at which attainment takes place, rather than just noting that it has taken place. This paper questions the

role of policy makers, and asks *where* policy-making rests in England, with the legislature, or with Ofsted – the judiciary and police rolled into one.

### **Keywords**

Assessment, Policy, England, National Curriculum, Progression

### **Introduction**

The policy context of education in England seems to be constantly in the process of shifting. Since 2010 there have been over 70 centrally published policy and policy-related documents. This has the effect of meaning that the policy context, as it finds its outworking in schools in England, has been undergoing a significant process of change, and that schools themselves are often unsure as to what they can and should be doing. This paper explores the policy background to some of these changes, viewed through the particular lens of assessment in generalist classroom music education, and questions the role of policy makers, asking *where* policy-making rests in England, with the legislature, or with Ofsted, categorised herein as judiciary and police rolled into one. The tensions created by these confusions have significant ramifications, not only for a local, but also for an international audience.

## **Policy: Legislature, judiciary, and police**

To think about what policy means in the English system, we need to consider the various different roles and processes. In recent work (Fautley *In Press*) I have drawn on the classification used by de Tocqueville, (1831/2003), who described the separate but interrelated functions of legislature, judiciary, and police. Here in the UK the legislature, in the form of the government, passes acts of parliament and other legal instruments which are then enacted by schools. The notion of the judiciary is more complex, and in the English system it involves both the formal, in the role of Ofsted, acting here simultaneously as judiciary and police; and the informal, enacted largely through the highly significant role of the fourth estate in that the regular publication of school league-tables in national and local press, based largely on test and examination results that a school has obtained, functions as major determinant in what schools do. Policing is again complex, with the formal element being the non-ministerial governmental arm of Ofsted – the Office for Standards in Education, which is led by Her Majesty's Chief Inspector of Education, Children's Services and Skills, but in addition there is a considerable militia, consisting of the fourth estate, and, increasingly bloggers and twitter, who act like a mediaeval lynch-mob, decrying any example of non-conformity (often, it must be said, non-conformity to their limited definitions) and publically 'naming and shaming' any examples they come across.

But added to this heady mix, we have policy enacted in the local situation, in schools themselves. In the case of assessment this is where problems can – and do – arise.

## **The National Curriculum in England**

In England, there has hitherto been a state mandated National Curriculum (NC), with a corresponding assessment structure in the form of NC levels. One of the major changes in policy launched under the previous coalition government, and now accelerated under the current Conservative government, is the ‘freeing’ of all schools from state control, so that the majority of schools become what are known as academies or free schools, autonomous, self-determining stand-alone establishments. In March of this year (2016), there was a surprise announcement in the budget (in other words in a fiscal, rather than an educational forum) that *all* schools would become academies by 2020. The National Curriculum is not mandatory in these schools, and so with a move to total academisation, concomitantly the NC will not apply in any school once this policy has been fully enacted.

## **National Curriculum Assessment**

In 2014 the requirement to use National Curriculum assessment levels was removed, although schools were free to continue to use them, should they so wish. However, the next iteration of the National Curriculum caused problems with regard to this:

...schools should be clear that any use of National Curriculum levels in relation to the new curriculum can only be considered a temporary arrangement to enable schools to develop, implement and embed a robust framework for assessment. In doing so, schools need to be conscious that the new curriculum is not in alignment with the old National Curriculum levels. (NAHT, 2014, p. 19)

This has created confusion, with many schools being unsure as what life is like in an “assessment without levels” world.

### **Progress and Progression**

In order to help with this, although in practice it only succeeded in muddying the waters further, in 2014 Ofsted (Ofsted, 2014) wrote to all schools in England, saying that they would be looking at pupil work in order to determine what *progress* they have been making.

Reacting to this, many schools are continuing to teach music (and other subjects) according to National Curriculum requirements, even though there is no legal requirement for them so to do. This is because schools feel that what this Ofsted utterance has done is to divert attention away from *attainment*, and onto *progress* instead. Clearly, the two are linked, but by concentrating on progress, what Ofsted are signalling is that they are concerned with the

speed at which attainment takes place, rather than just noting that it has taken place. The issue of what counts as progress has therefore become a significant one for English music teachers. In many cases the very notion of progression as the most important signifier has overtaken attainment as being the key indicator of what schools are looking for. Indeed, local school policy can be seen to be acting in ways which differ from governmental policy in many aspects of this.

Whilst it is clear that assessment of progress is difficult, or impossible, without assessment of attainment, nonetheless policy is itself unclear on this. What schools tend to do under these circumstances, therefore, is to worry less about what policy itself says, and shift their attention to what the police – Ofsted – say they will need to do. Ofsted pronouncements are pored over in schools rather like Delphic oracular utterances, and closely scrutinised for hidden and inferred meanings in an almost arcane fashion. What all this means is that policy, when working in local contexts, in other words in specific individual schools, can diverge significantly from what was *intended* to be the case, as schools use Ofsted documentation and their own second-guessing in order to produce policies to which their staff have to adhere. The issue of progression being discussed here is a key example of this.

### **Progress in twenty minute chunks**

Many schools required, and some still require, their teachers to deliver lessons in which clearly observable progress is made by the learners in twenty-minute chunks. This requirement has little, if any, foundation in policy. It probably stems from Ofsted (2012), which says this:

...judgement on the quality of teaching must take account of evidence of pupils' learning and progress over time (Ofsted, 2012, p. 34)

and this:

Observing learning over time...scrutiny of pupils' work, with particular attention given to... pupils' effort and success in completing their work and the progress they make over a period of time. (Ofsted, 2012, p. 35)

From these observations in the handbook for inspection, a whole set of local policies have been enacted by schools which require their teachers to teach every lesson with demonstrable progress being made in twenty minute sections. As one commentator observed:

The twenty-minute 'outstanding lesson' now endemic, with its enforcement by terrified leadership teams, and even training courses offered by the usual suspects who are making a fast buck out of teaching schools how to game the system. This concept requires teachers to split lessons into 20-minute segments (the length of time an inspector will attend a lesson), and in that twenty minutes, tick every box on the inspection framework, which itself would take most adults at least five minutes just to read and decode. Chief amongst the hoops teachers are required to jump through is that of demonstrating that every student in the class has made measurable progress inside twenty minutes. (RSA, 2013)

This extract identifies a key ingredient in this, namely, fear of Ofsted. This fear cannot be overemphasised for an international audience. There have even been teachers who have committed suicide as a result of a poor Ofsted inspection result<sup>1</sup>, so intense is the pressure upon headteachers, teachers and schools that these inspections place upon them.

The quotation from the Royal Society of Arts above clearly shows the ways in which teachers are having policy interpreted for them by local school management teams. This is an example

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<sup>1</sup> For example: “An award-winning headteacher hanged herself shortly after Ofsted downgraded her school, an inquest has been told” (Guardian Newspaper 2015a)

of the policing of policy replacing policy itself, due to culture of performativity, resulting in and from the climate of fear.

## **Averages**

But returning to the issue of progress, the thinking that lies behind policy is also worth investigating. The architect of many of the policies being discussed here, the then secretary of state for education, Michael Gove, seemed to not understand the notion of averages when quizzed by the Government Education Select Committee, when he expected all schools to be able to make above average progress, as this exchange shows:

Chair: ...if “good” requires pupil performance to exceed the national average, and if all schools must be good, how is this mathematically possible?

Michael Gove: By getting better all the time.

Chair: So it is possible, is it?

Michael Gove: It is possible to get better all the time.

Chair: Were you better at literacy than numeracy, Secretary of State?

Michael Gove: I cannot remember. (parliament.uk 2012)

Although this might seem like a simple error, the outworking of this in educational institutions is that, quite understandably, all schools want to be above average! But clearly this is statistically impossible, and yet a policy-maker whose policies are predicated on every school being above average is clearly a worry to the 49% of schools, who will, by definition, be below the mid-point average figure of a curve of normal frequency distribution. What this means is that all schools are desperately trying to be above average, and damaging their teachers in many cases in the process. Stories of exhausted teachers are daily items now in the press, and we know that 40% of teachers leave the profession within the first year of their careers (Guardian newspaper 2015b). This is an effect of the performativity culture in England.

## **Ofsted myths**

So how have central policy makers reacted to the issues raised in this paper? Ofsted have themselves issued a document entitled “Ofsted Inspections: Myths” (Ofsted, 2016). It has this to say on progression:

Ofsted does not expect performance and pupil-tracking information to be presented in a particular format. Such information should be provided to inspectors in the format that the school would ordinarily use to monitor the progress of pupils in that school.

This seemed to be the answer to these issues, but so strong and prevailing are the myths that even this document is looked on with some scepticism. Indeed, a senior Ofsted inspector reported he had been told he was “only the music inspector” and a “proper” subject inspector would understand why the school were asking things of their teachers (personal communication)! It seems that even confronted with strong evidence that they are wrong is not enough to persuade some school leadership teams (SLT) to change their positions.

### **Proof and meta-proof**

Progress in music can often be a nebulous thing, hard to prove in 20-minute chunks, yet, as we have seen, this is often what is required by SLTs. Hard-pressed music teachers have to facilitate progress, then prove it has taken place, and in some cases then prove in addition that they have proved it. This process might well be labelled as one of *meta-proof* being required of teachers. What happens in the classroom is that the teacher notes some progress of some sort, maybe involving spoken formative assessment. At this point, if a dialogue has taken place the teacher needs to employ a “verbal feedback given” to stamp the pupil’s work. The teacher then needs to collate their utterances in some way to present to SLT, along with a commentary of what the pupils have done, evidenced through, in many cases, written work in their books, musical evidence of musical progress, recordings, for example, being deemed

inadmissible as evidence of progression here. This creates a large amount of extra work for the classroom teacher, over and beyond making music. Indeed, so strong are the assessment requirements that some teachers have reported that they have been ordered to spend less time on the process of music making, and more on the business of evidence and data collection (personal communications).

### **Campbell's Law**

For education in general, and music education in particular there is a real danger that Campbell's law will come into operation here. Campbell's law states:

The more any quantitative social indicator is used for social decision-making, the more subject it will be to corruption pressures and the more apt it will be to distort and corrupt the social processes it is intended to monitor. (Campbell, 1976, p. 49)

What this means for the discussion of assessment and policy in music education in the way in which it is being implemented in English music classrooms is that targets of progression have not been a means to help raise attainment, but have become an end in themselves. This was a point also recognised by Campbell in his paper, when he observed that:

...achievement tests may well be valuable indicators of general school achievement under conditions of normal teaching aimed at general competence. But when test scores become the goal of the teaching process, they both lose their value as indicators of educational status and distort the educational process in undesirable ways.

(Campbell, 1976, pp. 51-52)

### **Pasi Sahlberg and GERM**

We are clearly seeing the distortion of the educational process here. But England is not alone in this. The Finnish educator Pasi Sahlberg has written cogently of the dangers of what he labels 'GERM', the great educational reform movement, and characterises it as having three constituents:

1. Increased competition
2. Increased School choice for Parents
3. Stronger accountability from schools ([www.pasisahlberg.com](http://www.pasisahlberg.com))

It is upon the third of these that the descriptions of the outworking of policy in England that this paper has focussed. Accountability has become a goal in itself, rather than a way in which teaching and learning can be developed. This results in music classrooms becoming less

musical, pupils having less time devoted to music, and the impoverishment of the curriculum as a result.

### **Unintended consequences**

The notion of progress and progression is clearly central to these discussions about policy and its outworking. But in generalist music education, the day-to-day teaching and learning that takes place in classrooms, this is actually a problematic area. Clear understandings of what progression in generalist music entails are not that common. The NC levels which teachers were using were only designed to be used at the end of a course of study, in the lower secondary school this would mean at the end of three years of work. They were certainly designed to be used to show any form of anything in twenty minute intervals! This has meant that music teachers have had their planned learning experiences literally ‘turned on their head’ in that instead of planning logically sequenced learning experiences for their pupils, they have been thinking about what the pupils can do to demonstrate progress in twenty-minutes. This has had the unintended consequence that yet again the differences between *learning* and *doing* in music have been muddied still further. For example, it is possible to show that in a twenty minute timescale a previously unknown song or piece of music has been grasped, at least in its basic elements. But this means that refinement, development, and more in-depth

learning can be eschewed in favour of shallow learning, simply in order to meet the demands of the window of observation that the twenty-minute observation entails.

What has also become normal in English schools is for assessment to replace teaching and learning as the main measure of what is going on in classrooms. This has the consequence that activities in music are chosen for their affordances as to be relatively straightforwardly assessed, rather than for any inherent musicality. Assessment has become such a driver for English schools that teachers have had to reduce the amounts of time they spend on music-making activities (extra-curricular activity, in the local terminology) in order to focus their attention onto the provision of assessment data for SLTs.

### **Neoliberalism and education**

The neoliberal obsession with measurement has rendered the old saying “knows the price of everything, and the value of nothing” to be very true indeed. As Thomas and Yang (2013) observe, neoliberal education policies require that:

There should be competition with the best being rewarded and the worst being cast aside. There should be machines that improve the business at hand (learning) to the extent possible. There should also be modernistic structures designed to increase

efficiency, predictability, and non-human control for learning. There should be scientific management and an emphasis on the quantitative over the qualitative in both learning and assessment. (Thomas & Yang, 2013, p. 112)

This is what is taking place in music lessons. Not only is this problematic in itself, but in the worst cases it can mean that music lessons are in danger of becoming unmusical, and simply a device for producing measured ends. This fits with what Apple (2004) has described as another facet of neoliberal views of education:

Neoliberals are critical of existing definitions of important knowledge, especially that knowledge that has no connection to what are seen as economic goals and needs.

(Apple, 2004, p. 190)

Policy that has taken a neoliberal turn in England is thus producing some very odd outcomes indeed!

### **Lessons for the international context**

There are a number of lessons to be learned here for an international audience. Music education being subsumed within a target-driven performativity culture is often inimical to

*musical* work being done, to musical teaching and learning, and to music composing and performing in the classroom. Target obsessed schools create target obsessed teachers and pupils, and rather than paying attention to the musical, they end up focussing instead on small gains in attainment and test scores.

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# **Policy (re)cycling in education, the arts and culture**

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## **Abstract**

The paper presents an historical account of the development of Educational, Arts and Cultural Policy in Australia from 1975 to the present day. Policies evolve and develop over time and are directed by government, agency and community priorities. The development of national policies in the form of a national curriculum in Education will be considered, alongside the development of a national cultural policy. Developments in these policy areas have been marked by changes in the national and state governments with differing ideological perspectives and priorities. Over this period there have been significant tensions regarding the development of national policies with implementation responsibilities at various levels of government.

Through the consideration of the policy developments will be an articulation of the place of music and in particular music education at various levels. The paper will provide observations and reflections on developments, applications and implementations, changes and learnings in an evolving policy landscape.

## **Keywords**

Australian Curriculum, cultural policy, policy implementation

As with my previous papers for this Commission my focus is on the policy developments in Education and the Arts and Culture in Australia. My previous work (Forrest & Jeanneret, 2012; Jeanneret & Forrest, 2014, 2006) has focused on the development and implementation of national policy in Education and Culture. In this work we have chartered and critiqued the development of the policy landscape in the complementary fields of Education and Arts and Culture. In this paper I will revisit some of the ideas and issues that surrounded the development of policy but need to take stock of the evolutionary and revolutionary nature of policy development from an Australian perspective.

Policy by its very definition evolves. There are indeed moments and times when the amorphous package that constitutes policy attempts to change the status quo more expeditiously to accommodate changes and developments, and there are times when policy reemerges either as it was in past times or appears in new guises and permutations.

Before dealing with the Australian context it is important to consider that policies concerning arts, culture and education are invariably part of a larger suite of public policies which include

the areas of defence and the economy and “indeed any other area that the government of a city, state, region or nation regards as affecting the citizens within its jurisdiction” (Brindle & DeVereaux, 2011, p. 224). Policy according to these writers is both explicit and implicit – what is stated and what is inherently meant – what is being conveyed publicly and is meant more covertly.

It is in this context that I want to revisit some of the past policy developments in Australia in the context of some radical departures of policy implementation and the reaction of the sectors to these changes.

Before proceeding I would like to consider a definition of policy as this impacts on the subsequent discussions. The two complementary components of a definition are: “a course or principle of action adopted or proposed by an organization or individual” and “a prudent or expedient conduct or action”. In many cases public policy is an explicit direction of the first with an implicit consideration of the second. It is always useful to consider the ubiquitous synonyms when talking any broad concept. Interesting policy generates:

synonyms: plans, strategy, proposed action, blueprint, approach, scheme, stratagem,  
programme, schedule, code, system, guidelines, intentions, notions, theory, line,  
position, stance, attitude

[https://www.google.com.au/webhp?sourceid=chrome-  
instant&ion=1&espv=2&ie=UTF-8#q=policy](https://www.google.com.au/webhp?sourceid=chrome-instant&ion=1&espv=2&ie=UTF-8#q=policy)

These words all contribute some way to a discussion on policy development, implementation and evaluation.

In framing this discussion I am appreciative of the policy process as this most certainly relates to the notion of the re-cycling aspect of the paper. In the most generic of terms, the process includes setting an agenda, formulating a policy, implementation and evaluation. Throughout the literature these are the pillars of public policy. Of these four components Brindle and DeVereaux (2011) place great emphasis on the first stage of agenda setting. They consider that this comprises and is exemplified by:

1. Lobbying or advocacy by interest groups.
2. Media attention on issues and problems
3. Economic forces

4. Pressure from governmental agencies, government bodies, or other levels of government
5. Changes in the policy environment
6. Legal challenges.
7. Natural events. (pp. 237-238)

Each component is important and invariably impacts of the inflection and intent (of the explicit and implicit) directions on policy development. Of the remaining components we are dealing with the arduous and at times lengthy procedures and issues associated with formulating policy, the lengthy consultative processes of putting policy into some form of action, and the evaluation phase (if it actually happens in a timely manner) to establish whether the policy has solved or resolved the issues and problems for which it was developed. Last (2007) talks about the three “interconnected and ideally continually evolving stages: development, implementation, and evaluation. Policy development is the creative process of identifying and establishing a policy to meet a particular need or situation. Policy implementation consists of the actions taken to set up or modify a policy, and evaluation is assessment of how, and how well, the policy works in practice.” Castree, Kitchin and Rogers (2016) in their discussion of public public policy present the position that

Public policy seeks to achieve certain aims and objectives by setting out a strategy and associated tasks, along with the means of evaluating success. Policy is a statement of the preferred path forwards and has no legal status, though enabling legislation is often passed that ensures it can be implemented and enforced. Policy could concern any aspect of everyday life .... Policies are often reviewed and refreshed after a set number of years, and are also abandoned and replaced, especially with a change in government which has been elected with a different mandate.

This presents an interesting proposition considering the ensuing discussion of education and cultural policy in Australia.

## **Education**

Education in Australia is the responsibility of the States and Territories. The Commonwealth (national) government provides funding for specific initiatives and policy - and to an extent politically - driven agendas. Federal funding is available if the States and Territories take up the option of implementing the policy and not available otherwise.

Over the last two decades we have seen the nascent development of a national curriculum in the early 1990s through the acceptance of the adoption of the Statement and Profiles for Australian Schooling. This was at the time seen as the opportunity for one national curriculum

to replace the eight state based approaches to education. In essence the Statements were adopted by the States and Territories but there was not agreement that it would be one approach. What resulted was that when the Statements were interpreted by each of the education authorities they were in many ways reconsidered and interpreted differently. We ended up with eight approaches to the Statements and Profiles not one, and definitely no national curriculum or even a national approach to education.

If we move on ten years and changes of government we see the renewed efforts for the development of a national curriculum. The Commonwealth government established the Australian Curriculum, Assessment and Reporting Authority (ACARA) as an independent statutory authority to drive the development of the curriculum and its implementation in collaboration with the State and Territory authorities. The curriculum most certainly went through exhaustive consultation through its phases of development. ACARA (2016) stated that it “draws on the best national talent and expertise, and consults widely to develop the Australian Curriculum.” This has resulted in a curriculum that “sets the expectations for what all young Australians should be taught, regardless of where they live in Australia or their background.”

In September 2015, nearly ten years after its commencement the Australian Curriculum was endorsed by the State, Territory and Commonwealth Ministers of Education for implementation in their jurisdiction. This followed an important (and at times divisive) review undertaken in 2013 with the change of Commonwealth government. The revised Foundation to Year 10 Australian Curriculum covers the learning areas of English, Mathematics, Science, Humanities and Social Sciences, The Arts, Technologies and Health and Physical Education. Interestingly it was seen necessary to state that

ACARA has listened to feedback about the Australian Curriculum from state and territory curriculum and school authorities and practising teachers. The curriculum has been amended to improve its manageability, simplify its presentation, and strengthen the focus on literacy. (ACARA, 2016)

With regard to the provision of the Arts within the Curriculum this has been an ongoing issue over the last decades. While the five arts forms of dance, drama, media, music and visual art have been endorsed as constituting the Arts learning area what has never been agreed is how they will be implemented across the years of school. Of course the line decisively taken by ACARA is that this is a State and Territory issue as they are constitutionally responsible for

implementation of the policy. The lack of guidance from the Authority has significantly impacted on the provision of music and the other arts forms in schools.

The development of an Australian Curriculum has been impacted by changes of government. Invariably when governments change, reviews are called, and changes are perceived to be necessary to mark the philosophical and political change of position.

## **Arts and culture**

As with education, policy responsibility concerning the arts and culture is divided between local government, the States and Territories, and the Commonwealth. In this area most policy is initiated (and implemented) at the local municipal government and the state government levels. Across Australia most local governments have an articulated policy on the arts with attendant funding attached for its implementation. Policy is activated at the grassroots level where the activity is happening and activated. There are the perceived immediate results of activity and outcomes. At the level of the States and Territories most have a form of cultural policy. While these policies develop and change with governments there is a general direction that is maintained. In the State of Victoria this is *Creative State*. Interestingly, with the change of government came a change of the name of the responsible Arts Ministry changed for the first time in decades from Arts Victoria to Creative Victoria.

At the national level from the early 1990s there have only been two cultural policies: *Creative Nation* (1994) and *Creative Australia* (2013). Both policies were developed and initially implemented under Labor Governments and both were shelved with a change to conservative governments. Both policies articulated a clear statement of optimistic direction and development. The preamble to *Creative Nation* (1994) states:

There has never been a better time than the present to re-assess our national cultural policy. Australia, like the rest of the world, is at a critical moment in its history. Here as elsewhere, traditional values and ideologies are in flux and the speed of global economic and technological change has created doubt and cynicism about the ability of national governments to confront the future. What is distinctly Australian about our culture is under assault from homogenised international mass culture. (p. 1)

We could change the date and apply it to today. In a similar way *Creative Australia* (2013) stated

*Creative Australia* celebrates Australia's strong, diverse and inclusive culture. It describes the essential role arts and culture play in the life of every Australian and how

creativity is central to Australia's economic and social success: a creative nation is a productive nation.

*Creative Australia* aims to ensure that the cultural sector—incorporating all aspects of arts, cultural heritage and the creative industries—has the skills, resources, and resilience to play an active role in Australia's future. *Creative Australia* reflects the diversity of modern Australia and outlines a vision for the arts, cultural heritage and creative industries that draws from the past with an ambition for the future. (p. 6)

The two policies were aspirational and provided funded direction for the arts and culture.

Invariably the changes of government have resulted in redirection of resources and intent. The reconsideration of policy has had intended and unintended impacts on the sector.

It is important to put on the record that from 1975 the Australian Government established the Australia Council for the Arts as an independent statutory authority. Explicitly

The Australia Council is accountable to the Australian Parliament and to the Government through the Minister for the Arts.

- Through our grants we fund a range of arts activities including the creation of new work, collaborations, touring, productions, exhibitions, performances, publishing, recording, promotion, market development and audience engagement.
- We provide multi-year funding to arts organisations across Australia that create and present work and service the arts and artists.
- Through targeted programs and strategic initiatives we support the arts sector and lead change where needed.
- We advocate for the arts sector and deliver original research and analysis to inform policy and strengthen the arts industry.

<http://www.australiacouncil.gov.au/about/>

As an independent statutory authority it has always provided an arm's length distance from government. Two years ago the government took a significant slice of the funding - A\$104.7 million over four years - from the Australia Council so that it could be distributed at the Minister's discretion. There was the perception that the ideology and opinion of the Minister would direct the funding and this has been the case. The government introduced the National Program of Excellence in the Arts removed from the Australia Council budget.

These cuts have impacted dramatically on the sector, and the minister's discretion has caused significant uproar. The negative feedback has to an extent impacted on the government and there has been a slight redirection of the resources.

The arts sector has mobilised and continues to criticise the Minister and the government.

Brindle and DeVereaux (2011) suggest "Given, though, that people do disagree, often vehemently, and that such things as beliefs, values, and principles (the very matter that undergirds policy choices) are much contested" (p. 224). Placed against this is the comment by Castree, Kitchin, and Rogers (2016) that "Public policy is inherently political and contested... Its formulation is usually preceded by public debate as to how best to address an issue, wherein different vested interests seek to shape the agenda and proposed course of action."

Enoch Wesley (2016) recently wrote:

Good policy has made a difference in my life, from education, health, employment and economic development through to the public conversation on arts, culture, identity and self-determination. Government policy has removed impediments and

opened debate, and has ensured the kind of national grounding that addresses injustice and provides a vision of the future.

These comments are salutary. Regarding the Government's redirection of funding he proffered the following comments:

Recent policymaking in the arts – the federal government's cuts in 2015 to the Australia Council and the ambiguity surrounding the ill-fated National Program for Excellence in the Arts (along with its equally obtuse offspring, Catalyst) – has been among the worst I have ever witnessed.

Importantly he talks about:

The lack of consultation with experts in the field, the sidelining of industry representatives and the disregard for the likely effect on a multibillion-dollar industry are gobsmacking. Was this behaviour deliberately punitive? It was hard not to wonder. Either way, clearly there was a new trend emerging where consultation and good policy work were being replaced by the personal opinion of powerful individuals and the will of the interest group.

It is useful to place these in the context that the current government has gone to an election without an articulated policy for the arts. These comments exemplify the importance of a reasonable cycle of policy development and evaluation. What has been missing over the years has been first the evaluation component and secondly any consideration of building on what has been accomplished.

## **Conclusion**

In Australia, we have been implementing public policy including those involved with education and the arts and culture. With changes of government the philosophical and ideological directions have been exemplified. We need to consider that invariably a change of government directly equates to a change of policy.

What has emerged in Australia is the essential component of any policy development is that all aspects of the process are transparent and accountable. This is not always evident. It is such an issue that good and worthwhile policy developments must change, be halted, or even cancelled with a change of government. It is as if a bi-partisan approach to policy in an aspirational goal.

What is apparent is that policies in education and the arts and culture are well down the priority list for most conservative governments and slightly above for their opponents.

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# ***Cultural cooperation between a regional government and idea-driven organisations: Seven music projects applications***

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## **Abstract**

In recent years, the culture department of the regional government in Dalarna has earmarked some of the funding for non-formal education to finance grants for musical projects, which can be applied for by “idea driven organisations”. It is often music professionals that initiate these projects, backed by the organisation. Theoretically informed by Michel de Certeaus concepts of *tactic* and *strategy* (Certeau, 1984) this paper discusses how musicians and organisations position themselves and their projects in relation to government strategies when applying for these grants.

## **Keywords**

Studieförbund, grants, funding, policy, tactics

## Introduction

In this paper I will discuss the cultural department in the Swedish region Dalarnas efforts to cooperate with the free music life and idea driven organisations, especially the adult educational associations called *studieförbund*. The study's main material is grants applications from idea driven organisations to the regional government, as well as the internal assessment matrix put together by the their project strategist and application assessors. I have also made qualitative interviews with key individuals at the regional governments Culture and Education-department, as well as had brief contact through email with some of the project leaders. First I will briefly present the Swedish practice of *folkbildning and studieförbund*, then describe the process of regionalisation of cultural policy in Sweden called The Cultural Cooperation model. Then I will present the seven music projects that I have looked at, and then I will identify some of the logics at work in these projects applications and assessments. In the conclusion I'll discuss how the grants bring together the discursive fields of *folkbildning* and cultural policy.

Cultural policy in Sweden has had an on-and-off-again relationship with the concept of *folkbildning*, the movement of voluntary education for adults. The concept is heavily rooted in the history of the Swedish welfare society and workers movement, and is often seen as one of the cornerstones of our democracy (Söderman, 2007, p. 30). The organisations called

*studieförbund* can be described as an institutionalisation of *folkbildning*. Besides *studieförbund*, libraries and “folk high schools” are considered to be *folkbildning* (Folkbildningsrådet, 2011; Gustavsson, 1995).

Through a recent policy change in Sweden, *Kultursamverkansmodellen (the Cultural Cooperation Model)*, the 20 regional governments were given a key role in the administration of cultural funding. Every region makes *cultural plans* on a three-year basis based on the national cultural goals. In these plans the regions establish their priorities and development programs (Kultursamverkansutredningen, 2010). The areas of culture and *folkbildning* have for a long time been handled by the same department in the region Dalarna, and this was emphasised in 2016, in which the areas were officially merged in a unified plan for culture and *bildning* where it is stated that “more cooperation between culture and *bildning* should strengthen the work of developing democracy in Dalarna” (Landstinget Dalarna, 2016b). However, the areas clearly have had different histories and systems of meaning.

### **Marching in step**

Within the policies that dictate the cultural cooperation model, cultural departments of regional governments are tasked to *samverka* with the civil society (SOU, 2010). It is clear that the policy demands that there are *dialogue meetings*, but it seems to go beyond dialogue.

In my interview with the regions project strategist she said that “actions speaks louder than words” when it comes to *samverkan*, and the regions of Dalarnas cooperation strategist (*samverkans-strateg*) even talks about *marching in step*:

It’s extremely important that there’s a harmony. We...we don’t *need* to march in step, you shouldn’t do that all the time, but...sometimes we need to march in step.

(Arrhén 2015)

Another task that the regional governments are given by the national government is to encourage cultural entrepreneurship. There is a clear political will to make cultural workers start businesses and companies. In the beginning of the 2000s the governments research financing body, the “Knowledge foundation”, promoted the use of the specific word *upplevelseindustrin* (experience industry) in many programs (Jacobsson, 2014; Tomson, 2011) and in 2009 the government launched an action plan for cultural and creative industries (Kulturdepartementet & Näringsdepartementet, 2009).

There where two different tasks here: to “walk in step” with civil society as well as to encourage cultural entrepreneurship. One way to make these tasks converge would be to give funding to professional artists and musicians that is contingent on following the cultural goals.

This was already done on a national level, but there was no money for this in the region Dalarna. And, as the project strategist told me, it was further problematized by the Swedish laws of fair competition that prevented the region from giving funds to individual entrepreneurs. The Dalarna region solved these issues by taking some of the total money that would go the *studieförbund* and earmark it for musical and cultural projects that the idea-driven organisations could apply for. So if a musician came to the region and asked for money for a music project, they would steer them towards the *studieförbund* to make an application for these grants. So even though the applications were open for any *idea-driven organisation*, there where special care taken to those applications that came from *studieförbund*, since part of the funding came from those organisations (Jensen, 2015).

The criteria to apply for the grants were that the application described a *project* with a start and finish, and that it was good for the whole region. The project had to be something *new*, outside of the everyday work of the institution. It also had to fulfil one or more of these criteria:

- Strengthen the participation of children and young people
- An equal and democratic society
- Developing culture in Dalarna

- Developing *folkbildning* in Dalarna
- Developing meeting grounds for culture and *folkbildning*
- Contribute to cooperation; between *folkbildning*, organisations, professional artists, Municipalities, regional cultural institutions, between genres and so on (Landstinget Dalarna, 2016a)

Two or three assessors evaluated each project, in total the 50 projects were divided among 16 assessors. Each assessor gave points in a number of categories. The project strategist collected the comments and points and assembled them in an excel spread sheet, an “assessment matrix”. The project strategist presented the points and comments internally in the Department for Culture and *Bildning*, and then a recommendation was given to the regional cultural board, which made the final decision. The projects came from a wide range of cultural expressions such as theatre productions, art galleries and handicraft. Of these applications I have examined seven projects that were focused on music or dancing. The projects are described more closely in the appendix.

### **Quality and *spets***

Söderman, Brändström and Thorgerssen (2012; 2007) has identified a double feature of *folkbildning*, where a progressive strife of emancipation and inclusiveness is interwoven with

elitist tendencies and a conservative ideal of “good” culture. This is due to its roots in the working rights movement, which adopted the cultural ideals of the bourgeois society. These interconnected but paradoxical features are just as apparent in Swedish cultural policy. In the material a perceived tension between quality and width was apparent. This tension was most pronounced in the section of the assessment matrix for which area or field the project belonged in. The section was first divided between “*bildning*” and “culture”, a distinction directly derived from what the applicants wrote in the application form. None of the music projects got points in the *bildning* category, despite the fact that many of them came from *studieförbund*, and at least two (Popkollo and Sänk Tröskeln) directly involved musical education. The “culture” area was in turn divided in two boxes: the first labelled *spets* and the other width. *Spets* translates to “sharp point” and connotes quality, professionalism or excellence. This seems to me to be an almost literal visualisation of the double feature of folkbildning (and cultural policy). Artistic quality was not a criterion for applying for the grants, since *studieförbund* does not have quality as a national goal in the way that the department of culture has. Nevertheless, quality *was* an important factor for the assessors. There was no way to send in work samples or audio files with the application, so any quality assessment was either based on the description in the application or on the assessors personal knowledge and taste. The project strategist told me:

There was also a box for comments. It could happen that they [the assessors] saw that “this will get low points, but it is in terms of quality so good and important so I would really like it to happen anyway”. (Jensen, 2015)

The regional aspect comes into play here, since quality assessments can be based solely on some of the applying musicians familiarity. A comment from one of the assessors noted that for the music-theater Brorslotten, “Such great musicians mean that there will be good quality in the project”. The only project that got full points in the *spets* category was “International Dance Residency”, with “Brorslotten” as a close runner up. These two projects were also the only projects that didn’t have a connection with popular music. Popular culture seemed to represent *width* in the material, while the *spets* came from more “high brow” culture.

## **Horizontal goals**

The other leg of the double feature of *folkbildning* is that of social justice, equality and democracy. These are often represented in cultural policy as so called “horizontal goals”. In the application forms the applicants are asked to fill in “how the project will strengthen one or several” areas. There are boxes for: children’s and youths participation, participation for “everyone” (ethnic and social background, religion, sexual preference, gender and transgender identity and expressions), participation of children with disability, gender equality, increasing

competence and educational gaps equalization, democratic structures, public health, artistic areas and regional development. As the project strategist told me, the applicants took a few different tactical routes when filling in the form:

Some people didn't understand at all, even though we wrote, "please read the cultural plan". /.../ they'll write "everyone is invited" and think *that* is about strengthening equality... And some think that you have to write a lot in every single box. [It is better to write] that "this *isn't* a project for children and youths".

In a way I think that is more thought through. (Jensen, 2015)

All applicants wrote something in each box except for the "Sheside" project which left a few boxes empty. Some wrote one or two sentences in most boxes, while others wrote long texts.

A box where most applicants seemed to struggle was in the box for "public health", since none of the projects involved health specifically. Two main tactics can be identified here.

Some projects would point to a general connection between culture and public health, such as

The Children of Gagnef, which wrote that "*Culture is important for our society, and we know it is a positive element, especially for our children.*" The other tactic, which some projects

used, was to focus on the empowering function of their specific project. Lower the Threshold,

a project intended to educate girls in music technology, wrote that their project contributes to

*“the feeling of participation in the local community, which will raise self confidence and momentum, and also boost social economy”*. KWAYA wrote that culture, and their project, is *“a new weapon for creating and finding new communities and power to make a difference, this strengthens public health”*. Popkollo, which has on-going projects all over Sweden, could write from experience: *“We have both nationally and locally gotten feedback from parents who talks about how their children have blossomed after being a part of popkollo.”*

These tactics of leaning on culture as a goal in itself versus pointing to the merits of the project at hand was echoed in some of the other categories. A third tactic was also identified in some of the other boxes: using the parent organisations merits by proxy. Lower the Threshold wrote in the box for disability that *“offering folkbildning for people with disabilities is already a part of Studieförbundet’s [the adult education organisation] basic mission”* and in the box for democracy goals they pointed to the democratic function of *studieförbundet* and provided a link to Studieförbundet’s strategic plan. Popkollo used a similar tactic of pointing to the goals of the organisation that the project belonged to.

While the horizontal goals took up a large part of the application form, it only made up one category in the assessment matrix. The category was divided into two boxes – “general” and “specific” horizontal goals. The points were distributed quite evenly, but those who wrote

shorter and focused more generally on culture and music as automatically securing the horizontal goals seemed to have gotten lesser points, and the only project that left some boxes empty, Sheside, ended up without funding.

### **“Projectosis” and *samverkan***

In 2015, the head of the traditional music institution in Dalarna (Folkmusikens Hus) sent an open letter to the department for Culture and *Bildning* criticizing the “projectosis that has fallen upon the free music life”. Indeed the project form with its demands on expected results, short time span and clearly defined budgets is a problem for institution-like practices such as the yearly folk music youth camp in Dalarna called “Ethno” (ref), which has increasingly harder to maintain the same successful format. It also seems to be problematic for many alternative popular music expressions, where the form of the *band* is usually a long-term practice with a tight core of musicians. The band form is one that is encompassed by the *Studieförbunds* “study circles”. Study circles are the basic practice of a *studieförbund* in which the members of the circle (which can be a music group, a small sports team, a book club and so on) receive a small amount of funding for each hour that they put in the studying. So bands can use study circles to pay for rehearsal rooms, some gear and even for travelling to gigs or recording albums. It doesn’t make for a lot of money, but it’s a long time funding without any other demands on return other than the time put in. Study circles are often cited as one of the most

important factors for the success of the Swedish music industry, due to the role it plays for young and amateur musicians.

The grants money was taken from the *studieförbunds* regular funding, and by extension from the study circles, and one of the criteria was that applicants needed to formulate their practices as projects. This created some tactical manoeuvres from the applicants, where they would re-package long-term activities into projects. Sometimes the assessors accepted this, and sometimes it was rejected. One such example is the project “Sheside”, which didn’t get any money, since “*They’ve been at it for years!*” (Jensen, 2015a). While Shesides application clearly stated a “new” project, with podcasts and workshops to widen the festivals audience, there where no goals, activities or time plans described, which may have given the impression that there was no real project going on. Another example is “The Children of Gagnef”, where the festival applied for funding to present qualitative children’s music at the festival. They did get some financing but just one fifth of what they applied for, with the comments that:

It’s not really a project, since they will need just as much money the next year./.../

I’m sure it’s a good thing, but it feels like they are just trying to attract the hipster parents...(Jensen, 2015)

Projects have a specific relationship with the logic of *samverkan* (cooperation). Where projects are inherently short term, cooperating with companies and organisations is seen as a way of securing long-term funding. All projects that applied for grants were asked to describe how they intended to *samverka*, and while there were no points given for it in the assessment matrix, the assessors remarked on the projects *samverkan* in the comments. The assessors remarked critically that the Children of Gagnef “would need more *samverkans*-partners to work in the long term”. Bengt Jacobsson (2014) has discussed how the term *Samverkan* moved from the industrial sector to the Swedish policy discourse as a central logic in the middle of the 2000s.

## **Conclusion**

I view the policies that these grants as the outcome of as what Michael De Certeau called *strategy* – long term processes from stable platforms of power, intended to shape and define environments (Certeau, 1984), in this case according to the regional and (by extension) national cultural goals. One of the main effects from these grants was how they further brought together the discourses of culture and *bildning*. While there certainly was many areas where the two discourses already converged, such as the *double feature* discussed earlier, one could argue that the logics of cultural policy was the ones that weighed the heaviest. Even if the areas where balanced in the application criteria, it was the *cultural* goals that was the

starting point in practise. The focus on short-term projects, professionalism and the notion of quality as well as the importance of *samverkan* are all central parts of the cultural policy discourse in Sweden. Educational policies are more focused on community, democracy and learning. While these areas, described as horizontal goals, made up a large part of the application form, they made up a smaller part of the assessment matrix.

Everyday people make do in these strategic environments by using *tactics*. De Certeau describes tactics as short term and fluid. They are opportunistic and temporary. I view the grants themselves as tactical opportunities. Musicians and music producers will reinvent their yearly pop music festival into a short term project; they'll argue for how their open stage is of utmost importance for the public health; they will point to the democratic inclusiveness of a *studieförbund* in one instance and in the next to their own unique competence (*spets*) and they will show how a theatre production about the history of one of the bigger cities is important for the whole region. And they are all correct. The argumentation for some of the categories of the application may seem far-fetched, but they are valid responses to an uneven relationship of power. The strategists set the agenda, and the tacticians do their best to "poach" on it (Certeau, 1984). The many beautiful and interesting musical happenings, as well as opportunities for musical learning, are the wonderful products of this process.

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## **Appendix: Project presentations**

### **Pilot project: KWAYA (Pilotprojekt: Kwaya)**

The purpose of the KWAYA project was to use music to “build bridges” between youths with different national and ethnic backgrounds. Three different goals, and many activities were planned. The first goal was to create an open stage for musicians from different cultures, the second to start ensembles on a more long term basis, and the third goal was to create a big music production, a show, with these ensembles. The project applied for 100 000 and received the whole sum. However, the budget relied on several other grants, and these were not secured leading to the ending of the project earlier than planned. The project owner was

NBV, which is the most long-running of the Swedish *studieförbund*, harking back to the sobriety movement of the 19<sup>th</sup> century.

### **International Dance residence in Matsesgården, Stigsbo (Internationellt Dansresidens I Matsesgården, Stigsbo)**

This project aimed at presenting high quality artistic dancing on the countryside in Dalarna.

The project had three main points – to create three dance productions with professional and highly established choreographers and dancers invited to the small community Stigsbo. The

applying organisation was KORDA art production. The organisation seems to function

kommersially as a production company but through their legal form of non profit organisation

they were still deemed to qualify to apply for the grant. 100 000 SEK was applied, and the

project got the full sum.

### **Children of Gagnef (Gagnefs Barn)**

Gagnef is the name of a small city in Dalarna, which is home to a hip summertime popular

music and art festival by the same name. The project the Children of Gagnef wanted to “show

a beautiful and artistically decorated *folkpark (peoples park)* in Dalarna as a place for

innovative culture and with high quality music for children”. Basically, the money would go

to inviting artists with specific programs for children. The motivation for the application was

that “small children don’t pay an entrance fee, /.../ so to be able to put more effort in the childrens program, the money have to come from grants.” They applied for 100 000 SEK, but got one fifth of that, 20 000 SEK.

### **POPCAMP FALUN 2015 (POPKOLLO FALUN 2015)**

Popkollo is a national organisation, which for more than 10 years has provided pop; rock and hip hop youth camps for girls and transgender persons. The project owner was the local branch organisation ”Popkollo Falun”, which is connected to the *studieförbund* Bilda. The project was to arrange two 5-day long summer camps for about 40 participants each. Popkollo applied for 100 000 SEK and received 60 000 SEK.

### **Lower the threshold (Sänk tröskeln)**

The aim of this project was to *lower the threshold* for girls 14-25 years old with “immigration background” to start creating and recording music. This is done by “creating a creative meeting ground” and by introducing a simple but effective portable studio rig. The activities included eight workshops or “inspirational opportunities” with the rig in different parts of Dalarna. The project owner was the *studieförbund* Studieförbundet. The project applied for 100 000 SEK and received 75 000 SEK.

## **Sheside**

Sheside started out as a music festival with a focus on gender equality, arranged by Studieförbundet. This project was presented as “a development of this process /.../ to further the gender equality in music”. This entailed an educational pod-cast, a series of workshop to spread information about the gender gap in the music scene, and build networks to strengthen equality. Sheside applied for 100 000 but did not receive anything.

## **The Brother lode (Brorslotten)**

The biggest city in Dalarna, Falun, was built around one of the most important mines in Swedish history. Brorslotten is a musical storytelling theatre show based on the tales linked to the mine. It's created by three professional folk musicians in Falun and is presented as an artistic exploration of the immaterial cultural heritage. The project owner is the mine's foundation, Stiftelsen Stora Kopparberget. It runs most of the events in the mine, such as the museum and the guided tours. They applied for 100 000 and got half that sum, 50 000.

**Daniel FREDRIKSSON** is an ethnomusicologist, musician and archivist living in Falun. His on-going PhD project at Umeå University is a discourse study of music and arts policy in the Swedish region Dalarna aiming to discuss how conditions for music making are constructed, protected and challenged by studying the intersection between governing and musical processes.

# Tracking policy trajectories in music education

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## **Abstract**

Music education researchers have called for a closer examination of how policies are enacted, adapted, resisted, and negotiated. However, policy implementation also needs to be situated within the wider scope of how policy conception and production affect implementation, since various stakeholders try to influence how a policy problem is conceptualized. We view music education policy development and implementation as one ongoing, interrelated process from conception to production to implementation. This way, questions of policy implementation are supported by the process of documenting its *trajectory*. Supported by Bowe, Ball, and Gold's (1992) policy making model, we describe how policy trajectories have been documented in other fields, such as political science, healthcare, social work, and education, by attending to their context of influence, policy text production, and practice. Thereafter, we turn to two examples of policy trajectories from the field of music education. This framework for policy making contains exciting potential for highly needed future policy trajectory studies

in music education. By demonstrating to music educators that there are various points of entry to and multiple voices within the policy making process, a conception of *policy trajectory* may thus enable critical discussions about the role music educators and teacher education programs may play in the contexts of policy making extending beyond the contexts of practice or implementation.

