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**Edited by
Peter Gouzouasis**





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Editor**

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Mission Statement

The commission on Music Policy: Culture, Education, and Media was established in 1976.

It is the Commission's mission

- 1) to examine and explore issues concerning cultural, education and media policy development and implementation;
- 2) to provide an international forum for debate, exchange of information, communication, critical analysis and expansion of knowledge regarding policy development;
- 3) to recognize the dynamic nature of policy development and music education by responding to issues identified in meetings of the Commission;
- 4) to promote international collaboration through developing joint research projects across different geographic regions;
- 5) to disseminate the proceedings of seminars internationally; and
- 6) to ensure the broadest possible geographic representation at Commission seminars, including new and experienced researchers.

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A descriptive study of music teacher educators' beliefs about policy

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Abstract

While policies at all levels affect music educators, and music education researchers have called for increased attention to policy issues, few have explored pre-service music teacher educators' beliefs about policy. This study examined music teacher educators' (n = 81) familiarity with and attitudes towards contemporary education and music education policies as well as how frequently they addressed these policies in their undergraduate classes. The data indicate that participants had the most familiarity with and most positive attitudes towards the National Music Standards, music education advocacy, and state music standards. Survey participants also asserted that they most frequently addressed advocacy and state and national music standards in an undergraduate class that they taught during the previous semester. Conversely, participants asserted that they had the least positive attitudes towards and spent the least amount of time addressing Race to the Top and STEAM. Respondents also noted that they rarely if ever addressed those policies in a recent undergraduate class.

With regard to finding out about policies, participants indicated that received information pertaining to policies created by music educators, including the National Music Standards, state music standards, and music education advocacy, through university coursework, state and national conferences, and academic journals or professional newsletters. In contrast, participants tended to find out about education policies not specific to music education, including STEAM, education politics, Elementary and Secondary Education Act (ESEA) and/or No Child Left Behind (NCLB), Common Core, charter schools, and Race to the Top, through a news source. Respondents indicated more personal knowledge about policy, more time in undergraduate courses, and greater personal interest in policy would have the greatest influence on the amount of time they spent on policy in undergraduate courses.

Keywords

policy, pre-service teacher education, undergraduate curriculum, attitudes, familiarity, professional development

Introduction

Local, state, and federal policies influence multiple aspects of education, from curricula to access to instruction. Music education researchers have most often noted the effects of various music education policies on music teachers. With the release of the 1994 National Music Standards, authors explored how their creation and implementation impacted K-12 education. Researchers raised concerns about teachers not having enough time to implement the standards (Byo, 1999; Kirkland, 1996), not feeling confident to teach particular standards (Byo, 1999; Louk, 2002; Riveire, 1997; Schopp, 2006), and an imbalance in the emphasis placed on teaching each of the different National Standards (Diehl, 2007; Skube, 2002). At the collegiate level, Shuler (1995)

noted the possible challenges of incorporating the standards into undergraduate music education curricula, and McCaskill (1998) found that music teacher educators asserted that the standards would improve the quality of the music education profession. Abrahams (2000) and Fonder & Eckrich (1999) indicated that music teacher education programs did alter their curricula to address the standards. Currently, members of the National Coalition for Core Arts Standards (NCCAS) are revising the National Music Standards. With the exception of an article featuring an interview with an NCCAS leader (Rawlings, 2013) and two authors who tangentially mention these standards (Elpus, 2013; Hayes, 2013), few researchers have addressed the forthcoming revision.

Although not a policy in itself, music education leaders use advocacy to communicate with policy makers and other similar stakeholders (Miksza, 2013). While Libman (2004) argues that arts professionals “must find a way to feel comfortable with the politics of arts advocacy” (p. 33), and advocacy training regularly occurs at music education conferences (Mark, 2002), music educators are often uncomfortable as advocates (Mark, 2005). Austin & Reinhardt (1999) found that the pre-service teachers they surveyed ($n = 137$) had not developed a clear hierarchy of beliefs related to advocacy.

In contrast with advocacy, education policies that originate outside of music education have received more limited space in music education publications. Gerrity (2007) found that while Ohio principals held favorable overall attitudes toward music education, 43% of Ohio’s music programs had been weakened since the passage of the No Child Left Behind Act (NCLB), and Abril & Gault (2008) explained that secondary school principals nationwide considered standardized testing and No Child Left Behind as factors having the most negative impact on music education. More recently, the federal government provided \$4.35 million for education reform through its Race to the Top initiative (American Recovery and Reinvestment Act, 2009). While music educators have noted the possible effects of the Race to the Top on merit pay (Elpus, 2011; Hourigan, 2011) and professional development (Hourigan, 2011), few other references to the policy appear in the music education literature.