### **Keywords**

music education, policy trajectory, context of influence, text production, and practice, policy production, policy implementation, stakeholders, Norway, Ontario

### **Introduction**

Recently, music education researchers concerned with the challenges and possibilities of policy work have called for a closer examination of how policies are enacted, adapted, resisted, and negotiated in the process of implementation (Elpus, 2013; Hentschke, 2013; Horsley, 2008; Johansen, 2015). Research on policy implementation explores issues such as institutional capacity and desire to support policy, individual and organizational agency within structural constraints imposed by policy, and the negotiation of conflicting value systems that continue to redefine and shape policies throughout their implementation (Gale, 1999). However, as we, following in the steps of education policy analysts such as Michael

Apple (2013) and Stephen Ball (2013) have argued elsewhere (Horsley in press; 2015; 2008; Johansen, 2015), policy implementation also needs to be situated within the wider scope of where policy “comes from.” In other words, the implementation process should not be separated from questions of how policy conception and production affect implementation.

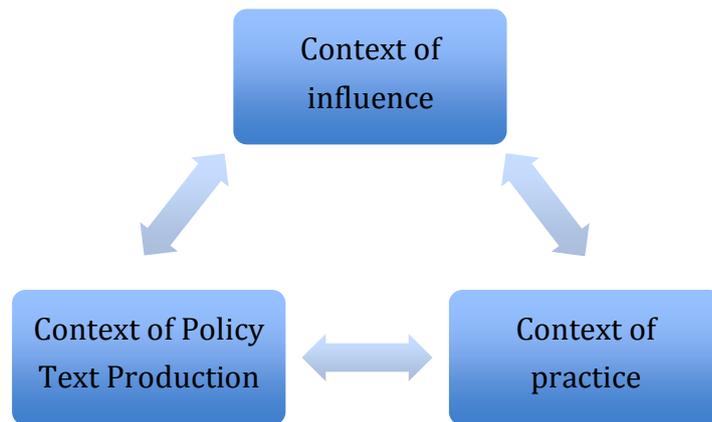
This implies that music education policy development and implementation should not be viewed as static, discrete processes, but rather as one ongoing, interrelated process from conception to production to implementation, right up to the present or to the point where it is replaced by other policy. During this time, enacted policy can differ significantly from its existence as a policy text or from its original purpose. Understanding why and how these changes occur are part of the challenges and enjoyment of this type of policy research.

Viewed in this light, questions of policy implementation are supported by the process of documenting its *trajectory*. As discussed later in the paper, this work has the potential to prompt debate, discussion, reform, and replacement of policies and policy making processes in music education, particularly when we are able to compare policy trajectories across educational settings (Ball 2013; Johnson, 2006).

## **What Is A Policy Trajectory And How Might We Follow It?**

Oxford Dictionaries defines the noun “trajectory” as “the path followed by a projectile or flying object moving under the action of given forces”

(<http://www.oxforddictionaries.com/definition/english/trajectory>). This seems a somewhat humorous (and not entirely inappropriate) definition when placed next to Ball’s (1994) description of policy trajectory analysis as an “analytic strategy which provides a mechanism for linking and tracing the discursive origins and possibilities of policy, as well as the intentions embedded in, responses to, and effects of policy” (p. 26). Figure 1 illustrates Bowe, Ball, and Gold’s (1992) policy making model, which requires a consideration of three policy contexts: (1) the context of influence, (2) the context of policy text production, and (3) the context of practice. The context of influence refers to the timeframe before policy making becomes “official”—during this time, various stakeholders try to influence how a policy problem or solution is conceptualized. Debates about solutions to policy “problems” take place, perhaps in the press, in meetings, or on the floor of the government, with the intention of framing future policy around the values and experiences of specific stakeholders (Wilson, 2000).



**Figure 1. Contexts of Policy Making (Bowe, Ball, & Gold, 1992)**

The context of policy text production refers to the organizational structures through which a policy is developed and becomes official, such as a senate committee or ratification at the school board level. It also refers to the process of negotiating or compromising around the values and goals that underpinned the original policy vision. The context of practice is the policy implementation stage. Here, educational leadership and music educators are agents that enact policy. They re-interpret, negotiate, resist, or subvert policy based on their own sets of values, priorities, and personal and institutional capacities, to the extent that policy and institutional structures enable them to do so (Ball, 2015). All three of these contexts— influence, text production, and practice—are woven together and make up the “given forces” that shape “the path followed by a projectile or flying object” or, as we call it, “policy.”

## **How Have Policy Trajectories Been Documented And Described In Other fields?**

While other fields, such as political science, healthcare, social work, and education, have taken up the challenge to document and describe policy trajectories to influence both immediate and future policy change, music education has yet to do so in a systematic manner.

For example, in political science, Kay (2012) threw light on Bowe, Ball & Gold's (1992) context of influence by analyzing and describing policy trajectories in the light of path dependency, suggesting that past policy decisions act as an institution-like constraint on the options available to current policy makers. In this way, the stakeholders of past policy decisions indirectly influence the frames for conceptualizing new policy "problems" because of structural, institutional, and cultural challenges to introducing new and innovative policies.

For example, in the UK, the system of pension provision shifted from being dominated by state provision to one in which the state plays a residual welfare role. Still, there was evidence of path dependency in political sub-systems, causing policy change to come in the form of adding new elements to old policies and systems instead of dismissing them. This added unexpected, increasing complexity to the pension system.

In English healthcare, Tritter, Koivusalo, Ollila, and Dorfman (2009) described how the trajectories of the two interwoven webs of involvement and marketization policy streams

intersected. They proposed that this intersection “could be conceptualized as three waves of reforms” deploying both of these policies. By describing these intersection processes, they exemplified how processes of negotiating and compromising around values and goals underpinning the invested stakeholders’ policy visions were played out within the context of policy text production (Bowe, Ball & Gold, 1992). Similarly, in social work, Lewis (2006) described and elaborated on the interpretation and parallel development of the trajectories of social policies of work, family reconciliation, and equality at the EU level, discussing the extent to which they have been ‘nested’ or woven together and exploring the changes in these policy fields in relation to one another.

In the field of education, and in more detail, Power et al. (2004) studied the policy trajectories of education action zones<sup>1</sup> (EAZ) in Great Britain to assess policy impact as reflected in “the claims of the policy’s advocates and the counterclaims of its critics” (p. 1). They found that neither the hopes nor fears surrounding the policy had been realized. Still, during the course of the project, or, in Bowe, Ball & Gold’s (1992) words, the context of practice, the web of

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<sup>1</sup> Education Action Zones “are essentially loose partnerships comprising schools, further education colleges, local authorities (LAs), local businesses, voluntary bodies and parents’ organisations. They work under the direction of an education action forum, which is a public body with separate corporate status made up of members of the education action zone itself” (<http://www.hmrc.gov.uk/manuals/vatedumanual/vatedu75000.htm>).

ideological discourses upon which EAZ policy had been built acted so that entrenched positions became more fluid and pragmatic, such as those traditionally associated with public and private enterprises, left and right politics, and education ‘professionals’ and ‘lay people.’ For example, the division among those who supported EAZ policy and those who did not actually transcended conventional boundaries. Instead, individual support depended on how each zone interpreted policy to position individual stakeholders as part of the policy solution or problem. Paradoxically, Power et al. hold, their findings also showed “how the policy created or reinforced new binaries” (2004, p. 12), thereby pointing to another interesting side of what may happen in the context of practice (Bowe, Ball & Gold, 1992). In Power et al.’s study, binaries included those between standards and structures, school improvement and social inclusion, as well as policy “insiders” and “outsiders,” or those who had agency to contribute to policy production and practice and those who did not. Finally, Power et al. (2004) warn us against solely looking for short term results without calculating the possible long term effects of a policy. We suggest that this warning is particularly significant when studying the context of practice (Bowe, Ball & Gold, 1992), highlighting the necessity of also regarding Bowe, Ball & Gold’s model as a model of relations as well as of different contexts.

While the field of music education has begun to move in the direction of curriculum implementation studies (Byo, 1999; Evans, Beauchamp & John, 2015; Kertz-Welzel, 2008;

Köksal, 2014), we are not yet focused on policy trajectory studies. Bowe, Ball, and Gold's framework provides an approach to begin these explorations. This short review of policy trajectory research indicates its flexibility across a range of policy fields and contexts and uncovers themes such as (1) how webs of interwoven ideologies and policies affect policy vision and implementation, (2) constraints imposed on policy making by past policy and political structures, (3) and the tensions between individual agency and institutional structures in the three policy making contexts. Such themes could be applied to music education policy trajectory studies in order to address the challenge of influencing both immediate and future policy change. This is not to say that there has been no work on documenting policy trajectories in music education. Next we will present two examples from our own research.

### **Two examples of policy trajectories from the field of music education**

Horsley's (in press, 2014, 2009) work examined the contexts of policy influence, text production, and practice around the creation and revision of standardized music education curriculum in Ontario, Canada, and England. The policy trajectory of curriculum reform in Ontario's elementary and secondary schools, for example, is a clear example of how the context of influence shaped the contexts of text production and practice. Curricular reform occurred after the election of a new, Liberal provincial government. The previous Progressive Conservative government had introduced widespread social, financial, and education reform

undertaken through a non-consultative, top-down approach and based on Neoliberal values. This government and its policies were widely described as “draconian” (Majhanovich, 2002), and education policy reforms prompted a province-wide teacher strike followed by a spike in teacher retirements. Analysis of the Liberal government’s discourse around curriculum revision policy reveals, in keeping with Kay (2012), that reform of the Ontario curriculum was constrained by past policy decisions and broader global neoliberal discourses around standardization, educational achievement in literacy and numeracy, accountability, and the role of education in state economic success (Horsley, in press). New, interwoven discourses included improving government-teacher partnerships, re-investing in education, (Schuetze et al., 2011) and the importance of the emerging creative economy to Ontario’s economic success (D’Andrea, 2012). Thus, the goal of curricular reform was discursively positioned as more about working with teachers and other subject-based experts and advocacy groups to update the curriculum for current times rather than introducing radical changes underpinned by new ideology.

This web of discourses shaped the context of policy production. The government determined that Ontario’s curriculum documents would be reviewed every seven years using a three year, consultative review process. The process was positioned as transparent and engaging to educational stakeholders (Ministry of Education, n.d.). Year 1 involved gathering feedback

from various stakeholders, conducting a review of the current curricular policy documents, conducting research on best practices and innovations, and consulting focus groups of stakeholders. This information was then synthesized and draft revisions were suggested (Fig 2). Years 2 and 3 continued the process of refining curricular decisions through further consultation with subject matter experts and teachers (Fig. 3).

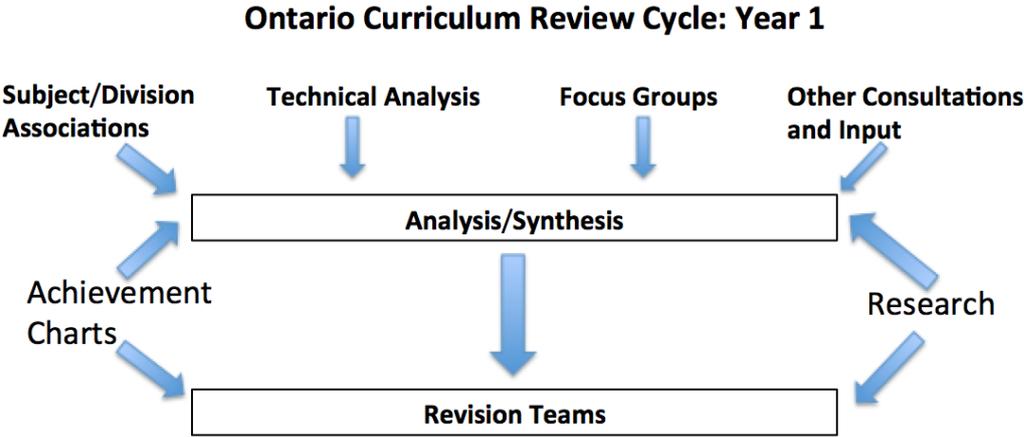
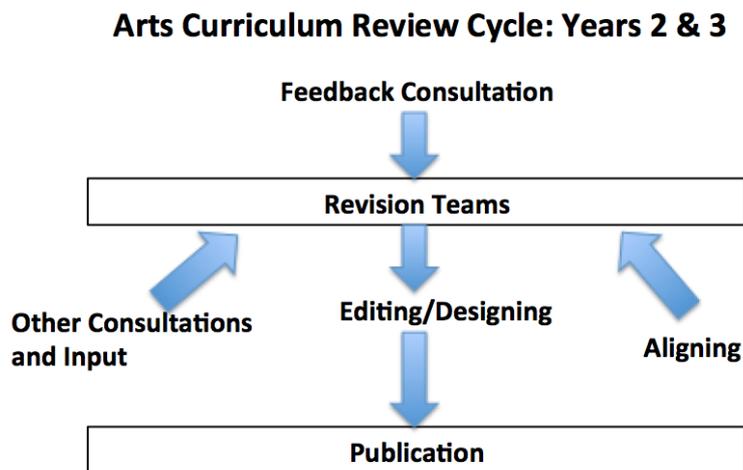


Figure 2. Ontario Curriculum Review Cycle, Year 1 (Phillips, 2009)



**Figure 3. Ontario Arts Curriculum Review Cycle Years 2 and 3 (Phillips, 2009)**

The resulting curricular policy document addressed many of the concerns of music educators working during the previous political regime by allowing greater agency in the policy text production process: The process was consultative; subject matter experts and advocates lead the revision process; the amount of curricular expectations were reduced; more and clearer justifications for music education were included; and greater attention was given to promoting social justice through a culturally flexible curriculum that emphasized doing and producing music rather than “knowing about” music (Phillips, 2011). The curriculum documents also placed an increased emphasis on the ability of the arts to foster creative citizens in the emergent “creative economy” (D’Andrea, 2012), thus positioning the arts as an important school subject.

However, the implementation (or context of practice) of this set of curricular documents has been constrained by an interwoven set of education policies that also affected the context of practice for the previous version of the arts curriculum. Ontario continues to be cited as a positive model for collaborative curricular and policy reform. It also serves as a case study for raising test scores on statewide and international literacy and mathematics testing. These successes have been led in large part by educational consultants with strong ties to the fields of both education and policy making (Fullan, 2012). However, much of the success in Ontario has happened at the expense of music education as more and more policies and resources were directed toward improving “visible” indicators of success: indicators that did not include the implementation of the music education curriculum within the province. The contexts of policy text production facilitated teacher agency in the development of music curriculum; however, a web of competing policy discourses and policies limited the structural capacity and desire to see this curricular policy fully implemented.

Johansen (2015) studied policies influencing a talent program in music within the realm of public schooling. Interviews with program teachers and leadership combined with document analysis revealed a web (Lewis, 2006) of six interwoven (Tritter, Koivusalo, Ollila, and Dorfman, 2009), contradictory ideologies underpinning the contexts of influence and policy

text production (Bowe, Ball & Gold, 1992). Within the context of practice, this web of contradictory ideologies constituted frames for the school leadership and teachers in their everyday work.

By attending to “the claims of the advocates and the counterclaims of its critics” (Power et al., 2004), data analysis indicated that three of the six ideologies identified were rooted in Neoconservatism, Neoliberalism, and New managerialism (Apple, 2007) and emphasizing high standards, particular forms of cultural heritage, and talent as an innate quality, combined with a business way of thinking about education and an emphasis on educational testing and measurement. Three counterpoints to these ideologies were then identified. The first entailed the concept of inclusive, differentiated, or adapted education within general education (Cohen & Ambrose, 1993; Armstrong, Armstrong & Barton, 2000; N.D.E.T., 2011), claiming that every student should have the right to education and instruction adapted to her or his personal strengths and weaknesses. A second oppositional line of ideology was identified as a progressivist and *Bildung* ideal of an education system based on human development and democratic ideals rather than an allegiance to standardization, ranking, and sorting. A third, contradictory ideology stream was identified, inspired by Laclau & Mouffe’s “Radical democracy” (2014), claiming that talent education required the nurturing of individual talents

simultaneously with those individuals' capacity to understand themselves as parts of a diverse social and cultural wholeness, with the social responsibilities this entails.

A lack of official structure around the context of policy text production combined with the contradictory web of interwoven ideologies positioned school leadership and teachers as active agents in shaping the structure of the talent education program as well as the experienced curriculum of the students. The lack of policy documents outlining the official content and shape of the curriculum for the talent education program enabled the construction of a music conservatoire structure within the formal frames of the public school curriculum. Thus, the most significant factors influenced by the web of ideologies were connected with school leadership and teachers' agency, entailing the actions of "agents who could have acted otherwise" (Barnes, 2000; Giddens, 1976). In Tritter, Koivusalo, Ollila, and Dorfman's (2009) words, it could be observed how intersecting processes of negotiating and compromising on the values and goals underpinning the invested stakeholders' policy visions were played out. Hence, policy implementation within the context of practice was seen as a dynamic play between structure and agency (Barnes, 2000; Giddens, 1976), depending on the ways in which the agents, collectively as well as individually, *chose* to take the structures into use, adapt to them, oppose them, or simply observe them without taking further notice.

## **Conclusion: Why Policy Trajectory Studies?**

These two examples from music education combined with the others from the broader field of policy trajectory studies suggest why trajectory studies matter. Bowe, Ball and Gold's (1992) model offers a conceptual framework for systematic studies of why and how policy is made as well as the extent to which the "original vision" of policy is realized both in text and practice and why. We hold that studies focusing on themes such as (1) the effect of interwoven webs of ideologies and policies on the development and implementation of music education policies, (2) the constraints that previous policies and structures impose on the three contexts of policy making in music education, and (3) the effect of the structure of policy text production on music teacher agency and policy practices are just three themes discoverable within this model. For example, the context of policy text production in Ontario's music curriculum revisions partially grew out of a context of influence that advocated giving Ontario's music teachers more agency and ownership over the content and practices of music education. However, a web of policies and ideologies surrounding notions of educational accountability and standards left over from the previous regime constrained the ways in which curricular policy as a text was implemented in the context of practice. A policy gap was formed between a more ideal music curriculum and the ability to implement it due to other policies and ideologies that placed an emphasis on (and redirected resources to) literacy, mathematics, and technology learning.

In the talent program study (Johansen, 2015), the lack of official structure around the context of policy production not only positioned school leadership and teachers as active agents in shaping the structure of the program, it also allowed the constraints of previous policies, ideologies, and structures to influence that shaping. Hence, it was revealed that the program's organization was anchored in a strong, traditional conservatoire structure, which also guided the subject content as well as the teachers' teaching. Here also, a policy gap was formed between the ideals of a comprehensive general music curriculum emphasizing a broad scope of music cultures along with music making, composition and dance, and, on the other hand, an organizational structure consisting of music theory, history, ear training, main instrument, and chamber music.

This framework for policy making contains exciting potential for highly needed, future policy trajectory studies in music education. The results of such studies can be presented to policy makers at various levels in order to influence all three contexts of policy making. Viewing policy development and implementation not as static, discrete processes, but rather as one interwoven and ongoing process from conception to production to implementation also demonstrates to music educators that there are various points of entry to and multiple voices within the policy making process. A conception of "policy trajectory" may thus enable critical

discussions about role that music educators and teacher education programs may play in the contexts of policy making that extend beyond the context of practice or implementation.

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# **Creating a quality music education framework**

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## **Abstract**

Defining “quality music education” in a way that also provides a framework for accountability is a complicated exercise. Policy documents relating to classroom music have to be necessarily broad to accommodate the needs and contexts of students across a broad range of demographic, cultural and geographical backgrounds. This need for flexibility must be balanced with a specificity that is actually useful for teachers in guiding their practice in a wide range of music education contexts. This paper discusses these issues by recounting the work done to develop a quality framework for music education in schools in Victoria, Australia. Drawing from a meta-synthesis of the music education research and policy literature, we present the two models offered for discussion to the Department of Education and Training, Victoria in October, 2015.

## **Introduction**

The 2013 Victorian Parliament's *Inquiry into the extent, benefits and potential of music education in Victorian schools* (Parliament of Victoria, Education & Training Committee 2013) resulted in a number of recommendations by the government to be implemented by the Department of Education and Training (DET). This implementation has been monitored by the Music Education Expert Reference Group (MEERG), a group of stakeholders representing schools, teachers, professional associations, universities and the music industry. As an outcome of continuing discussion with this group, the DET decided that a quality music education framework was needed to support the realisation of the full potential of the Inquiry's recommendations in Victorian government primary and secondary schools. In August 2015, the DET, gave the Melbourne Graduate School of Education the task of developing a Quality Music Education Framework for all 2,229 schools in the state and across the ages 5 years to 18. The challenge was to pull together research, policy and stakeholder data and interests into a single framework that defined "quality music education" for Victorian schools and covered a spectrum of schools (and teachers) with little or no music education in place to those with well-established and flourishing music programs.<sup>1</sup>

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<sup>1</sup> Note that the state of Victoria has classroom and co-curricular music in place from the start of schooling to Year 12.

## **Approach**

Our starting point was the formidable brief provided by the DET that was to be completed by the end of September 2015,

Develop a framework that will assist in articulating, understanding and measuring quality music education,

- impact on engagement and learning by children and young people (multiple assessment sources to enable triangulation),
- implementation of the Victorian Curriculum – comprehensiveness and cohesion of what is taught across the school, within each year level including pedagogical practices,
- strengthening and building leadership and teacher capacity and the translation of this into classroom and instrumental programs, and
- engagement and participation of parents, families and the broader community.

The approach we undertook was a meta-analysis of international research literature, research reports and policy documents. Needless to say, we were not beginning as novices in the field and the team had a wide range of experience in music teaching (national and international and across K – tertiary), research in music, arts and general education, teacher education, and music curriculum development (state and national). We were familiar with state, national and international policy and research in both music and the arts. The challenge was to widen our

knowledge of the literature and trawl for information related specifically to the practice and characteristics that support “quality” music education that would address the brief. We should also add here that in 2009, Jeanneret had completed an investigation of “best practice” in primary (elementary) music education for the DET, and this knowledge provided a firm foundation for the current project.

As a starting point, we found defining “quality music education” that would also provide a framework for guidance and accountability, was complicated. Policy documents have to be necessarily broad to accommodate the needs and contexts of students across a broad demographic of culture, geography, and resources. These documents also need to be mindful that teachers’ backgrounds and worldviews have an enormous impact on how policy is translated into the classroom practice. An extensive review of literature, both research and policy, revealed little specificity about what “quality music education” looks like in practice but the term appears frequently. The numerous references imply that many authors and policy makers assume there is a universal, but tacit, understanding of what is meant by “quality” when referring to both music and arts education. Even using search terms such as “effective”, “successful” and the like, failed to find any real definition of what characterises “quality” in relation to the reality of what music education might “look like” in a school. There were frequent references to pedagogy playing a role, but again, without many specifics.

We also examined some of the processes employed by others in developing frameworks. The Arts Council of England (National Foundation for Educational Research [NFER], 2012) and North American Seidel et al (2009) frameworks were constructed very much from the ground-up and contextualised within local arts practices. Both these reports consisted of a literature review and interviews with practitioners with Seidel et al (2009) also undertaking local site visits. The NFER (2012) report highlighted that one of the strengths of their process to develop the quality framework was that practitioners were pleased that the project was “carried out in an open way; with the external reference group, with workshops to *develop* rather than *disseminate* policy” (p. 36, emphasis in original). They also identified the next steps in the quality work they had begun was for others in the sector to “create and debate their own definitions of quality and their own actions for improving quality” (p. 37). NFER (2012) also noted their work is “designed to provide a starting point for further development” (p. iii). They suggest the principles identified need further consideration and applied using best practice examples as a starting point. They propose a key challenge is developing greater peer-support and sector-led professional learning, and that the voice of children and young people themselves needs to be heard in the quality debate. This argument is supported by the findings of the National Foundation for Youth Music report (NYFM, n.d.), which found it

was necessary to provide case study examples of the principles in order for it to be useful and accessible for participating organisations and practitioners when piloting their framework.

From an Australian perspective, the most comprehensive report relating to quality in music education is the National Review of School Music published in 2005 (Pascoe et al., 2005). In response to a Commonwealth initiated review, over 5,000 submissions were received from the public, the largest number for any federal inquiry to date. The report presented data from these submissions, school visits, interviews, a national survey and an extensive literature review. Despite the Victorian Parliamentary report being the impetus for the development of a quality framework, the earlier 2005 report is the most comprehensive contemporary discussion relating to quality music education in Australian school settings. It proposed that the “key factors that contribute to a quality music education” are:

- participation, equity and engagement;
- student achievement of music learning outcomes;
- teacher knowledge, understanding and skills;
- curriculum articulation;
- support for teachers and students including that provided by principals,

systems and sectors;

- parental and community support; and

- partnerships with music organisations (p.xiii).

A quality music education – as identified by this Review – provides a music education that focuses on participation and engagement, extension and, ultimately, excellence (p. xxvii), “quality” referring to the general standard of music education including the effectiveness of learning, short and long-term benefits and the value of music education (p.52).

### **Issues for consideration**

A number of other issues for consideration emerged from literature, - balancing specificity and flexibility, diversity, plurality and evaluation, and musical pathways.

#### *Balancing specificity and flexibility*

The NFER report (2012) for the Arts Council of England identified specificity and differentiation by age group amongst children and young people as a gap in existing quality frameworks. It highlighted some sticky issues remaining at the conclusion of their project. For example, how far do quality principles apply across the sector? An example of differing and potentially conflicting aims are the possible differences between the aims of music education in community music settings, and music education in schools. Schools need to take account and align with the policies and practices guiding school-based education in a way that music

education in community settings do not and consequently, they have differing aims and purposes (Schippers & Bartleet, 2013). Arguably, both a strength and weakness of the Arts Council of England principles is their generic nature. This raises the question of such how useful might these principles be to a teacher to guide their practice in a classroom music situation? The National Foundation for Youth Music (n.d.) quality framework draws heavily on the work of Saunders and Welch (2012) who compared features of excellent music provision both in and out of school. This framework is useful for music educators as it incorporates the Arts Council quality principles and then spells out in detail what quality looks like in a non-school music education setting. The generic arts quality frameworks and music education frameworks that originate from outside school settings are useful because they are flexible enough to accommodate multiple artforms and musical contexts. This is a circular argument, which illustrates the balancing act identified in the NFER report (2012) relating to being specific enough to be useful to practitioners and flexible enough to be inclusive of diverse artforms and learners.

#### *Diversity, plurality and evaluation*

The National Foundation for Youth Music (n.d.) framework states that it is intended to be used as a basis for measuring outcomes and impact of funded projects. Georgii-Hemming's (in press) timely paper highlights the problematic nature of measuring quality with

quantitative tools. She expresses concern about what is possible in quality assurance, noting that there is a tendency and an assumption that quality is not demonstrated until it has been reduced to numbers. Consequently, there is a very real threat that what becomes important is that which is easily measurable. This can lead to uniformity, which, Georgii-Hemming (2013) argues is detrimental to diversity and pluralism in music education, particularly in relation to content and pedagogy which in turn impacts on student identity, self-image and image of other people.

This is illustrated in a recent West Australian government developed a set of principles that were then transformed into a quality metric consisting of audience and practitioner statements that could be responded to on a Likert scale via a smartphone app (Government of Western Australia, 2013). The results of this 'quality' measure are intended to inform subsequent funding decisions. If funding decisions are made solely on the basis of this metric, potentially, the forms of artwork that most closely align with the metrics are likely to receive funding, leading to uniformity and a loss of plurality and diversity of artwork and artforms. This is quite different from the qualitative approach taken by the National Youth Music Framework, which is looking to develop rich case studies as guidance when demonstrating qualitatively how the project meets each criteria.

Hemming-Georgii (2013) also underlines the potentially negative impacts of a narrow conception of evaluation in terms of teachers' professional autonomy and judgement. A number of the quality frameworks identify the expertise and artistic practice of the teacher or leader being a key indicator of quality. According to Georgii-Hemming, this broad push for transparency and accountability inevitably results in bureaucratic evidencing and responding in writing to narrow markers of quality. This takes time away from teachers to engage in self-reflection with a view to improving practice and also impinges on teacher time to maintain a professional artistic practice. A key challenge is to ensure that the quality process itself is actually contributing to improved quality rather than leading to the de-professionalisation of educators and diminution of both their teaching and artistic practice. A current example of the negative impact of 'quality assurance' via high stakes testing is the Australian *National Assessment Program – Literacy and Numeracy* (NAPLAN) for Years 3, 5, 7 and 9, the results of which are publicly available for individual schools. A number of authors argue this approach has narrowed many primary classroom programs to "teaching to the test" and with a focus on literacy and numeracy, has resulted in a loss of curriculum time for the arts (Ewing, 2010; Polesel et al, 2012).

Diversity and pluralism should be at the core of any framework. Georgii-Hemming (2013) argues that music cannot be detached from its cultural, social and emotional aspects. While

this has been argued for many years in the music education literature, the idea has gained limited traction in the official curriculum documents. She suggests if we assess the musical knowledge of recently arrived students, particularly those from cultures musically distant from the dominant western culture, by the standards commonly found in western curriculum documents, these judgements seem ethnocentric (Georgii-Hemming, 2013). For these students, even those with well-developed everyday music knowledge in their home cultures, appear deficient when judged by the standards commonly found in western curriculum documents that emphasise abstract, conceptual knowledge. We can add to this popular musicians who have learnt informally. Green (2002) describes their knowledge as situated, experiential, context specific knowledge, which does not equate to abstract, conceptual, sequential knowledge in or about music present in many institutions. It is worth remembering that there are hierarchies within popular music, ethnomusicology and jazz too. There is a tendency to create canons, such as the ‘great jazz musicians’, who are almost entirely male, except for female singers (see Green, 2010). Hierarchies also occur in ethnomusicology where there can be privileging of complex genres of music, for example, by focussing on Balinese gamelan and Indian classical music (Schippers, 2009).

### *Musical Pathways*

Turino's (2008) categories of participatory and presentational music are particularly useful for thinking more broadly about the aims and outcomes of music education. His theory is grounded in ethnomusicology, and emphasises the social function of music and the differing purposes of music. Turino defines participatory music as "artistic practice in which there are no artist-audience distinctions, only participants and potential participants performing different roles, and the primary goal is to involve the maximum number of people in some performance role." In contrast, presentational performance "refers to situations where one group of people, the artists, prepare and provide music for another group, the audience, who do not participate in making the music" (p. 26). Participatory music making is successful when it includes a proper balance between inherent challenges and skill level for all participants regardless of their previous musical experience. Turino also notes that people tend to return again and again to activities that produce intense concentration and enjoyment (flow) and as they do so their skill levels increase requiring activities that have continually expanding and achievable challenges. In this conception, the aim of music education is to maximise participation and engagement for all students of all levels of prior musical experience rather than focussing on maximising musical outcomes for a limited number of students.

With Turino's proposition in mind, we would argue that some of the disconnect between music in schools and students highlighted in the literature (Parliament of Victoria, Education and Training Committee, 2013; Pascoe et al, 2005; Green, 2008a,b; Wright, 2013), is a lack of understanding on the part of some teachers of the multiple musical pathways that should be available to all students. We have identified two very broad and interrelated pathways of music involvement that are relevant to the school system (Figure 1). These pathways take into account Turino's (2008) concepts of participatory and presentational music. Whole school music programs should aim to accommodate potential multiple student pathways at school and beyond, especially at the secondary level where post-school directions are especially important in the senior years. Access and equity are featured in much of the past and present rhetoric in relation to music education with calls for improvement. Ideally, access and equity can be accommodated by a framework that acknowledges the provision of entry to, exit from, and the interaction of both the pathways identified. In some cases, entry into the profession does not require a tertiary qualification.

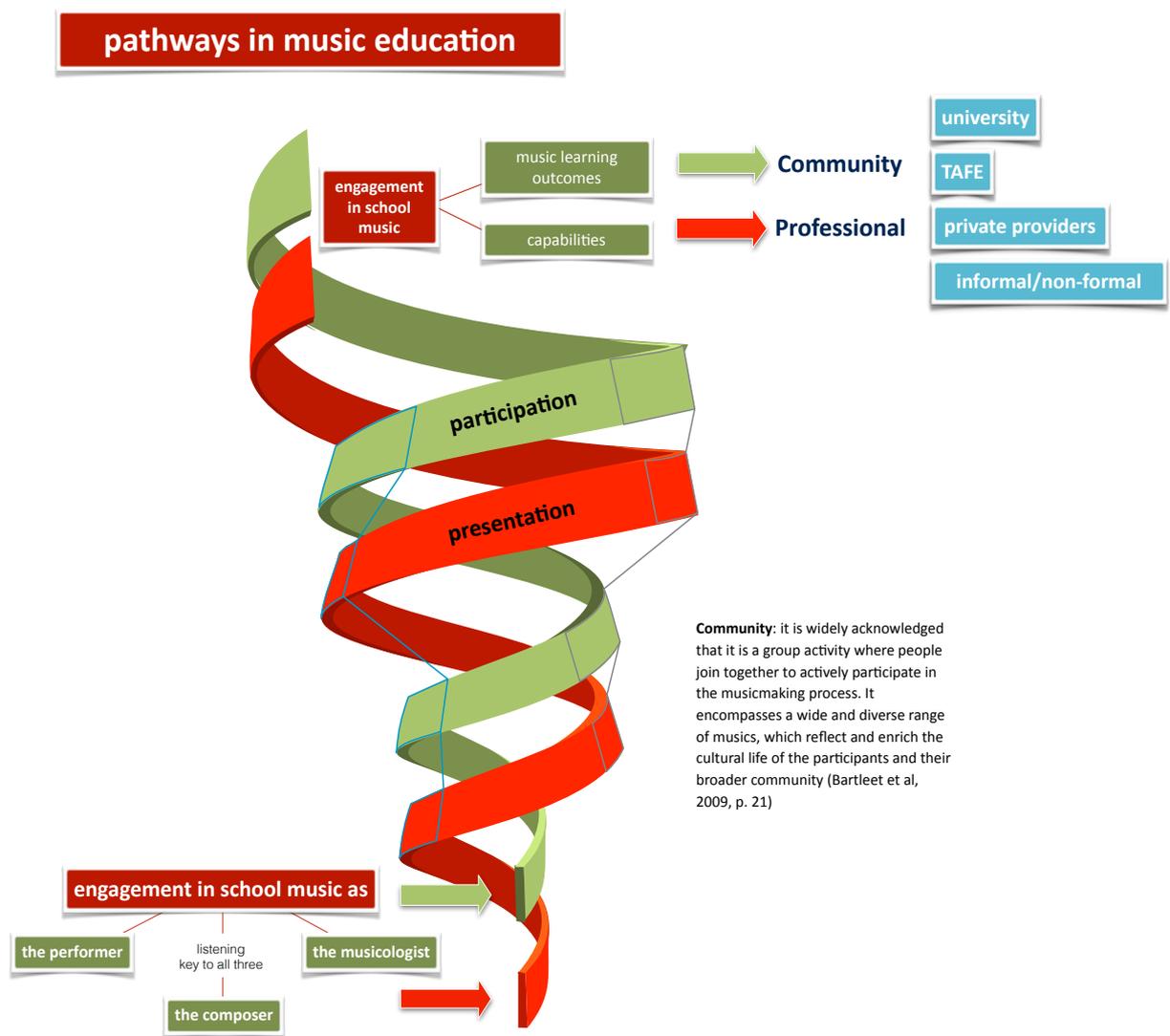


Figure 1: Pathways for music education

## Two Models

Two potential models emerged from the research. The first organised the information according to the brief (Figure 2). Each of the six organisers, engagement, learning, curriculum, teacher and pedagogy, school and leadership, and community were unpacked with detailed information. For us, however, this model and the elaborations did not capture the overall themes that had arisen from our analysis.

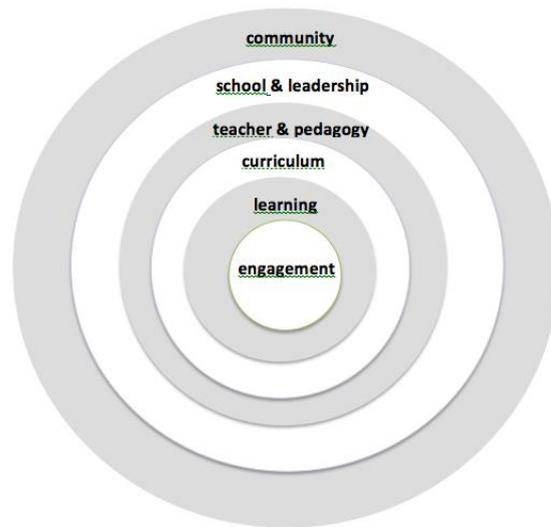


Figure 2: Quality Music Education Framework Model 1

We offered a second model we felt was more true to what had emerged as six main “indicators” of quality music education: engagement, excellence, creative and active, student centred, progression, and authentic. (Figure 3). These indicators are not hierarchical, are aspirational, and characterise the student music learning experience.<sup>2</sup> In addition, there were six factors that were seen to support the indicators: curriculum and pathways, pedagogy, environment and resources, leadership and management, co-curricular provision, and community links.

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<sup>2</sup> There is a slightly greater emphasis on performance at the expense of listening and composing, but this reflects the influence of the reports from the community music programs reviewed.

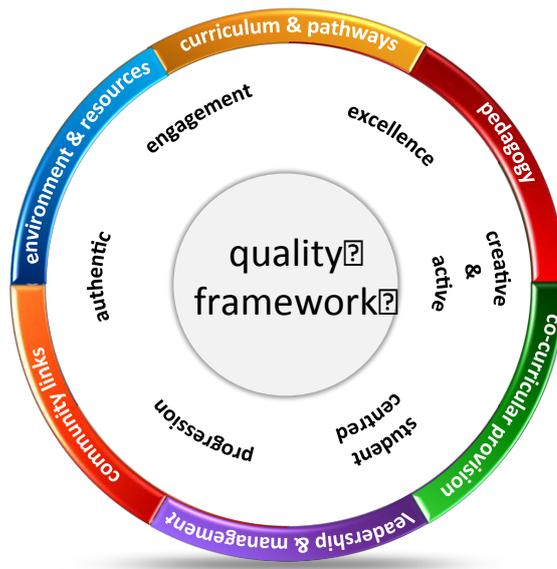


Figure 3: Quality Music Education Framework Model 2

## Moving forward

Both models were presented to leadership in the DET and subsequently, tabled for discussion at a meeting of the Music Education Expert Reference Group. The reaction from all quarters was overwhelmingly positive with one stakeholder stating, “It puts the student at the centre”.

This paper has documented a work in progress. At the time of writing, the second model has been ratified by the DET with the intention of distribution to all Victorian schools late in 2016.

While many bemoan the lack of support for music education, we believe the DET should be congratulated for investing in a framework informed by a comprehensive investigation of current research and policy in the field, that also included information from non-school settings.

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**A comparison of policies and their implementation  
for music teacher initial licensure  
in the United States and the Republic of Korea**

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**Abstract**

The United States (US) and the Republic of Korea (ROK) differ widely in cultural and educational practices. Investigating educational policies and their implementation for music teacher licensure in these two countries sheds light on music teacher training and candidates' learning, and helps officials understand and diagnose local problems. This study examined policies and their implementation for an initial music teacher license in these two countries.

Document analyses and interviews revealed that Western Classical music formed the core of preparation in both contexts. Although all professors considered all policies and standards, the US professors' major focus was classroom expertise, while the ROK professors' was exam preparation. Individual interpretation of policies produced different outcomes. Although students took the same courses, they had different experiences depending on their teachers.

All students expressed the need for more field experience.

## **Keywords**

Policy, initial teacher license, music teacher preparation programs, international comparative approach

## **Introduction**

Governments establish policies and regulations for teacher education in order to prepare effective teachers for the next generation. Teacher preparation programs are intended to meet these policies and regulations. Implementations of these often vary. Moreover, what licensure candidates learn during these programs may not be all they need for teaching in practice. A thorough investigation of policies, their implementation, and teacher candidates' readiness is needed.

## **A Brief Introduction of Music Teacher Preparation in Both Countries**

### *United States*

The American education system is state-centered. Each state's Department of Education (DOE) establishes policies and regulations for teacher education and licensure (Bales, 2006), and each state issues separate licenses in conjunction with some accrediting agencies.

Program accreditation is required in a few states while it is encouraged as part of the approval process in others (Bell & Youngs, 2011). Many music teacher licensure programs have been

accredited by agencies such as National Council of Accreditation for Teacher Education (NCATE) and/or the National Association of School of Music (NASM). State and program accrediting agency policies inform the structures and curricula for music teacher licensure programs and list skills and knowledge that teacher candidates must possess (Colwell, 2011; Jones, 2008; Wise & Leibberand, 2000). Teacher education programs have been generally structured as undergraduate, post-baccalaureate, or graduate experiences (Darling-Hammond, 2006). Since the 1950s, four or five year undergraduate music education programs within schools of music in relatively large universities have been the most common throughout the U.S. (Wing, 2009-2010).

### *Republic of Korea*

The Korean system is controlled by the Ministry of Education, which has established a national curriculum. Policies and requirements have been established to prepare teacher candidates to deliver the curriculum to all children (Jeong, 2012; Min, 2011). The Ministry of Education publishes textbooks for elementary education based on the curriculum. While private companies publish textbooks for secondary education, they must be approved by the Ministry. Although music education has been required since the 1960s, political, cultural, sociological, educational and economic transformations have affected the curriculum and textbooks (Choi, 2007). Music teacher education has reflected these changes.

To acquire a secondary school music teacher license in the ROK, candidates must choose one of three different types of licensure programs (*Standards*, 2012): an undergraduate music education program in the School of Education within a large university, the music program in a school of music with a minor in education, or a graduate music education program in a graduate school of education. The first type, the undergraduate music education program, has been defined as ‘typical’ in the ROK because this type of program was first established in 1966 and has become a model for other secondary music teacher licensure programs (Seog & Choi, 2011; Jang & Choi, 2004). In 2013, 10 universities provided undergraduate music teacher licensure programs within Schools of Education at large universities (Ministry of Education, 2013).

### **International Comparative Music Education as a framework**

Comparative education is an academic field where education systems, teaching practices, curricula, assessment, and education policies are collected and compared intranationally or cross-nationally. Through comparing education systems and policies between and among countries, and exchanging teaching methods, policy makers and scholars can broaden views, share research and pedagogical ideas, and find more appropriate and practical policies, methods, and solutions for internal issues (Adamson, 2012). International comparative

education studies have been increasing in other academic fields; however, little attention has been paid to music teacher education in these studies (Kertz-Welzel, 2014).

### **Rationale for the study**

Music teacher preparation is an issue in both countries. Candidates develop knowledge and abilities through preparation programs that, in theory, are designed to respond to the policies and regulations of national and state governments, accrediting agencies, and universities.

However, as Jones (2009) articulated, there can be a disconnect between published policies and actual practice in music education. Investigating music teacher education policy and implementation in different contexts can illuminate what knowledge and skills teacher candidates are expected to possess. Furthermore, it can help researchers broaden their knowledge of culturally specific perceptions and develop more practical instructional approaches for candidates of differing needs. I compared policies and regulations for initial licensure in the U.S. and the ROK, investigated their implementation, and explored what students learned during the program and what they felt was lacking in their preparation.

### **Methods**

Document analyses and interviews were employed. Relevant documents were compiled from the respective DOE's websites, statutory and regulatory documents, and many other

documents relating to music teacher licensure. University and college program information, manuals, and course descriptions, were collected via interviews and websites. In both contexts interviews were conducted with professors and with focus groups of students who had completed fieldwork or were student teaching. All interviews were voice and video recorded, transcribed, and coded. All names used in this paper are pseudonyms. Analyzing the documents and transcripts, I examined similarities and differences between the responses given by participants from both countries.

### **Program and Participants**

Participants were chosen who knew, implemented, and were most influenced by national/state and university policies, and which music teacher licensure programs were ‘typical’, defined differently in each context.

#### *United States*

Even though in several states, music teachers are required to choose either instrumental or vocal areas, most states require music teacher licensure from Pre-K through grade 12. For this study, a state requiring music teacher licensure for all grades was selected. With recommendations from music education faculty at my own university, I selected Tito American University, in Massachusetts, with undergraduate and graduate music teacher

licensure programs. Within the school of music and dance, the music teacher licensure program consisted of coursework in music at all levels. It was also accredited by NCATE and NASM.

Three professors, the coordinator of the program, an instrumental professor, and a vocal professor, as well as two groups of 3 and 4 student teachers respectively participated in the interviews. At the time of the group interviews, the interviewees were in the student teaching phase of their program.

### *Republic of Korea*

From 10 undergraduate music teacher licensure programs, I contacted a music education professor at Quinn University of Korea, the only undergraduate music teacher program in Seoul. It was included in the School of Education along with all other education majors. Accredited by the Ministry of Education, this program qualified candidates for the initial secondary music teacher license. Interviews with a music education professor, a vocal professor, and a piano professor at Quinn University of Korea were conducted. Two focus groups of 4 and 5 student teachers respectively also participated in interviews. All participants had completed their practicum and almost finished their coursework.

**Comparison**

A comparison revealed differences in policy implementation and in professors’ and students’ perceptions of policies and regulations for music teacher licensure. The two biggest differences are the operations of the systems and the existence or non-existence of a national curriculum. This is outlined in Figure 1.

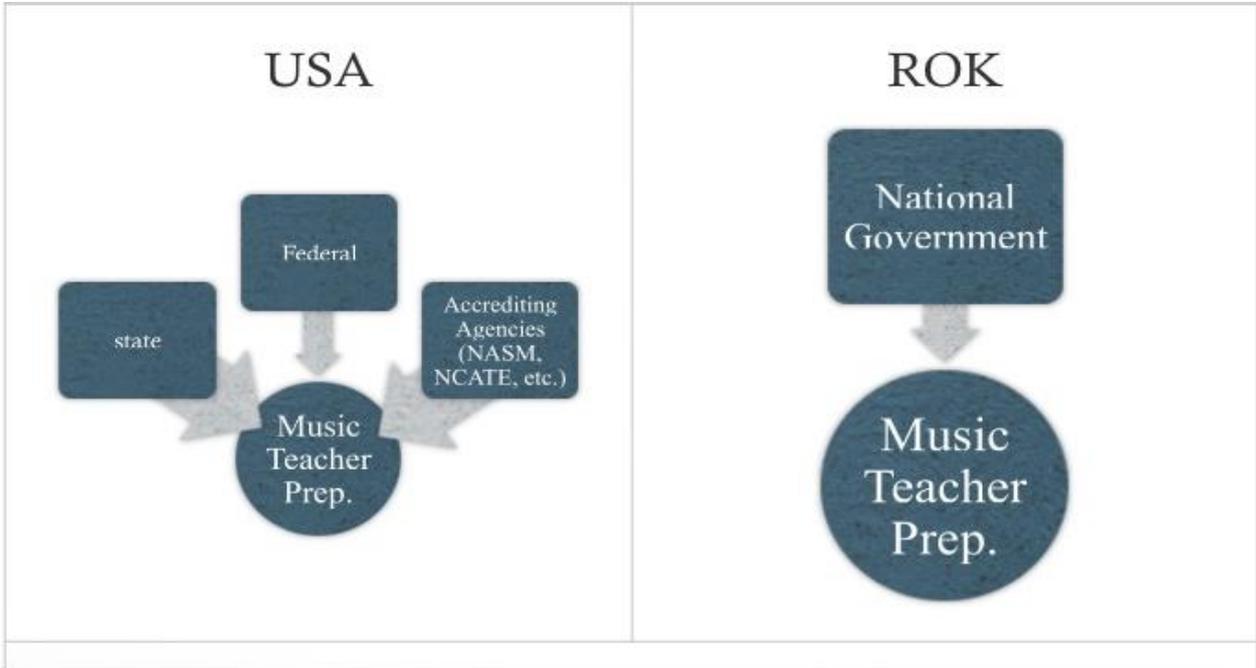


Figure 1. Comparison of government level influences for music teacher preparation.

*Knowledge vs. Credits*

The Massachusetts regulations required specific knowledge for each subject (6.03 C.M.R. §7.04, 2012), dividing the lists of knowledge and skills into two parts, those tested through a state-sponsored test, the Massachusetts Test for Educator Licensure (MTEL), and those not

tested but included. The *Professional Standards for Teachers* (6.03 C.M.R. §7.08, 2012) outlined expectations such as planning and delivering the lessons, managing a classroom, and so forth. In contrast, the ROK Ministry of Education presented its requirements in forms of credits to be earned. These specific requirements were indicated in the *Command for Teacher Qualification* (2014), and the *Specific Standards for the Acquisition of Kindergarten, Elementary, Secondary, and/or Special Educator License* (2012). Secondary music candidates must complete 50 credits of music and music education, including 8 or more in music education and 22 in general education according to the *Standards* (2012).

#### *Western Classical Music Centered*

The required content was similar in both countries. Candidates must know, understand, and perform Western Classical music. Massachusetts regulations (6.03 C.M.R. §7.06, 2012) required a minimum of content and pedagogical knowledge in general, instrumental, and choral music, as well as special approaches to music education, and musical knowledge in at least two different genres: Western Classical music and American music (1650 to present). Candidates were also expected to know at least two additional musical traditions with different characteristics. They were expected to be able to play keyboard at an intermediate level, sight sing and read standard notation, perform with advanced techniques on one instrument, use music technology, and teach voice/instrument families.

Korean candidates must possess knowledge and skills in Western Classical music history, theory, applied music, and choral and instrumental pedagogy as well as foundations of music education, music teaching materials and methods, and logical writing in music. Candidates must also learn Korean traditional music. They must take courses in introduction to Korean traditional music, the history of Korean traditional music, Korean traditional music singing and pedagogy, and Janggu accompaniment. The required areas of music for both counties are outlined in Figure 2.

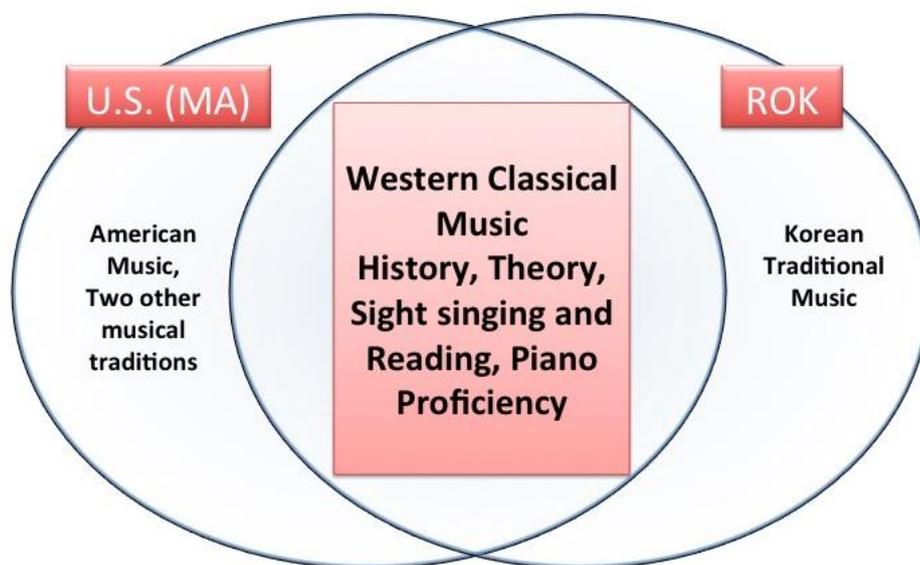


Figure 2. Required music areas for both contexts

In Massachusetts, students must take the *Massachusetts Test for Educator Licensure* (MTEL).

It assesses communication skills and subject knowledge. Music teacher candidates take tests in both literacy and music. Attaining a certain score assures passing. It does not ensure employment.

In the ROK, candidates receive their initial license for teaching when they complete the licensure program. The *Examination for Teacher Candidates* was used not only to assess knowledge and skills in music and education, but also to select candidates for hiring the following year. There is no minimum passing score. The candidates attaining the highest scores were assigned to all available positions in the public schools. In other words, when they pass the exam, they are guaranteed to have a teaching position starting the following school year. “Passing” means acquiring a job. Those students who do not “pass” the first time are allowed to take the test again the following year to try again. A very limited number of positions open each year, and hundreds of students might be competing for them. Competition is severe.

## **Practices**

In both countries, documents and interviews revealed that licensure programs followed policies and standards of the national, state, and accrediting agencies. Both universities

offered many courses in Western classical music. At Quinn University of Korea, courses in Korean Traditional music were offered, whereas there were no separate courses in non-Western Classical music at Tito American University.

### *Practicum*

In both contexts, a practicum was required, but guidelines differed. The practicum at Tito American University was run and controlled by the music education department in the School of Music as well as the College of Education. Massachusetts required a 300-hour practicum including 150 hours at two of the three levels: pre-kindergarten to elementary school, junior high school, and high school. Each candidate was expected to teach 100 hours in a classroom (6.03 C.M.R, §7.04(4), 2012); however, Tito American University required more hours than the state minimum. University supervisors and supervising practitioners monitor candidates' field experiences based on *the Professional Standards for Teachers* (6.03 C.M.R. §7.08, 2012). University supervisors assessed student teachers' performances according to guidelines provided by the DOE.

Korean candidates must take a practicum (2cr.) and educational outreach (2cr.). One credit covered 2 weeks (80 hours) of practicum at approved secondary schools according to the *Standards* (2012). No further guidelines for the practicum were listed. This means that

Korean students spend only a total of 4 weeks in official student teaching. The practicum at Quinn University of Korea was included as a general education course run by the School of Education, not the music education department. Unlike Massachusetts' system, cooperating teachers evaluated student teachers' classroom expertise. The length of a practicum at Quinn University of Korea was much shorter than at Tito American University.

### *General Education*

The licensure programs in both countries included three areas: music, music education, and general education. However, the meaning of "general education" differed. At Tito American University, general education indicated university requirements in non-music and non-educational areas such as writing, math, cultural diversity, analytic reasoning, and so forth. Students needed five or six classes of general education during the program. At Quinn University of Korea, however, general education was about educational theories, school administration, educational psychology, and counseling. Candidates must complete at least 22 credits in this area as required in the national and university regulations.

### *Differences of Focus*

Although all professors considered policies and regulations, American professors focused on developing classroom expertise. The coordinator of the program prepared students to have a

toolbox for music teaching and the professors at Tito American University dealt with content and methods equally. In contrast, Korean professors focused on preparing students for the *Examination for Teacher Candidates*, emphasizing content more than pedagogical knowledge. At Quinn University of Korea, professors prepared students to become secondary music teachers and to study for the *Examination*.

### **Students' Learning**

Interviews revealed that teacher candidates mainly acquired knowledge and skills in performing and teaching Western Classical music. However, interviewees in both settings had different goals during their programs. At Tito American University, students learned content and methods for curriculum design for each level during the program. Students learned about classroom management and educational contexts mostly through the practicum. Focus group interviews revealed that at first interviewees determined curriculum content along with their cooperating teachers, but they were more easily able to determine topics as they grew to know their students better. Participants began to see themselves as teachers. They focused on developing knowledge and skills in music teaching. Korean students reported wanting more field-based experience in order to know teenagers, and have more opportunities for teaching music and managing a classroom. Four weeks were not enough. Although they wanted a more

extensive field experience, they still considered “passing the exam” to be their most crucial goal.

## **Discussion**

The expectation in both countries is that teacher candidates become professional, culturally responsive, and responsible. Policies and regulations implied what types of music teachers each society desired.

The curriculum for music teacher education encompassed these policies and regulations with university requirements.

### *In the United States*

The American student interviewees stated that their program of study was theory-heavy. They had expected to gain more practical teaching skills and classroom management in music education courses. They also took Western classical music theory and history for four or five semesters. They wondered whether history and theory in atonal music were necessary for teaching elementary music or middle school band. This reflection supported Borek’s finding (2008) that music knowledge was stronger than music education and education knowledge during preparation programs in Massachusetts. Students faced challenges, such as teaching non-Western Classical music, utilizing music technology, and dealing with special needs children during their practica. They wanted to learn more than Western Classical music in

depth, but there were no available courses in other genres at the time of the study. The only availability of other genres was included in music education methods courses.

### *In the Republic of Korea*

The *Exam for the Teacher Candidates* played a major role in determining the content for each course since Korean professors and students focused on preparing for it during the entire program. When choosing courses, students first considered which class would be beneficial to prepare for the *Examination*. Rather than developing practical skills and knowledge in teaching, candidates focused on gaining only theoretical knowledge in music, music education, and general education for passing the *Examination*.

All participants agreed that four weeks was not enough time for practice; they needed more field experience. Professors commented that four weeks seemed to be the best solution for both student teachers and cooperating teachers. Jeong (2012) concluded that students would acquire more field-based experience if the national regulation required more credits for the practicum.

## **Conclusions & Suggestions for future research**

Each society has its own expectations of what music teachers should know and be able to do. Teacher candidates in the United States faced challenges for which they had not been prepared during their coursework. This implies that the state regulations for music teacher licensure, and teacher preparation programs did not fully meet the needs of pre-service teachers for future teaching. Specifically, Massachusetts' regulations indicated that music teacher candidates should know other music genres besides Western classical music; however, the choices at Tito were severely limited. Further research is needed regarding the availability of courses in non-Western classical music for music teacher candidates in other Massachusetts licensure programs. Meanwhile, interviewees in the Republic of Korea were struggling with a long-standing challenge because of the licensure system and regulations. The high-stakes nature of the Exam in Korea is the greatest problem in the entire education system. 4 weeks of student teaching is all that the national policy allowed. Student teachers wanted to have more field-based experiences although they were most concerned about preparing for the *Examination*. Further research is needed regarding perceptions of students in other programs about the licensure system as well as ways for students to acquire additional field experience in Korea.

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# **Turning a private into a public interest: what music education policy can learn from sociology of music education**

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## **Abstract**

In recent years, music education policy became an important topic in music education research, due to the fact that many challenges we face in music education can neither be solved on the practical nor on the scholarly level. Rather, there is a political level where important decisions and crucial steps towards the implementation of innovations are made. But music educators and scholars are traditionally reluctant to participate in music education policy because they think that they might not be well equipped to be engaged in music education policy or they hope that somebody else will take care of political issues. Most suggestions offered by research in music education policy to get more music educators involved have not been successful so far. There seems to be a gap between the issues research in music education policy identifies as significant and what is actually needed in order to motivate more music educators and scholars to be active in music education policy. This presentation offers a framework for identifying and overcoming some of the problems blocking an increased involvement in music education policy. By utilizing approaches from

sociology of music education, this presentation addresses various critical issues which play a role regarding engagement in music education policy such as the matter of who we are as a music education community or the question of how we can turn our private interest into a public interest. Furthermore, this presentation offers sociological perspectives on how decision-making and implementation processes in music education policy work and how music educators can have the impact they would like to have. It will be important for the future of music education policy to use the approaches and knowledge sociology of music education has to offer. This can help music education policy to address important issues more comprehensively from an interdisciplinary perspective, thereby also fostering the formation of an international music education community and global advocacy initiatives.

### **Keywords**

music education policy, sociology of music education, music education advocacy

### **Introduction**

It is a most common phenomenon, that people involved in music education complain about the conditions in which they work: the curriculum is old-fashioned, there are not enough financial resources, there is always time pressure, nobody recognizes what music educators do, or there is no way to change the current work conditions, maybe due to resistance of people

being in charge. Most often, music educators and facilitators feel helpless because other people seem to have the power and do not seem to use them in a way which would be best for music education. Even if some music educators have been engaged in music education policy, trying to actively transform the political framework, they are sometimes frustrated, because they have often been outmaneuvered by people in power who knew better how the policy game works. Therefore, many music educators or scholars lose interest in music education policy. They think they are powerless anyway and start to build the personal myth of being helpless within a system which constantly overpowers them and gives them the feeling of being heteronomous. But this assumption is certainly not true, because everybody can learn how music education policy works and be a part of it. It might even be easier to learn how political decision-making processes work than overcoming the feeling of being helpless, which is one of the most dangerous assumptions, because it is difficult to change through logical argumentation. But there are knowledge and skills to be learned in order to be successful in music education policy and thereby change the political framework of music education.

By utilizing approaches from sociology of music education, this paper addresses various critical issues which play a role regarding engagement in music education policy. This concerns the matter of who we are as a music education community as well as the question of

how we can turn our private into a public interest which will be acknowledged by politicians and the public. Furthermore, this presentation offers sociological perspectives on how decision-making and implementation processes in music education policy work and how music educators can have the impact on music education policy they would like to have. It will be important for the future of music education policy to use the approaches and knowledge sociology of music education has to offer. It can help music education policy to address important issues more comprehensively from an interdisciplinary perspective, thereby also fostering the formation of an international and interdisciplinary music education community, including global advocacy initiatives.

This paper starts with a more general description of what sociology of music education is, its connection to music education policy and where it can help and open up new perspectives for research and policy work. The second section is focused on the actual policy work, the different phases and steps involved in political decision-making as described in sociological research and its possible application to music education policy. The last paragraph summarizes the findings presented and opens up new perspectives for the future of sociology of music education and music education policy.

## **Sociology of music education and music education policy**

Sociology of music education investigates connections between the society, music and music education. It tries to uncover hidden assumptions and power relations in order to open up new perspectives for better ways of learning and teaching music (Froehlich, 2015). This includes analyzing the society and the various groups which have an impact on music education. It also concerns the different roles we take over in various environments, no matter if it is the role as teacher, musician, as manager, or administrator. Sociology of music education aims at helping us to understand how we act and react, which role we play in various environments and how we can improve music teaching and learning as well as our job satisfaction. In general, sociology of music education is a useful field of research helping to uncover, questioning and revising social and sociological structures with regard to music education. Thereby, it also supports the identity formation of teachers, musicians and scholars through critical reflectiveness. Additionally, it opens up interesting perspectives on political processes which might seem chaotic and inscrutable at first, but become, from a sociological perspective, a most logical part of the larger machinery of society (Froehlich 2007, p. 51-65).

Music education policy as both a field of research and action is concerned with the political and administrative framework of music education. It investigates for instance how this framework works, on what values it is based, which powers have an impact on it or what

actors are involved. Music education policy facilitates and supports the provision of music education. It is connected to theory and practice, where various kinds of people are involved with the goal to improve music education, both on a national and an international level.

This brief description indicates that there are many overlaps between music education policy and sociology of music education. Power relations, the diversity of roles, macro and micro spheres of society, administrative processes, procedures of decision-making or the connection to the public are only a few of these aspects which unite both fields. Particularly the feeling of being helpless in view of political decisions is a point where sociology of music education can be useful. This feeling of being powerless with regard to the public or political interest, including recognition and financial support, not only concerns individuals, but the entire profession. Instead of complaining, it might be useful to start to understand how political processes work and how we can play an important role. Sociology of music education can help to uncover important processes in music education policy regarding decision making and being of public interest, thereby enabling music educators or administrators to accomplish their goals.

## **Turning a private into a public interest**

The world of policy and music education policy is certainly different from the world of music education. There are specific rules and processes, stakeholders and groups of important people, specific networks, or lobbyists. Politicians even seem to speak a kind of language which might not be immediately accessible to music educators or scholars. It seems that it is no easy task to collaborate with politicians.

Being active in music education policy means leaving the safe realm of music and scholarly argumentation in favor of music education advocacy. Working in music education advocacy means to be able to speak the language of politicians in terms of informing “decision makers about the importance of arts education, how proposed legislation will affect arts education and what legislation is needed to improve or correct problems related to the field” (Mark & Madura 2013: 69). This is certainly not simple and part of the general challenges regarding learning to speak the language of politicians. The language of politicians is often focused on what is important for the public and therefore sometimes tends to reduce complexities to simple facts in order to convince the public of music education’s benefits. However, music educators and scholars successfully engaged in music education advocacy and policy need to gain this proficiency, even though they should be careful not to compromise too many important aspects of music education for the sake of convincing politicians and the public.

Successful music education advocacy means turning the private interest of music educators into a public interest and therefore something which politicians would support.

For successful music education advocacy, knowledge about important processes such as political decision-making is crucial. Sociology of music education can provide some of this knowledge. Sometimes, this knowledge is borrowed from policy studies and applied to sociology of music education, thereby being adapted to fit its intentions in terms of uncovering power structures and significant processes within the society. In order to equip music educators with necessary knowledge so that they can successfully participate in political decision-making processes, Froehlich refers to two different models of decision-making as described by political analysts, the stepwise model and the swirling model (Froehlich 2015: 169-176). These models help to understand how music education policy works and that being a part of it is accessible for everybody. The stepwise model describes political decision-making as a rather linear process. First, the setting of an agenda is the most important task in order to gain the public's interest. Furthermore, a political leader should be identified who is interested in the agenda and willing to support and present it to his or her colleagues and the public. This first stage of the decision making process is crucial regarding turning a private into a public interest. Many private interest groups are not able to develop an agenda representing the opinions of their members or fail to identify a politician who would

support their interest. In order to be successful in this phase, a group of people such as music educators should have been in touch with politicians for quite some time, having nurtured relationships and be in constant dialogue. This might not be easy, involves learning what the interests of politicians are and might concern finding compromises, with regard to own positions. The second stage of the stepwise model is the policy formation and legitimization. At this point, people from many different groups are involved, for example, from the government, a parliament, or organizations. Music educators or scholars can support and advise them. This group of people tries to develop a draft of a specific policy which will be discussed extensively and voted on by a decision-making body such as a parliament. When a policy is passed by the legislative, the most crucial phase begins: the implementation. Even though it might seem that the voting has been the most important phase regarding legitimizing an agenda as public policy and turning a private into a public interest, the implementation will show if a policy works and changes anything at all in the real world. Successful implementation depends on various aspects such as leadership, school culture and value, or management (Leung 2008: 8).

How does the stepwise model look like in the real world? It might be that for instance a budget cut for music teacher education programs at universities seems to threaten the quality of music education in schools. While department chairs and professors could certainly talk to

their deans in order to try to get more funding, they might not be successful, due to new priorities regarding the distribution of financial resources or a reformation of higher education in general such as the Bologna reform in Europe. However, if the scholars use respective organizations, e.g. statewide music education interest groups, in order to unite their interests with likeminded people, they can create an agenda, emphasizing the significance of music education for students' development and the danger which the budget cuts regarding the quality of music teacher training might cause. After having created this agenda, they could try to identify a politician who is interested or engaged in music and culture who will represent their interest to university presidents, members of a parliament or government. He or she can, supported by scholars and music educators, try to develop a policy securing more financial support for music teacher education. This could eventually be passed by a parliament and become a public policy, ready for implementation.

Even though this example seems to imply political decision-making as a straightforward and easy process, there are various factors which need to be taken into account. In order to assure the sustainability of a new policy, it might be useful to think beyond the mere political decision-making process and analyze why the budget cut happened in the first place. It could be that a new political framework, e. g., changes in higher education and teacher education programs, for instance due to the Bologna process, created a completely different framework

for music teacher education. Even though it is useful to receive more money, it might not be a long-term solution because it would just be an attempt at reinstating the status quo, but not be an appropriate reaction to the new conditions. In view of the changed framework in higher education in general, this might not be a policy which would help to secure the quality of music teacher education. In order to have sustainable music education policies, it would be crucial to thoroughly analyze and take into account general changes and new frameworks which eventually led to the budget cuts. There might be a need to transform music education programs, due to new structures of general teacher education programs. Being interested in identifying the real reasons for budget cuts, maybe resulting in a new vision for music teacher education, might be a problem particularly in conservative political or cultural environments where maintaining or reinstating the status quo would always be the main goal. This means that even though knowledge about political decision-making processes in terms of the stepwise model is useful, it is important to take into account the broader framework of policies in order to develop sustainable strategies which are not a one-time-solution, but help to improve music education in the long run.

However, policy and music education does not always follow the different phases as described by the stepwise model. Another concept trying to capture how political decision-making processes work is the swirling model. It indicates that political decision-making often

works chaotic and unforeseeable and that it is necessary to be flexible. Froehlich describes this model as follows (Froehlich 2015: 173):

... the policy making process should rather be linked to a cauldron or a whirlpool in which problems and solutions swirl around over time and solutions may arise before the problem actually makes it onto the public agenda. It also suggests that time, space, and place of decision-making have important functions in such a cauldron.

This swirling model tries to capture the often complicated, chaotic and accidental way of political decision making. Sometimes, sudden events occur, change the direction of decision-making, might offer opportunities or present challenges. All participants of a political decision-making process have to be prepared for such events in terms of being open and flexible, being able to utilize opportunities or overcome obstacles. It can certainly be challenging, when unforeseeable events happen. But it is important to acknowledge that they can be part of the usual decision-making process. It is the task of the participating music educators, administrators or scholars to try to use new opportunities as best as they can.

These two different models of political decision-making underline that policy is a field which follows certain procedures which can be learned. This fact could empower more music

educators and scholars to participate in music education policy, because it is not a secret game, but has its rules which can be learned, at least to a certain degree. But aside from knowing how decision-making works, it is also crucial to have patience and flexibility, including the ability to make new contacts, friends and find supporters. Being involved in the policy world, knowing its rules and being able to speak the language of politicians is an important step towards turning a private into a public interest. This is a good example for how sociology of music education can help music education policy to be more effective.

### **Conclusion: Sociology of music education and music education policy**

Work in policy and music education policy is a complex endeavor. Knowing the various actors and processes involved helps to find ways for successfully fostering music education. Sociology of music education can help to understand processes of political decision-making and political processes in general from a broader perspective, utilizing various theories and concepts to uncover the ways power works, thereby helping people who are not professional politicians to be a part of music education policy. Sociology of music education helps to uncover the hidden rules of the music education policy world, its actors, power relations and processes. It is able to convert the often chaotic policy world into models of interactions, roles and actions. Even though sociology of music education often utilizes research from various fields such as policy studies, within the context of sociology of music education, this research

gains a different meaning, opening up sociological perspectives. In order to be successful in music education policy, knowledge about sociology of music education is crucial. Therefore, policy and sociology of music education classes in music teacher education programs should be usual, particularly with regard to successful music education advocacy. If we want to justify effectively music education as part of the school curriculum, securing valuable resources, it is crucial to prepare students for music education advocacy. Being able to know what it takes to turn a private into a public interest regarding something which concerns everybody, is thereby a crucial endeavor.

But sociology of music education is not only concerned with the structure of processes concerning society and music education. It also offers models for analyzing and understanding people's interactions, their musicking, their interests and power relations with regard to music education. In view of this fact, it is crucial to not only be focused on models about decision-making in music education policy, but also on personal relationships. Policy is most often based on democratic processes, following specific rules and routines. But in order to be successful in music education policy, there is more necessary than knowledge about respective processes. It is about cultivating relationships to politicians and stakeholders in order to be a part of the game of music education policy, to be a point of reference politicians would turn to when being in need of information. This certainly goes beyond fields of

research such as sociology of music education. But sociological knowledge can support understanding the various roles we play as music educators and how to build strong relationship with politicians (Froehlich 2015: 95-130).

However, it is also crucial to be critical: Politicians have various interests, might be involved in lobbying activities or be related to some specific groups or stakeholders. It is no loss of confidence to critically reflect the position politicians have and their motivations. Rather, it is a realistic perspective which can also be inspired by sociology of music education regarding the various roles we play in different parts of society, in our daily lives and interactions.

Sociology of music education offers explanations for our professional and private relationships, thereby explaining how we react and how we could act in a more effective way.

Understanding the various roles that we play as music educators, scholars and people engaged within the realm of music education policy can help to differentiate and improve what we do.

In this regard, sociology of music education can certainly be useful for music education policy, helping to develop a new kind of mindset, implementing strategic thinking in a way which makes us attractive for politicians and successful for music education advocacy. Then, sociology of music education accomplished not only an important goal for the field of music education policy, but for the entire music education profession, thereby underlining, that

being connected makes generally more powerful, no matter if regarding people or fields of research.

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# **Policy review: Providing a direction for Taiwanese Musically Talented Programs**

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## **Abstract**

Scientific evidence has suggested that inborn musical gift needs opportunity and a good education, so that it can be successfully translated to visible musical talents (skills). Since the early 1970's, Taiwan has established a unique training program in selected public schools for students with high music potential. The system was titled as "Musically Gifted and Talented Program (MGTP)" or is called as "Musically Talented Program (MTP)" after 2010.

Homogeneous grouping is a unique feature of Taiwanese MGTPs and MTPs. Students selected into MGTPs or MTPs are grouped into full-day isolated grouping classes (ability tracking). However, with the trend of education reform focusing on equity and heterogeneous grouping, the tracking-approach programs are strongly challenged by education reformers.

This paper reviews Taiwanese MGTPs and MTPs policies from 1973 to 2015 in both philosophical and practical aspects to outline its historic landscape and analyze challenges and opportunities that the programs face. For the programs' retention and advancement, the author provides six recommendations: (1) Upgrade and integrate the administrative sections for

MTPs in the Ministry of Education; (2) Provide mandatory official funding; (3) Provide specialized teacher preparation and training; (4) Provide parents education; (5) Organize better recruiting strategies; (6) Improve MTP advocacy.

### **Keywords**

musical giftedness, musical talent, music education, education policy

### **Introduction**

Research has been done to better understand the components of giftedness and talent.

Developing young people's giftedness and talent to support societal needs is widely recognized by countries that have operated different policies to foster young people with exceptional abilities in music.

The educational policy for students with exceptional abilities reflects the philosophical foundation and the political will of the nation. Among the countries of The Group Eight (G8),

Russia has developed a strong educational system to train students with high music abilities.

Prior to 1991, talented musicians were trained at music schools that recruited pupils from the age of six or seven and educated them progress through the high school level all free of

charge. The curriculum and policies related to the music schools were strictly guided by the

national government (Lepherd, 1991). After 1992, with the end of the Soviet Union, the music schools had more freedom to make changes in entrance requirements, curriculum design, and graduation requirements. However, with the budget cuts, music schools now no longer provide free tuition for students, and each school has to raise its own funding.

In other more democratic G8 countries, the approach of homogeneous grouping in school setting is seen as undemocratic, unequal, and elitist. The isolated educational system for musically talented students is often not an approach (O'Neil, 1992; Witham, 1991). United Kingdom, France, and Italy use different kinds of acceleration and enrichment strategies plus summer camp or summer schools designed for children with musical talent (Sekowski and Lubianka, 2013). In Japan, there is even no official gifted and talented education. Impacted by its traditional education philosophy, Japanese people strongly believe that student effort and diligence are much more important than innate ability or intelligence. They are generally against a special form of education for top learners because the approach not only promotes elite education but also hurts the equity of educational opportunities (Kerr, 2009). In addition to acceleration and enrichment curriculum, the U.S.A. and Germany have public magnet schools or programs that provide specialized courses or curricula including performing arts from elementary through high school levels. Some magnet schools have a competitive entrance process, requiring an entrance examination or audition (Heywood, 2003; Ziegler,

Stoeger, Harder, & Balestrini, 2013). Outside of the G8 countries, Finland offers special music school system for musical talented learners at different school levels. Students have to pass an entrance examination based on musical talent to participate in such schools. The selection standard is high and competitive for students who want to be accepted into them (Kirsi & Kuusisto, 2013).

As early as in 1973, the Ministry of Education of Taiwan launched a series of experimental programs for elementary school students who were identified as gifted or talented in general intelligence, academic, or music. These programs were extended to the junior high school level in 1979, and the high school level in 1982. All of these programs are managed within the public school system; the central government plays an exclusive role in setting up, funding, and evaluation (Wu, 1999).

Homogeneous grouping is the unique features of Taiwanese Musically Gifted and Talented Program (MGTP)<sup>1</sup>. Students selected into MGTPs are grouped into full-day isolated grouping

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<sup>1</sup> The Ministry of Education, Taiwan identified the curriculum established under the Special Education Act as the “Musically Gifted Program (MGP)”. The curriculum established under the Arts Education Act as the “Musically Talented Program (MTP)”. All MGPs were founded in or before 2009. Most of MTPs were founded after 2009. In this paper, “MGTP” refers to the total history of these two programs.

classes (ability tracking)<sup>2</sup>. This kind of approach in the education system is unusual in a democratic country. Over the last ten years, the MGTP has experienced dramatic shocks by its policy changes. The strategy of homogeneous grouping for MGTP has been strongly challenged by the educational reform groups, who strongly disagree to any kind of ability tracking in school education including the MGTP (Lin, 2012).

Policy is the product of a compromise among educational theory, political systems, social need, consensus, and law. These influencing factors interact with each other and vary in different social contexts (Wu, 1999). Chang (1996) indicated that education policy review and analysis are ways to assess the effectiveness of the policy and discover its side-effects. Understanding the interaction between politics and educational policies and being aware of the cultural perspective are both important for a technical analysis (Dallmayr, 1987).

The purpose of this article is to give an overview of the policies for Taiwanese MGTPs from the 1970's. Current official MTPs' policies are examined in both philosophical and practical aspects. Contextual factors, including the cultural content which influences policy's directions,

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<sup>2</sup> Students in MGTP study not only the musicianship classes but also all other subjects together. The musicianship classes are theory, ear training, chorus, sight-singing, music appreciation, ensemble, and one-on-one classes in piano and/or another instrument selected by the student. All musicianship classes are free of charge excluding one-on-one instrumental lessons.

are also discussed to provide recommendations for education authorities to map out proper policies in the future to keep MTPs healthily.

## **Historical Background**

Development of the policy for Taiwanese Musically Gifted or Talented Program can be divided into three stages: Experimental, Musically Gifted, and Musically Talented.

*Experimental Stage (1973-1984):* The origin of the education for musically talented children in Taiwan can be tracked back to 1962 when the “Regulations for Artistically Talented Students Studying Overseas” was announced (Wu, 2010). During that period, travel overseas was high restrictedly for Taiwanese due to the political and martial facedown with mainland China. In 1973, according to the “Elementary School Gifted Students Research Project” directed by the Ministry of Education, the first experimental programs in the two public elementary schools for musically gifted and talented pupils were founded in Taipei and Taichung, Taiwan (Hsu, 2008). Students participating in these programs were grouped into full-day isolated classes (tracking). Admission to such classes was not only based on an audition in musical talent but also an entrance exam in language and math and/or IQ test. As a country with less than 700 U.S. dollars GNI per capita in the early 1970s (National Statistics, 2015), this project was more advanced in gifted education than other countries in Asia at the

same period. The experimental project was extended to the junior high level in 1979 and to the senior high level in 1982. In 1983, a total of nine elementary, ten junior high, and five senior high schools offered the experimental programs for musically gifted and talented students. All of these programs established in public school system were mainly directed and evaluated by the Ministry of Education (Wu, 2000). With very few schools providing these special programs, it was difficult for students to be accepted into them (Yao, 2013).

*Musically Gifted Stage (1985-2009):* In 1984, “The Special Education Act (SEA)” was issued by the President (Ministry of Education, 1984). Not only disabled, but also gifted and talented educations were incorporated into all levels of schooling. Three years later, the Ministry of Education announced the “Enforcement Rules of the Special Education Act”. Students identified as gifted and talented in fine arts, music, dancing, drama, or sports were involved into the SEA (Ministry of Education, 1987). The title for the experimental programs for musically gifted and talented students was accordingly changed to “Musically Gifted Program (MGP). At the same time, the final decision for setting up MGP at the elementary or junior high level was moved to the local government.

By the middle 1980’s, rapid economic growth helped the Taiwanese GNI per capita to reach five thousand U.S dollars, seven times the number of 1973 (National Statistics, 2015). For

more families, expending extra money for children to learn music became a new affordable fashion. By 1988, 31 elementary, 19 junior high, and 13 senior high schools established MGPs for musically gifted and talented students, significantly more than in 1983 (Hsu, 2008). In order to better control the number of the MGP in public school, in 1993, the Ministry of Education announced the “Directions of Establishment for Fine Arts, Music, Dancing Programs in Elementary and Junior High School” to raise the required standards for setting a MGP. However, it was not necessary for the local government to follow the Directions (Kuo, Wu, Ho, & Tsai, 2006).

In 1998, the Ministry of Education conducted a nationwide evaluation project to examine the curriculum designs and learning outcomes of elementary and junior high schools’ MGPs. The report indicated that more than half of MGPs did not reach the official learning objectives (Ministry of Education, 1999). Many music education experts pointed out that, with the great increase of MGPs, the quality of students’ achievement in music learning decreased. The curricula of many MGPs often focused too much on instrumental skill training and overlooked learning in both cognitive and affective domains. Therefore, music and gifted education researchers proposed to renovate or even to end up MGPs (Chen, 1998; Li, 2001).

Impacted by the new democratic stream of education reform, a new vision of Taiwanese Basic Education Law was launched in 2004. The new law declared that full-day ability grouping (tracking) was prohibited in elementary and junior high levels, except gifted and talented programs in the performing arts, because of the special curriculum-design needed (Ministry of Education, 2004, 2006). The grouping policy stated in the revised Basic Education Law resulted in two unexpected situations. First, in order to attract more academically able students, some schools founded fake<sup>3</sup> performing arts-related gifted and talented programs to fulfill the new policy's requirement that only such programs could implement full-time ability grouping (Yao, 2013). Second, parents sent their children to take additional classes off campus to practice in advance for the entrance exams, so that they could easily get into these gifted and talented programs, even when the children were not interested in the performing arts (Li, 2008). Therefore, due to this inducement of the 2004 Basic Education Law, the number of MGPs was pushed to a new peak. In 2008, 43 elementary, 55 junior high, and 23 senior high schools offered MGPs (Wu, 2010). It seemed that the education authorities underestimated the deep influence of Taiwanese educational philosophy within its cultural context, which emphasizes the importance of the learning environment. Many parents believe that a positive learning environment such as grouping higher ability learners together will

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<sup>3</sup> The word "fake" indicates the performing arts-related gifted and talented programs that gain benefits from full-time ability grouping to attract more students with higher academic ability, however provide students very limited performing arts-related learning experiences.

contribute to higher learning outcomes. The approach of full-time ability grouping has been long quite welcomed by parents of not only gifted and talented programs but also regular classes (Wu, 1999; Wu, 2005).

The overflow of elementary and junior high MGPs since 2004 had been severely criticized by education reform groups and special education experts (Exam-oriented, 2007; Full-day, 2009).

In order to stop this rapid growth, the Ministry of Education revised the Special Education Act (SEA) again in October 2009 (Ministry of Education, 2009a). It prohibited full-day ability grouping (tracking) for all kinds of gifted programs in elementary and junior high levels. Under this new vision of SEA, all MGPs in elementary and junior high schools were to be disbanded from the full-day ability grouping. Only the pull-out model or after school programs could be utilized. The new policy immediately resulted in nationwide protests from advocates, including parents and teachers of MGPs, and music education experts. They considered the new policy acted too quickly and hastily to end all MGPs, in an effort to eliminate some low quality “fake” MGPs (MGP disbanded, 2009; MGPs are ended, 2009). Research also indicated that the full-day ability grouping was still the effective strategy to foster high potential young musicians (Chen, 2004; Li, 2008; Chu, 2011).

Succumbing to the strong complaints from MGP's parents and teachers, in November 2009, the Ministry of Education (2009b) issued a press release to clarify that for Musically Gifted Programs (MGP) at elementary and junior high level established in or before 2009 under the Special Education Act, the full-day ability grouping is prohibited. However, it is legal for the Musically Talented Program (MTP) founded before or after 2009 under the Arts Education Act.

The Arts Education Act initially promulgated in 1997 (revised in 2000) (Ministry of Education, 2000) stipulated a senior high school, junior high school, or elementary school could set up classes for artistically gifted students. However, it did not stipulate that the government would provide funding. Additionally, local education authorities and many schools did not even understand the difference between MGP and MTP. The titles of MGP or MTP were often exchangeable in official documents. As a result, only a few schools chose to found MTP (Chu, 2013).

*Musically Talented Stage (2010-present):*

Music teachers of MGPs strongly agree that due to the special needs of the curriculum design, it is very difficult to manage an MGP using the approaches of resource room or part-time pull out program (Li, 2008). The 2009 SEA forced schools to choose between using the MGP title,

which received government funding but eliminated full-day ability grouping, or using the MTP title, which allowed schools to retain full-day ability grouping but received no government funding. In order to keep the permit to use the full-day ability grouping, in 2010, almost all of the elementary and junior high schools MGPs had applied to change their MGPs' titles to MTP although they might lose funding from the government. In 2015, 49 elementary and 58 junior high schools offered MTPs (Ministry of Education, 2015). The number is five times that in 1983.

## **Current Policy**

After experiencing severe public censures in later 2009, the Ministry of Education acted to revise old policies and announced new regulations related to MTP in 2010. These actions were positive progress for upgrading the “true” MTPs and eliminating the “fake” MTPs.

First of all, “The Regulation for Founding Artistically Talented Programs in Elementary and Junior High School”, initially launched in 1999 in accordance with the Arts Education Act, was revised in February 2010 (Ministry of Education, 2010). New rules were added to the regulation: First, the maximum number of MTP in elementary and junior high is limited less than 1.5% of total classes each level in every county or city; Second, academic tests for selecting MTP's students are prohibited; Third, music classes for students in MTPs are

increased from 240 to 400 minutes each week; Fourth, local governments have to follow the Ministry of Education guidelines to evaluate MTPs each year in curriculum design and implementation, required equipment for music teaching, and adequacy of qualified music teachers. Those MTPs that fail to pass all sections of the annual evaluation will be terminated.

Additionally, in 2012, the Ministry of Education (2012) announced the “music curriculum standard for MTPs in junior high and elementary schools”. Before 2012, there was no nationwide music curriculum standard for MGP or MTP. The music curriculum of MGP or MTP was designed individually by each school; therefore, the content of the music curriculum could be different in each school (Li, 2008).

### **The way forward and recommendations**

With the positive policies announced in and after 2010, Taiwanese MTPs are coming a new age after years of confusion. However, music education experts point out that threats still need to be overcome for MTP’s betterment (Chu, 2013; Yao, 2013). Challenges of the MTPs face and recommendations for improvement are discussed and outlined as follows:

1. *Upgrade and integrate the administrative sections for MTP in the Ministry of Education.* In

2013, the Ministry of Education separated the business of MTP into two different sections:

(1) Arts Education Section in the Department of Teacher and Arts Education and (2) the Division of Junior High, Elementary School, and Preschool Education in the K-12 Education Administration. The divided administration may reduce the effectiveness and weaken the power to administrate MTPs. Furthermore, the staffs of the sections in charge of MTP business have no music background. They do not necessary possess the knowledge about music education (Chu, 2013).

2. *Provide mandatory official funding.* Because the Arts Education Act and its enforcement rules do not specify mandatory government funding for MTPs, currently, schools have to raise their own money for managing the MTPs. This discourage schools from designing a long term project to improve their programs. Moreover, without enough funding, parents have to pay full tuition for their children's one-to-one instrumental lessons which are required by the music curriculum standard. The extra expense could lower parents' willingness to send their children to participate in an MTPs, even when their students have been identified as having high music potential.

3. *Provide Specialized Teacher preparation and training.* The Institute for Educational Leadership (2001) stated that "student learning depends first, last, and always on the quality of teachers" (p. 1). In the field of gifted and talented education, of course, teachers of high-ability learners play a crucial role, which contributes to success or failure of gifted and talented programs (Croft, 2003). Beyond the musical expertise, music teachers of

MTPs must be sensitive to students' learning styles, be able to find ways to help children building their passion in music learning, and possess the capability to be a good counselor of the young musicians and their parents. Unfortunately, thus far, no formal courses are provided in universities or colleges in which a person (pre-service or in-service teacher) can take part in such a program of study. Providing training programs or workshops for MTP in-service teachers has become the alternative to improve teachers' particular knowledge and skills in curriculum design, teaching strategies, and constructing their own philosophy regarding music educational goals in term of the official curriculum standard. However, more training programs, workshops, or conferences for MTP's educators requires more funding. This point is also related to the official funding issue discussed above. Obviously, stable and adequate financial support from government needs to be provided, so that high quality teaching and satisfied learning outcomes can be generated.

4. *Provide Parents education.* Gagné (2004) pointed out that, "One cannot be talented without first being gifted" (p. 125). However, high potential could remain unrealized if inborn gifts are not translated into talents. Research suggests, in addition to teachers, parental investment plays a significant role in children's musical development and success (Freeman, 1974; Bloom, 1985; Sloboda & Howe, 1991; Subotnik, Olszewski-Kubilius, & Arnold, 2003). Not only the MTP teachers, but also the parents, have to understand how to monitor and establish effective practice habits for their children. Kemp (1996) argued that

overly ambitious parents may promote their child's ability to satisfy their own ego, resulting in external pressure and coercion that can contribute to revolt and drop out at a later stage. Similarly, too many extrinsic awards will also weaken students' long-term motivations to continually make progress (Gottfried, Fleming, & Gottfried, 1994). Since most of the MTPs' parents are not professionals in music and may have very limited music learning experience, symposiums or addresses held by MTP schools or education authorities become the main source for them to understand the music learning theory and the developmental process of musical talent. Besides, researchers emphasized that parents' interest in music is also associated with the child's motivation toward practice and continue music lessons (Davidson, Howe, Moore, and Sloboda, 1996). For this aspect, arranging music activities such as music appreciation or concert events for parents to participate in is helpful.

5. *Organize better recruiting strategies.* The rapidly decreasing birth rate in Taiwan is threatening its social security (The low birth rate, 2012) and education system. According to the statistics (Ministry of Interior, 2015), Taiwan and Germany now both have the lowest birth rates in the world at around 0.9 % (Taiwan and Germany, 2010). Because of the huge change, schools in each level are struggling with recruiting new students in recent years. Many MTP schools have expressed their trouble in recruiting new students. In order to fill the MTP with enough students, some MTPs unavoidably lower their threshold of the

entrance exams (Yao, 2013). Accordingly, a wide range of music ability students are grouped into the same MTP class. With this situation, the design of an appropriate curriculum becomes a challenge for MTP music educators. Let more parents and students understand the features and benefits of the MTP become the crucial point for promoting the programs. Reducing parents' extra expenses for enrolling their children in an MTP is another positive method to attract more new participants. Offering free instruments or a rental project at a very low charge is one way to ease parents' economic load. Especially in a low economic period, excellent quality and affordable tuition become parents' most important consideration for sending their children to a MTP. However, without official financial support, these ideas could be a huge challenge for MTP schools themselves.