Through the implementation of Race to the Top and the waivers from the No Child Left Behind Act of 2002 (U.S. Department of Education, 2013), the federal government has promoted teacher evaluation partially based on student achievement. Authors such as Prince, Schuermann, & Guthrie et al. (2009) and Shuler (2012) posited the potentially problematic nature of this stance for teachers of subjects without statewide standardized tests, including the arts. More recently, Perrine (2013) examined the impact of Race to the Top on music educators, using efforts to design arts teacher assessments in Florida as an example.

Race to Top legislation also emphasizes the role of charter schools in education reform. The percentage of students attending charter schools has grown in recent years, from 11% in 1993 to 15.5% in 2007 (National Center for Educational Statistics, 2009). A handful of authors have mentioned that the rise in charter schools might affect music education (Aguilar & Richerme, 2011; Jorgensen, 2003; Kratochvil, 2009; Phelps et al., 2002; Walters, 1999; Zecher, 1997). At present “NAfME is working to get a letter of non-regulatory guidance from the Department of Education, which states need for curricular guidance for public charter schools” (Fehr, 2011).

Policies such as Common Core, STEAM, and 21st Century Skills have received minimal attention in the music education literature. Common Core serves as the foundation for the forthcoming revision of the National Music Standards (NCCAS, 2013), and the NAFME's Advocacy Groundswell website includes some basic information about the topic (NAfME, 2013a). With the exception of a Mark & Madura's (2013) assertion that music educators should familiarize themselves with Common Core and three articles in the most recent *Orff Echo* (Dennett, 2014, Peterson-Incovaia, 2014; Vance, 2014), few music educators have addressed the topic. Similarly, while NAFME's Advocacy Groundswell contains some information about STEAM (NAfME, 2013b), and Mike Blakeslee, the Deputy Executive Director and the Chief Operating Officer of NAFME, explained the alignment between music education and 21st Century Skills through a post on the P21 website (Partnership for 21st Century Skills, n.d.a), these topics remains almost completely absent from music education literature.

Another rarely studied area is the curricula of undergraduate music education programs. The last national survey on the topic ($n = 111$, 62% response rate), conducted by Charles Schmidt in 1989, revealed consistency among the priorities of disparate institutions. While Schmidt did not examine the role of policy in undergraduate curricula, his survey did include a question regarding "public relations/booster organizations," which 58.7% of schools required for all music education students. While authors have posited the role that policy in general might play in pre-service music teacher education (e.g., Jones, 2009; Kos, 2010; NASM, 2013b; Schmidt 2009a, 2009b; Woodford, 2005), few have explored teacher educators' familiarity with, attitudes towards, and frequency of addressing policy in undergraduate coursework.

In consideration of the literature, the purpose of this study is threefold: 1) What are teacher educators' familiarity with and attitudes towards contemporary education and music education policies? 2) How frequently do teacher educators address these policies in their undergraduate classes? 3) What factors would make teacher educators more likely to teach policy in their undergraduate classes?

Methodology

Participants. The sample consisted of 207 systematically selected music teacher educator programs in the United States. Institutions offering undergraduate degrees in music education were identified using the list of Accredited Institutional Members from the National Association of Schools of Music (NASM, 2013a). Researchers sent an initial email and five follow-up emails. A final response rate of 39% ($n = 81$) was obtained. Respondents ranged in age from 31 to 68, with a median age of 53, and slightly more than half (58%) were female. About half (48%) of the respondents taught at an institution with only an undergraduate music education program, and more than half (53%) taught at institutions enrolling a total of more than 50 undergraduate music education student majors. Respondents represented all six of the NAFME regional divisions (North Central, 27%; Southern, 25%; Southwest, 18%, Eastern, 15%; Western, 9%; Northwest, 6%).

Development of Survey Instrument. To identify the policies to be included in the survey instrument, researchers conducted a literature review of references to policies in education and music education academic and practitioner journals as well as studied the National Association for Music Education's website and Policy Research Agenda (n.d.). In order to design the survey

instrument, researchers examined survey instruments from music education dissertations that addressed curriculum and familiarity, including Diehl (2007), Kirkland (1996), Louk (2002), Riveire (1997), Schopp (2008), and Wollenzien (1999). A pilot survey was sent to music teacher educators at 10 institutions. As a result of feedback from the pilot survey, the portions of the instrument pertaining to familiarity were altered slightly, and 21st Century Skills and STEAM were added to the list of policies.