6. *Improve MTP advocacy.* In the USA, music educators always have to advocate in order to secure music's place in school curriculum (Elpus, 2007). So does Taiwanese MTP. Mark (2005) noted that we cannot expect policymakers to understand why the music curriculum is important to our students, our communities, and our nation. The purpose of advocacy is to acquaint policymakers of the value of music curriculum. Successful advocates need to be equipped with training, better materials, clear goals, and national leadership from a strong advocacy organization. Thus far, there is no registered MTP advocacy group in Taiwan. Arguments for related policies are expressed individually, with no coherent and compelling advocacy. Therefore, a national MTP teachers and parents association is high

recommended. Klein (1999) argued that teachers run the educational policies at the classroom level. They usually have first-hand experience regarding the influence and effect of educational policies. Therefore, MTP teachers should act not only as advocates but also as active participants in the process of policy making to propose appropriate regulations for MTP.

## **Conclusion**

During the last four decades, Taiwanese MGPs and MTPs have fostered numerous music professionals including music teachers (Chen, 2004; Chu, 2011). Although some positive regulations have been implemented to upgrade MTPs during recent years, the unique program for educating young musicians is now still standing at the crossroads for progress or dissolution.

Chu (2013) emphasizes the necessity to develop “soft power” to secure Taiwanese competitiveness in the wave of globalization. According to Chu, the core of “soft power” is humans’ creativities generated in any discipline, including the performing arts. “Soft power” is an impartment and innovative green industry for Taiwan, the small island country, because no natural resources are needed and it will not result in any pollution. Chu argues that although MTPs can still be improved, public MTPs are an important headwater of musical

creative talent because they offer a cheaper and systematic music learning environment available to all students, regardless of social-economic level. Chu's opinion echoes Gagné's (2004) theory, which interprets both the opportunity and learning environment determine whether individual's inborn gift can be successfully translated to observable skills (talent). From this aspect, public MTPs function as providing both the opportunity and environment. Freeman (2000) also concluded that schools often take the major role to provide opportunities for students with high music abilities because many families do not offer such learning environments.

Gordon (1993) argued, "Just as there is no person without some intelligence, so there is no person without music aptitude. To that extent then, everyone is musical" (p.2). Nevertheless, for a long period, the definition between musical gift and talent is often confused in research. The terms related to giftedness and talent are often used by researchers in one field, but employed differently in another. The confusion can be troublesome to implement in practice (Gagné, 2003; Gallagher, 1993; Gross, 1994). Gagné defines giftedness as "natural abilities" and talent as "systematically developed abilities or skills" which are produced through a long process of learning and practicing called "Catalysts". The muddled interpretations also impact Taiwanese MTP policies. Today, only Musically Gifted Programs (MGP) founded under the Special Education Act can gain official budgets, while the Musically Talented Programs

(MTP) established under the Arts Education Act do not. The difference seems to imply that the natural gift is superior to nurtured talent. Misunderstanding regarding the relation between gift and talent may result in the bias, and this needs to be clarified.

Through this policy review, it is obvious that the lack of appropriate official funding is a major hurdle for MTP's health. While the hurdle is mainly caused by its grouping approach which is often criticized as unequal, elitist, and privilege. For MTP's survival and development, advocates have to generate more powerful and meaningful language to interpret why the MTP is important for our young musicians' talent growth, why the tracking grouping is necessary for MTP's curricular implementation, and how their talents will contribute to our communities and society. In sum, by presenting honest personal and social values, the notion of Taiwanese MTP might find its rightful place.

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# **Creating the other – Music in the new Swedish curriculum for schools**

**Lia LONNERT**

## **Abstract**

In 2011 a new curriculum was presented for the Swedish schools. In the subject of music, the focus was on playing, creating, and listening to music. However, key citations within the subject reveal a return to ideas in curricula from the early 20<sup>th</sup> century. Specifically, the new curriculum incorporates a return to ideas of nationalism, a tie to Christianity, and an ethnocentric worldview that had gradually been abandoned in Swedish curricula by the end of the 20<sup>th</sup> century.

The study was conducted by comparing different sections of the 2011 curriculum internally and with older curricula and legal documents such as the Education Act. A deconstruction of the curriculum and the concepts used in the curriculum revealed contradictions in the document. The concepts used in the curriculum are not neutral but, instead, are formed by political and economical realities and contemporary debates.

The idea that a collective cultural heritage exists is presented in the subject of music. But since a collective cultural heritage is very difficult to define without making a canon, it is required in the curriculum that this cultural heritage be defined locally between teachers and students. Music is also presented as a tool for understanding other cultures. In the curriculum, music was described as a means for inclusion and a tool for understanding of the 'Other.' However, the text could also be understood as a means of exclusion by defining the reasons for inclusion, such as using references to an undefined collective Swedish cultural heritage, and by defining the 'Other' with the use of concepts such as ethnicity, religion and sexual preferences. The norm is established by defining what isn't the norm and, thus, defines which child should be included.

This study reveals that the contradictions in the curriculum counteract its purpose of using music as tool for inclusion. Further, it asks which consequences this will have for the individual child in the school, who may be defined by his or her religion, sexual preferences or ethnicity.

### **Keywords**

Curriculum studies, music education research

2011 a new curriculum for Swedish schools was published; *Läroplan för grundskolan, förskoleklassen och fritidshemmet 2011*, Lgr11, *Curriculum for the compulsory school system, the preschool class and the recreation centre* (Lgr11) (Skolverket, 2011b). It came into effect on 1<sup>st</sup> of July 2011. The curriculum is divided into three parts. The first two parts describe the school's values and overarching educational goals and guidelines. The third part contains the syllabi for the various subjects. To these syllabi there are also separate commentaries published for each subject.

## **Ideology in curricula**

A curriculum is a guiding document that is a carrier of ideas for education. These ideas will form the basis for the formation of citizens regarding values, ethics, aesthetics, communication and other things that are regarded as fundamental. In this paper, the curriculum is seen as a carrier of ideology in its original meaning (Bauman, 1999). Ideology, the science of ideas, is part of the Enlightenment project and had an aim that only the right ideas—the desirable ideas—should shape human thought. A curriculum, along with these lines, is a tool for the formation of the desirable and the right ideas is seen from a societal

perspective, and to some extent an individual perspective. The goal is to create the desirable citizen.

Writing a curriculum is obviously an almost impossible task. There are many authors but there should be a single document. It should follow the guidelines for the ideological basis of which it is a part, but it must also comply with the Education Act. It is also written in a tradition of curriculum documents, in which many parts are similar in form and expression.

The document should be used by teachers and pupils in their daily work. As an ideological document, and as a historical document, however, it is interesting to understand what the concepts used may implicate. Concepts are used in a period of time, become modern, and are part of the contemporary debate. The concepts cannot simply be reduced to their lexical meaning, but must be understood in a contemporary perspective, their significance in the contemporary debate and why they are significant. In the curriculum Lgr11 and the separate commentaries, it is emphasized that all curriculum documents must be seen as a unit. This should also apply to the use of concepts, unless specifically indicated otherwise.

The curriculum analysis in this paper can be regarded as what Lundgren (1981) describes as the first level of the curriculum. This level takes into account both the historical perspective of the curriculum and the curriculum related to the political and economic environment.

Education can be considered as part of the state and a part of the constitution of the state. The curriculum is regarded here as part of governing the individual in a societal perspective.

The curriculum clearly states the fundamental values:

*The inviolability of human life, individual freedom and integrity, the equal value of all people, equality between women and men, and solidarity with the weak and vulnerable are the values that the school should represent and impart. In accordance with the ethics borne by Christian tradition and Western humanism, this is achieved by fostering in the individual a sense of justice, generosity of spirit, tolerance and responsibility. Teaching in the school should be non-denominational. (Skolverket, 2011b, p. 9)*

The values, thus, are based on Christian and Western humanism although the school in itself is non-confessional as stated in the Education Act (SFS 2010-800). It should be considered that the state and the Swedish state church, protestant, was not separated until the year 2000 (Ahrén & Samuelsson, n d) although Sweden commonly is regarded as a secular country.<sup>1</sup> In the first part of the curriculum Lgr11 it is stated clearly that even if it is based on a Christian/humanistic basis, this should not imply any discrimination.

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<sup>1</sup>The only legal exception is that the sovereign has to be protestant (SFS 1810:0926)

*The school should promote understanding of other people and the ability to empathise.*

*Concern for the well-being and development of the individual should permeate all school activity. No one should be subjected to discrimination on the grounds of gender, ethnic affiliation, religion or other belief system, transgender identity or its expression, sexual orientation, age or functional impairment or other degrading treatment. Such tendencies should be actively combated. Xenophobia and intolerance must be confronted with knowledge, open discussion and active measures (Skolverket, 2011b, p. 9).*

In the curriculum, thus, it is clearly stated what areas that can form the basis for discrimination.

## **Music and the concept of culture**

The concept of *culture* is used in the curriculum, however, the word is not defined. The concept of culture can be defined in different ways and is difficult to understand in a context where it is not defined, such as in the curriculum. Within the subject of music some guidance can be obtained from older curricula where the concept of *countries* is used, sometimes in parallel with the concept of cultures (Kungliga Skolöverstyrelsen, 1962; (Skolöverstyrelsen,

1980). It can therefore be seen as the basis of a geographical division of the concept of culture.

Another guidance, in the field of music, is the use of the term *folk music from different cultures*, which can be a geographical division in a historical perspective, in which folk music often is described with national terms, such as Russian folk music and Swedish folk music.

However, it can be problematic to define music as being from a nation-state since contemporary political reality is that there is a complex relationship with the construct of the nation-state as a unit (Eriksen, 1993/2002). Perhaps that it is the reason why the concept of folk music from different countries has been replaced by the concept of folk music from different cultures in recent curricula.

Older curricula do not use the word culture when describing educational content in the subject of music. The concept of countries used in Lgr 62 (Kungliga Skolöverstyrelsen, 1962) is similarly used to the concept of culture in later curricula: ‘Songs and folk songs from different countries’ (p. 296, my translation). In Lgr 80 (Skolöverstyrelsen, 1980) a goal the pupils could reach, with the help of music, is to get to know different cultural traditions of immigrants, or rather expressed as music from the immigrants’ countries (p. 108). In the curriculum from 2011 the pupils should be aware of how music influences people and how to be conscious of instrumental effects and the relationship to the concept of cultures in the syllabus for Music, years 7-9:

- **Sound and music's physical, conceptual and emotional impact on people. The functions of music to signify identity and group affiliation in different cultures, with a focus on ethnicity and gender** (Skolverket, 2011b, p. 98).

Several different interpretations are included in the quote. First the term cultures - here is focused on the concepts of *ethnicity* and *gender*. Music's function is to *mark identity* with a focus on ethnicity and gender. Music's function is to mark *group affiliation*, with a focus on ethnicity and gender. The concept of culture is here reduced to mainly two areas, which reduces the potential for a broader definition. In the Comment material a third area is added - *religious affiliation* (Skolverket, 2011a, p. 16). Possibly, religious affiliation is regarded as part of ethnicity. The reason to name these different areas is to counteract xenophobia and discrimination.

Lundberg, Malm and Ronström (2000) point out that there are two meanings of the concept of cultural diversity from two different traditions. The liberal view is the *individual's* choice of diversity within cultural expressions. There is also the anthropological concept of culture showing *cultures of communities*. They argue that the latter concept can show different types

of groups, but it is often used as a term for ethnic groups. They claim that these two traditions of thought and interpretation of the concept are often confused. The focus on cultures in the form of distinct groups can be problematic insofar as it forces the individual to choose that they have to belong to one culture. Eriksen (1993/2002) takes this a step further since he wants the opportunity to choose not to belong to *one culture* and a desire to separate political objectives from cultural communities. He questions why it is important to belong to a culture and to create an identity through culture, and argues that the need for clear boundaries in itself is problematic.

The concept of *different cultures* is frequent in the subject of music in Lgr11, however, the curriculum also includes the concept of *cultural diversity*. Within music, the concept of different cultures points to a global approach and the concept of cultural diversity points to the diversity within Sweden today. The questions of values and the school's mission appears when the student have to have an understanding of cultural diversity:

*The internationalization of Swedish society and the growing movement across national borders makes **high demands on people's ability to live with and appreciate the values inherent in cultural diversity. Awareness of their own, and participation in the common cultural heritage** provides a secure identity that is significant to develop along with the*

*ability to understand and empathize with others and their values. The school is a social and cultural meeting place that has both an opportunity and a responsibility to strengthen the capacity of all who work there. (Skolverket, 2011b, p 9, can also be found with a different punctuation in Skolverket, 1994, p 4; my emphasis with bold letters)*

Cultural diversity is explained here as based on internalisation, thus, it is also ‘ethnicity’-based. There are also two cultural heritages to develop, one’s own and the common heritage, which is the basis for understanding changes in society based on cultural diversity. In the Comments to the subject of music, music is described as a means for understanding:

*Today it is very common that different forms of music and musical styles cross and transform, which can almost be regarded as a characteristic of our contemporary culture. In a multicultural society this trend is reinforced. To develop an understanding of different musical cultures means to develop an understanding of this development. The understanding of different musical cultures enriches meetings with other people and opens one up to participation in different musical contexts. (Skolverket, 2011a, p. 10, my translation)*

This citation shows several possible interpretations. First, that music is fundamental to, and an ideological tool for, understanding. This is contrary to how music is described in the

commentary material earlier that music has an intrinsic value, which is described as different from the 1980 curriculum (Skolverket, 2011a). Second, the concept of multiculturalism shows possibly an ethnic understanding of the concept of culture, in which music will be a key to understanding. It also shows an ideological relation to the history of music, in which the blurred and fluid boundaries between musical forms and styles of music are seen as typical of the current times and not as a continuous historical process.

It is described in the curriculum that the concept of cultures in grades 7-9 should be related to the concept of ethnicity (Skolverket, 2011b). Giddens (1997) describes ethnicity as practices and values that distinguish one group from another, and is determined by both the internal reflection within the group and how it is viewed from the outside. He believes that the most determinations are language, history, religion, clothing, and the origin or the perception of the origin (p. 249). The concept of ethnicity here has a close relationship with the definition of culture that includes material things, thinking, and behaviour patterns (Ek, n.d.). Giddens (1997) also believes that the use of the concept of race has much in common with the concept of ethnicity. It can be regarded as a continuum between the concepts of race, ethnicity and culture from a historical perspective and from a contemporary perspective. In a contemporary Swedish perspective, the word race is never used when speaking of human beings, ethnicity

has to be very carefully used, and the word culture is used for all three concepts (Azar, lecture 29 January 2009).

Eriksen (1993/2002) argues that ‘we are brought up to think of culture as a *thing* belonging to a *people* and that has physical boundaries and belongs to the *past*’ (p. 17). He means that cultures are in process and changing, and to lock them in a defined framework is problematic. He points out that one must be vigilant for the ideologies that make politics of cultural communities and believes that the ‘ethnic’ community is not more natural than other types of communities. What is described as ethnic conflicts or contradictions may have other explanations, but he demonstrates that ethnic explanations are often commonplace today.

The basic idea seems to be that after having acquired the knowledge of the local area as described in the contents for music in grades 1-3, the pupils can broaden their knowledge to the world and then broaden their knowledge of the historical depth. These quotes from grades 4-6 and 7-9 are at the corresponding place in the curriculum as the quotation from grades 1-3 which suggests a conceptual continuity.

- *Music that connects to the pupil's everyday and formal contexts, including the national anthem and some of the most common psalms, as well as insights into Swedish and Nordic traditions in children's songs. (Grades 1-3)*
- **Classical music, folk music and popular music from different cultures and their musical characteristics. (Grades 4-6)**
- **Art music, folk and popular music from different epochs. The emergence of different genres and important composers, songwriters and musical works. (Grades 7-9)**

In the Comment materials (Skolverket, 2011a) to the curriculum in music it is clarified that by 'progression in the field lies in the content of the younger grades largely based on students' own frames of reference. The reference frames should then expand to music from different cultures, eras and genres' (p. 18). The question is whether this idea can be met by the curriculum. Can the children in the early years be seen as a musical tabula rasa, which expects Sweden, Scandinavia and the Swedish Church to be a basis for further development? Is it possible to see this development from the early years to later see a complex historical process to a historic and author-centred worldview based on European-centred music ideals? These ideals are based on complex and not easily defined concepts as culture and ethnicity. They are

also based on a tripartite division of musical concept of classical music, folk music and popular music, where genre classification itself is problematic (Björnberg, n d; Ling, n d, a; Ling, n d, b).

## **The canon and the cultural heritage**

There is an inherent problem in the curriculum content. The tendency in curricula during the 20th century has been moving from a canon of songs, over 250 'recommended' songs in Lgr 69 (Skolöverstyrelsen, 1969), to a curriculum without a canon in Lgr80 (Skolöverstyrelsen, 1980) (Engström, 1979). In Lgr 11 (Skolverket, 2011a) it is stressed that it should not be a canon, but what is important is to be defined locally and contextually problematized. But, on the other hand, the subject of music includes a tradition, the awareness of one's cultural heritage, and the idea that there is a common culture that the pupil is able to acquire in the school environment. But if the cultural heritage cannot be defined it is difficult to anchor it locally. The curriculum contains a double message; that there exists a common cultural heritage to be taught to the pupils and in one case with the specified content (common hymns, the national anthem and Nordic children songs), and at the same time this legacy has to be defined locally between teacher and pupils. Maybe this content can be evaluated by the school's own tradition, in this case the curricula during the 20th century. The wording

regarding educational content in grades 1-3 shows a return to the idea of a canon, which was phased out from the 1969 curriculum to disappear in Lgr 80. Lgr 11 shows a return to Nordicism, Christianity and the nation-state as an idea and cultural heritage, which was also phased out during curricula in the late 20th century. Lgr 11 has a *tendency* to canon even if it is argued that it is not the intention. However, it is shown that it is problematic to use an undefined heritage in an educational content.

The tendency towards a canon includes the Swedish national anthem as symbol for the nation-state. In Sweden the National anthem has a weak status. For example, it has never been officially recognized as a national anthem but is based on a tradition where it serves the role of a national anthem. However, in the 21<sup>st</sup> century, several nationalistic symbols of Sweden have been legislated, such as a National day and the official language(s)<sup>2</sup> (Regeringens proposition 2004/05:23; SFS 1989-253; SFS 2009-600). It is probably just a matter of time before the National anthem is legislated as official, though at the moment only the Swedish nationalistic party, the Swedish Democrats (Sverigedemokraterna), regards this as an important issue (current proposals Motion 2015/16:1646; Motion 2015/16:3113). It is possible that one of the reasons this proposal is rejected annually is that it is an important

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<sup>2</sup>Swedish is the main language, however, there are also five official minority languages: Finnish, Meänkieli, Sami, Romani chib, and Jiddisch.

question for the Swedish Democrats, since earlier propositions on the matter have been made from other parties such as the Social Democrats and the Centre Party. Nevertheless, there is a legal strengthening of the nation-state. In a proposition for legislating the national day (Regeringens proposition 2004/05:23) the motivation was that ‘[t]he Swedish language, the Swedish history, the Swedish cultural heritage and the Swedish societal system constitutes major parts of the national identity which in a time with increased internationalization seems to be more and more important’ (my translation). *Seems to be* are the key words. It is very unlikely that the people who have written the text are unaware of how legislation works. However, they probably do not want to show open nationalistic tendencies through the legislation of symbols since it is associated with nationalistic parties. Eriksens (1993/2002) considers legislation important when the state has the goal to unify the state and culture – the idea of the Nation-state.

There is a conflict between educational content that has pupils sing Christian hymns and an education that is supposed to be non-confessional. This is discussed almost every end of term, since the school-tradition often contains some hymns and a ceremony in the local protestant church. This conflict has made Skolverket (2012a; 2012b) write guidelines where *one* hymn,

as an example, is defined as ‘traditional’ and not ‘confessional.’<sup>3</sup> Thus, in what can be regarded as a common cultural heritage as the educational content, the line between Christian values and hymns and non-confessional education may be problematic. Skolverket is then the interpreter of the definition of the concepts: tradition is defined by the educational tradition of one hymn in the school environment.

## **Who is ‘the Other’?**

The concept of *understanding of other cultures* shows that there is a difference and that this difference should be emphasized. The similarity in what is *our cultural heritage* is demonstrated by the difference to the other cultures. Ethics must be built on a Christian foundation and Western humanism, however, neither of these can demonstrate any consistent ethics. For example, in one of the fundamental concepts—‘sanctity of human life—there are many different perspectives within both Christian ethics and Western humanism, such as regarding euthanasia and abortion.

And what is ‘the other’s’ ethics? Is it not possible to see ethics from a global perspective? Is it not possible that there are relevant ethical values to retrieve from other religions or

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<sup>3</sup>‘Den blomstertid nu kommer’, often used in the end of the spring term ceremony.

worldviews? And how far should our understanding reach? What is the meaning of our understanding? Can we understand religions and worldviews that are not part of Christianity and Western humanism, and the representation in Sweden by those who belong to these? Is it for example to a Muslim child in a Swedish school our understanding should be addressed? Is this the individual child that will show us that there is a difference? Shall this child, in the subject of music, be defined musically by his or her—or possibly his or her parents'—folk music tradition and identity carriers, so we can understand him or her? How will this child see the common cultural heritage through participation when s/he is defined as different? Or is it even more specific—is it the Muslim girl?

Perhaps it is through differences we perceive the world as Derrida puts it (Dyndahl, 2008), and that we must define the difference. If we do not have other cultures to relate to we have no culture to define. The contradiction between the norm and 'the other' as polar opposites show a relationship that can be visualized. Derrida (2001) shows that the division of concepts at a high level of abstraction is a design that is both necessary and impossible to accept.

Necessary for an understanding of the world, but impossible to construct because it has inherent contradictions that are not often questioned, which he considers vital. Dyndahl (2008) describes Derrida's view of binary opposition being that they are arbitrary and culturally

conditioned, and they often are in a power relationship to each other and one can be seen as superior to the other.

Spivak (1988) argues that there is a problem with defining 'the other' since it usually is made from the definer's context. The others are often those who do not fall within the defined standard – such as a non-European, or a woman. A non-European woman, thus, has double otherness. Spivak believes that the Western world constantly repeats its ethnocentrism through cultural expressions and interpretations. The defining of the other, thus, confirms the norm.

Is it that there *is* a difference that is important and that this difference must be constantly maintained and defined? Is it that *there is a difference* that is the actual discourse which Žižek (1989/2011) argues. Žižek points to *the difference as discourse*, not the division itself. The curriculum emphasizes the idea of cultural identity as the basis for an understanding of differences:

*Awareness of one's own cultural origins and sharing in a common cultural heritage provides a secure identity which it is important to develop, together with the ability to understand and empathise with the values and conditions of others (Skolverket, 2011b, p.9)*

The link between identity and heritage is clearly stated above; it is through cultural heritage that identity is created. This wording indicates that there are two heritages, one that you create yourself and one that you are born into. There is also a common heritage that the school creates. It also demonstrates that cultural heritage is immaterial and not artefacts. In the same section of the curriculum it is noted that it is difficult to understand and empathize with the cultural diversity in the country, the question arises whether this is an established truth or if it is an expression of the creation of a difference:

*The internationalisation of Swedish society and increasing cross-border mobility place high demands on the ability of people to live with and appreciate the values inherent in cultural diversity. (Skolverket, 2011b, p. 9)*

In this section it is highlighted that the culture is what differs. It is a writing that aims to be open but may close for the individual child. Is it obvious that there is a separate heritage that can be defined? Why is culture, with the underlying understanding of multiculturalism, ethnicity, language, religion, possibly in combination with gender, to be emphasized? Culture can also be understood in other terms, such as socio-economic background, class and social status.

Lundberg, Malm and Ronström (2000) argue that the focus on different cultures, or multiculturalism, is a process that maintains that there *is* a difference where other explanations could show similarities. Expressive forms, such as music, can be a part of maintaining and consolidating differences and they can be seen as carriers of cultural differences. Lundberg, Malm and Ronström (2000) argue that performance may create the differences.

Music is used as a means for pupils in an ideological pattern to develop understanding of other cultures. This concept of culture is based primarily in ethnicity. These cultures can be seen as part of a cultural heritage and, therefore, something static. Children inherit their heritage and culture. The question becomes how many generations they belong to a culture and if the culture can be regarded as almost a biological heritage. Is this a focus where the idea of second and third generation immigrants is created; that it is a cultural heritage that can be seen as static and unchanging to some extent?

## **The ideology in the curriculum**

One of the starting points of the key quotations above is the idea that education in general, and the curriculum in particular, are to shape the pupil as a member of the society. In music the curriculum shows, however, to be contrary to what was expressed as its intention. It is not based on the pupil's musical reality but, instead, aims to provide or create the pupil's reality. Pupils should be formed in order to understand the world from a fixed starting point. This starting point for forming the pupil demonstrates a construction of identity where the basis is laid on first understanding the local and contemporary perspective to later be able to understand a global and historical perspective. The school has a role to shape the pupil's values, and this content can also be put into perspective of the legal documents own tradition with a gradual change in the content. In this way it is the basis for the creation of a contextual school music based on ideological grounds.

The world today it is disintegrating into small units while global units build new structures (Žižek, 1989/2011). It seems impossible to consider proximity and periphery by geographical distance. The individual pupil's distance to Swedish folk music might be longer than the distance to salsa, hip-hop or a John Williams soundtrack. The local musical heritage may not be based on the values or language that is 'local', and it is difficult to find a definition of local

music in a global world. The Swedish musical heritage cannot be a matter limited to Sweden's geographic area, nor to the Swedish language. Possibly, an idea of a Swedish musical heritage is traceable to a national romantic image of folk music or classical music, but there are probably few students, or their parents, who have a strong relationship with this heritage.

It is possible that the Swedish common heritage must be defined by its difference; what it is not. In this, the school's common ground and ideological plan for the creation of common ground is to be seen. Hard-defined ideas about heritage have been inherited from the idea of the nation-state as an ethnic, linguistic and cultural unit. There is difficulty in defining a cultural heritage while trying to avoid the concrete issues. But, there is also the statutory heritage in the form of language and symbols, where music may be a part.

The comment material emphasises that music has intrinsic value and should not simply be a support activity to other subjects, but that it can also have effects on the pupil's personal development. It is clearly evident that music's instrumental value for understanding and tolerance is emphasized, especially regarding other cultures. This can be regarded as an ideological goal where music is a means. It appears to be a risk that the use of the concept of *culture* emphasis issues that at the same time is avoided. What should be highlighted is

understanding and tolerance, but what emerges is that there *is* a definable difference, which can be based on ethnicity, religion and gender. Music in this context is a medium, or a symbol, to show a difference rather than being a means of understanding.

Eriksen states that: 'Mono culture as ideology, the idea of the good and true is that all the inhabitants of a country is governed by a common culture, has been abandoned in almost all existing states' (p. 14, 1993/2002). The new Swedish curriculum clearly shows that Sweden today has an ideological goal including a common culture. However, this common culture is problematic to define. It must be anchored in the pupil's individual life-world and local school environment at the same time as it should be a common heritage for all students. It should not be a fixed canon. Possibly, it is defined by what it isn't, or by defining who does not belong in it.

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## **De-professionalizing music education:**

### **How standards as policy underserve music, teachers, and students**

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#### **Abstract**

Though the international standards movement in education has been touted as an avenue of reform and improvement, serious questions abound as to the veracity of this claim. This paper asserts that the standards movement has limited, rather than enhanced, educators' ability to assure high-quality learning. Standards have failed to assure the context of content, particularly in a field such as music, where expressive import is central to content teaching and learning. Moreover, standards have failed to consider supportive factors essential for effective learning and teaching in face of the overwhelming social-emotional needs of diverse communities.

#### **Keywords**

music education, standards, profession, edTPA, content, reform, teacher education

The international standards-based education movement traces its roots to 1983, when the United States Department of Education (USDOE) released a seminal report entitled *A Nation at Risk: The Imperative for Educational Reform*

(<http://www2.ed.gov/pubs/NatAtRisk/index.html>). That report famously found that "If an unfriendly foreign power had attempted to impose on America the mediocre educational performance that exists today, we might well have viewed it as an act of war" (p. 5).

Though controversial, *A Nation at Risk* brought issues of quality teaching and learning to the forefront of political interest, criticism, and speculation, resulting in a groundswell of national focus on education across both public and private sectors. In 2008, the USDOE summarized the reform progress of the previous 25 years:

States developed content standards and tests that allow us to know how well our students are doing. State and local academic standards and standards-based testing began in the 1980s and 1990s, and federal legislation required that states receiving federal aid for education have such academic standards and tests in certain grades. (p.

3)

The 2008 report also notes that

If we were “at risk” in 1983, we are at even greater risk now. The rising demands of our global economy, together with demographic shifts, require that we educate more students to higher levels than ever before. Yet, our education system is not keeping pace with these growing demands (p. 1).

The 2008 report deals only minimally with supportive factors for student success recommended in *A Nation at Risk*, factors that remain largely unfulfilled. Support factors include funding for disadvantaged learners, increases in teacher pay, eleven-month contracts for teachers, staff and program interventions to lessen the burden teachers have for maintaining discipline, reducing teachers’ administrative expectations, and providing career development incentives for teachers. In short, developing, funding, and measuring the influence of support systems that would position teaching as a professional enterprise consistent with its relevant responsibilities, education levels, expertise, and time and energy commitments have been the lowest priority of reform since 1983.

Instead, a prevailing notion that teachers are inadequately prepared has dominated the discourse, resulting in state-imposed standards and assessments as the benchmarks for teacher licensure and performance. Though educators and professional education agencies have

participated in developing these instruments, it is governmental agencies that have chosen to give them legal status. The overwhelming result has been an increase in administrative work for teachers, less reliance on teacher expertise for what and how to teach, expectations for schools to prepare students for standardized achievement tests, and insufficient numbers of professionals such as psychologists, social workers, dietitians, community liaisons, and others (Gifford, 1985).

Shamefully, little is done to provide schools with adequate resources to intervene in the devastating effects of trauma experienced by children living in poverty, high-crime neighborhoods, amidst multi-racial and multicultural tensions, in multi-family households, and in homes with abusive or absentee parents. As music educators know too well, schools have seen their resources for licensed teachers and sequential programs in creative arts diminished as emphasis has moved nearly exclusively toward assessment of academic achievement. As the USDOE 2008 report makes clear, there may be more data than in 1983, but those data offer a bleak picture of the minimal positive impact of the political climate that has spawned millions of dollars spent on education standards and assessments.

## **Standards and Assessment for Teacher Education**

The edTPA (<http://edtpa.aacte.org/>) is a USA assessment of student teachers that claims to assure their effectiveness in the first year of teaching. edTPA is embedded both in the evaluation of institutional teacher education programs and the assessment of individual student teachers' readiness for initial licensure. The astute observer can easily see that the purpose for tying program evaluation to the students' edTPA results is to assure that professors will incorporate edTPA into their syllabi, thus providing uniform content imposed by the state. edTPA comprises the work and interests of Stanford University – an elite, privately funded institution that claims to prepare outstanding teachers in just one year's time; the political interests of state legislators and administrative bureaucracies; and the profits of the Pearson Corporation, a British firm in which one of the two largest investors is the Libyan Investment Authority, founded by Muammer Gaddafi's son ([http://www.huffingtonpost.com/alan-singer/pearson-education-new-york-testing-b\\_1850169.html](http://www.huffingtonpost.com/alan-singer/pearson-education-new-york-testing-b_1850169.html)).

Licensure can occur only upon completion of two elements: 1) the extensive required dossier of prescribed materials; and 2) a payment of \$300 per cash-strapped university student to Pearson Corporation. A blog post by Sandra Deines, a retired teacher from Illinois, sums up the situation of Pearson's growing unilateral role in teaching licenses: "That's right—no

longer will the evaluations of cooperating teachers, university field instructors and education professors determine the success of a student teacher”

(<https://preaprez.wordpress.com/2015/08/21/pearson-to-become-the-gate-keeper-for-student-teachers-in-illinois/>).

edTPA claims to be educative and predictive of effective teaching and student learning and is related to the USA’s Common Core State Standards and InTASC standards. InTASC stands for The Interstate Teacher Assessment and Support Consortium

([http://www.ccsso.org/Resources/Programs/Interstate\\_Teacher\\_Assessment\\_Consortium\\_%28InTASC%29.html](http://www.ccsso.org/Resources/Programs/Interstate_Teacher_Assessment_Consortium_%28InTASC%29.html)), a group of state education agencies and national education organizations seeking to reform teacher education. InTASC standards claim to “articulate what effective teaching and learning looks (sic) like in a transformed public education system” (p. 3).

Lofty rhetoric abounds across the multiple websites and resources devoted to understanding and passing edTPA, as well as incorporating it into teacher education course work. Work samples, lesson plans, goals and objectives, commentaries, and brief videos of teaching are assessed according to an elaborate series of rubrics that comprise an array of teaching process criteria. The test is subject specific, and, in the case of the performing arts, draws on the

“create, perform, respond,” categories of the 2014 Core Arts Standards

(<http://www.nationalartsstandards.org/>).

Close scrutiny, however, reveals that the edTPA criteria as explicated in the rubrics deal only minimally with issues of artistic/musical quality and are more heavily focused on generic teaching process than on worthy content. Thus, a student who implements an assessment of accurate rhythmic performance without regard for the expressive context of that performance could score well by ignoring or not understanding that the purpose of accurate rhythmic performance is to build a student’s independent ability to achieve expressive performance, of which rhythmic accuracy is one dimension. edTPA apparently assumes either that the inherent values of music are not important in music teacher licensure, or that assessing them does not fit within its reductionistic rubrics on planning, instruction, and assessment. More important to the edTPA designers is the vocabulary, or language, of the discipline, without any attention to the fact that effective teachers guide students in applying music vocabulary labels *only* as indicators of their nondiscursive aural, oral, kinesthetic, and feelingful understanding of music. Understandably, student teachers attempting to satisfy edTPA criteria are thus inclined to teach definitions of terms related to music rather than music itself.

## **Abdication of Professional Values in Education**

In detailing the influence of the USA's evolving standards and assessment culture on Australia's education system, Watt (2009) notes that some post-1983 efforts to identify what students should know and be able to do were embodied in an existing movement called outcomes-based (or, outcome-based) education (OBE). Though there were several versions of OBE, one of the most influential was transformational OBE (Brandt, 1993).

Transformational outcomes emphasized broad roles that accumulate through structured learning, such as problem-solver, teacher, creator, and producer; these outcomes were articulated by cross-sections of constituents, including teachers, parents, communities, students, teacher educators, and others. Stated outcomes might be influenced by socio-cultural elements of the school setting, by community expectations, and by national and international trends and developments. Subject matter achievement was an important, but not sufficient nor exclusive, aspect of outcomes for life long well-being. As outcomes were established, educators themselves developed curriculum assessments, often with the guidance of research-based university educators.

Tracking how OBE gave way to national content standards, Watt asserts that, in the USA "Attacks by conservative Christian groups over the emphasis in outcomes based education on the teaching of values, the presentation of radical social, political and economic values, the

promotion of a whole language approach in reading, and multicultural education were a major factor in stifling these reforms” (p. 5) (<http://acsa.edu.au/pages/images/Michael%20Watt.pdf>).

Because OBE became politically charged, efforts were made to find a reform approach that both conservatives and liberals would agree upon. Adopting a model of content standards developed by the National Council of Teachers of Mathematics in 1989, USA political leaders formed a consensus on content standards for discrete academic disciplines as the definition of what American students should learn. Discipline-based organizations were charged by policy makers with developing voluntary national standards. According to Ravitch (1995), this shift marked the pre-eminence of measurable content standards focused on cognitive learning and framed within traditional disciplines. The Goals 2000: Educate America Act, instituted by the Clinton Administration in March 1994, required state education agencies to use the national standards as blueprints to develop and align state standards to state assessments (<http://www2.ed.gov/legislation/GOALS2000/TheAct/index.html>).

This shift also laid the initial groundwork for moving curricular decision-making and decisions about learning and teaching from schools and teacher preparation programs to external agencies and organizations promoting national benchmarks. Historically, to label an area of endeavor a “profession” has meant that the work requires specialized education, the possibility of licensure or certification, autonomous responsibility for decision-making, and

salary based not only on performance but on knowledge and expertise. As the international fallout from the standards and assessment movement began to take hold, teachers increasingly lost their autonomy and became subject to centralized control from state and federal departments of education. In the midst of growing rhetoric about the importance of professionalism among teachers, teachers were increasingly expected to implement reforms that reduced their responsibilities to conformance with externally imposed requirements, including accountability for students' performance on standardized tests. Nowhere is the de-professionalizing impact of a standards and assessment culture gone awry more apparent than in the case of large numbers of Atlanta school teachers who altered students' test answers to assure a favorable result on achievement measures. Some contend that Atlanta is merely the tip of the iceberg in this regard.

### **De-professionalizing Music Education**

Joel Podolny, former dean of the Yale School of Management, professor at Harvard and Stanford, and most recently dean and vice president of Apple University, wrote in 2009 on the Harvard Business Review blog that an occupation earns the right to be a profession when it incorporates ideals such as serving the greater good. According to Podolny, education moves toward being a profession when it requires students to ask, "How do I want to change the

world for the better?” and provides them with the skills, tools, and values to do so in a responsible manner (<http://hbr.org/2009/06/the-buck-stops-and-starts-at-business-school/ar/1>).

National content standards in the arts were the first ones released in the USA, in 1994. Arts education leaders proudly pointed to the standards as the avenue for achieving national congruity on what students should know and be able to do, though they were careful to say that the standards were not explicitly a basis for curriculum development. Eager to use the standards for advocacy purposes, they often pointed toward the necessary next step for recognition of the arts as core content in schools – assessment of student achievement in the arts. What such leaders failed to understand, however, was the fact that arts education did not exist as a universal values proposition among political leaders, school leaders, and communities.

Music educators had spent decades creating a conformist school music culture that was consumed only with music *in* school rather than any relationship between music learning and life beyond the schoolroom walls and years. As academic assessments took hold, communities, lawmakers, and education leaders emphasized those subjects they viewed as most relevant to students’ ability to be competitive, which naturally focused on mathematics, science, and technology. Scheduling approaches in some schools limited, rather than

enhanced, students' access to arts learning, and parents with financial means supplemented school programs by turning to community schools for arts learning.

The complex and confusing scenario for music education and music educators was this: on the one hand, music educators at collegiate and pre-collegiate levels were increasingly subject to the control of a discipline-based standards and assessment culture as levied by state departments of education whose federal funding depended on alignment with national standards; on the other hand, increasing uniformity, conformity, and standardization evolved, and continue to evolve, as accreditation partnerships between private organizations and state education departments require teachers to indicate standards that are addressed in lesson plans and classroom assessments, in college and university syllabi, and in dossiers for program reviews. The result is a mishmash of documentation procedures and expectations that collectively distort and destroy the very issues of quality for which they are supposedly intended.

### **Winners and Losers**

Who's winning and who's losing in this untenable situation? Pearson and other companies involved in curriculum and assessment tied to standards are winning as their profits increase

from public funds and from teachers and pre-teacher candidates required to pay for multiple reviews of their work. Legislators and state education policy officers are winning as they satisfy political demands for attention to education and continue to create work for themselves by revising regulations and monitoring schools' and universities' programs and teacher credentials. And university researchers and faculty who consult for companies in curriculum and assessment, or who score edTPA dossiers, or who sit on corporate boards for education companies are winning.

Who's losing? Students, teachers, parents, and society. The 2014 Core Arts Standards proponents proudly claim that the standards will assure artistic literacy for America's students. The problem, however, is that neither the Core Arts Standards nor the edTPA, which is supposedly tied to the standards for guaranteeing the readiness of teachers for their first jobs, speak to the issue of *why* and *how* they relate to the nature of music as an art, to the teaching and learning of music in creative, expressive, historical, and cultural context, or to why anyone should care about whether our schools develop artistic literacy in students. Feeling and expression so not lend themselves to the priorities of the political-corporate-educational complex that is now in charge of education worldwide. Prior to the development of the 2014 Core Arts Standards, developers asked the College Board to do an international survey of arts standards internationally

(<http://nccas.wikispaces.com/file/view/College%20Board%20International%20Standards%20Report.pdf>). Across fifteen countries, the same approaches to arts knowledge and understanding that began in the United States in 1994 are being replicated, likely to the delight of Pearson and the Libyan Investment Authority.

Perusal of standards documents reveals that most standards convey information about what students and teachers need to know and be able to *in school*. If one chooses to interrogate whether the measurable, and therefore relatively technical, specifications of school-based learning are consistently relevant to music in the lives and learning of all people in all places at all times, then it becomes abundantly clear that the school standards fall far short of the kind of broad, values-based approach Podolny would require of a profession.

In the 2014 Core Arts Standards, a philosophical section of the conceptual framework mentions the role of the arts in the human condition and indicates that the standards include creativity, innovation, critical thinking, and collaboration, but there is no explicit delineation of the relationships between the standards and these philosophical perspectives, nor how the standards may encourage music participation and learning across the life span as fundamental properties of a well-lived life and positive socio-cultural interchange. As the late Stanford Professor Emeritus Elliot Eisner stated, the most important forms of learning are the ones

students need to apply outside the schoolroom walls (2002). The question is thus not whether the arts are valuable to individuals and society; anyone who is aware of the pervasive place of the arts in society knows the arts require no defense; Rather, the central question is whether the arts content and processes we teach in school are directly relevant and offer pathways to values of the arts in society.

The complexities we face if music education is to achieve status as a profession are not trivial. Standardized outcomes realized through routinized teaching in order to compare and rank students, teachers, and schools is inherently antithetical to the dynamic nature of art and artistic process. Moreover, music, by virtue of its content and forms of thinking, offers a counterbalance to this runaway train that its researchers and practitioners ought to be advancing. Effective teachers don't merely accommodate variables, they embrace and use them to enliven teaching and learning. They imagine possibilities, take risks that may or may not work, create an aesthetic ambience for learning, function as co-learners with students, and instill these same sorts of attributes in others.. As Brazilian philosopher Paulo Friere notes, "What the educator does in teaching is to make it possible for the students to become themselves" (Bell, Gaventa, & Peters, Eds., 1990). Similarly, in his 1950 masterpiece, *The Art of Teaching*, Columbia University professor Gilbert Highet wrote, "Teaching is not like inducing a chemical reaction; it is much more like painting a picture or making a piece of

music . . . You must throw your heart into it, you must realize that it cannot all be done by formulas, or you will spoil your work, and your pupils, and yourself” (p. viii ).

## **Claiming Music Education as a Profession**

In the midst of the often confusing plethora of information and expectations arising from the state-federal-commercial-philanthropic complex claiming school improvement as a goal, one of the best things those who claim status as music education professionals can do is to discern on behalf of our students what counts and what doesn't; to be critical, in the best sense of the word, about expectations and assumptions imposed on our work; and to have the personal fortitude to work within a system while advocating for values-based change. We simply cannot allow the appearance of high-quality teaching through endless and reductionistic documentation turn the profound joy of teaching music into the drudgery of meaningless busywork.

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# **Music educators' stances at policies crossroads**

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## **Abstract**

Music educators sit at a 'difficult-to-negotiate' crossroad with various education policies that link (amongst others) curriculum, assessment, and teacher training. Entangled within big policies and day-to-day practice, teachers often feel disenfranchised from policy matters, whether they are imposed at a national or local level, endorsed by educational authorities, or advocated (Barresi & Olson, 1992). This research explores voices of music teachers to examine how they relate to music education policies and how international assessments impact in music education practice. Through a qualitative analysis of twenty semi-structured interviews with music teachers in New Zealand and Catalonia at primary, secondary, and community level, practitioners' views and stances on curriculum policies are unfolded around several topics: how the curriculum fits their needs and those of their students; how the curriculum is interpreted in each context; how policies on the presence or absence of specialist music teachers, and pre- and in-service teacher training impact on implementation of the curriculum; how assessment affects curriculum implementation at secondary level; what is the standing of music in schools as a non-core subject. Although on the one hand we

often discover in the interviews a sentiment of detachment from policies and policy-makers, on the other hand, we find a common discontent over how students' assessment and teacher training affects the implementation of music education. This paper argues for the need to avoid the role of mere bystanders by empowering music educators as policy producers.

### **Keywords**

International assessments, music education policies, music curriculum, specialist music teacher, washback effect

### **Introduction**

Curriculum policies are increasingly driven by supranational trends and ascendancies. On the one hand, curricula in the 21<sup>st</sup> century tend to embrace openness favouring the decision-making at the micro-level (schools and teachers), on the other hand, the increased ascendancy (even if indirect) of international bodies and institutions over national authorities leads to a globalisation of issues. This paper explores how this dichotomy is translated into schools and how music teachers perceive their relationship with curriculum policies.

To this end, semi-structured interviews with twenty music teachers at primary, secondary, and community levels, ten from New Zealand and ten from Catalonia, were conducted. As

stressed in Tate (2001), for comparisons to be significant, entities compared must not only present differences but also share similarities. New Zealand and Catalonia share a common Western cultural background while keeping each their own specificities. In addition, the researcher, originally from Catalonia, has lived in New Zealand for several years, and has experienced music education in both countries, both at a professional and personal level. In spite of the bias that personal experience can introduce into comparative education research, the capacity to interpret the different settings through this knowledge outweighs possible preconceptions.

Previous research in music education policies in the English-speaking and Southwestern European countries in general and in New Zealand and Catalonia in particular (Pardàs, 2012, 2014) shows that these countries face similar challenges, even though the particular realizations of policies may differ. In the area of education theory the trend towards the ‘open curriculum’, can be found in most of the countries analysed, to a higher extent in countries such as Australia, New Zealand, United Kingdom, United States of America, Italy, or Spain, and to a lower extent in Canada, France, or Portugal. Even if this trend originated in a progressive view of education intended to devolve decision-making power to schools and teachers, it has been quickly assimilated by neo-liberal reforms promoting deregulation of schools as a means for marketization (Halpin & Troyna, 1995).

Although these neo-liberal reforms present themselves as technocratic reforms, as highlighted by Coll and Martín (2013) the curricular debate is an ideological and political debate within different views on education. As an example of this technocratic reasoning the recent Spanish education law *Ley Orgánica para la Mejora de la Calidad Educativa* (LOMCE, 2013), in an attempt to safeguard reforms from criticism, in its preamble states that,

[t]he changes proposed to our education system by the LOMCE are based on evidence. The reform intends to address the main problems detected in the Spanish education system upon the foundations provided by the objective results reflected in the periodic assessments from European and international institutions. (Preamble. V. para. 11)

In addition to a questionable consideration of test results as ‘objectives’, this statement corroborates the ‘washback effect’ of assessment tests, whether they are at the international level (such as the Programme for International Student Assessment [PISA]), or at the national level (such as the National Certificate of Educational Achievement<sup>1</sup> [NCEA], in New Zealand). Assessment has a two-way effect: while collecting and recording information, it

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<sup>1</sup> NCEA is run by NZQA (New Zealand Qualifications Authority), an independent body tasked with providing leadership in assessment and qualifications.

also transforms the object of measurement, by the implementation of changes in the curriculum that favour the type of knowledge measured (Scott, Posner, Martin, & Guzman, 2015).

## **Interviews**

The interviews were conducted with semi-structured guidelines that allowed ample scope for teachers to verbalize their ideas, feelings, and challenges in regard to their practice and its relationship with education policies. Ten music educators from New Zealand and ten from Catalonia were selected for the interviews, from local knowledge and in consultation with local music education leaders, from public primary schools, high schools, and out-of-school settings in a ratio of 4, 3, and 3 in each case, from within two cities of a similar size, Dunedin and Girona (130,000-140,000 inhabitants, including conurbations). When possible, the interviewees were selected from specialist music teachers. However, in New Zealand, two of the primary schools chosen use generalist teachers for music education delivery. Since not all primary schools in New Zealand have specialists, it was considered significant to reflect this situation. In these cases, the school principal or the deputy principal were interviewed in their role as the responsible person with a global knowledge about the delivery of music in their schools. All the interviewees have a minimum background of five years teaching experience and have been assigned a pseudonym to preserve their anonymity.

Teachers reflected upon the curriculum from a number of angles and some themes emerged recurrently: how curriculum policies meet students and teachers' needs; how the curriculum is applied in each context; how the presence or absence of specialist music teachers affects the implementation of the curriculum; how pre- and in-service teacher training impacts on implementation; how assessment affects curriculum implementation at secondary level; what is the role and place of music in schools as a non-core subject.

Although Catalonia and New Zealand are on opposite sides of the world, the interviews with the teachers unveil interesting connections between music education practices in both countries. Even if the specific situations are contrasting, numerous parallels can be traced.

The teachers interviewed in both New Zealand and Catalonia are mostly satisfied working with an open curriculum that allows for considerable freedom. Most primary teachers appreciate the ability to focus music in the way best suited for the school and the students.

Only Anne (primary school and outside school music educator), the only music specialist within the primary teachers interviewed in New Zealand, uses the much more specific non-compulsory guideline documents. In New Zealand, some criticism is raised for example in being able to skip notation "if you wanted" while still adhering to the curriculum (Karen,

secondary school). In Catalonia, even though the curriculum would not allow skipping notation, teachers could decide to work in only one aspect of music for the whole year, “if you wanted” again (Carla, primary school and outside-school music). In the case of Catalonia, some of the primary teachers regret not having a more content-specific curriculum: “I like it [the approach] very much. Then what I don’t like is that it doesn’t establish much what we have to achieve each year... Contents are not defined.” (Gemma, primary school).

In New Zealand primary schools, since each school takes its own approach regarding who (specialist or not) carries out music education, the implementation is highly diverse. In the case of implementation by generalist teachers, the diversification of approach increases, with some schools using a leading teacher, others placing more emphasis on extracurricular musical activities, and/or promoting the use of music in school assemblies, etc. Brian (principal at a primary school without a music specialist) manifestly highlights the distinction between extra-curricular activities and the classroom programme:

We’ve got a ukulele group. But that’s a focus group in a lunchtime. We’ve got a choir, that’s another lunchtime thing – can you see that it’s kind of extra to the programme rather than ‘the programme’? Because yeah, the timetable is always competing against different things. (Brian)

Like him, other teachers interviewed from schools without a specialist music teacher verbalize how extra-curricular music activities are welcomed and promoted in the school.

Linda (deputy principal at a primary school without a specialist music teacher) expands her account of all the extra-curricular music activities that children can take advantage of in her school, but when asked about the classroom music programme she does not give much detail: “We very much stick to the New Zealand music curriculum. ... Probably most teachers make sure that they have a sort of music focus each term”.

If one option for these schools without specialists is to make music more extra-curricular, another is to serve other school goals. Janet (primary school and outside-school music education) confirms:

For us, we base it around what we're doing. So because we're doing our School values, the first one was kindness, so all our songs were on kindness. ... I don't know the curriculum because we work around, we fit everything around our theme. The curriculum in a way doesn't matter, we know the kids have got to be actively participating, we know they've got to be listening and enjoying music, we know they've got to get all these opportunities, and so we just do it. And we just make sure it's integrated. (Janet)

Janet's school does not have a specialist music teacher, and, due to her musical knowledge, she has taken within the school, on top of her usual tasks, a voluntary role of music leadership: she prepares music resources for all the teachers, promotes music activities within the school, conducts an orchestra, choir, marimba group, and ukulele group. This model is related to what Wiggins and Wiggins (2008) call *hidden specialists*, "generalist teachers or principals who happened to have a leaning toward music ... that made them the likely people to teach music in their schools", in that this 'hidden specialist' can either teach or lead music for the whole school.

In Catalonia, as music is implemented through a specialist teacher in all schools, the implementation is based on a similar structure even if the programme may differ. Berta's perspective, as a former deputy principal in a primary school introduces a new focus:

Through all these years I've been working as deputy principal I've met many teachers who feel lost with this [open curriculum], you know? They are lost. If they don't have the textbook, the exercises to do, this [creates] insecurity, angst, it's not a matter that they don't know how to do it or they don't want to do it, but they feel insecure and they opt for doing something more traditional, more controlled. (Berta)

The open curriculum leaves most of the decision-making about what to teach up to the teacher, and therefore much depends on the teacher's musical knowledge and experience. Teacher training is therefore important, and in this respect teachers in both countries agree on a need for improvement in the music programme. New Zealand has already experienced a huge decrease in this area, and in Catalonia the decrease is in process: while music teacher-training programmes, under the auspices of the Bologna convergence process, have been reduced in recent years from a 35% music component of the total training to a 12% (Oriol de Alarcón, 2014) the effects have not yet reached the classrooms. In New Zealand, Carol (secondary school) sums up: "...they go through teachers college and they're given, what? 2 weeks of music training? That's a joke, it really is." Brian's views from his position as a school principal bring in an interesting point in relation to the generalist teacher training in music:

We did a review of our arts curriculum last term, and there was one teacher who kept responding to every single question as if 'I'm not good at this'. ... You wouldn't accept it if they said that about maths! The teachers who come to you and say well I'm no good at maths, you'd say 'well I'm not going to employ you'. The arts seem to be more dispensable, and that's a shame. (Brian)

The effects of assessment in the implementation of the curriculum are acknowledged by most of the teachers, both at primary and secondary levels. In New Zealand's secondary education the freedom provided by the curriculum is overcome by the requirements of NCEA standards assessment. Although NCEA exams are only implemented in the senior high school (last three years of high school), most teachers feel the need to focus towards these assessments from the beginning of high school (two years earlier) to fill the gap most students bring from primary level, making learning assessment-driven. At this stage, NCEA requirements have priority over curriculum policies: "Once you get to the upper school you tend to forget the curriculum document, you're focusing on the NCEA then you're working towards what they need to know" (Rachel, secondary school). Additionally, the New Zealand government implemented from 2011 literacy and numeracy standards for years 1 to 8, and this emphasis has impacted not only schools but also what teachers' training colleges can offer in pre-service and in-service music training: "Obviously with the literacy-numeracy push from the government, their focus is needing to be on those because that's what schools are being judged on now" (Rachel).

The Catalan teachers also feel the increased focus in numeracy and literacy as a handicap for music education: "The teachers restrict themselves to the most important things demanded [by

the Department of Education], Catalan and maths. Then the rest is always kept in the background, you know?" (Carla, primary). Several teachers regret how law changes have affected music class-time, halving it the last twenty years from three weekly hours for a group-class (including one hour for the whole group and one hour for each half group-class) to one and a half weekly hours. However, the secondary teachers mostly retain their curriculum freedom, as only the last high school year is assessed for university entrance. Music in high school picks up the rewards of not being at the centre of the stage in assessment matters: "The good thing about music is that, [lowering her voice] if we wanted, we could do whatever we want!" (Núria, secondary). Nevertheless, the relevance of the music programme in secondary education in Catalonia is diminished as students with a special interest in music turn to music schools and conservatories as their providers of music education.

The teachers in both countries face problems in implementing music in schools due to the increased focus on literacy and numeracy. The role of music within the wider curriculum has decreased under pressure from standards and testing aimed at raising the results in numeracy and literacy. In New Zealand primary schools, the generalist teachers in charge of music, who in principle could deliver to their students an integrated exposure to music, feel this pressure to the point they may be only "giving a token gesture" to music. In Catalonia, on the other

hand, specialist music teachers, who have a weekly time-slot preserved to each group, have seen this provision reduced.

However, in secondary education in New Zealand music is not a token gesture but a subject (although sometimes elective even at the secondary junior level) with the same entity and assessment structure as the rest and we can see through the interviews how music in high school is provided with a set of classrooms prepared not only for classroom lessons but also for small group and/or one to one lessons. Also, instrument specialist teachers are integrated into the high schools through the ITM (Itinerant Teachers of Music) programme. In Catalonia, the existence of music schools and conservatories at both primary and secondary levels puts high schools in a subsidiary position in regards to music education.

## **Conclusions**

In the case of New Zealand, NCEA exams (determined by NZQA as an independent body) overrule the curriculum in senior high school, with teachers in the interviews recognising that they teach to the assessment no matter what is in the curriculum. In both New Zealand and Catalonia teachers acknowledge that the push on core curriculum (mathematics, literacy, and science) promoted through PISA tests is having a negative effect in music into schools. A recent IBE-UNESCO (International Bureau of Education) report on learning assessment and

the curriculum examines the importance of synchronisation of curriculum and student learning assessment (Muskin, 2015), in order to achieve an assessment relevant for the student learning processes and outcomes, highlighting how ‘teaching to the test’ and a focus on ‘assessed syllabus’ undermines learning.

Teachers in both New Zealand and Catalonia indicate the influence on music teaching of PISA-style assessments, either directly or through the policy makers’ renewed focus in the core curriculum (numeracy and literacy) that places music in a subordinate role. Even if they appreciate as a plus the degree of freedom resulting from being the political outside focus, they resent the fact that resources such as class-time and teacher training have decreased.

The fact of changing to a more generic curriculum, with general achievement objectives and undetermined contents, leads, on the one hand, to a higher independence, giving to schools the opportunity to define how and what they teach and to design a school curriculum tailored to suit the students and the community they serve. On the other hand, this freedom means that what is taught depends, to a broad extent, on teacher training (which is not specialized enough in music) and on the commitment of school boards and principals. However, a reduction in music teacher training and professional development is noted by many of the teachers interviewed, both in New Zealand and Catalonia.

When music education is handed over to a non-music specialist teacher, the lack of a strong support and training compromises the effectiveness. Holland and O'Connor (2004) declare that "... teachers acknowledge that some students may possess at least as much knowledge of the subject as the teacher through extra-curricular activities" (p.5). Education authorities and parents would be unlikely to accept this certainly unusual situation in other learning areas while it seems to be common in music and arts education.

The present research describes situations in schools in New Zealand, where one teacher or the principal in some cases may lead the music programme to engage the rest of generalist teachers. Jeanneret and Degraffenreid (2012) advocate for the collaboration of specialist with generalist for the purpose of getting the best of both systems and working towards cooperative learning processes. In a similar note, de Vries (2015) reports on a case study of five generalist teachers that with the support of the school principal are able to engage in a community of practice.

In all these cases, the quality of teacher training and support programs is paramount. Stabback (2016) goes one step further manifesting that it "[i]s the curriculum that provides the structure for the provision of quality learning, especially where teachers might be under-qualified and

inexperienced ...”. In the case of generalist teachers delivering music education, this under-qualification is present too often. However, in the relationship between policy and practice, between curriculum and classroom, where teachers could act to shape curriculum as well as implement it, music education cannot afford to lose them from the former role. Too often teachers feel disenfranchised from the policy-making level, resigning from their involvement, watching political interests at play disconnected from their day-to-day issues. In the short term, thanks to the openness in the curriculum, they feel they can bypass the curriculum and still fulfil its requirements by implementing a music programme that they claim suits their students’ needs. In the medium and long term, the music education community needs to empower teachers as policy producers, if music is to maintain its transformative role within the general school.

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## **Arts and music education research at the University of Chile:**

### **Creating policies for knowledge production**

**Carlos POBLETE LAGOS**

University of Chile

#### **Abstract**

The current work describes the process by which research groups in arts education were created in the Faculty of Arts of the University of Chile. It is focused on the formation of a specific research group in the area of music education, as part of an institutional policy for to create an academic community on music education research. In a medium-term view, this community should be capable to improve research production, collaborating in propose guidelines for future institutional projects.

The project design utilized a methodology based on concentric rings to select the participants, where the first and central ring are composed of current professors and students in the Faculty of Arts; the second for professors and students of other faculties of the same university; the third ring for graduates of the Faculty of Arts and University of Chile, and the fourth - and last ring - for professors and lecturers from other universities and institutions. Results of the project indicate that it was possible to form a small community of professors, students and

graduate students from different music programs, who presented and discussed about different projects and issues of research in music education, generating three main lines of research (policies and music education curriculum, teacher practices in music education, and philosophy of music education), and a special new project to create a proposal for a music education teacher formation program. In addition, a new research network was created, linking professors and students from different institutions who are all working on music education research.

### **Keywords**

institutional development policies, research in arts education, arts education policies

### **An historical framing**

Since its creation, the Faculty of Arts at the University of Chile has been linked to the development of the artistic education of the country. First for being the first educational institution of artists and music teachers located within a public university in Chile. Second, the teacher training programs in music education in Chile played a major role in the University recognition of musical training that would take place in the nascent Faculty of

Fine Arts<sup>1</sup> at the beginning of the 1930's.<sup>2</sup> Third, the creation of this institution allowed the strengthening of the development of arts and music education in schools, university-level institutions, and in the community, since the first half of the 20th century to the beginning of the 1980s. The history and development had an abrupt end due to changes in the University structure and the Chilean educational system introduced in 1973 and, especially, since 1981 (Cox & Gysling, 1990; Poblete, 2010).

Although the impact of these changes on national artistic training was not immediately assimilated, two decades later it became apparent that there was a progressive deterioration of research in the field of music education. Visible deterioration in the number of publications belonging to the area, the lack of programs conducting research and/or educating researchers, and in the quality, depth and relevance of the issues researched during the 1980s.<sup>3</sup>

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<sup>1</sup> Considering also the creation of the Institute of Secondary Education, ISUCH, responsible for providing secondary education to students who performed musical studies in the nascent Faculty of Arts.

<sup>2</sup> See Santa Cruz, D. *Mi vida en la música*. Ed. Pontificia Universidad Católica de Chile, 2007.

<sup>3</sup> Mostly, carried out as part of the thesis of initial teacher training programmes, and to a lesser extent, in the training of graduates in education. In this regard, see Poblete, (2010), musical education in Chile in 1981 reform. *Anais do XIX Congresso da Associação Brasileira de Educação Musical*; and Poblete, 2012: music, knowledge and learning: an approach to the thesis made in forming careers of teachers of music in Chile. *Anais do XXII Congresso da Associação Nacional de Pesquisa e Pósgraduação em Música*. Universidad Federal de Paraíba, Joao Pessoa, Brasil.

The return to a system of democratic elections in the 1990s introduced into the public discourse the need for better education, capable of facing the new challenges presented at the turn of the century, and with an emphasis on the training of teachers, their teaching and research capacities. This meant the creation of new policies for the education sector, including the development of a new school curriculum by the Ministry of Education, between 1996-1998, the generation of programmes for strengthening initial teacher training (Ministry of education, 1996) and the accreditation of teacher training careers (National Commission of Accreditation - Chile, 2007 onwards), and the implementation of systems for assessing teacher performance (Ministry of Education, 2002 onwards). As a result of these policies, research on teacher training programs was again valued as an area of necessary training for future teachers, and as part of the academic work carried out by the institution or program. However, in the area of music education, research continued to be an undeveloped area, limited almost exclusively to the work of completing undergraduate courses and a broad and somewhat shallow understanding of research issues (Poblete, 2012).

In the Faculty of Arts at the University of Chile, the removal of degrees in pedagogy of music and the arts generated a wide distance to respect of the teachers training education area, and moreover, with the development of research specializing in artistic education. The end of the music teacher education programs in the University of Chile, in 1981, led to the Faculty of

Arts distancing itself from music pedagogy and music education research, focusing only to educating composers, performers and music theorists. However, from 2010 in accordance with the new emerging requirements of quality and equity of public education in Chile, the Faculty of Arts began to reconsider developing pedagogical training in music as part of such demands, and the need for new perspectives for future strategic development of the institution. Again in 2013, a study exploring the feasibility of re-creating careers of pedagogy in the arts revealed that the existing expectations and requirements for initial teacher training assumed as one of its priorities an institutional reflective base, capable of developing research and generating lines of systematic work that address the construction of plans and programs of training (Poblete, Morán, & Oyanedel, 2013).

The observation of these elements resulted in the creation of an institutional project, focused on the formation of research groups focused on artistic education, within which the core of musical education was created.

### **ICreation of research groups in arts education: rationale, objectives, implementation**

The Initiative Bicentennial Juan Gómez Millas (2010) was created in order to revitalize academic production in the areas of the humanities, arts, social sciences and

communications. A line of projects specifically focused on education was developed in 2011.

Within this line, the Faculty of Arts presented the "Creation of research groups in arts education" project, which was launched in March 2015.

In this project, the Faculty of Arts proposed "the implementation of a strategy for strengthening research on policies and practices of art education at the Faculty of Arts of the University of Chile" (Academic Direction, 2015, p. 2), on the basis of the five departments that make up the Faculty: Visual Arts, Dance, Music, Theatre, Theory and Art History. This strategy would lead to the creation of four research groups on arts education (Music, Visual Arts and Art Theory, Dance and Drama, and the Interdisciplinary research group), creating a critical mass of scholars and professors, focused on teaching and learning process of every one of the disciplines involved on arts education (music, visual arts, dance and drama), and exploring new collaborative and transdisciplinary ways to understand the arts education research.

From a sociological perspective, the decision to address this policy in arts education studies was based on the need to understand the relationships between the arts, society, and culture, to identify ways in which the music field (or *field of production*) are interacting with the *official recontextualisation* of the music education field, (Cox, 1984; Bernstein, 1990; Díaz, 1995),

from the different dimensions and levels involved inside the relation music, culture and society.

This would build an institutional discourse on artistic education, able to drive the generation of scientific knowledge in a field that, due to its epistemological characteristics, is difficult to tackle (in terms of approach, scope and coverage; methods and procedures) on an exclusive basis by using the tools that afford creation and investigation inside artistic disciplines. On the underground, the definition of the field of art as a natural education transdisciplinary, in which "the limits of the individual disciplines transcend to treat problems from multiple perspectives with an intent to generate emerging knowledge" (Nicolescu, 1998). Likewise, the field conditions - following to Bourdieu- (Bourdieu, 1991) are intimately linked to the development of specific production companies and agents that shape it, in which the logics of production in the arts discipline converge/diverge/intersect with those belonging to the field of education. In this way, the development of institutional initiatives aimed at the construction of research knowledge in arts education strengthens a structurally weak field,<sup>4</sup> requiring one to start something capable of powering policy generation, as well as training and teaching

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<sup>4</sup>This, in the Chilean context, in which there are few agencies and agents that develop production discipline, and where the main actions are focused almost exclusively on the development of the curriculum, teaching and teacher training.

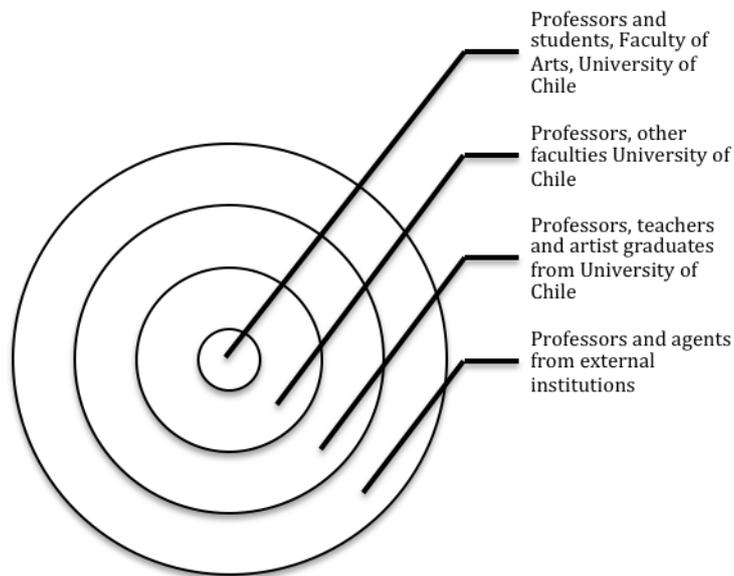
practices in specialized institutions, also contributing to the legitimization of arts education in the space of relationships defined by the arts, society and culture.

The objectives of the main project are aimed mainly at the creation of the four cores of research in arts education, according to the nature of the activities in the academic participants' fields: Visual Arts and theory and history of art; performing arts (theatre - dance); music; and exploring initiatives framed in arts education and interdisciplinarity. Along with this, conferences on arts education would be realized, and the publication of a dossier of works collected from within each research group.

## **Methodology**

The internal constitution of the research groups was developed taking into consideration the characteristics of national context and the specific institutional environment. In this way, various academics, researchers, artists and classroom teachers were invited to engage in groups, following a four-ring model contained in Diagram 1. This model is organized according to the group characteristics of the participants as explained in Diagram 1.

Diagram 1: Ring structure of research groups



In this way, it sought to cover the internal needs of the Faculty of Arts participation and incorporate endogamic thinking through integrating perspectives that complement or contrast those coming from their own institution. In this way it was able to promote reflective developments both within the research group and in subsequent activities.

Inside the research groups, it was implemented as a methodology for working group sessions every two weeks in form of a symposium, where each academic guest exhibited his/her work, followed by a discussion of the group. These exposures and subsequent discussions not only resulted in the deepening of the topics presented by each academic, but it allowed the observation of similarities between the works and their creators, which was fundamental for the proposed lines of joint work in the future.

## **Music Education Research group**

The music education research group (arts education - music, according to the original project), was formed mainly by academics and students who had graduated from the Faculty of Arts and some from other universities of the country. This meant having a group of academics who, although sharing mainly one common training base, possessed interesting differences in their views and approaches. The differences were the result of both work and academic experience in other realities, all of which favoured the development and expansion of interesting discussions of exhibited areas, but which together could dialogue and converge in broader perspectives and inclusive.

The group reached a total of 16 participants – presenters.<sup>5</sup> Eleven of them belong to the Faculty of Arts at University of Chile. The other five belong to the following other institutions: Universidad de Concepción, Universidad Metropolitana de Ciencias de la Educación, and the University Academy of Christian Humanism. They are all located in Chile.

Next table describe more details about composition of the research group of music education.

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<sup>5</sup>Those participants who attended the discussions, without exposing works are not included in this account.

Table n° 1, participants of music education research group.

<b>Ocuppation</b>	<b>Educational level</b>	<b>Quantity</b>	<b>Areas</b>
Professor	Doctor	4	History, Musicology, Arts, Sc. of Education
	Master	10	Musicology, Sc. of Education.
Students	Undergraduate	2	Music theory

The issues identified in the core were varied, however they have the potential to be grouped into broad inclusive categories. Within the addressed themes one can find the approach of three research studies dedicated to the history of music education in Chile, in three different periods (in the 16th, 19th and 20th centuries), the analysis of the processes of construction and institutional development, along with different experiences relating to teaching and learning of music in different contexts. These topics were grouped into three categories: history of music education in Chile, policies in music education, and practice and training processes in music. In turn, these categories were inharmony with others belonging to other disciplinary groups. Finally, most of the works on display were systematized and published in a special compilation together with those from other research groups.

The following exhibitions, work done from within the groups, also made it possible to strengthen ties among the participants. The work experience on research group allowed

linking between the participants, who had few instances for to know more deeply the academic work of their colleagues, or discuss about music education issues. This was noticed by the Coordinator of the group, who pointed out that,

"These meetings facilitated, in my opinion, an exchange of ideas as rarely occurs in the research activity carried out by the teachers of musical discipline, which is developed significantly over a reflection with itself and rarely contrasted with the views of others, even sharing a same workspace; space which, in the case of the Department of music and sonology, is occupied mainly by teaching" (Ibáñez, 2015, p. 10).

This analysis exemplifies a testimonial regarding the activity inside the group, giving an account of the importance of generating spaces for collective reflection inside an academic institution, which—contrary to common belief regarding the nature of the work of teachers, which is often administrative—would not be ensured by the mere realization of classes, or even meetings of collective works made inside schools. It requires intentional spaces set aside by the institution with goals and frameworks that should allow not only the participation of the academic body, but a deeper engagement among them, understanding while at the same time enabling the generation of future lines of collective development. This idea, in terms of policies, becomes valid both for those academic communities that lack an investigative

structure (research centres) as well as to those who already have them since, in the case of the former, they foster the generation of research while, in the case of the latter, they allow the mutual knowledge between academics looking at existing structures, and ideally opening in addition to carrying out new configurations between groups of academics.

## **Conclusions**

An initial analysis indicates that the experience of to form research groups was done on regards the proposed objectives, accomplishing that .convening academics in departments that cultivate the disciplines to work reflectively on arts education (an area that has not been addressed systematically by the Faculty of Arts since the beginning of the 1980s), gather research on arts education conducted independently by every one (without any institucional direction), and identify areas which propose the construction of future lines of research. In addition, it was possible to develop a day of research in arts education where they performed works from each group, working with scholars from other institutions and organizations, including three foreign universities (two in Brazil and one in Colombia).

In a deeper look, the formation of nuclei of research experience opens the opportunity to interesting institutional challenges. The first one concerns their institutional anchor: given the specialization of the work they do and the type of product which it seeks to achieve through

its implementation, the configuration of research nuclei requires a model that integrates deeply with the academic structure of departments, both at the level of policies and of practices. Put another way, the work of research groups would be strengthened if each of them were to be integrated into the curricular structure of departments and programs; projecting the development of a production specializing in music education (whatever the type, nature, level or approach that one wants to give) as part of the academic development of each department's policies. Production which, in terms of practice, implies a direct link with the teaching practices and where the deepest link with the disciplinary area assumed by this kind of development constitutes a basis of special power for the development of new lines for research, as it is pointed out in the initial project, which proposes that the constitution of the research group would advance,

... towards the development of models that address pedagogical knowledge of the content

(Shulman, 1987) from a perspective and studies discipline, as well as the approach to

emerging issues in arts education (inclusion, multiculturalism, modernity, among others),

However, the possibility to generate a consistency in these areas and sustainable

development depend on the formation of a material and symbolic basis that allows both the

internal articulation of the Faculty and the Constitution of specific nuclei on arts education.

And that in turn allows, on a deeper level, the institutional implementation of processes of

discussion and systematic reflection on learning and teaching of the arts, as well as its consolidation in terms of academic production - specifically the development of research and the organisation of academic spaces for socialization of knowledge - and the creation of a critical mass (Academic Direction, 2015, p. 2-3).

A second challenge lies in the functioning of the group and the dissemination of this production which can more widely and deeply impact the external environment. Given the current characteristics of the academic—in terms of competitiveness, human capital market and institutional power<sup>6</sup>—and the own needs of links with/in his contexts that have universities, require the articulation of a comprehensive policy. The first is to assume bonding with the medium as an instance not only with a sample exhibition of works (as an educational concert series, or an invitation to an art exhibition sponsored by the institution), but working towards the outer and immediate community. Second, it would take a paradigm shift in what refers to a policy of linking between different institutions, which is to expand the cultural basis of each institution (through collaboration between agents and agencies) and also collaboration in the construction of a field in arts education in the country where, without assuming the existence of competition dynamics, diversity and cultural heterogeneity among

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<sup>6</sup>Understood as the economic capabilities of response and cultural advocacy and partner possession on the social environment in which is inserted, by the institutions (in this case, the University).

the institutions, the development of a production capable of articulating a field according to the conception of Bourdieu, from a struggle between agents and agencies for different positions, according to the possession and attribution of valorization of specific species of capital can be activated (Bourdieu & Wacquant, 1993). Articulation that, in hypothetical terms, should also impact on the legitimation of arts training and artistic practice.

Finally, the projections of the work developed by the core of music education and the core set of research in arts education implies the recognition and confrontation of base tensions within the University of Chile, marked by a weakened structure responsible for financing public universities,<sup>7</sup> the internal configuration of the universities of arts education, structured as educational institutions (without space or resources for research), and the need to reflect on the role of arts education in our society and within University institutions.<sup>8</sup> Tensions involving work in multiple dimensions and spaces, ranging from the setting of the budget to the Organization of academic policies, and must propose perspectives and responses that address, from the foundations epistemic of artistic education in the institution, to their confrontation,

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<sup>7</sup> Founded on the basis of self-financing, with a State contribution that does not exceed 21% of the total budget of each institution, and where they compete for resources according to the capabilities of attracting students with higher scores on college selection tests.

<sup>8</sup> In Chile, the training in arts at the undergraduate level, is located within the universities.

integration and development inside the organizational culture and the social fabric that makes up the institution.

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# **Mandatory culturally responsive<sup>1</sup> music education in British Columbia, Canada: Possibilities and considerations**

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## **Abstract**

In this paper, I examine two British Columbia Ministry of Education policies calling for the integration of local Indigenous knowledge and worldviews in all curricula, pedagogical practices that are aligned with that curricula, and greater collaboration between public schools and local Indigenous communities. Although music is an ideal vehicle for Indigenous knowledge dissemination and cultural collaboration, there are inherent challenges to the implementation of these policies in music classes. I submit that radical change without adequate music teacher preparation may result in some teachers taking the role of either “bystanders” who ignore these policies, or “consumers” who apply them thoughtlessly, thus engendering ill will among participants. Yet this curricular and pedagogical work is vital, because it may serve to shift attitudes at a societal level. Therefore, I turn to existing literature

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<sup>1</sup> Erickson & Mohatt (1982) first conceived the term *culturally responsive pedagogy* in the context of teaching Native American students. With regards to music education, Abril (2013) explains that, “Culturally responsive teaching is an approach to teaching that considers the role of culture in every aspect of teaching and learning so that student learning is made more relevant, meaningful, and effective” (p. 6).

that scholars have written on this topic in order to understand the nuanced issues that they have unpacked and then examine the ways in which music teacher education programs in other countries have responded to similar challenges. I outline actions that all stakeholders in British Columbia might take to create new music opportunities for students that implement the intent of these policies and produce new knowledge, thus contributing to cross-cultural understanding via a broadening of musical practices in schools. Last, I speculate on potential difficulties that may need to be circumvented or resolved in order to carry out this action plan effectively.

### **Keywords**

culturally responsive, Indigenous knowledge, music education, British Columbia, education policy, cross-cultural understanding

### **British Columbia (BC) Ministry of Education Policies**

Canada's legislative, educational, and judicial systems have historically ill-served its Indigenous<sup>2</sup> peoples. But, recent governmental decisions indicate increasing official acknowledgement of and support for the rich Indigenous cultural and epistemological

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<sup>2</sup> Most First Nations, Métis, and Inuit peoples in Canada refer to themselves as *Indigenous* rather than *Aboriginal*, the official government term, because, for them, the latter evokes a colonialist legacy.

perspectives that pre-date colonization, and the greater autonomy that is required for such perspectives to flourish. In 2015, the Truth and Reconciliation Commission of Canada issued 94 recommendations to foster reconciliation. Of those recommendations, eleven concern education (e.g., 10. iii - develop culturally appropriate curricula, 63. iii – build student capacity for intercultural understanding, empathy, and mutual respect, 63. iv – identify teacher-training needs related to the above) (TRC, 2015, p. 1).

In BC, two educational policies mirror some of these recommendations and signify provincial commitment to the integration of Indigenous knowledge and worldviews in schools. For example, since 1999, the BC Ministry of Education has urged all school districts and local Indigenous communities to sign Aboriginal Education Enhancement Agreements (AEEAs), whose purpose is to “support strong, cooperative, collaborative relationships between Aboriginal communities and school districts” (BC Ministry, 2014). Currently, all school districts in BC have voluntarily signed 5-year AEEAs with local Indigenous partners, and most jurisdictions have already negotiated their second or third agreements.

In 2015, the BC Ministry of Education also mandated the infusion of local Indigenous knowledge and worldviews into all redesigned curricula by 2017-2018 (BC Ministry, 2015a) in order that all K-12 students, regardless of ancestry, are introduced to these perspectives

during the course of their studies (BC Ministry, 2015b). In partnership, Ministry of Education curriculum coordinators and seconded teachers from the BC Teachers' Federation (provincial teachers' union) have redesigned K-9 (BC Ministry, 2015c) and 10-12 (BC Ministry, 2015d) curricula in all subject areas. Two supplemental BC Ministry of Education documents support the redesigned curricula with respect to Indigenous content and perspectives: *Aboriginal worldviews and perspectives* (BC Ministry, 2015a) and *The First Peoples principles of learning*<sup>ix3</sup> (BC Ministry, 2008). The purpose of these supplemental documents is to offer educators new ways of engaging with teaching and learning, recommending “new constructs for leadership, Indigenous pedagogical practices, Aboriginal perspectives and content, and a vision for decolonizing mindsets” (BC Ministry, 2015a, p. i).

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<sup>3</sup> These nine principles are:

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, on 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. (BC Ministry, 2008).

In principle, BC music teachers support the integration of Indigenous content and worldviews in music curricula. In response to the newly finalized K-9 music curriculum document, the executive committee of the BC Music Educators Association (BCMEA)—the provincial specialist association representing over 600 school music teachers in BC—has stated, “We appreciate that the new [K-9] curriculum makes an effort to support and celebrate First Nations culture ... we want to ensure that aboriginal music education is authentic and respectful towards aboriginal traditions (BC Music Teachers’ Association, 2016, pp. 2-3).

However, the BCMEA is cognizant that only recent graduates of BC music education post-professional degree and Bachelor of Education programs have completed at least one Indigenous education course, learning the history of colonization in Canada and its effects on Indigenous peoples. Those music teachers who are more experienced may have no in-depth knowledge of Indigenous issues, despite the fact that 11% of BC students self-identify as Indigenous. Moreover, current post-secondary music education programs in BC focus on European classical music and the pedagogy associated with that practice; these programs do not usually prepare future music educators to consider different conceptions of music or the ways in which other musics, including local Indigenous music, are transmitted. The BCMEA’s qualified support for the new music curriculum is also tempered by its recognition that insufficient local resources in the form of physical materials are currently available.

We are concerned that there are not enough resources available to support teachers in these efforts ... we recommend that the BC government team collaborate with aboriginal community leaders/artists to create extensive resources from K-12, with supporting documentation on aboriginal artistic practices.

(BC Music Teachers' Association, 2016, pp. 2-3)

Before considering this and other challenges associated with implementing more culturally responsive music education (CRME) in the BC context, I pause to deliberate on some of the possible effects that such music education practice might have at a broader, societal level in order to highlight the urgent need for music educators to engage with and attend to these policies and for all stakeholders to solve the challenges that implementing these policies might pose. In the next section, I focus specifically on the potential for CRME to revitalize Indigenous languages, promote empathy and cross-cultural understanding, and provide a common cultural, historical, and epistemological foundation that might serve as a cornerstone for a pluralistic society such as Canada's.

## **What is at stake**

### *Language revitalization*

All 34 Indigenous languages in British Columbia are endangered (Gessner, Herbert, Parker, Thorburn, & Wadsworth, 2014). Among Indigenous peoples around the globe, traditional and contemporary songs and dances contribute to (Zaraysky, 2015, UNESCO, 2011) and often propel language revitalization (Bell & Williams, 2015). Singing leads to language learning because it provides “a reason to speak in the target language” (Tuttle & Lundström, 2015, p. 38) and because Indigenous language learners remember and enunciate words more effectively through song than spoken phrases (Bracknell, 2015). But researchers have also found that Indigenous people’s *control* over their own songs—be they traditional, new songs based on old forms, or English language songs translated into Indigenous languages—is key to language revitalization through the medium of song (Bracknell, 2015; Jebb & Marmion, 2015; Walsh & Troy, 2015). When such revitalization efforts take place in schools through collaboration between school educators and Indigenous knowledge holders, those activities may also validate and legitimize Indigenous language and cultural learning in the eyes of non-Indigenous students and community members. Consequently, language revitalization through song may be one way to lay the groundwork for cross-cultural understanding.

### *Empathy and cross-cultural understanding*

Music making’s inherent characteristics make it an ideal medium for fostering cross-cultural understanding (Smith, 2002). Music making is known to be an important means of fostering

empathy (Laurence, 2008; Rabinowitch, Cross, & Burnard, 2012; Turino, 2008). Cognitive scientists have even identified how group music participation prepares participants physiologically to cooperate (Cross, 2009; Freeman, 2001; Levitin, 2006; Rizzolatti, Fadiga, Gallese, & Fogassi, 1996). Because of music's unique properties, applied ethnomusicologists, music therapists, NGOs and individuals have used music activities to support dialogue in conflict-ridden areas (Pettan, 2010; Skyllstad, 2008; Sweers, 2010), promote conflict transformation (Howard, 2010; Robertson, 2010), and support Truth and Reconciliation efforts internationally (Gray, 2008; Ritter, 2012; Slachmuis, 2005). But music sociologist Bergh (2007) notes that citizens engaged in such activities must actively participate in both decision and music making for the activities to be effective in the long-term, and Laurence (2008) cautions that thoughtful intent and attention to relationships must be at the forefront of such endeavours in order to actuate empathy.

### *Common cultural foundation*

Respectful learning about Indigenous cultures, languages, and epistemologies—and the experiences and effects of colonization—through the medium of music provides an experiential and effective means for culturally diverse youth of a pluralistic, democratic nation such as Canada to acquire critical thinking skills. It is also a means for them to develop a common foundation based on Indigenous history and culture that might undergird their

sense of nationhood. An awareness of Canada's foundational cultural heritage and the recognition of the assimilation policies that nearly obliterated it provide all students with a starting point for the discussion of other contemporary issues of inclusion, and facilitates their becoming *cultural border crossers* (Gay, 2015, p. 134).

Given that the infusion of Indigenous cultural practices and worldviews in schools might have significant societal impact in the long term and that musical practice is inherently a natural medium for such infusion, it is important that music educators participate in this endeavour.

But how can BC music teachers, who are largely trained in the European classical musical tradition, knowledgeably and respectfully integrate Indigenous cultural practices in their classes, thereby implementing the newly mandated curriculum but, more importantly, becoming agents of change? What are the philosophical and practical considerations that they must reflect on and solve before they can do so, especially in those school music courses (e.g., concert band, jazz choir, or string orchestra) that seemingly do not lend themselves to Indigenous content and pedagogy and are often constrained by performance schedules?

## **Curricular and pedagogical considerations**

### *Curriculum*

Many ethnomusicologists and praxial music education philosophers have long articulated the need to conceive music as an action or doing, rather than a static object or thing (Campbell, 2004; Elliott, 1995; Elliott & Silverman, 2015; Goble, 2010; Nettl, 2005; Regelski, 2004).

The gerund *musicicking* (Small, 1998), in contrast to the noun *music*, enables English language speakers to shift their goal-oriented epistemology from one that is product-oriented to one that is more process-oriented. Correspondingly, many Indigenous languages are verb-based—as such, they highlight the dynamic relationships among objects, rather than the objects themselves (Diamond, 2008). Knowledge exists only in relationship and the “process of transmission is part of the knowledge itself” (Diamond, 2008, p. 9). These processes and relationships also mean that song, dance, and stories are intertwined and inseparable (Archibald, 2011). As such, it is important that those teachers who adopt a music curriculum that is inclusive of Indigenous content and worldview(s) conceive music making and learning about music as relational processes, thus prioritizing relationships as sites for creating meaning (Archibald, 2011; BC Ministry, 2015a, Diamond, 2008; Hess, 2015a). In doing so, they come to recognize that the reciprocity and trust they have fostered through relationship building are valuable resources in their own right because they facilitate unique learning experiences for their students. Thus, they may become less reliant on material resources and more willing to co-create curriculum with Indigenous knowledge holders and students.

Some music education scholars (Abril, 2013; Goble, 2010; Schippers, 2010; Schippers & Campbell, 2012) have long recognized that a multicultural approach to music education that simply introduces students to ‘songs from different lands’ is insufficient in itself in part because it is celebratory in nature (Costigan & Neuenfeldt, 2002) and “downplays inequities of difference by accentuating shared commonalities” (Bradley, 2006, pp. 13-14). Roberts & Campbell (2015) have suggested several comparative strategies for K-12 music educators who wish to engage in and teach musics with which they are unfamiliar, also attending to teachers’ fears of being inauthentic and disrespectful to those musical traditions. In moving from an additive to a transformative multicultural approach (Banks, 2014), teachers move from a tokenistic to a more integrated curriculum (Hess, 2015a).

Hess (2015a) suggests that a rhizomatic curriculum structure fosters greater opportunity to think relationally about and across diverse musical practices in contrast to a hierarchical view where Western classical music is the norm to which other musical practices are always compared. Moreover, Bradley (2012) advises that teachers who seek to include musics from other traditions must also engage in self-reflexivity in order to avoid a salvationist and ongoing colonialist mindset.

*Pedagogy*

CRME demands that teachers also interrogate their pedagogical practices and query their personal culturally bound beliefs and assumptions about music, curriculum, teaching, and learning (Gay, 2015). Music teachers who engage in CRME focus on their students' perspectives and the ways in which they make meaning in their lives. But, whereas culturally *relevant* pedagogy “helps students to accept and affirm *their* cultural identity while developing critical perspectives that challenge inequities that schools (and other institutions) perpetuate” (Ladson-Billing, 1995, p. 469, italics added), culturally *responsive* pedagogy focuses on “multi-cultural competencies, or helping students learn more about their own *and others'* cultures, as part of their personal development and preparation for community membership, civic engagement, and social transformation” (Gay, 2015, p. 124, italics added).

Dunbar-Hall (2005) and others have argued that the tools with which we analyse Western music (e.g., pitch, rhythm) and the pedagogic strategies that we employ to teach it (e.g., notation) are inappropriate and “undermine the cultural autonomy and meanings of music” of other places (p. 35). Dunbar-Hall (2009) promotes the use of *ethnopedagogy*—“pedagogic strategies ... [that] reflect the types of music being taught and the cultures from which those musics derive” (p. 76). Lum and Marsh (2012) suggest a hybrid approach including the use of intercultural exchanges, bi-musical performances in and out of the classroom, fieldwork, and web-based cultural interactions (p. 392). Although many researchers promote fostering

relationships with local Indigenous culture bearers so that they might introduce concepts to students in an authentic manner (Archibald, 2011; Campbell, 2004; Lum & Marsh, 2012; Murphy-Haste, 2009; Zurzolo, 2010), at least one has queried how one person might stand in for a whole people (Hess, 2015b).

CRME avoids essentializing Indigenous perspectives, which are varied and arise in disparate and far-flung geographic locations (Castagno & Brayboy, 2008; Costigan & Neuenfeldt, 2002; Diamond, 2008; Zurzolo, 2010). For example, in some northern BC communities, music teachers who pass on Indigenous knowledge, including musical practices, are asked simply to acknowledge the knowledge holders who taught them (Browner, 2009). However, on BC's west coast, local families often own traditional local Indigenous songs; thus access to and permission to use these songs are dependent on several factors, including the diverse functions of these songs and the relationships teachers have with those who sing and own the songs (Archibald, 2011; Burton & Hall, 2002; Diamond, 2008).

CRME requires BC educators to learn and teach different music(s), but also with a purpose that lies beyond music (Archibald, 2011). Social justice must be at the forefront of their endeavours. Thus, university music educators need to find ways to provide their students with the knowledge and opportunities to prepare them for this task.

## **Some initiatives in post-secondary music education programs across the globe**

In Australia, the Sydney Conservatorium offers a music education course on Aboriginal and Torres Strait Islands music. At Griffith University's Queensland Conservatorium, researchers have created opportunities for pre-service music teachers to engage in arts-based Indigenous service learning in rural communities (Bartleet, Bennett, March, Power & Sunderland, 2014, p. 3). Schippers (2010) has developed a framework that enables music educators to locate their music education practice on 12 given continua and then adjust certain aspects of their practice based on the needs of their culturally diverse community of practice.

In the United States, The University of Washington's School of Music has provided pre-service music education and other students the opportunity to experience cultural diversity via participation in annual music exchanges with Mexican-American and Yakama Native American youth in rural communities (Campbell, 2010). This project has "opened ears, eyes, and minds to 'different but equally logical ways' ... of conceiving time and space, of thinking and doing, of musicking, learning and transmission" (Campbell, 2010, p. 306). Likewise, American Indigenous music makers, often in concert with ethnomusicologists and educators, have created collections of localized and appropriate Indigenous traditional songs for

classroom use and information on specific traditional and contemporary Indigenous music making practices (Browner, 2004, 2009; Perea, 2013; Smyth & Ryan, 1999; Thiesz, 2003).

At the University of Lethbridge, in Alberta, Canada, Wasiak (2005) spearheaded a two-year collaborative project with professional classical musicians; faculty members; undergraduate and graduate students; and ten Indigenous musicians and advisors to create a concert for 1200 intermediate elementary students (and a unit guide for their teachers), using original contemporary music and dance based on local Blackfoot First Nations traditional stories.

### **What must be done in BC**

Given the considerations and initiatives outlined above, I offer the following 5-point action plan to support Indigenous cultural practices in BC music classes. This plan calls for university music education researchers, Ministry of Education curriculum and Aboriginal education coordinators, Indigenous knowledge holders, and the provincial music educators' association to work in partnership with one another.

1. In-service.

Action: That Ministry and university personnel provide in-service for teachers via the annual provincial music education conference and other workshops, focusing on processes (e.g., place-consciousness, developing community relationships, developing relationships with Indigenous knowledge holders) that facilitate opportunities for students to engage in Indigenous musical practices.

## 2. Pre-service.

Action: That postsecondary music educators develop/modify at least one music education course, infusing First Peoples Principles of Learning and engaging with the considerations and initiatives listed above. Instructors provide students with currently available (but not necessarily local) resources. They coordinate with Indigenous Education course instructors to link curricula. Field experience offices provide some music practicum experiences with an Indigenous component.

## 3. Local cultural resources.

Action: That each school district work with AEEA committees and Indigenous knowledge holders to create local cultural resources that are made available via Indigenous community websites. The BCMEA and Ministry collate the URLs of these sites and provide public access to them. All collate and provide open access to a list of resources that already exist for other North American Indigenous contexts for comparative purposes (e.g., Borlase, 1993).

#### 4. Critical ongoing discussion.

Action: That the BC Music Educators' Association develop a professional online community (e.g., website, twitter) to discuss issues related to Indigenous perspectives as they affect music education (e.g., definition of success - see BC Ministry, 2015a; White, Budai, Mathew, Deighan, & Gill, 2012).

#### 5. Research.

Action: That university researchers find examples of effective integration of local Indigenous knowledge in music classes, schools, and the broader community, keeping in mind that “the practices that truly qualify as ‘best’ are situation-dependent” (Aboriginal Worldview, p. 8). Researchers disseminate findings to all music educators and create a framework based on their findings.

## **Summary**

BC's new K-12 curricula are innovative in conception, design, and inclusiveness, and the 60 AEEAs signed and implemented by all school districts and their respective local Indigenous communities bode well for ongoing positive school-Indigenous communities relationships.

The action plan outlined above serves as a bridge between these policies and their implementation. However, there may be potential difficulties in its actualization. Teachers have already expressed concern that there will be insufficient professional development

funding from the Ministry of Education for studying the new curricula, absorbing the changes, identifying the implications of those changes, deciding on priorities, and devising effective strategies to implement them. In 2015-2016, the Ministry provided two professional days for this work and plans are underway to provide only two more days in 2016-2017. University music educators who teach pre-service music education courses may be hard pressed to find room in their already crowded curricula to give sufficient time to consider and reflect on issues related to Indigenizing music education. Many Indigenous communities consist of only a few hundred people; only a small percentage of them are knowledge holders. Thus, these culture bearers may be overworked and also have insufficient funding to create material resources (books, digital recordings, webpage) for educational purposes even if community traditions support the creation of these materials. Some music educators may not see the value of introducing Indigenous conceptions of music and the traditional pedagogy related to that practice in their classrooms. Last, funding for research in Canada, as in other countries, is highly competitive; thus, it may be difficult to obtain sufficient funding to locate and report on effective integration of local Indigenous knowledge in music classes, schools, and the broader community.

Faced with these potential obstacles, it is vital that stakeholders be innovative and remain committed to implementing the new curricula, keeping in mind that policy change requires

time and continued effort to be effective. Working in partnership with one another on these actions will develop the mechanisms for music educators to foster culturally responsive music education in British Columbia with greater confidence and commitment, thereby contributing to enrichment of musical practice and cross-cultural understanding in BC schools.

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# **Political economy and global arts for social change: A comparative analysis of youth orchestras in Venezuela and Chile**

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## **Abstract**

An expansive movement comprised of UN Millennium Development Goals, international banks, and hundreds of programs worldwide promotes access to the arts as a creative means of social change. Often grounded in cognitive science and inspired by the model of youth orchestras in Venezuela known as El Sistema, this movement contends that arts training—which fosters empathy, collaboration, academic achievement, and self-esteem—helps alleviate poverty and combat inequality. In contrast to the majority of literature on public arts programs—quantitative impact studies that assume the arts create social change through universal mechanisms—I examine the influence of political economy on the implementation of public arts programs. Through a mixed-method, comparative study of youth orchestras for social inclusion in Venezuela (1974-2015) and Chile (1964-2015), I find that the scope and intensity of government control, social welfare policy, and competition for public funds shape public arts programs' social goals, daily operations, definitions of success, and impact study procedures. Therefore, we must reexamine our understanding of arts programs as a

development model. Future global efforts to combat inequality should avoid over-standardization. This thesis offers a new Arts for Social Change Context Framework that places input variables at the center of analysis, with policy implications.

### **Keywords**

El Sistema, public arts programs, social change, comparative

### **Introduction**

From Greenland to South Africa, and from Japan to the United States (Silberman, 2013), policymakers seek to expand public access to the fine arts with social change goals in mind. Many aim to alleviate poverty and increase social mobility by fostering self-discipline, imaginative learning, academic achievement, and self-esteem in children and youth (Hesser & Heinemann, 2011). According to the largest youth music NGO in the world, public arts programs engaged over 5 million people aged 13-30 in 2013 (Jeunesses Musicales International, 2014). They range in size and outreach from activities at community centers to the work of national organizations.

The logic behind combatting social inequalities, injustices, and conflict with art and cultural activities is that creative expression and arts education nurture certain values and skillsets

lacking in the target populations and crucial to social change (Creech et al., 2013). Social goals of public arts programs include decreased crime, increased school attendance, and improved employability. Proponents argue that such programs construct supportive communities apart from violent or impoverished neighborhood contexts (Tunstall, 2012). Furthermore, they maintain that arts training encourages self-discipline, imagination, academic achievement, and self-esteem—skills that promote positive socialization (Creech et al., 2013; Hollinger, 2006).

A global wave of positive attention, increased funding, and international development debates depicting the arts as agents of social change, inspire a growing field of scholarship. Through diverse case selections and approaches—ranging from qualitative ethnographies of several students (Castañeda, 2009) to quantitative large-n program evaluations (Hesser & Heinemann, 2011)—a wealth of existing studies analyzes program strengths and weaknesses (Baker, 2014; Catterall et al., 2012; Cline, 2012; Creech et al., 2013; Hesser & Heinemann, 2011; Pedroza, 2014; Reeves, 2001; Uy, 2012). Yet these studies provide an incomplete picture of the extent to which arts programs affect social change. For example, they tend to focus on impacts without context—thus examining correlations between program goals and outcomes as if in a vacuum—and/or assume similarities across programs. While reports, scholarship, and evaluations endorse public arts programs with overwhelming optimism, skeptics claim such

programs can produce ideological contradictions, political corruption, and student abuse (Baker, 2014). We lack systematic evidence on how public arts programs affect social change.

To what extent does political-economic context influence the implementation of public arts programs? Drawing upon scholarship, reports, and impact studies, I argue the following.

National government control over institutions, prioritization of social welfare, and competition for public funding shapes a public arts program's social goals, daily operations, and definition of success. In turn, this process of implementation influences how we interpret a program's social change impact. The purpose of this work is to bring together agency and structure through an examination of processes and mechanisms, in order to develop a new Arts for Social Change Context Framework. Unlike studies that examine output—the social change effects of arts programs on individuals and groups—I examine input variables to shed light on arts program implementation. These categories are fluid and dynamic, yet Figure 1 separates them into a framework for understanding how they relate to one another.

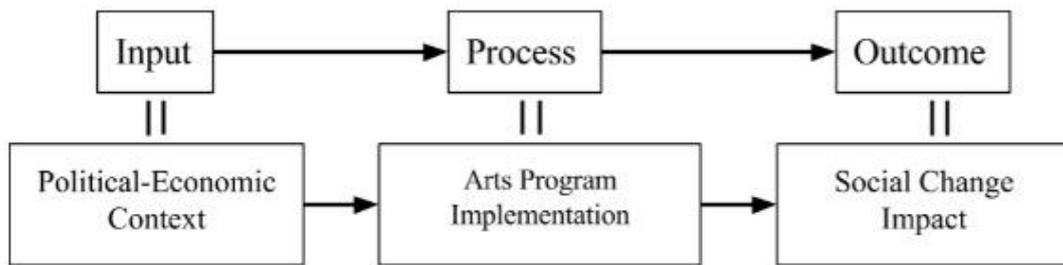


Figure 1. Arts for Social Change Context Framework

I argue that political-economic context matters. I add a set of understudied independent variables to scholarship as of 2015 and policy debates about why public arts for social change programs flourish or flounder (Baker, 2014; DeSilva & Sharp, 2013; Liu, 2012; Pedroza, 2014). My work is not an evaluation of arts program success, yet it completes a necessary step through testing how context variables affect the implementation of arts for social change programs. This study will help scholars consider new variables to aid in more comprehensive studies.

National prioritization of social welfare, competition for public funding, and government control over institutions influence how arts for social change programs function in a particular country. The aspects of society which a program attempts to change, its targeted audience, strategic plan, allocation of funds, daily operations, and definition of success are all intimately

linked to the political structures on which it relies for support. This mechanism runs contrary to the popular belief that uplifting young people through the arts is a universal goal, non-controversial, or a-political (Inter-American Development Bank, 2013; UNESCO, 2011; UNESCO, 2012; UN High Commission on Refugees, 2014).

I argue that free market dictatorships are likely to feel threatened by public arts programs with social change goals, and thus work to eliminate them (Carlson, 2014). Socialist non-democracies are likely to support public arts programs as symbols of nationalism and cultural exports (Díez & Franceschet, 2012; Post, 2001; Smith, 2012; Vanden & Prevost, 2015; Veltmeyer et al., 1997). They define social inclusion as increased program participation and measure program scope rather than specific impact (Creech et al., 2013; Baker, 2014).

Socialist democracies likely demonstrate enthusiastic support for public arts programs, but don't have the executive power to fund them without public accountability (Carlson, 2014).

Free market democracies likely demand concrete, measurable social change impacts from their public arts programs before allocating social spending for their expansion (Díez & Franceschet, 2012; Post, 2001; Smith, 2012; Vanden & Prevost, 2015; Veltmeyer et al., 1997).

Figure 2 condenses the logic behind my Arts for Social Change Context Framework.

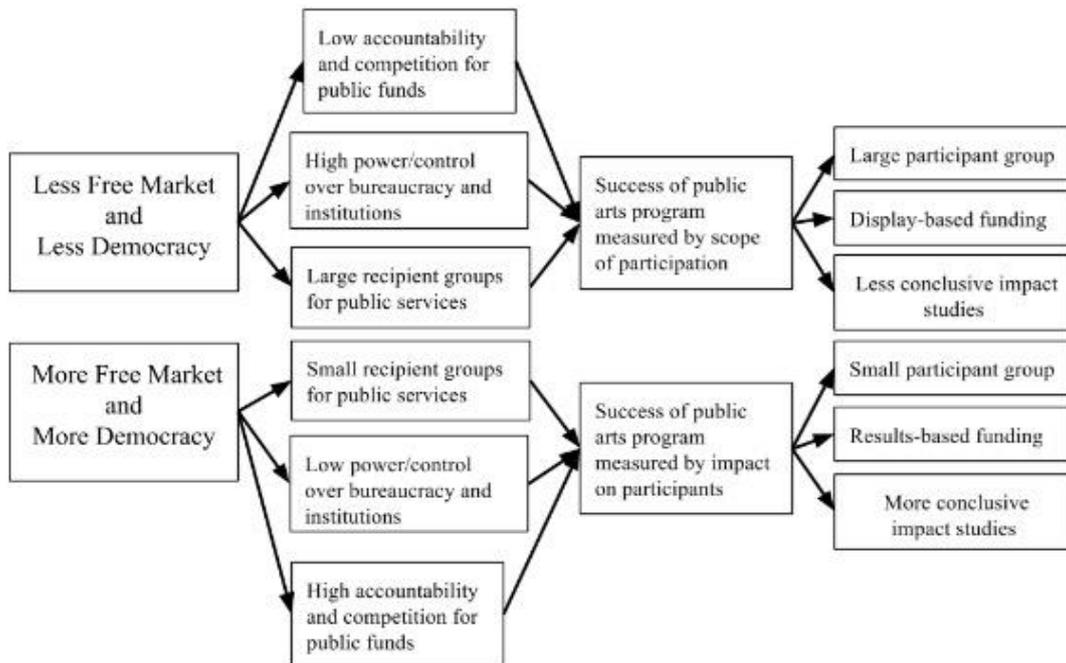


Figure 2. The Logic Behind the Arts for Social Change Context Framework

### Theoretical Significance

There are three main bodies of literature relevant to my study of public arts programs and social change: social consequences of arts training; arts education and economic development; and arts programs and politics. These are my original groupings which cover a wide span of academic and policy disciplines.

First, I examine methods of conflict prevention and peacebuilding through the humanities (Barenboim & Said, 2002; Bergh & Sloboda, 2010; Cohen et al., 2011)—particularly the variables empathy (Kalliopuska & Ruokonen, 1993; Shapiro & Rucker, 2003) and

collaborative learning (Daniels, 2001; Urbain, 2008)—as social consequences of arts training.

These skill-sets contribute to peacebuilding by changing participants' attitudes towards others, developing collaborative and humanitarian worldviews (Batson & Ahmad, 2009; Jervis, 1978). Therefore, scholars and policymakers argue that increased public access to fine arts decreases either the likelihood or the instance of violent conflict in a given country context.

Second, scholarship on arts education and economic development (Ismael, 1971; McMichael, 2012; Munshi & Myaux, 2002) examines the links from public arts training to employability and in turn to class mobility (DiMaggio & Useem, 1980; Murray, 2010; Sabnani & Frater, 2012; Zhou & Kim, 2006), economic growth (Hesser & Heinemann, 2011), and poverty alleviation (Creech et al., 2013). This body of literature builds upon a foundation of cognitive and psychological research on how arts training affects brain development and in turn employability (Boettcher et al., 1994; Deliege & Davidson, 2011; Garland & Kahn, 1995; Hargreaves, 1986; Honing, 2009; Patel, 2008). According to socioeconomic development literature applied to public arts programs, positive outcomes overlap and interconnect, creating a net positive effect of artistic training and creative expression on quality of life and future.

Third, literature on arts programs and politics examines the following links between independent and dependent variables across different national contexts: the contributions of financial support to social change (Alesina & Perotti, 1994; Kaufman & Segura-Ubiergo, 2001; The Lewin Group, 2004) the effects of government advocacy on arts program success (Baker, 2014; Barr-Melej, 2001), connections between arts programs and democracy (Baker, 2014; Stainova, 2012) and the influence of arts training on civic engagement (Catterall et al., 2012).

While all three categories of theory test various impacts of arts education or training, advocates too often apply them to arts for social change programs without the proper contextualization. These arguments are often well-supported, but they do not occur in a vacuum. Arts programs often rely on these findings to help shape their social impact goals. Yet we need more comprehensive research on the success of arts programs as social mobility and/or conflict prevention initiatives to test the applicability of economic development literature to the arts for social change context. While my work is not an evaluation of arts program success, it completes a necessary step in this investigation through testing the impact of various political-economic context variables on the success of arts for social change programs, which will in turn help scholars consider new variables to aid in more systematic studies.

## **Practical Significance**

Given the worldwide expansion and promotion of the arts as a means of social change through advocacy (Hesser & Heinemann, 2011; UNESCO, 2011; UNESCO, 2012) and funding (Corporación Andina de Fomento, 2010; Inter-American Development Bank, 2013; World Bank, 2014), we need to understand the conditions under which these programs flourish, and how context affects their implementation. Relevant policies guiding how arts programs affect social change cannot be implemented without concrete, systematized comparisons of such programs across different national, historical and cultural contexts.

Reports and resolutions to rework the UN Millennium Development Goals for 2015 increasingly consider the preservation of cultural heritage, economic growth in cultural sectors, celebration of cultural diversity, and public access to the arts as indicators of socioeconomic development (AECID, 2009; DANIDA, 2002; Griffin, 1997; Isar & Anheier, 2010; UN, 2004). The arguments set forth in these reports and resolutions produced an analytical framework published by UNESCO in 2011, arguing that the theoretical discourse on culture and development needs to next examine “how”—as opposed to “what”—questions about the use of culture in development approaches in order to penetrate policy agendas (UNESCO, 2011).

My work contributes to a trend of increased critical examination of public arts programs and social change. This approach has the ability to make policy recommendations with applications for national government arts, culture, and development initiatives, the organization of public arts programs, and the experiences of young artists around the world.

### **Case Selection**

In order to investigate the effects of domestic political context on public arts programs, I examine two similar cases (Lipson, 2005) of youth orchestra programs in two countries with different political ideologies and perspectives on social welfare and public programs.

Specifically, I examine the interrelation between the music and social change movements in Venezuela and Chile. These movements encompass the Fundación Musical Simón Bolívar (Simón Bolívar Musical Foundation, FMSB, aka El Sistema) in Venezuela (1974-2015) and the Children's Orchestra of La Serena (COLA) and Fundación de Orquestas Juveniles e Infantiles (Foundation of Youth and Children's Orchestras, FOJI) in Chile (1964-2015).

Venezuela's FMSB is a national foundation of 623,000 student participants with majority direct funding from Venezuela's national government (Ministerio Público, 2013). Chile's FOJI is a public-private foundation, nominally run by the country's First Lady or equivalent, with 12,000 student participants (Fundación de Orquestas Juveniles e Infantiles, 2013).

Venezuela in my chosen pre-Chávez era—from the first term of President Carlos Pérez to the final term of President Rafael Caldera, 1974-1990—was a free market democracy (Corrales & Penfold, 2011; Díez & Franceschet, 2012; Smith, 2012; Veltmeyer et al., 1997). Venezuela in the Chávez+ era—from the election of Chávez through the term of his chosen successor Nicolás Maduro, 1990-2015—is a socialist state with decreasing democracy over time (Brenner et al., 2010; Corrales & Penfold, 2011; Karl, 1987). Chile in my chosen Pre-Pinochet era—the terms of President Eduardo Frei and President Salvador Allende, 1964-1973—was an increasingly socialist democracy (Collier & Sater, 2004; Houtzager & Kurtz, 2000; Lagos, 2012). Chile experienced free market dictatorship under the Pinochet regime, 1973-1990 (Angell, 1991). Chile in the post-Pinochet era—from the Patricio Aylwin administration through the second term of President Michelle Bachelet, 1990-2015—is a free market democracy (Foxley, 2005; Lagos, 2012). I understand Venezuelan and Chilean political economy labels as fluid categories on scales. Yet for the purposes of this work, I organize them according to Table 1.

Table 1. Venezuelan and Chilean Political Economy Over Time (1964-2015)

	Democracy	Decreasing Democracy and Dictatorship
Free Market	Venezuela, Pre-Chávez Chile, Post-Pinochet	Chile, Pinochet Dictatorship
Socialist	Chile, Pre-Pinochet	Venezuela, Chávez+

My comparison of Venezuela and Chile isolates variation in government prioritization of social welfare and support for public programs across two cases that share regional context, language, and an intersecting historical narrative regarding the origins of youth orchestras for social inclusion (Spray & Roselle, 2008). Specifically, the vision of Jorge Peña Hen in northern Chile in the 1960s and his exiled colleagues’ work with Jose Antonio Abreu and Juan Martínez in Venezuela in the 1970s inspired the Venezuelan movement that has culminated in FMSB (Carlson, 2013). With this historical perspective in mind, and wanting to draw cross-country comparisons over time, I begin my study in 1964 and end it in 2015. This timeframe allows me to observe the extent to which arts with social goals implementation changed over time in both movements.

**Approach**

My study is thus an embedded comparison (Yin, 2003), encompassing two national movements, three major orchestral organizations, and four different types of political economy, over fifty years. I examine each political-economic context by quantitatively measuring political and economic freedom and by qualitatively analyzing chosen texts.

I use the democratic freedom metric of regime trend levels from the Center for Systemic Peace's Polity IV Project (Marshall & Gurr, 2013). This system rates regimes on a scale of negative ten to positive ten, in which democracies have scores of positive six and above and autocracies have scores of negative six and below. Scores are based on characteristics of democracy versus autocracy in governing institutions, such as executive recruitment, constraints on executive authority, and political competition (Marshall & Gurr, 2013).

I use economic freedom levels from the Economic Freedom Network (Gwartney et al., 2014). This metric rates national economic freedom on a scale of zero as the least free to positive ten as the most free. The project accounts for levels of personal choice, ability to enter markets, security of privately owned property, and rule of law, through policy and institutional analysis (Gwartney et al., 2014). I adjust the original economic freedom levels to fit the negative ten to positive ten scale, to make economic and political data comparable over time.

The independent, or input variable of this study is a public arts program's political-economic context. The dependent, or output variable is what we know about its social change impact.

Intervening variables occur in the process of public arts program implementation. I conceptualize and operationalize my variables according to the Table 2.

Table 2. Conceptualization and Operationalization of Variables

<b>Variable:</b>	<b>Independent (Input):</b> Political-Economic Context of Arts Program	<b>Intervening (Process):</b> Arts Program Implementation	<b>Dependent (Output):</b> Arts Program Social Impact
<b>Conceptualization:</b>	<ul style="list-style-type: none"> <li>-Government control over institutions</li> <li>-Competition and accountability in public funding</li> <li>-National prioritization of social welfare</li> </ul>	<ul style="list-style-type: none"> <li>-Social mission</li> <li>-Daily operations</li> <li>-Definition of success</li> </ul>	Our knowledge on the extent to which public arts programs affect social change
<b>Operationalization:</b>	<ul style="list-style-type: none"> <li>-Numerical democracy and economy scores</li> <li>-National government spending and policies</li> <li>-Discourse and decisions of politicians regarding social welfare</li> </ul>	<ul style="list-style-type: none"> <li>-Textual analysis: founding documents, mission statements, speeches, and interviews</li> <li>-Observations of rehearsals and performances</li> </ul>	<ul style="list-style-type: none"> <li>-Discussion of program impact</li> <li>-Findings from impact studies</li> </ul>

My study thus employs a mixed methods approach to operationalization of variables (Van Evera, 1997). I bring together agency and structure through an examination of processes and mechanisms. I develop an Arts for Social Change Context Framework to understand the extent to which arts programs affect social change differently in various political-economic contexts. First, I examine the political economy of a given country and time frame. I complete this step through numerical measurements of political and economic freedom, and through textual analysis of chosen sources. Second, I examine arts program implementation in the given context. To complete this step, I analyze founding documents, mission statements, speeches, and primary accounts. I also conduct interviews with program participants and leadership. I use process-tracing as triangulation of evidence to critically examine the links

between political-economic context, arts program implementation, and how we interpret a program's social impact (Bennett & George, 2005).

My work does not argue causality, as the cases I examine do not exist in a vacuum. Rather, I test the varying strength of influence across different variables in order to come to some conclusion about the extent to which political-economic context affects the social change impact of public arts programs. Process-tracing is crucial to my research question because my topic is rife with opportunities for spurious variables to interfere with my hypothesized links. Due to complex, seismic shifts in Venezuelan and Chilean political economies in my time frame, I must understand the extent to which my independent variable influences my intervening variables and in turn my dependent variable over time.

## **Findings**

Context matters to global arts for social change. My longitudinal, cross-national study of two music for social change movements in Venezuela and Chile offers evidence that combinations of political regimes and economies affect how public arts programs are considered and designed. In turn, how a program functions affects its interpretation and measurement of social change.

Public arts programs are often framed as models for one another. Yet they are not uniform, calling into question the role of models in the global arts for social change movement. The intensity and scope of government control, social welfare policy, and competition for public funds affect programs' social goals, daily operations, definitions of success, and impact study procedures.

In Table 3, I compare the youth orchestras in my case studies by country, timeframe, and political-economic context. I sort key points regarding program design, social goals, rehearsals and performances, structure, funding, and impact accountability. In this table, we can observe the complex changes in arts program implementation and impact based on political economy, domestic context, and time period.

Table 3. Comparing Youth Orchestras for Social Inclusion Across Country, Time, and Political-Economic Context

	Democracy	Decreasing Democracy and Dictatorship
<b>Free Market</b>	<p><u>Venezuela, Pre-Chávez</u>  <i>-An arts program, no mention of changing Venezuelan society</i>  <i>-Domestic alternative to professional orchestras of Europeans</i>  <i>-Program begins in Caracas</i>  <i>-Funding from National Council on Arts and Culture (CONAC)</i></p> <p><u>Chile, Post-Pinochet</u>  <i>-Results-based, competitive funding means rigorous impact studies</i>  <i>-Tension between Santiago headquarters and resources to other regions</i>  <i>-Cooperation with traditional institutions</i>  <i>-1,500 scholarships awarded annually to help highest achieving students pursue higher education</i>  <i>-Funding from National Council on the Arts</i></p>	<p><u>Chile, Pinochet Dictatorship</u>  <i>-The work of Jorge Peña Hen in La Serena is such a threat that he is slandered in local newspapers, forced to resign, and executed by national military police at Pinochet's command</i></p>

	<i>(CNCA) and private sector</i>	
<b>Socialist</b>	<u>Chile, Pre-Pinochet</u> <i>-Social inclusion means universalizing access to music education, encouraging community music outside Santiago, breaking down class barriers to higher education, and fighting socioeconomic discrimination</i> <i>-Escuela Experimental is the first public school in Latin America to provide free music education, general subjects, and musical instruments</i> <i>-Music is inextricably linked to achievement in other areas</i> <i>-National government funding from Education and Defense Ministries</i>	<u>Venezuela, Chávez+</u> <i>-Social inclusion means as many participants as possible</i> <i>-Display-based funding discourages rigorous impact studies</i> <i>-Majority of resources allocated to spectacular performances, facilities in Caracas, and world tours</i> <i>-Students can progress from beginner to professional in the parallel musical world of El Sistema, without attending traditional music institutions</i> <i>-Highest achieving students are paid salaries through a highly competitive, hierarchical system</i> <i>-Funding from the Office of the President</i>

Table 3 demonstrates that the framing and operations of a public arts program are inextricably linked to country context, economics, politics, and era. Thus, it is not useful to compare public arts programs by a static set of outcome criteria. Rather, we must understand how societal, political, and economic context factors create different public arts programs. My findings provide additional evidence for a key body of literature arguing that international development strategies must consider the domestic or local in their implementation strategies.

Using the arts to build peace, fight discrimination, encourage solidarity, and uplift people from all walks of life is a beautiful, inspiring idea. Yet approaching public arts programs with an uncritical eye impedes our study of the very mechanisms we find so promising. To explore the full potential of global arts for social change, we must seriously consider how programs vary based on context.

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## **The death of a privately-operated theatre:**

### **A wrestling among arts, commercialism, and government policy**

**Ya-Wen YANG**

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#### **Abstract**

This study focuses on the development and management of the first private concert theatre in Taiwan: The Novel Hall. The researcher investigates the evolution and survival of this theatre under social changes, as well as discusses its future development from the aspects of arts, commercialism and government cultural policy.

The Novel Hall is a multifunctional theatre, but mainly performs concerts. Its precursor was a theatre for Beijing Opera since 1915. In the 1990s, the Novel Hall played an important role in advocating music and other performing arts in the flourishing market of arts in Taiwan.

However, the Novel Hall was operated by a private enterprise and the commercialization issue somehow became part of the influencing factor of its development. Then, in 2014, it

closed down despite the fact that artists, scholars and the government arguing about its survival and how its legacy been preserved under the *Cultural Heritage Preservation Act*.

In this study, in addition to the literature overview, the interviews were conducted; open-ended questions were adopted for two groups of interviewees: three Novel Hall employees and two experts in the field of culture policy. The questions for employees focus on the features, management, operation and development of the Novel Hall; while the policy experts are asked about Novel Hall's possible development on the perspectives of culture and policy.

The results show that all interviewees praise the civil sectors' dedication on the administration and operation of art venues, but argue if such method could work with the current policy. It is also agreed that, while the resources from public sectors are limited, the involvement and devotion from private sectors would greatly enhance the art and culture development of Taiwan. The interviewees also suggest that civil sectors should carefully evaluate the administration cost such as finance and manpower in advance, and that the future outcome must be art-oriented instead of commercialization.

The operation and development of the Novel Hall has had its own unique significance. The research finds that the operation of private arts venues always faces tremendous difficulties,

however, the government could offer appropriate support and protection by establishing proper culture policy, so as to reach the balance between commercialism and arts promotion and further inject more strength on the development of arts.

### **Keywords**

Novel Hall, Cultural Heritage Preservation Act, Cultural tourism, Cultural heritage, Policy

### **Introduction**

This study focuses on the development and management of the first private concert theatre in Taiwan: Novel Hall. The researcher has investigated the evolution and survival of this theatre through social changes and, in this article, discusses its future development from the aspects of the arts, commercialism, and the government's cultural policy.<sup>1</sup>

Novel Hall is a multifunctional theatre, but it is used mainly for concerts. Its precursor, beginning in 1915, was a theatre for the Beijing Opera. In the 1990s, Novel Hall played an important role in music and performing arts education in the flourishing market for the arts in Taiwan. However, Novel Hall was operated by a private enterprise, and commercialisation

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somehow became an influencing factor in its development. Then, in 2014, it closed down amidst a controversy among artists, scholars, and the government regarding its survival and preservation of its legacy under the *Cultural Heritage Preservation Act*.

The *Cultural Heritage Preservation Act* (2011) in Taiwan was enacted in 1982 and its current provisions were revised in 2005. The act is a legal basis used by the government to preserve, protect, and restore items of cultural heritage with historical, cultural, artistic, and scientific value. It stipulates definitions, valuation standards, registration, and annulment of properties—e.g., historical sites and buildings, settlements, archaeological sites, cultural tourism sites, traditional and folk art, handicrafts, related artefacts, and antiques. For example, cultural heritages related to mythology, legends, deeds, historical events, space and the environment, community life, and rituals can be defined as ‘cultural tourism’. Once a case is classified as cultural tourism, the government undertakes actions to preserve, protect it, and assist property owners accordingly (Department of Cultural Affairs, Taipei City Government, August 15, 2013). The government has registered the privately owned Novel Hall as a cultural tourism site at the end of 2013 for its monumental, representational, and distinctively historical, artistic, and scientific value.

The researcher has been a front-line service member at Novel Hall since 2012. As part of the team, the researcher has been deeply concerned about the venue especially knowing that the corporation, the owner of the building, decided to terminate the cultural function of Novel Hall. This article discusses Novel Hall's history, its distinguishing features, operations, contributions in music and art education, and overall development. It also includes illustrations regarding the administration, operation, and difficulties faced by a privately owned performing arts centre from the perspectives of arts, commercialism, and policy, using Novel Hall as an example. Recommendations are provided as references for performing arts centres for their future operations and policy formulation.

## **Research Design**

In addition to the literature overview, individual interviews were conducted for this study. Open-ended questions were adopted for two groups of interviewees that included three Novel Hall employees and two experts in the field of cultural policy. Questions for the employees focused on the history, features, management, operation, and development of Novel Hall; questions for the policy experts were about Novel Hall's possible development from the perspectives of culture and policy. Each interview took approximately two hours.

## **Research Results**

The results of this study are presented in three parts: ‘Historical Development’, ‘The Issue of Cultural Heritage’, and ‘About the Future’.

### **Historical Development**

The history of Novel Hall dates back to 1909 during the Japanese Colonial Era. Japanese colonists built the first theatre in Taipei City, Taiwan, Tamsui Drama Club. In 1915, Koo Hsien-jung, a tycoon in Lukang, bought the theatre, rebuilt it, and renamed it as Taiwan New Stage. It was the most important performance venue in Taiwan at that time, primarily featuring Chinese operas. Unfortunately, it was damaged during the Second World War (Chiu, 1993). In the 1990s, the Chinatrust Commercial Bank (now the CTBC Bank), run by Koo Hsien-jung’s descendants, funded and rebuilt the theatre again and set up a foundation in charge of its operation. As well, this new venue was re-named as ‘Novel Hall’ and reopened in 1997 (Kuo, 2014).

Novel Hall seats 935 people. It was originally set up as a concert hall. However, because of a shortage of art performance venues in Taipei, Novel Hall also operated as a multifunctional theatre. Over the past 10 years, Novel Hall has held nearly 2,500 performances, with a cumulative audience of over 1.5 million. A famous performing group in Taiwan, the Ifkids

Theatre, also made its debut at Novel Hall. (CTBC Bank, n.d.). To live up to its philosophy of giving back to the community, Novel Hall has launched many art programmes and activities featuring music, drama, dance, Chinese drama, and Beijing opera. It has not only provided an excellent location for recreation and education in the arts, but it also serves as a new stage for a variety of art organisations.

Furthermore, Novel Hall has devoted even more attention to promoting the popularity of the arts through education. A series of high-quality performances have been aimed at diverse audience groups through offering of adaptive programmes to attract art consumers with diverse tastes. For example, a large number of children's musicals were offered through the New Children's Music series; the programme provided entertainment as well as education to children. Interviewees in this study unanimously supported the annual budget developed by CTBC Bank in support of Novel Hall's operations and high-quality performance productions.

In addition to the aforementioned programmes produced in-house, Novel Hall held the first ever Taiwan Arts Festival for the Visually Impaired, in 1997, providing a stage for blind musicians (Koo, 2010). Since then, Novel Hall has continued to discover more musical talent through this festival; some musicians have become frequent contenders for the Golden Melody Awards, and some have gone abroad for further studies. Several others have

produced new albums annually. Most importantly, they share a similar track in their career path: they all had their debuts at Novel Hall, progressed to become music evangelists, and made an impact with their beautiful music. The launch of the Visually Impaired Arts Festival served as a model to other business organisations interested in the development of the arts and public charity activities.

The researcher found that although the above programmes are not mainstream artistic performances, they all have their own unique characteristics, reflecting the commitment of Novel Hall to the promotion of art education and development of vulnerable arts through its in-house productions.

When deciding on a programme, I feel that we could go with the direction of programmes that not too many people are interested in promoting. In other words, we could focus more on the relatively vulnerable programmes, such as traditional dramas, old dramas, and those related to visually impaired artists. When planning, the director of Novel Hall hoped that this market would become more diverse; therefore, he set a goal of having more diverse programmes, rather than limiting [programmes] to the mainstream culture (Interviewee A).

In 2013, the CTBC Bank decided to relocate its headquarter which originally is within the same building with Novel Hall, and sell the property to a real estate developer. As the location of Novel Hall was included in the development plan, it was forced to close. The arts community launched an online petition, hoping to preserve the original site of Novel Hall. As a result of joint efforts from different groups, the government determined that Novel Hall has played an important role in the development and promotion of the performing arts in Taiwan. Therefore, it was registered as a site for cultural tourism according to the *Cultural Heritage Preservation Act*. Thus, the use of Novel Hall cannot be altered (Bureau of Culture Heritage, 2013). This decision prevented CTBC Bank's plan to sell the building. Subsequently, the bank filed an administrative appeal on the grounds that the government's actions were unconstitutional, as people's property rights were harmed. This appeal was successful (Anonymous, August 19, 2014). Under pressure from multiple social groups, Novel Hall became the subject of a battle among the art world, the financial sector, and the government.

In 2015, the government and CTBC Bank reached a consensus on the development proposal for Novel Hall. Accordingly, CTBC Bank will rebuild an art centre of the same size as Novel Hall at the same location; further, it will not seek any government funding for the project (Wei, June 25, 2015). Most importantly, Novel Hall will transform from a venue primarily for

music performances into a venue for a series of art festivals and cultural events that continue to flourish.

### **The Issue of Cultural Heritage**

At the end of 2013, Novel Hall was registered as a cultural tourism site, thus receiving a new identity. However, there was disagreement about this outcome. The arts community was happy about the decision, believing that it would eliminate the chance that Novel Hall could be demolished. On the other hand, those from the financial sector were unhappy with the outcome. The owner of the land was especially furious and filed a lawsuit with the government, maintaining that profits from the proposed sale would be reaped. This section will discuss issues concerning Novel Hall and the *Cultural Heritage Preservation Act*.

Although all of the interviewees unanimously praised sponsorship by the private sector for the administration and operation of an arts venue, they held dissimilar opinions regarding the cultural tourism classification of Novel Hall based on the *Cultural Heritage Preservation Act*.

Different views echoed from all walks of life on the issue. Some of Interviewees emphasised Novel Hall's role in education, as well as in promoting and fostering the arts, music, and culture; yet, they were not certain that these contributions meet the criteria for cultural tourism registration and suggested that further discussion is necessary. In contrast, other

interviewees strongly disagreed that Novel Hall meets the criteria for cultural tourism registration. They believed that the Novel Hall as a completely modern construction, and it should not be registered as a cultural tourism site.

The history of Novel Hall can be traced back to the early 20th century. It was Taiwan's first privately run venue. In the 1990s, the music hall was rebuilt, and the family who owned it kept the name as Novel Hall, emphasising its spiritual heritage. However, it was never listed in the report summarising the government's cultural heritage study. The government's sudden claim that it had 'historic, cultural, artistic, and scientific value' is simply not convincing.

Interviewees B, C, and D also questioned the motivation for registering Novel Hall as a cultural tourism site.

I feel that it has to do with political manipulation.... I truly wish Novel Hall could be preserved. In fact, it is essential to preserve Novel Hall ... but the main point here is this: what is the motivation behind its registration as a cultural heritage site?

If Novel Hall does possess all these values as claimed by the government, why didn't the government register Novel Hall as cultural heritage in 2008? The timing is odd. Is it possible that there is a hidden agenda by the Department of Cultural

Affairs? (Interviewee B)

At the end of 2013, the government registered Novel Hall as a cultural tourism site. As previously stated, CTBC Bank believed that the government had infringed on people's rights to private property and filed an administrative appeal to the registration. The interviewees held various opinions regarding this matter. Interviewees B and C believed that the registration violated the monetary interests of the financial sector. On the contrary, Interviewees A, D, and E pointed out a serious defect in the *Cultural Heritage Preservation Act* in that the government could not do anything even if the owner were to sell the land immediately. Some interviewees cited social pressure to a certain extent, indicating that CTBC Bank or any successor management group would worry about poor social perceptions and be willing to preserve the space and leave it alone. The researcher believes that it is a very challenging task to negotiate when a culturally protected property is privately owned. The government must, on the one hand, fulfil its obligation of preservation and, on the other hand, take into account the interests of private owners. Whether other performance venues and concert halls in the same situation as Novel Hall would be registered as cultural tourism sites will require further investigation and discussions.

The results of this study show that all interviewees praised the civil sectors' dedication towards the administration and operation of art venues, but they argued over whether such

methods could work under the current policy. It was also agreed that, though resources from the public sector are limited, involvement and devotion from the private sector would greatly enhance the development of the arts and culture in Taiwan. The interviewees also suggested that the civil sector should carefully evaluate the administrative costs, including manpower, in advance; they believe that the future outcome must be art-oriented instead of commercialised.

### **About the Future**

Novel Hall ceased operations in 2013 because of the decision of its parent company. Soon after, in 2014, CTBC Bank launched two broad efforts to continue the spirit of Novel Hall: the CTBC Arts Festival and the Campaign to Expanded Sponsorship of Multicultural Creative Activity. CEO Lin Jiaqi stated, ‘the spirit of Novel Hall does not dwell in the reinforced concrete structure. Rather, it is the attitude and brand spirit of using the platform to nurture beautiful cultural productions by providing space and opportunities for displays, touching more hearts, bringing more positive forces in the society, and selflessly taking care of the arts in a sustainable manner’ (CTBC Foundation for Arts and Culture, June 14, 2014).

### **Discussions**

The main goal of Taiwan cultural policy is to encourage the development of arts and culture.

The funding to the arts sectors has been seen as an approach to support such development. In

2004, the government set up the “*Arts and Business Awards*” to praise the organisations that supporting various arts sectors and activities. This Award is also a practice of the guidance of the policy: integrating civil resources to support and promote arts development (Peng, 2008). The CTBC Bank in this study has won the prizes many times for its long-time support to the Novel Hall (Zhou, 2015).

However, in later years, the CTBC Bank made a business decision; gave up its long-term in support of the arts venue after an evaluation between the ownership and the benefit for the company. Some see it as unfortunate that even if the government intends to preserve the Novel Hall based on the *Cultural Heritage Preservation Act*, the CTBC Bank can still decide the death or live of the Novel Hall on its own. This shows, in this case, the limitation of government policy and its law. In other words, the practice of present *Cultural Heritage Preservation Act* has its difficulties. This also shows the need to further discuss and revise the Act (Lin, 2016).

Cultural development relies on the cooperation among arts sectors, enterprises and government, and none of them indispensable. The author of the Economics and Culture, David Throsby identified that:

An enlightened cultural policy in the modern age is therefore likely to be one that seeks to forge a cooperative coalition in the pursuit of society's cultural objectives, and partnership where public agencies, NGOs and the corporate sector have an incentive to act rather than independently (Throsby, 2001, p. 148, para. 1).

This study is expected to call the attention and establish a consensus on arts development among the arts sector, enterprise and government. Most importantly, the government should provide an appropriate policy and provide full support, so that the business/private sectors, while evaluating the balance of its own corporate interest, can still support arts activities. By doing this, hopefully, all parties would be benefited in the future.

## **Conclusions**

This researcher found that culture and education are inseparable. If government and businesses desire to promote art and culture, it is fundamental to start with education. Novel Hall's programmes, especially those produced in-house, stress education in the arts and the development of vulnerable arts and culture by taking into account different consumer groups. Programmes encourage artistic and literary self-cultivation to explore potential consumer groups. The present study suggests that, when operating performance venues, private enterprises could put emphasize on the promotion and education in the arts.

The operation and development of Novel Hall has had its own unique significance. Findings of this research revealed that the operation of private art venues involves tremendous difficulties; however, the government could offer appropriate support and protection by establishing proper cultural policies to balance commercialism and arts promotion, leading to further strength being injected into development of the arts. The final positive outcome of Novel Hall in this study is indeed a good example of the result of coordinated efforts.

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E5%90%91%E4%B8%8B%E6%89%8E%E6%A0%B9.

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# *Colloquium*

## **Evaluation in Preservice Teacher Education**

# **Policies and practices governing program approval, candidate assessment, and teacher evaluation in Massachusetts**

**Ronald KOS**

Boston University

## **Abstract**

This paper is an examination of education policies in Massachusetts, with particular attention to those policies related to teacher evaluation and the preparation of teachers. In the paper, I address the following topics: how the approaches to assessment and the policy environment are reflected in teacher education curricula, how the approaches to assessment and the policy environment impact the student teaching experience, how the approaches to assessment and the policy environment affect early career experiences, and the ways in which the approaches meet—or fail to meet—the needs of music teacher education. A qualitative content analysis of published materials related to the policies revealed that the policy environment and the assessment systems that in Massachusetts appear to be a strong model. Developed and implemented with considerable input from and collaboration with stakeholders, it creates a seamless transition from the pre-practicum coursework, to practicum, to licensure, to early career induction.

## **Keywords**

teacher evaluation, teacher licensure, teacher education

The state of Massachusetts is reputed to have a strong educational system, and there are many examples of national educational trends originating in Massachusetts. Many of its education policies stand in sharp contrast to those in other states. In this paper, I discuss those policies that regulate entrance into the teaching profession and exert control over teacher preparation curricula. In my analysis, I address the following topics: how the approaches to assessment and the policy environment are reflected in teacher education curricula, how the approaches to assessment and the policy environment impact the student teaching experience, how the approaches to assessment and the policy environment affect early career experiences, and the ways in which the approaches meet—or fail to meet—the needs of music teacher education. These issues are approached through a qualitative content analysis of published materials related to the policies and assessments.

## **Overview of Teacher Education Policy in Massachusetts**

This analysis focused on policies related to teacher evaluation, professional standards, and assessment of pre-service teachers. These particular policies have become increasingly intertwined in the past five years.

## **Teacher Evaluation Policies**

Beginning in 2010, the U.S. Department of Education awarded grants through the Race to the Top program to states to support reforms and innovation in K–12 education (U.S. Department of Education, 2015). Massachusetts was one of the first states to be awarded funding; according to their application, one of the DESE’s main goals was an overhaul of the state’s teacher evaluation system (Massachusetts Department of Elementary and Secondary Education [DESE], 2015c). Requirements for teacher evaluation are detailed in 603 CMR 35 (Educator Evaluation, 2015). These regulations specify “standards and indicators of effective teaching practice” as well as certain principles upon which teacher evaluation systems are to be based, including self-assessment of teaching practice, analysis of student learning, and goal setting. Novice teachers, as well as experienced teachers who have been identified as needing improvement, are required to follow a “developing educator plan” that includes regular observations and conferences with an evaluator; experienced teachers deemed to be proficient or exemplary follow a “self-directed growth plan”, which requires minimal supervision from an administrator.

## **Standards for Teachers**

Program approval standards are detailed in 603 CMR 07 (Educator Licensure, 2015). The

*Professional Standards for Teachers* (PST) define “the pedagogical and other professional knowledge and skills required for all teachers” (603 CMR 7.08(1)). To receive approval, teacher licensure programs must indicate how they address each of the standards. The four standards are the same as the standards for effective teaching practice: curriculum, planning, and assessment; teaching all students; family and community engagement; and professional culture.

Indicators for the PSTs are not included in the regulations; instead, the regulatory language requires DESE to develop and publish the indicators and guidance documents. Of the 23 specific indicators, which are aligned with the indicators of effective practice, DESE determined which only had to be “introduced” by licensure programs, which had to be “practiced” during preparation, and which had to be “demonstrated”. Of the 13 that had to be demonstrated, 6 were deemed “essential” and would be evaluated as part of a performance assessment.

### **Policies Regulating Pre-Service Assessment**

Regulations addressing pre-service assessment appear in 603 CMR 07. Candidates for licensure must demonstrate subject-specific content and pedagogical knowledge, as well as communication and literacy skills by passing the *Massachusetts Tests for Educator Licensure*.

They must also pass a performance assessment that is completed as part of their student teaching practicum. This assessment requires supervising practitioners and program supervisors to evaluate candidates and determine whether they met the PSTs.

The DESE recently began the process of updating the *Pre-service Performance Assessment* (PPA), which was initially developed in 2003 (DESE, 2013). A task force comprising representatives from many of the state's teacher education programs, several school districts, and DESE staff studied a variety of options for a new approach to assessment, made recommendations to the commissioner of education, and then worked additional stakeholders to develop guidelines for the new assessment, known as the Candidate Assessment of Performance (CAP; DESE, 2015a). The CAP relies on multiple measures including observation protocols, measures of student performance, student feedback of teaching, artifacts, and self-assessment. A number of instruments and documents emerged from the development process: the CAP rubric/form, student surveys, candidate reflection and goal assessment forms, guidelines for observations, guidelines for conferences, and a clearly defined process.

## **Findings**

### **Teacher Education Curricula**

Education is highly regulated in Massachusetts. Institutions that prepare teachers must document how they address each of the PSTs through coursework or other experiences, and for each indicator, whether those experiences provide students with an introduction, an opportunity to practice, or an opportunity to demonstrate proficiency. Because the CAP is aligned with the same standards, that particular assessment does not leverage any additional consideration in curriculum design or in course experiences. Students wishing to become music teachers must demonstrate subject-matter knowledge on the MTEL, but the impact of that exam is minimal because the knowledge that is tested on that exam is typically a part of any accredited music degree program.

### **The Student Teaching Experience**

There are regulations that specify the minimum length of the student teaching practicum as well as the qualifications that allow a teacher to serve as a supervising practitioner. All candidates must complete a minimum of 300 hours of practicum; because music teachers are licensed to teach any grade level, they must have at least 150 hours at two of three grade levels: PK–5, 5–8, or 8–12). They must have full responsibility for the classroom for at least 100 of those hours. Many candidates will complete far more hours.

The CAP provides the structure for the formative and summative assessment of student

teachers. Program supervisors and supervising practitioners are the ones who are responsible for the gathering of evidence, although some specifically required pieces, such as the candidate reflections and goal assessments must be completed by the candidate. Process is very specific, requires considerable time and coordination between the supervising practitioner and program supervisor. According to the CAP guidelines, candidates must be observed two times by a representative of their sponsoring program, but the regulations do not specify how those should be allocated across multiple placements. Conferences are temporally removed from observations, requires additional coordination and may be problematic for those institutions that place students and distant schools. Although the assessment tool is clear, it is also complex and requires considerable training for all those involved in the process.

### **Early Career Experiences**

The CAP is very similar to the teacher evaluation system. Not only are they based on the same standards and indicators, but the CAP reflective process is also very closely aligned with the “developing educator plan” specified in the state regulations. One outcome of the CAP assessment cycle is a preliminary goal for professional growth; that goal can become the initial goal for the evaluation cycle in a teacher’s first year of employment. According to some documents reviewed for this study, this alignment was intentional. In fact, participants

in the pilot program indicated that because of the CAP, they feel prepared for their early career evaluation experiences.

### **The Needs of Music Teacher Education**

The complete policy environment provides considerable flexibility and autonomy for teacher preparation programs. The authentic nature of the CAP means that programs will not need to change their curricula or course content in order to prepare students for the assessment. In fact, the assessment–reflection cycle used in the CAP and the teacher evaluation system may prove useful in coursework that includes peer teaching experiences. Because candidate assessment is standardized across institutions due to the CAP’s rubrics, it is possible that the state could compare individual candidates or programs. Such accountability measures seem unlikely at this point, however.

### **Conclusion**

The policy environment and the assessment systems that are in place or being implemented in Massachusetts appear to be a strong model. Although the recent changes in regulatory language, assessment models, and guidance documents were precipitated by top-down policy mandates, much of the rulemaking, system development, and implementation occurred with considerable input from and collaboration with stakeholders. The final model reflects a

seamless transition from the pre-practicum coursework, to practicum, to licensure, to early career induction. More specifically, the assessment systems are consistent with the larger policy framework, suggesting that they will be useful for both the candidate and the sponsoring institutions. Although the system is structured in a way that would provide data for future accountability systems, there is no indication that such measures are under consideration. One other concern is the potential that teachers initially credentialed in Massachusetts will face challenges when seeking licensure in another state. It is too soon to know, however, what states that have adopted other assessment approaches—such as Pearson’s edTPA—will require of out-of-state candidates. Recognizing that for any number of reasons policies that work in one situation might not work in another, policymakers from other contexts should consider how they might apply the principles that informed Massachusetts education policy.

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# **The development and early implementation of a statewide teacher education assessment system**

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## **Abstract**

This paper describes a statewide assessment system and how the assessments are being used to evaluate music teacher candidates and teacher preparation programs. Drawing on Cochran-Smith's "Politics of Policy" framework, I identify accountability, data usage, equity and control as agendas at work in discourses over the assessment system. I discuss the distancing at work in the overstandardization of preservice teacher assessment and the impact on music teacher preparation programs.

## **Keywords**

Teacher Education, Teacher Evaluation, Teacher Preparation, Assessment System, Teacher Performance Assessment, Policy

In the United States, teacher education assessment systems have been a growing aspect of the policy environment for the last two decades.<sup>1</sup> Some states and accreditation agencies have policies that mandate the use of assessment systems for teacher education across entire institutions and for individual teacher education programs.<sup>2</sup> Assessment system policies shape music teacher education in ways such as requiring particular standards, assessments, reports, field experience, etc. This paper is an examination of the assessments that are mandated through an emerging teacher education assessment system in the state of Missouri.<sup>3</sup> Sources drawn upon include assessments, state and institutional memos, state webinars, meeting minutes, university catalogs, testing contracts and Title II data.

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<sup>1</sup> Examples of initiatives that have drive assessment systems include the reporting requirements of the Higher Education Act (HEA), the Standards and Procedures of the Council of Accreditation of Teacher Education Programs (CAEP) and the adoption of Teacher Performance Assessments (TPAs). For additional information, see Feuer, Floden, Chudowsky & Ahn (2013).

<sup>2</sup> National and state initiatives generally impact music teacher education indirectly. However, there is usually a trickle down effect from colleges or units of education who have the responsibility of ensuring that assessment systems are implemented across teacher education programs.

<sup>3</sup> The development of this assessment system emerged from a series of statewide meetings and task forces that emanated from Senate Bill 291 in 2009, which required the development of a set of model teaching standards. It eventually became merged with other education reforms in a statewide initiative named Top 10 by 2020, focused on placing Missouri as one of the top 10 states in competitive education rankings. This grew into the Missouri Standards for Professional Educators which contain regulations for teacher preparation programs in academics, assessments, field experiences, GPA and transitioning requirements, and operations and resources.

## Background

In 2009, the Missouri Department of Elementary and Secondary Education led an initiative to improve teacher preparation. The *Transformation of Teacher Preparation* emerged from statewide meetings and discussions on the adoption of a new set of teaching standards in 2009. Through subsequent meetings and discussion, this led to a data-driven continuous improvement model focused on content knowledge, field experiences and assessment. Missouri adopted a battery of standardized tests, delivered by external providers, to be implemented within preparation programs. While a wide variety stakeholders<sup>4</sup> were involved in discussions on problems and issues surrounding teacher preparation between 2010 and 2012, the final selection of statewide assessments was subject to state regulations regarding the awarding of contracts.<sup>5</sup> Ultimately, the selected assessments included the Missouri General Education Test (MoGEA), the Missouri Educator Profile (MEP), and the Missouri Content Test (MoCA) administered by Pearson and Missouri Preservice Teaching Assessment (MoPTA) administered by Educational Testing Service.<sup>6</sup>

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<sup>4</sup> It should be noted that music educators and music teacher educators are ordinarily not significant stakeholders in these discussions.

<sup>5</sup> The test contracts were awarded as a result of a competitive bidding process that occurred in October and November 2012. Bids were sent in response to Missouri Request for Proposal (RFP) No. B3Z13010. Contracts were awarded on November 26, 2012.

<sup>6</sup> Typically, the MoGEA exam is taken while students are enrolled in a sophomore music education foundations course that involves a 30-hour practicum at a local school. The length of these four tests is four and a half hours, including a fifteen minute break at a cost to

## Required Teacher Education Standardized Assessments

The MoGEA consists of four subtests (a) Reading Comprehension and Interpretation, (b) Writing, (c) Mathematics, and (d) a combined Science/Social Studies test. The new test battery was adopted in 2013 with a focus on increasing the rigor by aligning this with university general education<sup>7</sup> rather than high school standards. Teacher candidates are required to take the test after their enrollment at the university and before they are officially admitted to teacher education.<sup>8</sup>

The MEP is an online assessment of work style preferences that is intended to be used to support the development of effective educator work habits. The MEP compares teacher candidate responses to experienced teachers without regard to content area in “six drivers of performance”: achievement, social influence, interpersonal, self-adjustment,

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students of \$74 for the full test, and \$45 for each retake of a subtest. The test may be taken at the on-campus testing center or another testing center in the state.

Information on the MoGEA, MEP, and MoCA is available at <https://www.mo.nesinc.com>

Information on the MoPTA is available at <http://mega.ets.org>

<sup>7</sup> The state of Missouri has a set of standard for general education at the college or university level that is distinct from high school standards. See Pearson (2015).

<sup>8</sup> Typically, the exam is taken while students are enrolled in a sophomore music education foundations course that involves a 30-hour practicum at a local school. The length of these four tests is four and a half hours, including a fifteen minute break at a cost to students of \$74 for the full test, and \$45 for each retake of a subtest. The test may be taken at the on-campus testing center or another testing center in the state.

conscientiousness, and practical intelligence. The completion of this assessment is required for admission to teacher education. The results include a development report that describes how candidates' "current work habits compare to those of effective educators and what you can do to develop your work habits further." Candidates "are encouraged to review the results with their advisor and to create a [professional development] plan". The results may not be used in the decision process for admission to teacher education.

The MoCA consists of 100 multiple choice items on (a) music theory and composition, (b) aural analysis skills, (c) music history and culture, and (d) music education and performance techniques. Candidates are encouraged to take the test during the semester prior to or during student teaching.

The MoPTA is a standardized-structured portfolio assessment consisting of four tasks (ETS & DESE, 2015) that must be completed during student teaching. Each task consists of set of artifacts constructed within a student teaching context and responses to a series of questioning prompts. These prompts require evidence-based responses that draw upon the artifacts. After the artifacts and written responses are uploaded to the ETS website, they are evaluated by anonymous peer revieweres. As of Fall 2015, all student teachers seeking Missouri state

certification are required to take this assessment in order to be certified, and as of Fall 2016 minimum scores will need to be achieved to earn certification.

Task One is an examination of context. Student teachers are asked to complete a contextual factors chart that requires collection of demographic data on the local community, school district, school, classroom and individual students. The completion of a resources chart, the development of an interest inventory, and the development of a method of introduction to families is also required within this task. The method of introduction could take the form of a letter, email, website, handout, or whatever is appropriate for the particular student teaching situation. The artifacts are used to stimulate evidence-based responses to the questioning prompts. These prompts require evidence-based responses that draw upon the artifacts and the use this information to justify particular strategies and learning activities for their teaching context.

Task Two focuses on the results of a single assessment. Students are to choose a rich assessment that can demonstrate a range of student achievement. Artifacts include that single assessment, a scoring guide, a graphic of the assessment data compared to baseline data, and work samples for two focus students. The prompts focus on the analyzing the assessment, the administration of the assessment, and analyzing the assessment data. Task Three involves the

analysis of a single lesson plan, the analysis of the implementation that lesson, and the analysis of work samples. In addition to the lesson plan, student teachers develop modifications for two focus students, an instructional artifact, and collect work samples from two focus students and one non-focus student. The prompts focus on analyzing a variety of aspects of the plan prior to teaching, the implementation of the lesson, and the differentiation within the lesson based on work samples from the focus students. A notable consideration for music preservice teachers is that the first two tasks do not allow for the use of multimedia files through the submission system. While recordings can not be submitted, authentic assessment can be documented through a rubrics or rich descriptions.

As a result of school districts policies regarding the use of video recording, two versions of the MoPTA are in use, a video and a non-video version. The differences between the versions are solely related to the framework of Task Four, which constitutes half of the scoring for the assessment. The artifacts for the Task Four video option consist of a lesson plan, a fifteen-minute video, and student work samples. The fifteen-minute video can consist of fifteen consecutive minutes of instruction or three five-minute excerpts. Similar to the other tasks, work sample documentation can not consist of sound files, however it is possible to draw on the video for documentation of learning evidence. The non-video version consists of fourteen artifacts which include a unit plan, baseline and documentation related to three consecutive

assessments. Both versions require analysis of teaching strategies prior to teaching, analyzing student work and teaching effectiveness, and reflection. The video version requires specific identification of time stamps and analyzing specific instances of one's teaching strategies, feedback, interaction, facilitation, communication, and management on the video. The non-video version requires a more detailed analysis of individual student's progress, strengths and weaknesses, and the use of assessment data to inform instruction.

### **Changes to State Approval Processes**

The results of these assessments are part of a quality control system for both individual candidates and music teacher preparation programs. Prior to 2013, the state conducted reviews of programs every seven years based on reports written by faculty. The process no longer involves campus visits but singularly focuses upon the results of an annual data-based report that includes the results of GPAs, selected quantitative ratings of student teaching<sup>9</sup>, the MoCA, and the MoPTA, and completer and principal surveys. Programs not receiving approval are identified. Programs labelled provisionally approved must address deficiencies

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<sup>9</sup> The selected quantitative ratings of student teachers include student engagement in subject, matter, differentiated lesson design, classroom management techniques, and assessment data to improve student learning. It should be noted that these data come from statewide observation forms on student teaching completed by supervisors and student teachers and utilize an evidence-based approach to evaluating student teachers.

or be at risk for losing the ability to graduate certifiable teachers.<sup>10</sup> Notably, these assessments are implemented within the curriculum, transitioning and decision points that exists within each higher education institution. Officially, the system has been proposed as a means to ensure quality through the reporting and review of publicly available data on institutions to ensure systematic transitioning for preservice teachers. Politically, there has been much resistance due to the intensity, stress, control, meticulousness, content and costs involved.

## **The Problem**

Cochran-Smith, Piazza, and Power (2013) identify neoliberalism, human capital and accountability as having a normalizing effect on teacher education policy. The assumption behind teacher education assessment systems is that the availability of data on meaningful outcomes will result in the improvement of teacher education programs and quality teaching. Implicit in this claim is that output measures accurately define quality, and are suitable for program assessment. Among the tests required, the MoPTA is the most elaborate, requiring particular events in practice teaching. While little evidence is available on the MoPTA,

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<sup>10</sup> The assessment system is in its preliminary stages. The state has been refining this assessment system over the last three years. The current year is the third of internal release to programs, and public release of this reporting is expected to begin next year.

research available on other TPAs<sup>11</sup> suggest some limited benefit on teacher knowledge but negative impacts on stress, constraining the overall student teaching experience and promoting a narrow view of teaching (Cochran-Smith et al, 2013; Parkes & Powell, 2015).

## **Conceptual Framework**

In my analysis, I utilize the “politics of policy” framework of Cochran-Smith et al (2013), “policies governing teacher education are not developed and enacted as a single level by a single agency, but at multiple levels and by multiple actors” and consisting of (a) political, economic and social factors, (b) policy arguments and actors, (c) policy details, and (d) impact and implementation issues. Drawing on this framework, I identify overarching and localized discourses.

## **Discussion**

Cochran-Smith et al (2013) note that liberalism and accountability are overarching discourses in teacher education. I argue that the policy of a statewide assessment system advances three overlapping agendas--a shift in accountability from inputs to outcome, the use of analytics in continuous improvement and the advancement of equity.<sup>12</sup> Within these discourses is a

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<sup>11</sup> For example, the EdTPA and the PACT.

<sup>12</sup> The science of using large datasets to solve complex problems has grown immensely in the last two decades (Piety, 2013) According to Piety (2013), shifts in the business community

tension among the state and higher education institutions over who controls the mechanisms used to evaluate preservice teachers (Feuer, 2013). The promise of large data sets to solve problems is based on two premises--that data quality can be improved and that with a sufficiently rich capacity, minor errors in data become meaningless. Concerns over equity are often focused on statements that teacher quality most advances learning by students with the greatest learning needs.

Assuming that data are effective for advancing teacher education, an assessment system facilitates a system of consequences and rewards that distances faculty from the evaluation of their students and their teaching situations. The view of using data to advance equity does seem ironic given that assessments have a historical basis for legitimizing discriminatory practices based on race, ethnicity and gender. While such practices portray an appearance of objectivity and rigor, little evidence appear to support these claims. In any case, the use of standardization should avoid being overused particularly in light of potential impacts on indication to the field and impacting learning in music teacher education.

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occurred with the warehousing of data in single large systems, which dramatically increased the sophistication with which data could be analyzed, allowing for the growth of analytics and a wave of flexibility, effectiveness and productivity for businesses which utilized analytics.

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# **Implementation of a State Teacher Licensure Rule**

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## **Abstract**

Understanding the licensure rules in a state may impact their implementation at the institutional level. The implementation of the teacher licensure rule for three institutions is examined with implications for the participating music teacher candidates.

## **Keywords**

policy, licensure, music, music education, state, United States, teacher assessment

Because states in the United States are responsible for the education of their citizens, they have to have a mechanism in policy making that ensures that schools across the individual state have access to similarly educated teachers. As such, one of the goals of a music education program is to provide a pathway for its graduates to obtain a license to teach in public schools in the state where the university resides. This goal must work in tandem with educational policy-making entities, such as the university granting the degree and the state in its rule for licensure. Galluzzo (1997) separates “certification” from “licensure” suggesting

that “certification” is what Jones (2009) would call “soft policies” or the pedagogical approaches that the university uses to ensure that the students are prepared for the teaching profession. “Licensure” requires that the candidate is assessed externally (or outside the certification program) to ensure that they have the “knowledge and skills that make them ‘safe to practice’” (p. 51). While the educator licensure rules in the United States are considered “hard policies” as Jones (2009) has outlined, most universities have flexibility in how they implement the rules, thereby providing variation amongst the different university level programs.

The purpose of this paper is to outline the variety of ways music teacher licensure granting institutions in the US state of Colorado provide for their candidates to complete a licensure program. I focus on two research questions: (1) what are the rules for the given state to provide licensure to teach music? and (2) what are ways in which the institutions granting music teaching degrees prepare students to meet the rule requirements for licensure? The paper will focus on the requirements of only the student teaching semester at each institution to limit comparison of different amounts of pedagogical course work for each institution.

In 1927 Baker and Hafen edited a publication which brought together 24 scholars who wrote chapters to serve as a record titled *History of Colorado*. There were three volumes and over

1200 pages of information with topics ranging from the geology of the state to the contributions of women in the state. One chapter, Chapter 22, included about 40 pages on the topic of education in the state. This chapter provides insight on the first school in Colorado, which was started in October 1859 in a city just west of Denver called Auraria, which is the site of the university for whom am currently employed. The first teacher was a Mr. O.J. Goldrick who was Irish and had graduated from an “Irish University” (p. 1150).

The first teacher’s college was established in 1889 as Colorado State Teachers College in Greeley, Colorado (the current site of the University of Northern Colorado). Previously, courses in pedagogy were offered at University of Colorado, but it was determined that a separate school for educators needed to be established. At the time of the 1927 publication, there were four additional institutions offering training in teacher pedagogy.

Pennsylvania, in 1834, was the first state to require teachers to pass a test of reading, writing, and arithmetic (Ravich, 2003). By 1867, most states required teachers to pass a locally administered exam to get a teaching certificate. Even though normal schools were not officially established in Colorado until the 1880s, it was in 1877 that provisions were made for a teacher’s exam and additional provisions were added to state law, which was along the lines of the national trend. “Certificates” (Mahan, 1927) in Colorado were established for

teachers of primary grades and eventually the law indicated that teachers needed to have two years of professional training beyond high school. The author of this chapter, Thomas Mahan a professor at Colorado State Teachers College, acknowledged, however, that teacher regulations were not stagnant; provisions to recognize certificates from other states became more stringent, and the need for in-state teacher candidates to provide evidence of their knowledge and work at higher education became increasingly important. From this information, we know that early in American history, individuals who sought opportunities to teach were required to earn additional education specifically for teaching and to pass a test that provided some information on content knowledge to be a teacher.

Fast forward to 1991 where a Colorado House Bill titled the Educator Licensing Act of 1991 was passed. The key changes to earlier legislation included the (1) shift from certification to licensure, (2) the implementation of standards for all certified and licensed personnel, (3) new assessments of educator knowledge and skills, (4) the creation of licensing boards (where at least half of the members were school practitioners), and (5) a licensure renewal process (Gazullo, 1997). The licensing boards, appointed by the governor, met monthly in two-day stints starting in July 1992. Their charge was to rewrite all regulation regarding licensing and renewal, as well as to set program approval standards. The board successfully adopted standards by January 1994, but the State Board of Education would not allow the individual

institutions of higher education in the state to conduct their own assessment of their graduates (Galluzo, 1997). Therefore, in collaboration with the National Evaluation System (NES), the State Board of Education approved an assessment called the Program for Licensing Assessments for Colorado Educators (PLACE) as a pencil and paper measure that has been administered since July 1994. At the time, NES also planned to develop a process for candidates to submit “videotaped samples of teaching to be scored against the state licensing standards.” However, no additional information about the videotaped samples was found.

Since their adoption in 1991 the rules for licensure, now known as the Colorado Code of Regulations part 301-37, have undergone 23 revisions. These revisions have ranged from updating emergency and substitute licensure rules to clarifying language, omitting technical errors, and deleting outdated definitions. The most recent revision was completed this year in February 2016 by the State Board of Education and was adopted in March 2016.

The general requirements for an Initial Teaching license in the state of Colorado, for a candidate who was educated in Colorado, is a Bachelor’s or higher degree from an approved program of preparation from an accepted institution of higher education. Official transcripts from the approved institution serve as one piece of evidence of the completion of an approved program. In addition to transcripts, each candidate must also provide a statement from the

approved program of preparation in an accepted institution of higher education. This statement indicates that the candidate completed the approved program in a “satisfactory manner and is in good standing” (1 Colorado Code of Regulations 301-37 § 2.04(4)). This statement also includes the grade levels and content areas of student teaching and the recommended area of endorsement. Candidates are also required to submit a complete set of fingerprints taken by a qualified law enforcement agency. An oath of any prior felony or misdemeanor convictions must also be included. To receive an endorsement, every candidate must pass a “Colorado State Board of Education-approved assessment of content area knowledge relevant to the area of endorsement” (1 Colorado Code of Regulations 301-37 § 7.02(2)(c)(iii)). A fee to examine all of these required documents is also outlined by these rules.

Because I am focusing on the end of the education preparation program, some assumptions about additional regulations included in the law have to be made. We have to assume that the universities in discussion have a comprehensive admissions process and that there is ongoing screening of their teacher candidates. We also have to assume that these institutions have coursework appropriate to the degree including supervised field-based experiences that assist candidates in demonstrating appropriate teaching skills. Data on these institutions were collected from their websites, and other publicly available information.

There are nine public higher education institutions who have approved programs of preparation for candidates seeking licensure in music education. Four of these institutions, Colorado State University, Metropolitan State University of Denver, University of Colorado-Boulder, University of Northern Colorado have at least 12,000 undergraduate students in attendance. The other five universities, Adams State University, Colorado Mesa University, Colorado State University-Pueblo, Fort Lewis College, and Western State Colorado University have 5,000 undergraduates or fewer in attendance. The licensure rules in Colorado do not specify “tracks” or concentrations – such as instrumental, vocal or general music – which allows universities to have flexibility in how they organize the pedagogy for their programs. All four of the largest public universities plus one of the smaller universities have “tracks” for their programs, while the remaining four smaller institutions do not have tracks.

The licensure rules in Colorado do not specify that music educators have student teaching experience at both the elementary and secondary level, which allows for some flexibility among post-secondary programs. The student teaching experience varies a bit by institution; five of the universities require student teaching at both the elementary and secondary level, while the other four only require student teaching and based on the information from their website, do not specify a level.

The teacher licensure rules indicate that candidates must pass a State Board of Education-approved assessment, which is the PLACE test for music teachers in Colorado. All but two of the programs clearly indicated that candidates needed to pass the teacher assessment *before* student teaching. Passing this assessment for a majority of programs, then, becomes a barrier to continuing on to student teaching. The PLACE test currently is the only external assessment required by the licensure rules in the state of Colorado; other performance assessments, like edTPA, are not mandated by the state. It is assumed that once candidates successfully complete their student teaching semester, they are eligible to apply for an Initial License in Colorado.

Each state in the US has a responsibility to ensure that local education agencies can identify and hire those interested candidates who are most qualified to teach which includes the preparation and licensure of those candidates (Angrist & Guryan, 2008). Throughout most of the United States' education history, state level preparation and licensure has included specific pedagogical course work and an external test of knowledge and skills. What may be problematic with this responsibility, however, is that state-level policy makers tend to lack the knowledge needed to make informed decisions about teacher licensure (Goldhaber & Anthony, 2007). Galluzo (1997), one of authors of the standards board from the Colorado

Education Act of 1991 agrees with this assertions, stating “States lack the capacity to develop high-stakes performance assessments for licensing (p. 59).” This lack of education knowledge and capacity maybe one of the reasons that states turn to external entities to develop their assessments.

I agree with the requirement of an external test for licensure in music education. With an external test, there is a standard of knowledge assumed of candidate who would be eligible to apply for a state level teaching license. The state issued license is an endorsement that the candidate has met state requirements and is set-up to be successful as an entry level teacher.

What is problematic about an external test, however, is that test makers cannot account for the different kinds of programs offered at universities across a state. Specific tested knowledge that might be valuable to one context may not be valuable to another.

I end this presentation with a series of questions related to the teacher licensure process. If the United States teacher licensure system serves as one means to acknowledge qualified teacher candidates, what are other means? What should “student teaching” or internships look like?

What kind of practical experience best sets-up a candidate for success in teaching? Also, is it the responsibility of law makers to determine if there needs to be an external assessment or is an external test the responsibility of the profession? While these questions may not provide

definitive answers for music education, they serve as a means to engage in dialog to maintain a high standard of teacher preparation for the profession.

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# **Bildung and the master teacher: issues in pre-service teacher education in Germany**

**Alexandra KERTZ-WELZEL**

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## **Abstract**

The German teacher and music teacher education system has traditionally been divided into two different phases: After graduating from a university, university of music or university of applied sciences with a first state examination (or a master's degree), the second phase of the teacher education is the so-called *Referendariat* or traineeship. Depending on the state in which somebody enters this second phase of the teacher education, the *Referendariat* might take up two years or less. During this time, the student teacher observes lessons, takes classes in general topics related to teaching in schools, and works as a teacher in one or various schools. An experienced teacher, the so-called *Fachleiter*, functions as an adviser and examiner. The pre-service teacher training usually consists of frequent visits and observations of lessons by the *Fachleiter*, an evaluation and critical discussion of lessons observed as well as so-called *Lehrproben*, specifically planned lessons which function as exams where a committee of experienced teachers observes a lesson and grades the student teacher's performance as well as the lesson plan which needs to be submitted in advance. When having

succeeded in up to three examination lessons and having written a second thesis, the student teacher passed the second state examination and is officially qualified to work as a teacher in German schools. Due to the fact that there are no official assessment strategies, German student teachers often feel intimidated by the possible arbitrariness and despotism of experienced teachers. This leads to the fact that the time of pre-service teacher training in Germany is usually associated with images of boot camp and being at the mercy of senior teachers who want no changes. This kind of master-apprentice-model is therefore not unproblematic. A more objective assessment strategy would be greatly appreciated by many German student teachers.

### **Keywords**

international music education, pre-service music teacher education, Germany, music education policy

The German educational system has traditionally been based on the notion of *Bildung*. Since the Eighteenth century, this educational idea claims that the goal of schooling in Germany are self-determined and mature young people who can make valuable contributions to the welfare of society. This goal has certainly implications for music teacher education in Germany: First, German teachers themselves are the “product” of this school system and possess *Bildung*.

Second, they will help their students to achieve Bildung. In order to implement this goal, the notion of Bildung is connected with *Didaktik* as the science and art of teaching. Didaktik provides methodologies, approaches and methods for various subject areas such as music, but also offers models for the decision-making process regarding the content and the organization of lessons. As experts in Didaktik, teachers are able to make informed choices about lesson content, instructional goals and the organization of lessons, in relation to the curriculum. The state and the administration trust teachers to make the right decisions within the framework determined by educational policy. The notions of Bildung and Didaktik explain why there is so far no strict assessment policy, presumably standardizing the competencies future music teachers need to have. Even the international standards movement which also had an impact on German education and music education, did not change the significance of Bildung and a rather open assessment policy.

The German teacher and music teacher education system has traditionally been divided into two different phases regarding acquiring knowledge about teaching as well as learning how to teach.<sup>1</sup> After graduating from a university, university of music or university of applied sciences with a first state examination (or a master's degree), the second phase of the teacher

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<sup>1</sup>This differentiation is not as strict as it seems. There are also various practical training phases during semester breaks or even as part of classes at universities.

education is the *Referendariat* or traineeship. Depending on the state in which somebody enters this second phase of the teacher education, the *Referendariat* might take up to two years or less. During this time, the student teacher works in various schools, but also observes lessons given by experienced music teachers. Student teachers are also required to take classes about general topics related to teaching in schools such as regarding school laws, administration or work with parents. During the *Referendariat*, an experienced teacher, the *Fachleiter*, functions as an adviser and examiner. The pre-service teacher training usually consists of frequent visits and observations of lessons by the *Fachleiter*, an evaluation and critical discussion of lessons observed as well as *Lehrproben*, specifically planned lessons which function as examinations where a committee of experienced teachers observes a lesson and grades the student teacher's performance as well as the lesson plan which needs to be submitted in advance. When having succeeded in up to three examination lessons and usually an oral exam, in addition to having submitted a thesis, the student teacher passed the second state examination and is officially qualified to work as a teacher in German schools.<sup>2</sup>

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<sup>2</sup> But his qualification is usually restricted to a specific German state. If a teacher would like to transfer to another state, e. g., from Brandenburg to Bavaria, in some cases, he or she would need to take additional classes or even an additional exam, thereby proofing to meet the requirements of another German state.

Due to the fact that there are no official assessment strategies, German student teachers often feel intimidated by the possible arbitrariness and despotism of experienced teachers. Even though there are certain general criteria such as sound aims of a lesson according to certain typologies of educational objectives, or the competencies students should accomplish, there is no standardized assessment strategy. The most important fact for being successful in the second state examination might often be that student teachers organize and structure their lessons in a way which pleases their master teacher who is also part of the examination committee. The Referendariat in Germany is very much about fulfilling the expectations of those people who are in charge of giving the grades in teacher training. It is not so much about objective accomplishments or general standards. This leads to the fact that grades in state examinations in Germany vary greatly, even within a German state when there are different centers for preservice teacher education. This supports the impression of arbitrariness. Therefore, pre-service teacher training in Germany is often associated with images of boot camps and being at the mercy of senior teachers who want no changes. This kind of master-apprentice-model is certainly not unproblematic.<sup>3</sup> Even though in other countries, there might be an interest in having a more open approach to assessment, particularly not conducted by outside agencies or institutions, German preservice music

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<sup>3</sup> It might be worth mentioning that there are also many excellent master teachers who train successfully future music teachers. But most often, the experiences of German student teachers are not positive.

teachers would appreciate a maybe more standardized assessment strategy. Student teachers' professional future highly depends on the grades they receive in both state examinations, due to a shortage of jobs. If student teachers do not have an A+ in their exams, they often have no chance to find a teaching position at all, at least not in states such as Bavaria. A new educational policy in Bavaria even tries to restrict the access to the Referendariat, based on grades received in the first state examination. In view of these facts, it might be safe to say that in Germany, we would highly appreciate a more standardized or objective assessment strategy for music teacher education. Finding an effective strategy would be an important task for music education policy research, also taking into account the experiences in other countries such as the United States.

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*Musikpaedagogik und Musikunterricht in den USA* (2006), is the first comprehensive German study describing music education in the United States since the 1960s. Along with David G. Hebert, she is co-editor of the book, *Patriotism and nationalism in music education* (2012).

# *Colloquium*

**Globalization? Localization?**

**In the aftermath of the Dual Identity Issue  
in Asian Music Education**

# **Globalization? Localization? In the aftermath of the dual identity**

## **issue in Asian music education:**

### **A perspective of the evolution of curriculum documents in Taiwan**

**Hung-Pai CHEN**

#### **Abstract**

This paper is part of a panel discussion in the 2016 ISME Policy Commission Seminar regarding Asian music education. It focuses on the development of government policy and curriculum documents regarding the trends of globalization and localization, as well as explore the change of music education in Taiwan.

In many Asian countries, including Taiwan, Western music used to be the mainstream in school education system for around a century. However, in recent years, people start to recognize the value and importance of their local/traditional music. The preservation and dissemination of tradition and local culture elements in the atmosphere of Westernization/globalization become a significant challenge for all music educators.

Since the Taiwan school education system been established in Japanese colonial period, music has been taught in school in Taiwan for over a century, in which the content and

direction of music education have been greatly influenced by political directives and social changes. The researcher reviews a series of curriculum documents and discusses the wrestling among the influences and mutual impact of Western, Chinese and Taiwanese music in school education. This study also finds that the trend of future Taiwan music education will be stressed on both localization and globalization.

In this music education dual identity issue, music educators and policy makers in Taiwan should take both localization and globalization of music education into consideration.

Whether re-evaluating the core value of Taiwanese local music under the trend of Westernization, or adopting the Western elements to create a new breed of music, they should keep the noble original ideal in mind, which is cultivating a well-rounded citizen for the future.

### **Keywords**

Globalization, Music Education, Curriculum, Asia, Taiwan

### **Background**

This paper is part of a panel discussion in the 2016 ISME Policy Commission Seminar regarding Asian music education. In the Asia Pacific Symposium of Music Education

Research (APSMER) 2015, researchers from Taiwan, Hong Kong, Japan, Korea and Singapore and seminar attendants who work in government organization or academic institution formed a panel session to deliberate the problem of dual identity in music education in Asia (Imada, Sang, Chen, Leung, & Lim, 2015). The role of music educators, the salvation of folk music, and policy development were discussed and provoked intense feedback from the participants. A year later, 2016, the researchers from various areas of Asia now again work together to continue further discussions.

In the ISME Policy commission seminar 2016, the panel expects to continue its dialogue more deeply. After identifying the issue of dual identity in music education in Asia, the researchers would focus on the development of government policy and curriculum documents to observe how the issues of localization and globalization have been addressed, as well as explore the change of music education in various Asian regions.

In many Asian countries, including Taiwan, Western music used to be the mainstream in school education system for around a century. However, in recent years, people start to recognize the value and importance of their local/traditional music. The preservation and dissemination of tradition and culture elements in the atmosphere of Westernization/globalization become a significant challenge for all music educators.

This paper focuses on the development of government policy and curriculum documents regarding the trends of globalization and localization in Taiwan. In addition, the focus of globalization and localization of music education will be considered through following points:

1. Introducing the impact of western music in music education in Taiwan.
2. How the local/traditional music been preserved and disseminated?
3. In government policy or curriculum documents, how are the localization and globalization been addressed?
4. In the atmosphere of globalization and localization, what is the future picture of music education in Taiwan?

## **Introduction**

The introduction of Western music in Taiwan could be traced back to several centuries ago. Since the 17th century, Taiwan has been in different years occupied by several countries including Spain, the Netherlands for economic and strategic reasons. During the occupations, the Christian missionaries had come to Taiwan and brought with them Western music. Later, when starting their fifty years' colonization in 1895, the Japanese began to establish modern school education system in Taiwan and music education was included. The Japanese system

employed Western paradigm and thus the elements of Western music were greatly adopted into the school music education during Japanese colonial period (1895-1945) (Lai, 2002).

In an antique Girl's High School music textbook in the Japanese colonial period of Taiwan, the researcher found that its content had been completely based on Western tonality. The works of Western composers such as Mozart, Verdi, Shuman and Brahms were selected to introduce music knowledge or for student's singing. The songs with Western melody and Japanese lyrics (translating from the original languages or composing a new verse) are common in the textbook. In addition, Japanese music has been added in the book for the purpose of patriotism. The editors expected that through the appreciation and understanding of the music worldwide, the quality of future citizens could be enhanced (Chen, 2016; Takatomo, Ogawa, & Hayashi, 1932).

## **Curriculum Documents**

The researcher reviews the curriculum documents after 1945, including different versions of curriculum standards and current curriculum guidelines, in which the evolution of curriculum documents itself provides the thread of inter-changing strength of Global/Western, Chinese, and local Taiwanese music in school education. Relevant studies are also referred for seeking the vein of globalization and localization in school music education.

After the Japanese Ruled period ended in 1945, the government from China began building a new education system based on the structure the Japanese had left, whilst integrating the aspects of Western education, in which European and American music have been seen as the core of music universally in the curriculum.

At the same time, two elements, traditional Chinese music and patriotism, were incorporated for political reasons into school music curriculum (Kang, 1999; Pai, 2011). The *Tentative Curriculum Standards* for primary and junior high school levels announced in 1968, required that, in addition to Western music, folk music materials should comprise at least 50% of music textbook content (Lai, 2011). The *Curriculum Standards* for primary and junior high school in 1983 also set the “understanding of traditional and folk music” as one of the curriculum goals. However, the “tradition” and “folk” music were then referring to the mainland Chinese folk music rather than native Taiwanese or aboriginal music, despite the fact that the inhabitants in Taiwan mainly comprise the Taiwan aboriginal and native Taiwanese (some of them migrated from China several hundreds years ago), and that the new breed of local music has lived in Taiwan for ages. The development of native Taiwan folk and aboriginal music was relegated and limited under the authority of the government's Chinese-oriented administration and education policy (Kang, 1999).

In these decades, Taiwan society starts to re-appraise the spirit and value of native Taiwanese and aboriginal music. When the 38-year long *Martial Law Period* ended in 1987, the government control slightly diminished. Since then, the Taiwanese local culture, now enjoying fresh air, began to refresh. With respect to education, Taiwan local culture education then appeared in school curriculum more frequently. In the last version of the *Curriculum Standards* launched in 1993, “Local Culture” even became a subject in school and Taiwanese music elements were to be emphasized in school music class. As well, the situation of overweighted-Westernized music education system was improved in the curriculum. It is worth mentioning that, in addition to the European and American music, music from other Asian countries, Africa and Oceania has been injected into school music teaching since the start of this period (Hsu, 2008; Kang, 1999).

In the years that followed, Taiwan social environment became more open and diverse. Internet technology developed rapidly in Taiwan, narrowed up the distance between the island and other countries and increased its global communications. After the 1990s, with the government opening up the immigration policy, the population from China, Vietnam, Indonesia, and Thailand married or migrated to Taiwan had increased and became a new social and cultural strength in Taiwan (Chen, & Chen, 2008). This might lead the *Grade 1-9*

*Curriculum Guidelines* to emphasize more on diverse cultures. The government hoped that the school education system would “produce outstanding citizens with a sense of patriotism and the ability to adopt a global perspective” (Ministry of Education, 2006, p. 4). The goal “to further cultural learning and international understanding” was set as one of the ten core competences in the new curriculum. To ‘accept’ and ‘respect’ a multicultural environment becomes the new idea in education (Ministry of Education, 1998, 2003).

Music in the *Grade 1-9 Curriculum Guidelines* was then integrated into the *Arts and Humanities Learning Area* with visual and performing art. Based on the fundamentals of curriculum guidelines, the *Arts and Humanities Learning Area* encouraged student to experience, understand and learn diverse arts and culture. According to the competence indicators of the learning area, the arts learning was developed from the communities, local and living environment, and then hopefully extending globally rather than merely following the path of ‘westernization’. Music education researcher Hsu (2011) identified that: the Arts and Humanities Learning Area in the Grade 1-9 Curriculum Guidelines significantly reflected the global trend of multiple cultural education that stresses on both local and global components.

In recent years, the Ministry of Education announces another education reform; the *Curriculum Guideline for 12-year Compulsory Education* is launched in 2014. The curriculum idea encompasses not only an individual's self-realization and a citizen's basic quality but also a global citizen's responsibility and ethics. Spontaneity, interaction, and common good are stressed as the curriculum idea of the 12-year compulsory education (Fan, & Yu, 2013). Moreover, the "multiple culture and international understanding" becomes one of students' key competencies in the curriculum (The Ministry of Education, 2014).

Music, as a part of the *Arts Learning Area* in the newest curriculum guideline, continues to focus on both local and global music learning. Throughout the 12-year arts study, students are expected to be able to discover, experience, explore, and consider the arts locally and globally. Arts teachers are encouraged to integrate local/communities arts resources into their teaching for students' deeper and more life-oriented arts learning (Ministry of Education, 2016). As the new arts curriculum will officially implement in 2017, the arts and music education in Taiwan tends to emphasize more on the local cultural and open to global environment for future development.

## **Conclusions**

Since the Taiwan school education system been established in Japanese colonial period, music has been taught in school in Taiwan for over a century, in which the content and direction of music education have been greatly influenced by political directives and social changes. The researcher reviews a series of curriculum documents and discusses the wrestling among the influences and mutual impact of Western, Chinese and Taiwanese music in school education. This study also finds that the trend of future Taiwan music education will be stressed on both localization and globalization.

In this music education dual identity issue, music educators and policy makers in Taiwan should take both localization and globalization of music education into consideration.

Whether re-evaluating the core value of Taiwanese local music under the trend of Westernization, or adopting the Western elements to create a new breed of music, they should keep the noble original ideal in mind, which is cultivating a well-rounded citizen for the future.

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# **Localization and globalization of song repertoire in the Singapore general music education programmes (1965 - 2015): A historical study**

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## **Abstract**

This study provided a historical lens on the evolution of localization and globalization of general music education programmes in Singapore over the past 50 years since its independence (1965-2015). Through content analysis of song repertoire published in music syllabus documents and music textbooks, the findings were organized under four distinct periods. English songs dominated the repertoire list, followed by Chinese and Malay songs. There was a shift of emphasis of localization during the nation-building years of the 1960s to globalization initiatives when new recommendations were introduced due to the economic recession in the mid-1980s. With the rapid changing demographics in the country, a re-emergence of localization of song repertoire was observed in the recent years. Singapore should continue to adopt dual identities in its music education programmes in schools, but more localization efforts through the active singing of local ethnic songs would be needed to help develop a core Singaporean identity.

## **Keywords**

Singapore, music education, localization, globalization, song repertoire

## **Introduction**

At the 2015 Asia-Pacific Symposium for Music Education Research (APSMER), a conversation started with music scholars from five Asian nations sharing their perspectives on dual identities of globalization and localization in their respective general music education programmes. Lum (2015) reported the dilemma that has emerged in Singapore's general music education programmes, on the one hand for Singaporeans to become global citizens and on the other, to stay rooted with a sense of belonging and build a Singaporean identity in the context of an increasingly more diverse and mobile immigrant society.

As a music teacher and music curriculum planner in the Singapore education system for nearly 20 years, I have seen through over the different phases in my career involving localization and globalization of song repertoire in the music classrooms. An observation was the close alignment of education policies and music syllabi implemented in response to the social, economic and political contexts at one particular period. To date, two studies examined the historical development of general music education programmes in Singapore schools.

Chong (1991), through her study of primary school's general music education programmes between 1959 and 1990, found that classroom music was largely geared towards singing and that the curriculum design was based on Western music model. Li (2015) examined the evolution of primary and secondary school general music education programmes between 1965 and 2013, and concluded that music curriculum in schools has become more diversified over the years and there was a shift from emphasis of local ethnic music to world music.

This study aimed to build on from the existing literature and focus on localization and globalization of song repertoire in the Singapore music classrooms over the past 50 years since its independence in 1965. For this purpose, I conducted a content analysis of songs that were taught in music classrooms from past music syllabus documents and commonly-used music textbooks of the different periods. I presented the results according to the four distinct periods as defined by Goh et al. (2008) and Li (2015).

### **First Period (1965-1978)**

As a new nation arose from its separation with Malaya in 1965, a key task for Singapore government would be to build a harmonious multicultural Singaporean identity that comprised four races (Malay, Chinese, Indian and Eurasians). Therefore, it was critical that students of each race would be taken care of and treated equally regardless of culture,

language and religion. In addition, the bilingualism policy had been introduced during this period. English became a dominant language used as common spoken language by people of the different races, in addition to their respective mother tongues comprising Mandarin, Malay and Tamil.

Singapore was a British colony prior to its merger with Malaya in 1959. As a result, the content as reflected in the *1959 Music Syllabus* was Western-music centric. With the merger, there was a shift such that the *1961 Music Syllabus* also included songs in Malay, Chinese and Tamil (Li, 2015). Table 1 summarized the proportion of recommended songs (by language type) used in *Making Music*, a series of six music textbooks used by Primary 1 to Primary 6 students between 1977 and 1982 (Teo et al., 1977). There were a total of 201 songs and English language songs dominated the list (50%), followed by Chinese- (27%) and Malay-language (12%) songs.

**Table 1: Recommended songs found in *Making Music* (Teo et al., 1977) textbooks by language type**

	No. of English-lang Songs N (%)	No. of Chinese-lang Songs N (%)	No. of Malay-lang Songs N (%)	No. of Tamil-lang Songs N (%)	No. of English / Chinese-lang Songs N (%)	No. of Other Lang Songs N (%)	Total No. of Songs
<b>Book 1</b>	21 (50)	10 (24)	3 (7)	0 (0)	8 (19)	0 (0)	42
<b>Book 2</b>	24 (59)	9 (22)	6 (15)	0 (0)	2 (5)	0 (0)	41
<b>Book 3</b>	15 (60)	6 (24)	4 (16)	0 (0)	0 (0)	0 (0)	25

<b>Book 4</b>	10 (42)	8 (33)	4 (17)	0 (0)	2 (8)	0 (0)	24
<b>Book 5</b>	16 (50)	8 (25)	5 (16)	0 (0)	1 (3)	2 (6)	32
<b>Book 6</b>	15 (41)	13 (35)	2 (5)	0 (0)	4 (11)	3 (8)	37
<b>Total</b>	101 (50)	54 (27)	24 (12)	0 (0)	16 (8)	6 (3)	201

## **Second Period (1979-1984)**

A key development of this period was the introduction of streaming in all primary schools in 1980, where all primary 3 students would be placed into one of three academic tracks (*normal bilingual, extended bilingual and mono-bilingual*) according to the high-stake school examination results taken at the primary 6 level. This policy had been implemented in order to better cater to children of different learning abilities and to address the high attrition rate from the one-size-fits-all curriculum model that was adopted in the previous period.

With the policy implementation, curriculum planners from the Ministry of Education began to design customized curriculum and textbook materials that were catered to specific learners of each academic stream. The *1981 Music Syllabus (Primary Schools)* stipulated that students would appreciate ethnic and Western music through the medium of singing in order to enhance their understanding and interest in the subject (MOE, 1981). A list of recommended songs across Primary 1 to Primary 8 were introduced by the Ministry of Education and listed in the syllabus document. Table 2 shows a breakdown of these songs according to language type. As similar to the previous period, English-language songs (55%) continued to dominate

the recommended song list, but now both Chinese- and Malay-language songs shared the same proportion. Tamil-language songs remained excluded from the recommended song list during this period.

**Table 2: Recommended songs listed in 1981 Music Syllabus (MOE, 1981) by language type**

	No. of English Songs N (%)	No. of Chinese Songs N (%)	No. of Malay-lang Songs N (%)	No. of Tamil-lang Songs N (%)	No. of Other Language Songs N (%)	Total No. of Songs
<b>Book 1</b>	3 (60)	1 (20)	1 (20)	0 (0)	0 (0)	5
<b>Book 2</b>	3 (60)	1 (20)	1 (20)	0 (0)	0 (0)	5
<b>Book 3</b>	3 (60)	1 (20)	1 (20)	0 (0)	0 (0)	5
<b>Book 4</b>	2 (40)	1 (20)	1 (20)	0 (0)	1 (20)	5
<b>Book 5</b>	3 (60)	1 (20)	1 (20)	0 (0)	0 (0)	5
<b>Book 6</b>	3 (60)	1 (20)	1 (20)	0 (0)	0 (0)	5
<b>Book 7</b>	2 (40)	1 (20)	1 (20)	1 (20)	0 (0)	5
<b>Book 8</b>	3 (60)	1 (20)	1 (20)	0 (0)	0 (0)	5
<b>Total</b>	22 (55)	8 (20)	8 (20)	1 (2.5)	1 (2.5)	40

Another important milestone in general music education programmes during this period was the introduction of a new primary school music curriculum. Known as *Active Approach to Music Making* or *AAMM*, the curriculum was designed based on pedagogical principles of Kodaly and was piloted with 40 primary schools in 1982 and subsequently extended to all primary schools (MOE, 1982). Table 3 shows the breakdown of supplementary songs according to language type across the five modules. As compared to the *1981 Music Syllabus*, the English-language songs (76%) increased its dominance on the recommended

supplementary song list whereas there was a decrease in proportion for Malay-language (8%) songs.

**Table 3: Supplementary songs used in AAMM modules (MOE, 1982) by language type**

	No. of English-lang Songs N (%)	No. of Chinese-lang Songs N (%)	No. of Malay-lang Songs N (%)	No. of Tamil-lang Songs N (%)	Total No. of Songs
<b>Module 1 (Primary 1)</b>	32 (74)	7 (16)	4 (9)	0 (0)	43
<b>Module 2 (Primary 2)</b>	19 (73)	6 (23)	1 (4)	0 (0)	26
<b>Module 3 (Primary 3)</b>	37 (82)	4 (9)	4 (9)	0 (0)	45
<b>Module 4 (Primary 4)</b>	27 (79)	4 (12)	3 (9)	0 (0)	34
<b>Module 5 (Primary 5)</b>	5 (50)	4 (40)	1 (10)	0 (0)	10
<b>Total</b>	120 (76)	25 (25)	13 (8)	0 (0)	158

\* No supplementary songs found in Module 6

This period also saw the emergence of nationalistic theme among these songs. Local songwriters composed National songs, such as *O The Fair Shore of Singapore*, *We the People of Singapore*, *Sing a Song of Singapore* and *Xin Jia Po Ni Duo Nian Qi (What a Young Nation, Singapore)* to express their patriotisms for the country. Some of these songs continued to be sung by students even today. Another localized song movement started off with a group of enthusiastic Chinese-educated high school students who began to write music depicting issues ranging from romance, friendship and future aspirations to the love of Singapore. Perhaps due to influence from the Taiwan Campus Folksong movement (*Min Ge*), this movement known as *Xinyao* (or Singapore Songs) reached its peak in the 1990s. *Xinyao* competitions and musical exchanges were organized in high schools and universities during

this period. Many of these *Xinyao* pioneers have moved on to become successful singers and music producers in the Chinese pop music industry both in Singapore and beyond.

### **Third Period (1985-1997)**

In 1985, Singapore encountered its first economic recession after its independence. The Economic Committee formed by the Singapore government recommended a shift to globalized trading so that Singapore would stay competitive in the global world (MTI, 1986). This has a direct impact to the music education system as evidenced by a goal stipulated in the *1993 Music Syllabus (Secondary School)* that students would need to understand musical culture from the different parts of the world (MOE, 1993). Relating to the new syllabus, a series of two music textbooks for lower secondary school students, entitled *A Lower Secondary Music Programme*, was designed and used by all secondary schools. The textbook framework included six units, each catered to a particular region: South-East Asia, Asia, Australia/ Caribbean, America, Europe, and Africa/Middle East (Koh-Chan, 1986). Clearly, globalization of general music education programmes has emerged during this period as the song repertoire had expanded to the understanding of global cultures, in addition to singing of Western and local ethnic songs.

#### **Fourth Period (1998-2015)**

Two key education initiatives introduced by the Ministry of Education in 1997 were National Education and Information Technology (IT). With this, the music curriculum planners began to publish a list of recommended core and supplementary National Education songs to be taught by primary and secondary music teachers across Primary 1 to Secondary 4. Most of these songs were local ethnic songs in Chinese, Malay and Tamil languages.

A total of four other Music Syllabus documents were published in 1998, 2002, 2008 and 2014, all geared towards developing awareness and appreciation of music of various or global cultures (MOE, 1998a, 2002, 2008, 2014). It was evident that world music and its related culture were clearly articulated in these documents and they were often used as thematic unit in music textbooks used by primary and secondary schools. These include *My Music Book* (MOE, 1998b), *Tune In* (Tan, 2002), *First Steps to Music* (Stead & Dairianathan, 2008), *Perfect Match* (Wong, 2008), *Revised First Steps to Music* (Stead & Dairianathan, 2014) as well as *Joy of Music* (Stead & Dairianathan, 2008) for secondary schools. Interestingly, there was no recommended song list during this period until 2015 where recommended songs or indicative repertoire appeared in the *2015 Music Syllabus* (MOE, 2015). As seen in Table 4, the proportion of English-language songs (31%) has decreased significantly and there was an increase in term of Malay- (26%) and Tamil-language (7%) songs.

**Table 4: Indicative repertoire listed in 2015 Music Syllabus (MOE, 2015) by language type**

<b>Grade Levels</b>	<b>No. of English-lang Songs N (%)</b>	<b>No. of Chinese-lang Songs N (%)</b>	<b>No. of Malay-lang Songs N (%)</b>	<b>No. of Tamil-lang Songs N (%)</b>	<b>Total No. of Songs</b>
<b>Primary 1-2</b>	5 (63)	1 (13)	2 (25)	0 (0)	8
<b>Primary 3-4</b>	3 (38)	1 (13)	3 (38)	1 (13)	8
<b>Primary 5-6</b>	2 (29)	1 (14)	3 (43)	1 (14)	7
<b>Secondary 1-2</b>	3 (33)	2 (22)	3 (33)	1 (11)	9
<b>Total</b>	13 (31)	5 (12)	11 (26)	3 (7)	42

## **Conclusion**

There is a shift of localization of song repertoire in the earlier nation-building period in the 1960s to a more globalized music curriculum from the start of the mid-1980s. Singing of local ethnic songs in a multicultural Singapore society in the 1960s and 1970s enabled students to learn more about the language and culture of another race. Therefore, the singing of ethnic songs in different languages before the mid-1980s could be seen serving an extra-musical function in promoting racial harmony and enhance unity among Singaporeans, whilst students obtained basic musical literacy from learning these songs in schools at the same time.

It was of interest that a re-emergence of localization of song repertoire was observed in recent years. With changing demographics coupled with the rapid expansion of new immigrants in the last decade, it has been observed that the Singapore government began to introduce

policies to help build a core Singaporean identity among its citizens and permanent residents.

The singing of indicative ethnic songs in all primary and secondary schools in recent years would serve this purpose as it provide students a better understanding of their own roots, culture as well as a sense of belonging for the country through singing. In addition, the change of the terminology from “recommended song” or “supplementary song” to “indicative repertoire” does send a strong message to music teachers and students on the importance of learning these songs. If the implementation has been successful, the indicative repertoire could be an important means that allow all young Singaporeans to own a common set of core local song repertoire that they could sing along with one another even after the end of formal education.

With globalization and technological advances in the 21<sup>st</sup> century, it is anticipated that globalized music curriculum would blossom, particularly through the learning and appreciation of music from different cultures. Furthermore, the implementation of 21<sup>st</sup> century competencies (21CC) by the Ministry of Education, in particular the emphasis of *global awareness* and *cross-cultural skills* in the 21CC framework, also signals the broad direction going forward for music education in Singapore (MOE, 2010).

In conclusion, this study provides from a historical lens on the evolution of localization and globalization of song repertoire used in schools over the past 50 years. With current context of globalization and rapidly changing demographics in Singapore, I anticipate general music education programmes in schools would continue to adopt dual identities in terms of localization and globalization for the coming years to come. In addition, I would like to see more localization efforts, such as through active and innovative teaching of indicative local songs to our 21<sup>st</sup> century learners, in order to help build up a core identity among all Singaporeans as we move toward the next decade and beyond.

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**Globalization? Localization? In the aftermath of the dual identity  
issue in Asian music education: Policy and music curricular  
developments in Malaysia**

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**Abstract**

Policy in Malaysia is designed upon the requirement of the political and social structure of the nation as a whole. The two policies that generally drive music education decisions are the Education Policy and the National Culture Policy. Among the objectives of the education policy is to achieve national unity in a multi-ethnic plural society. Similarly, the National Culture policy is based on three principles determined by the government in which the national culture must be based on the indigenous culture of this region, suitable elements from the other culture may be accepted as part of the national culture and Islam as an important component in the formulation of the national culture.

Based on policy and curriculum documents, this presentation will focus on how localization and globalization are practiced in Malaysia and its role in defining music education in Malaysia. The paper will examine how the Malaysian education and policy and music

education curriculum takes into account the objectives of strengthening national unity through culture and preserving national identity created through national culture.

### **Keywords**

education policy, culture policy, music curriculum, Malaysia

### **Introduction**

Education in Malaysia has experienced major changes since Malaysia, or then Malaya, was under British rule. With the changes of political leadership, the intention of the current education system is to create a knowledgeable nation that will lead Malaysia in the future.

Policy in Malaysia is designed upon the requirement of the political and social structure of the nation as a whole. Among the objectives of the education policy is to achieve national unity in a multi-ethnic plural society. Similarly, the National Culture policy is based on three principles determined by the government in which the national culture must be based on the indigenous culture of this region, suitable elements from the other culture may be accepted as part of the national culture and Islam is an important component in the formulation of the national culture.

Curriculum decisions in music education must keep in mind both the Education policy and the National Culture policy. Based on policy and curriculum documents, this presentation will focus on how localization and globalization are practiced in Malaysia and its role in defining music education in Malaysia. The paper will examine how the Malaysian education and policy and music education curriculum takes into account the objectives of strengthening national unity through culture and preserving national identity created through national culture.

As this paper is part of a panel discussion in the ISME Commission on Music Policy Preconference Seminar, the focus of globalization and localization of music education in Malaysia will be considered through the following points:

1. How the issues of localization and globalization are addressed in government policy or curriculum documents.
2. Preservation and dissemination of the local/traditional music.
3. Introducing the impact of globalization in music education in Malaysia.
4. The future of music education in the atmosphere of globalization and localization in Malaysia.

## **Malaysian Education and Cultural Policies**

During the British occupation of Malaysia, or then Malaya, there was no policy on education even though various vernacular schools for the Malay, Chinese and Indian ethnic groups existed (Selvaraj, Anbalagan & Azlin, 2014). English medium schools were built under the British and Missionary movement in Malaya but with a selective enrollment process. These schools also used syllabi which followed the British Education policy. As such, any music activities which took place were very much Western based.

At the end of the British occupation and particularly after Independence in 1957, major changes took place in the Malaysian education system to revamp the colonial education system. Several committees later, a structured education policy in Malaysia was designed upon the requirement of the political and social structure of the nation as a whole. The National Education System was implemented whereby the government used education as a tool to foster unity and nation-building through a common curriculum.

Where music education is concerned, two policies generally drive decisions regarding the types of music included in the music curriculum. The first policy is the Malaysian Education Policy of which one of the objectives is to achieve national unity in a multi-ethnic plural society. Music curricular decisions are also dependent upon the National Culture Policy (NCP)

which is associated with the goal of nation building. The NCP is based on three principles determined by the government: (1) the national culture must be based on the indigenous culture of this region; (2) suitable elements from the other culture may be accepted as part of the national culture and (3) Islam is an important component in the formulation of the national culture.

Further improvements were made and subsequently in October 2011, the Ministry of Education launched a comprehensive review of the education system, the Malaysia Education Blueprint (2013-2025), to ensure better alignment between policy formulation and implementation along the entire education value chain.

## **Music Education Curriculum Documents**

Music education in Malaysian public schools was first introduced as a compulsory subject into the primary schools in 1983 via what is known as the *Integrated Primary School Curriculum*. At the secondary school level, the *Integrated Secondary School Curriculum* was introduced as an elective subject at the secondary level on an experimental basis in 1996 with the intention of providing continuity to the primary school music curriculum. The aim of the Malaysian music education is for pupils to develop an interest in and an appreciation of music

and songs of the Malaysian culture. In the National Art Schools of Malaysia, the objective is to produce knowledgeable practitioners as heir to the nation's culture.

The contents of the music education curriculum are organized according to four aspects of which one of the aspects, Aesthetic Appreciation relates to the appreciation of various types of Malaysian music and culture. In terms of musical genres suggested, the primary school music curriculum specifies children's music, patriotic music and music reflecting the culture of Malaysian society. Although there is no specific mention of popular music, the curriculum allows for songs sung by local artistes including Malaysian popular music.

The secondary school music curriculum emphasizes the understanding of musical concepts as a foundation to developing skills critically and creatively, performance and composition (Sukatan Pelajaran Muzik KBSM, 2003; Bakhtiar, 2005). The contents are also organized according to the same four categories as the integrated primary music education curriculum.

At the secondary level, the curriculum focuses on western music theory, music appreciation, keyboard, Malaysian traditional ensembles and western influenced ensembles. A wider range of genres is introduced to the students. The music curriculum is based on the inclusion of representative musical styles of the various ethnic groups in Malaysia, such as the Malays, Chinese, Indians and other indigenous groups. In addition, western classical, popular music

and music of other countries are also included in the curriculum. Popular music also finds its way into the classroom through singing, instrumental playing and ensemble activities.

In an effort to improve the education system, the school curriculum was reviewed in 2011 beginning with the primary school curriculum into the *Primary School Curriculum Standards*, thus changing from an integrated concept to one based on standards (Sukatan Pelajaran Muzik KSSR, 2010). The Music Appreciation Module under this new curriculum has as its objectives to appreciate various types of music through exposure to music from a variety of cultures.

In line with the Education Policy and the National Culture Policy, the Malaysian music education curriculum takes into account the objectives of strengthening national unity through culture and preserving national identity created through national culture. When music was introduced as an elective subject in the Malaysian secondary school, emphasis was placed on promoting national culture through the learning of Malaysian traditional music. The main aim of Malaysian music education is for pupils to develop an interest in and an appreciation of a variety of music, including music and songs of the Malaysian culture, through exposure to music of various cultures. Emphasis is placed on a multicultural and an intercultural approach to music education in order to recognize the diversity of cultures within the country.

Through the study of music, it was felt that students may better understand the cultures of Malaysia's different ethnic groups, thereby strengthening inter-racial communication, understanding and harmony. Musics of Malaysia that includes the music of different ethnic groups, as well as world music is upheld not only in the formal music curriculum but also in co-curricular activities. Among the traditional ensembles selected were the gamelan, caklempong, and kompong (percussion instrument). These instruments were selected to be included in the curriculum as it represents some of the major types of Malaysian traditional music and ones that are more frequently performed.

The school music curriculum, particularly at the secondary school level, also calls for the inclusion of music from different cultures including world cultures in the school music curriculum. The British or Western influence is seen for example, in the formation of brass bands, concert bands, marching or display bands, choirs and various types of music ensembles as tradition would have it, either as a co-curricular activity or as a club activity. As there is no set curriculum to follow, repertoire performed by students can include any types of music.

While the issue of globalization is not addressed per se in the music curriculum documents, occurrence of music of world cultures being integrated in music compositions of either traditional or contemporary in nature is also commonplace in Malaysia. New music for some

of these traditional ensembles is attracting listeners to a traditional art that was on the verge of extinction. Even in schools, one can find contemporary gamelan, caklempong or kompong ensembles.

In an effort to promote music and the performing arts as a national heritage, both traditional and contemporary music are disseminated through concerts, festivals and competitions for school groups. These festivals and competitions are usually organized by various government and non-government bodies and have increased in number over the last few years. In an effort to sustain tradition, some competitions/ festivals require participating groups to perform traditional repertoire in addition to a contemporary repertoire. Likewise, many schools bring their groups to perform on the international platform not only for exposure on the international level but also to promote the music of Malaysia.

### **Future Considerations**

The curriculum developers of the Ministry of Education, Malaysia have taken one step in the right direction by including a variety of music genres such as traditional, classical and popular music in the formal school music curriculum be it in the history or performance components.

All genres of music have a legitimate place in the school music curriculum although due to certain reasons, some are more emphasized than others (Johami Abdullah, 1993).

In line with both the Education and National Culture policies, schools can play a major role in the sustainability of Malaysian traditional music. Schools can help act as an agent for change and innovations to occur. A concerted attempt to plan a system that effectively hands down intangible culture in a consistent manner while at the same time keeping up with the trends of globalization is needed as education needs to go through changes to be consistent with the time.

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# **Globalization? Localization? In the aftermath of the dual identity**

## **issue in Asian music education:**

### **Korean students' cultural identity with the global power of media**

**Sang Ah SEOK**

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#### **Abstract**

The Korean cultural situation is more complicated, going beyond the issue of securing traditional culture. Along with cultural globalization, people started to seek a local cultural identity by themselves. The power of Korean media contents has a great influence, especially on the young generation.

#### **Keywords**

Identity, Traditional, National, Media

#### **Problems that are not problems**

The traditional music education in school still has several unresolved issues. 1) Percentage:

To make students be accustomed to traditional music from their young age, music educators

strive to secure enough percentage of traditional music in the regular music education

curriculum in school. 2) Teacher: The government education policy to invite traditional musicians to regular music class has created a positive influence on learning. But at the same time, it has also intensified criticism that the main goal of policy is just providing job opportunity for musicians. 3) Concept: Completely different musical context of Korean traditional music makes it hard to explain with western music concept. It is hard to determine that how to and how much cover *authentic* Korean traditional music in school. It remains as a controversial issue. However, we need to remember that for students themselves, all three issues above might not be a big deal when students continuously encounter various music genres including traditional music. Rather, we need to take a closer eye on new generations' development of musical identity in this rapidly and globally changing world.

### **Proper but lonely mission of advocates**

It is common to see traditional music as cultural identity, and to focus on making policies to preserve the traditional music for handing down to the next generation. I have felt that Asian music educators also take a heavy responsibility to seek *Proper* ways to teach traditional music in school education. What would the word of *Proper* means? It may indicate that we need to spend enough time and resources to teach authentic traditional music without borrowing westernized music concepts such as notation or theory. To this end, it requires effective and independent teaching methods and skilled music teachers. The word *Proper*

may also include raising students' awareness on the value of national music heritage and the necessity to preserve it.

It is hard to say that these efforts are wrong or ineffective, but I would like to talk this issue from another perspective, not from a policy maker's viewpoint but as one of ordinary people.

First, it seems that music educators usually see music from a dichotomous approach; western music and a relatively vulnerable traditional music. Advocates of traditional music learning seem to appeal their hardship in raising the awareness on traditional music, worrying that people consider traditional music outdated and boring. Their continuous efforts to inherit and contemporarily vitalize cultural heritage seem to be lonely counteraction to the penetration of western culture. Second, it is common in Korea that traditional music has been called as National Music(國樂) or Korean music(韓國音樂). But the word *National*(國)music usually does not embrace a regional concept with which all music genre inside a nation(國) can be counted as National music(國樂).

### **Media facilitates contemplating cultural identity**

The Korean cultural situation is more complicated than just securing traditional culture. With cultural globalization, people have started to seek a local cultural identity by themselves. The word *K-pop* does not mean all popular Korean songs; it has indicated a certain genre by

young singers with great looks and well trained performances (Stachniak, 2015). The global fandom of K-pop stars has boosted more interests in Korean culture simultaneously (Hong, 2014). Also it makes Koreans reflect themselves, "what is our cultural originality which can sustain this sweeping Korean Wave?" Koreans started to look for Korean originality within the traditional culture as a first step. This consciousness of Korean originality has a new phase as the song *Gangnam style* has gained the incredible popularity via YouTube. Koreans are now interested in developing competitiveness of Korean culture.

### **Media as music teachers**

The power of Korean media contents has made people look the K-pop business more promising, attracting countless trainees in entertainment companies in Korea. It has a great influence especially on the young generation. We can easily find students in schools and other private institutes who are longing for becoming a celebrity or a popular singer (Choe, 2013). Casting auditions by entertainment companies have been severely competitive, and some reality survival competition TV show has emerged, for example, *K-pop Star*. In this show, young talented participants show their great performance and then three panels of judges from major entertainment companies give their comments to the participants about their performance (Sung, 2015). What's more interesting is that viewers of this show can see the participants' procedure of growth with panels' comments as the show goes on. Moreover,

viewers often agree or disagree with panels' critique and sometimes criticize the fact that panels of *K-pop star* prefer participants who sing American pop music, flaring up a controversy about what K-pop really is. Some would-be singers would watch this TV show seriously and try to learn from panels' comments. It seems that three panels are to be three music teachers for ordinary people, and the whole TV show is to be a master class.

The way of globalization using social network service gives an equal starting point to all genres of music. Online platforms assist to the registration of Korea traditional folk music, Arirang and Samulnori, to the UNESCO world heritage list. Video clips introducing Korean culture by foreigners show the global perspective toward Korean pop music. The power of online media has also influenced on the popularity of western classical music in Korea.

Koreans get a live stream from YouTube channel to watch an international music competition. After a Korean musician won an international piano competition, he obtained a huge fandom including the students who even have not been interested in classical music.

### **School music education and huge cultural change**

Now, where should school music education put its focus on? Should music teachers still strive to persuade students of the value of Korean traditional music with the test of must-listen playlists? Should they still get students' interest by telling some love story of western classical

music composers? My answer is *No*. I am not saying that these educational efforts are wrong, but I am strongly urging that the school music education should be also changed for new generation, and therefore, should guide students to have their own cultural identity. As famous for excellent Internet service and enthusiastic smart IT users, Korea is also one of leaders in terms of global cultural communication by utilizing various social network services. Students are no exception. Rather, they are the one who lead this trend. Korean students are voluntarily learning various music genres they like through YouTube, imitating famous musicians or creating new music and then uploading a video clip on their own performance. The new musical environment combined with the remarkable advancement of social media and the big K-pop industry induced many students to learn singing and composing in an entertainment company as a ‘trainee’ for a long time to become a pop star (Choe, 2012), rather than focusing on a regular music class in public school.

School music education curriculum is usually full of What-Students-Should-Learn. An excessively well-designed curriculum might have a downside. Spoon-feeding two big learning chapters, traditional and western music might overlook, or even hinder students' spontaneous desire to form their own concept on the Korean music with globalization. Music educators and teachers should keep their eyes on what their students experience in their life with the new gripping media environment.

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# **Globalization? Localization? In the aftermath of the dual identity issue in Asian music education: Hong Kong**

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## **Abstract**

Hong Kong is an Asia's world city located in South China. Once governed by the United Kingdom, it has long been known as a place where East meets West. The fusion of traditional Chinese culture and British western influences has shaped Hong Kong in every aspect from culture, religion, and cuisine, to education, politics, and the way of thought. With this unique historical background, Hong Kong has distinguished from other cities in Greater China, and performed a leading role in the Asia-Pacific Region.

To say that the sophisticated integration of both Chinese and Western culture being a key to success of today's Hong Kong is never overstating the case. Unfortunately, the deeply infused Western culture is suffocating the local tradition and heritage in some areas. Back to the 1970s, music taught at schools was mostly European folk songs, Western instruments, and music history in Baroque, Classical and Romantic era. Chinese and local music, on the other hand, was omitted and gradually languished.

After Hong Kong's handover in 1997, the political and social change, together with the advancement of digital technology lead to the local cultural awakening. An education reform started in the next year, aiming to imbue students with the knowledge and skills to cope with the needs of the future society. In 2006, the new music curriculum guide was published according to this policy initiative. One of the most significant changes, alongside with the emphasis of developing children's creativity, is the awareness about rediscovering and preservation of the once forgotten local music culture. An obvious example is the inclusion of Cantonese Opera and early Hong Kong popular songs in the music syllabus of the New Senior Secondary Curriculum.

This paper will discuss how the rise of localization has had an impact on the music education in Hong Kong.

### **Keywords**

Hong Kong, Cantonese Opera, HK-Pops, Curriculum

Hong Kong is a city located in Southeast Asia. Under “One Country, Two Systems”, Hong Kong is now a Special Administration Region of the People’s Republic of China. In fact, this small city once had had a very close relationship with the United Kingdom. In July 1898, the Second Convention of Beijing was signed by the British Government with the former Qing Empire of China for the lease of Hong Kong until 1997. During these 99 years, Hong Kong deeply absorbed Western culture and its essence. This fusion of our own tradition and Western culture has shaped Hong Kong in every aspect, from belief systems to everyday life. For example, because we are entitled to religious freedom, Hong Kong’s citizens have the right to practice Buddhism, Catholicism, Daoism, or any other Eastern or Western religions; and it is not difficult at all to find Chinese or Western dishes to eat, such as chasiu bun, hamburger, wonton noodles, and spaghetti. It is not an overstatement to say that the sophisticated integration of Chinese and Western heritage is the base of Hong Kong’s success today.

### **The Domination of Western Culture over Local Heritage**

However, the integration of Chinese and Western cultures is not necessarily balanced.

Sometimes one dominates. For example, Western influence came to dominate Hong Kong’s music education system during the last century. This is illustrated in Table 1.

Table 1. Hong Kong music syllabus (Primary 6) in 1987 and classification

Activities		Instructional Objectives/Contents	Classification
Singing		<ol style="list-style-type: none"> <li>1. Teach               <ol style="list-style-type: none"> <li>a. Unison songs.</li> <li>b. Folk songs from various countries.</li> <li>c. Folk and classical two-part songs and rounds.</li> <li>d. Simple art songs.</li> </ol> </li> <li>2.               <ol style="list-style-type: none"> <li>a. Develop flexibility and equality of tone over the entire vocal range.</li> <li>b. Place emphasis on clear enunciation and the ability to vary to mood of the songs.</li> </ol> </li> </ol>	Chinese / Western / Local          Western singing skills
Music Reading	<b>Rhythm</b>	<ol style="list-style-type: none"> <li>1. Revise all the time signatures taught from P.1 – P.5 through songs and music for listening.</li> <li>2. Revise all the rhythm patterns learnt from P.1 – P.5.</li> </ol>	Western
	<b>Pitch</b>	<ol style="list-style-type: none"> <li>1. Recognize tonality – major, minor, and modal.</li> <li>2. Sing primary chords (tonic, dominant, subdominant) in familiar major and minor keys (vocal experience only).</li> <li>3. Sing sequences in 3rds in both major and minor keys. Recognize and distinguish by ear major and minor thirds.</li> <li>4. Introduce easy modulation to related keys through handsigns and practices from rhythmic sol-fa notation.</li> </ol>	Western
	<b>Sight Reading</b>	<ol style="list-style-type: none"> <li>1. Practise reading simple tunes in familiar major and minor keys.</li> <li>2. Develop an understanding of the structure of music by noticing the shape of the melody, repetition, sequences etc.</li> <li>3. Revise all key signatures learnt.</li> <li>4. Introduce new keys and their key signatures:               <ul style="list-style-type: none"> <li>• E Major – C<sup>#</sup> Minor</li> <li>• A<sup>b</sup> Major – F Minor</li> </ul> </li> <li>5. Learn simple 2-part songs through sight-reading.</li> <li>6. Develop the ability to dictate simple melodies.</li> </ol>	Western
Listening		<ol style="list-style-type: none"> <li>1. Listen to various types of western instrumental ensembles: duet, trio, quartet, band, orchestra.</li> <li>2. Explore the sounds of the most commonly</li> </ol>	1 and 3 – Western  2 – Chinese

		used Chinese instruments: <ul style="list-style-type: none"> <li>• Erhu</li> <li>• Pipa</li> <li>• Zheng</li> <li>• Dizi</li> </ul> 3. Revise binary, ternary and rondo forms and extend to include canon, theme and variations.	
Other Activities	<b>Instrumental playing</b>	1. Recorder/melodica/harmonica playing of unison tunes and simple two-part works. 2. Use various combinations of instruments in part-playing.	Western
	<b>Movement</b>	1. Create and combine movement patterns to illustrate polyrhythm. 2. Create movements to illustrate musical forms including round and canons.	Western
	<b>Creative Activities</b>	1. Increase the scope for experimentation with voices, instruments and movements to discover contrast in timbre, structure in music, colour and mood, etc. 2. Continue to make up tunes using a wider range of notes. 3. Interpret programme music through drama and creative movement.	Western

(adapted from: Curriculum Development Committee 1987)

The first two columns of Table 1 are the Primary 6 music curriculum taken from the former official music syllabus (Curriculum Development Committee 1987). The last column is the classification of whether the content is based on Chinese or Western music elements. Western music elements are taught in most parts of the syllabus. Students were required to learn only four Chinese instruments by listening. They definitely did not have sufficient exposure to Chinese music.

Singing, on the other hand, was supposed to be a major area that provided students the chance to learn Chinese and local musics. However, a study conducted by Lai and Yip (2000) shows

the truth was in fact another story. They analyzed the four most commonly used music

textbook series. Tables 2a and 2b include part of their findings:

**Table 2a. Percentages of Origins of Songs Selected**

Origin of Songs	Series I	Series II	Series III	Series IV
1. Chinese Songs with Chinese lyrics	9.4	12.1	9.4	13.9
2. Foreign songs with foreign lyrics	16.1	8.4	2.6	13.3
3. Local songs with Chinese lyrics	12	18.4	2.3	6.1
4. Foreign songs with Chinese lyrics	61.5	57.9	67.7	64.5
5. Others (songs with more than one type of lyrics)	1	3.2	0	2.2

**Table 2b. Percentage of Listening Materials**

Origin of Songs	Series I	Series II	Series III	Series IV
1. Chinese music	8.7	23.1	7.9	0
2. Local music	0	1.9	2.6	0
3. Foreign music	91.3	75	89.5	100

(both were adapted from: Lai and Yip 2000)

The results show that Chinese and local songs only account for 9.4% to 13.9% and 2.3% to 18.4% respectively, whereas foreign songs range from 65% to 77% (defined as Western European by the authors at p.419), including both with foreign or Chinese lyrics. Together with the listening materials, both are “to a large extent foreign. Chinese and local materials are scarce” (p.421). It is astonishing to find that Textbook Series IV even ignored the requirement of the official music syllabus and contained no Chinese music listening materials at all.

## Education Reform in 1998

After Hong Kong's handover from the United Kingdom to the People's Republic of China in 1997, the political and social change—coupled with the advancement of digital technology—have led to local cultural resurgence. An education reform was started in 1998 aimed at imbuing students with knowledge and skills to cope with the needs of the future society. A new music curriculum guide was published in 2006 according to this policy initiative (Curriculum Development Council 2006). One of the most significant changes, alongside with the emphasis on developing children's creativity, is the awareness of rediscovering and preservation of once forgotten local music culture. Table 3 summarizes the contents in the current syllabus that contain the elements of these aspects.

**Table 3. Content containing Chinese and local music in the current syllabus**

Level	Learning Targets and Objectives
	<i><u>Developing Creativity and Imagination</u></i>
Key Stage 3 (S1 – S3)	<ul style="list-style-type: none"> <li>• Creating a passage of baklam (白欖) to introduce oneself or to describe a journey to school.</li> </ul>
	<i>Developing Music Skills and Processes</i>
Key Stage 2 (P4 – P6)	<ul style="list-style-type: none"> <li>• Playing at sight a piece of Chinese music from jianpu (簡譜).</li> </ul>
Key Stage 3	<ul style="list-style-type: none"> <li>• Singing an excerpt from a Cantonese opera in gongchipu (工尺譜).</li> <li>• Playing at sight a piece of Chinese music from jianpu (簡譜).</li> </ul>

	<i>Cultivating Critical Responses in Music</i>
Key Stage 2	<ul style="list-style-type: none"> <li>• Describing the relationship between words and music, e.g. word painting, syllables in English and tones of Cantonese dialect.</li> </ul>
Key Stage 3	<ul style="list-style-type: none"> <li>• Commenting on the music characteristics of a certain type of songs, e.g. art songs, folk songs, pop songs and hymns.</li> </ul>
	<ul style="list-style-type: none"> <li>• Watching an excerpt of a Cantonese opera and commenting on the music in relation to the text and acting.</li> </ul>
	<i>Understanding Music in Context</i>
Key Stage 2	<ul style="list-style-type: none"> <li>• Identifying the timbre of Chinese and Western instrumental categories, e.g. strings, woodwind, brass and percussion; chui (吹), tan (彈), la (拉) and da (打).</li> </ul>
	<ul style="list-style-type: none"> <li>• Talking about the voice production of different types of Chinese folk songs in relation to their social and geographical contexts.</li> </ul>
	<ul style="list-style-type: none"> <li>• Comparing the voice production of art songs, Cantonese operatic songs and popular songs.</li> </ul>
Key Stage 3	<ul style="list-style-type: none"> <li>• Identifying the timbre of Chinese and Western instrumental categories, e.g. strings, woodwind, brass and percussion; chui (吹), tan (彈), la (拉) and da (打).</li> </ul>
	<ul style="list-style-type: none"> <li>• Discussing how social values influence the style and content of popular songs in different historical contexts.</li> </ul>
	<ul style="list-style-type: none"> <li>• Researching and discussing the cultural and historical contexts of a particular type of music, e.g. blues, Cantonese pop songs, and songs written for the War of Resistance Against Japan.</li> </ul>

(adapted from: Curriculum Development Council 2006)

In addition to Chinese instrumental music, Cantonese Opera and popular songs of Hong Kong are included in the current music syllabus. The following two sections will briefly describe their characteristics and discuss what challenges educators and artists face in promoting these musical art forms.

### **Cantonese Opera: The Past, the Present, and the Future**

Cantonese opera is rooted in South-eastern China, where Cantonese is a dialect, including Guangdong, Hong Kong, and Macau. Combining singing, recitation, acting, martial arts,

costume, and make-up, this traditional art form has been inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity (news.gov.hk 2009, UNESCO 2009).

The singing technique of Cantonese opera conceptually, sonically, and aesthetically different from that of Western opera. Whereas Western opera singers project their voices by resonance of the full body, Cantonese opera singers do so by forcing their voices out with a bristly quality. The only common characteristic is that both of them require support from the diaphragm.

According to the current syllabus (Curriculum Development Council 2006), students are not only required to learn to listen, but also to sing some excerpts by reading *gongchepu*, the standard music notation of this genre (Table 4a). Students now no longer focus their study only on Western music notation, but also both *gongchepu* and *jianpu* (another kind of notation, which is widely used in Chinese instrumental music. See Table 4b).

**Table 4a. *Gongchepu* / *so-fa* notation conversion**

<b><i>Gongchepu</i> notation</b>	合	士	乙	上	尺	工	反	六	五	亿	生
<b><i>So-fa</i> notation</b>	so,	la,	ti,	do	re	mi	fa	so	la	ti	do'

**Table 4b. *Jianpu* / Western notation conversion**

<b><i>Jianpu</i> notation</b>	1 2 3 4 5 - 5 - 6 5 4 3 2 1 7, - - - 1 . 2 3 . 4 5 6 - - 2' 1' 7 6 5 4 3 . 2 1 - 1 -
<b>Western notation</b>	

Recitation, another main feature of Cantonese opera, is equally important as singing. There are many formats, which are defined by the characteristics of phrasing, rhyme, rhythm, and instrumental accompaniment. Among the numerous formats of recitation, *Baklam* is a very common and simple one. It is built on short and balanced phrases with rhyme at the end of each sentence and syncopated rhythm. A temple block is the only accompaniment, tapping on every down-beat.

Modern Cantonese opera flourished in Hong Kong in the early 20<sup>th</sup> century, until Mandarin and English popular music gradually replaced it in the 1950s (Wong 2003). Since then, it rapidly languished and now only some older citizens are still interested and taking part in it. This art form relies basically on apprenticeship for transmission (Leung 2015). Although some educators have been finding ways to promote this art form, they are facing a huge challenge due to the fact that Hong Kong teenagers and young adults today are generally antagonistic towards it, not to mention most teachers have never received any proper training (梁寶華 2015).

A collaborative education project was carried out a few years ago (Leung 2009 - 2012), involving 48 schools (including both primary and secondary), 101 teachers, 12 professional artists, and over 4800 students. The aims were to develop students' skills in performing and appreciating Cantonese opera, as well as to arouse their interests (梁寶華 2015). It was found that, with the suitable teaching strategy, it was not too hard to arouse students' interests in this traditional art. Suggestions from this project (梁寶華 2015) together with comments from other educators and professional artists (梁寶華 and 梁信慕 2012, 葉世雄 2014) for the direction of the future development of Cantonese opera are summarized below:

### **Short-mid term goals**

1. Establish teaching standards for both in-service and pre-service teachers;
2. Develop teachers' knowledge and skills;
3. Establish rapport and long term collaboration between schools and professional artists;
4. Establish guidelines to develop curricular activities;
5. Shift away from apprenticeship towards modern education programmes for more effective transfer of knowledge and skills.

### **Long term goals**

1. Establish a full-time school to nurture artists of the young generation;

2. Establish a graded examination;
3. Modernize Cantonese opera.

### **HK Pops: Art, Collective Memory, Merchandise**

As mentioned in the last section that Mandarin and English pop songs were becoming popular in the 1950s, songs written in Cantonese were considered as pulp. When televisions spread and public broadcast entertainment became common around the late 1960s, Cantonese pop songs started to blossom (Wong 2003).

In the 1970s, Sam Hui, a famous singer, wrote his own music based on the style of Western pop and filled in the melodies with Cantonese lyrics, which often reflected and satirized social issues of that time. His music was regarded as real art and is now known as “collective memory”. HK pop continued to grow until commercial influence started to dominate after the mid-1980s. Since then, the themes of lyrics were almost only about heterosexual love. During the 1990s, a new type of singer appeared. They were generally very young in age and with a positive public image, despite the fact that they were lacking in formal music training. These singers were known as *idols*, as opposite to *professionals* who were well-trained, but more mature in age and with an image less appealing to youngsters. Many *idols* started training just before they debuted. Music composed for them demanded minimum technical ability, and

was easy to memorize. Many songs were written based on the same sets of scheme for structural design and harmonic progression. Both the *idols* themselves and their music are more merchandise than art: low cost, mass production, high profit. By the 2000s, the quality of HK pop music had greatly declined (楊漢倫 2009).

Globalization, pirate music downloads, and changes in patterns of consumption were other critical factors that caused the deterioration of the HK pop music industry (馮應謙 2009).

Although Cantonese pop is now included in the current curriculum (Table 3), teachers generally avoid teaching HK pop in class as there is a scarcity of satisfactory works. It may be most ideal to look into music in the 1970's when searching for quality HK pop music. The inclusion of Sam Hui's music in the New Senior Secondary Music Syllabus (Curriculum Development Council 2007) is a good example. However, accepting his music as "pop" is ironic in students' points of view, as these songs belong to the older generation instead of theirs.

Based on the current situation, a few questions are left behind for further investigation:

1. What virtues should students possess so they will not be blinded by the distorted social value under the present commercial culture?

2. Is it enough to help students to gain these virtues by just enhancing students' knowledge and skills in music? Otherwise, what else could teachers do?
3. What kind of training and support should be given to teachers in order to achieve the purpose?
4. Is the current curriculum across primary, secondary, and tertiary levels sufficient for the purpose? If not, what improvement should be made?

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