Using a six-point Likert scale, respondents in the main study provided data indicating their familiarity with and valuation of each of the policies included in Table 1 (see below). Participants also indicated on a six-point Likert scale how selected resources would influence the amount of time they spent on policy in undergraduate courses as well as how frequently ('not included in the curriculum' to 'main focus of a course') they addressed policy in a single undergraduate class that they taught during the previous semester. Additionally, participants had the option to answer free response questions regarding how they find out about policies and in what other ways undergraduate music education majors might learn about policy both inside and outside their coursework.

Results

In response to the first research question, researchers asked participants to indicate their familiarity (i.e., 1 = 'not familiar at all' to 6 = 'extremely familiar') with each of the policies. Additionally, participants noted their attitudes towards each policy by indicating their agreement, from 'strongly disagree' to 'strongly agree,' with the statement "I think it is important for undergraduate music education students to know about" followed by the same list of policies. Responses related to the first research question revealed that participants had the most familiarity with and the most positive attitudes towards policies created by music educators (see Table 1 on the following page). Music teacher educators had the most familiarity with the National Music Standards ($\bar{x} = 4.84$), music education advocacy ($\bar{x} = 4.41$), and state music standards ($\bar{x} = 4.40$). Similarly, they possessed the most positive attitudes towards the National Music Standards ($\bar{x} = 5.65$), state music standards ($\bar{x} = 5.64$), and music education advocacy ($\bar{x} = 5.51$). In contrast, participating music teacher educators had the least familiarity with and positive attitudes towards aspects of policy not created by music educators (see Table 1). They indicated having the least familiarity with STEAM ($\bar{x} = 3.38$), assessment in non-music subjects ($\bar{x} = 3.48$), and educational politics ($\bar{x} = 3.50$), and the least positive attitudes towards Race to the Top ($\bar{x} = 3.86$), charter schools ($\bar{x} = 4.00$), and STEAM ($\bar{x} = 4.23$).

Respondents also indicated that they found out about policies created by music educators through university coursework, state and national conferences, and academic journals or professional newsletters. In contrast, participants tended to find out about education policies not specific to music education through a news source. More than 25% of respondents indicated that they never received information about STEAM (41%, $n = 33$), charter schools (31%, $n = 25$), or Race to the Top (28%, $n = 23$). Participants also noted that they rarely received substantial information about policy from social media, with fewer than 5% indicating social media as the place where they received the most useful information about any one policy.

With regard to the second research question, respondents selected the number of times they addressed a given policy in a single undergraduate class that they taught during the 2012-2013 academic year. Survey participants asserted that they most frequently addressed advocacy and

state and national music standards, with almost a third using state music standards as a main focus of an undergraduate course (31%, $n = 25$). Conversely, many participants asserted that they never addressed Race to the Top (44%, $n = 36$) or STEAM (48%, $n = 39$). When asked to indicate the top three policies emphasized in their school's undergraduate music education curriculum, most participants listed the National Music Standards (79%, $n = 64$), state music standards (64%, $n = 52$), and music education advocacy (59%, $n = 48$). Few participants indicated

Table 1: Teacher educators' familiarity and attitudes

Policy	Personal Familiarity		Belief in Importance for Undergraduates	
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>
National Music Standards	4.84	.55	5.65	.82
State Music Standards	4.04	.97	5.64	.87
Assessments in Non-Music Subjects	3.48	1.54	4.27	1.33
Race to the Top	3.61	1.96	3.86	1.31
Music Education Advocacy	4.41	.98	5.51	.95
Charter Schools	3.62	1.38	4.00	1.26
Elementary and Secondary Education Act (ESEA) and/or No Child Left Behind(NCLB)	3.89	1.25	4.62	1.17
Common Core	3.66	1.41	4.78	1.29
21 st Century Skills	3.80	1.92	4.52	1.29
STEAM (Science, Technology, Engineering, Arts, and Mathematics)	3.38	1.42	4.23	1.20
Education Policy (in general)	3.77	1.24	4.98	1.06
A Relationship between student assessment and teacher evaluation	3.52	1.31	5.21	.93
Education Politics	3.50	1.81	4.57	1.24

Race to the Top ($n = 0$), STEAM ($n = 2$), assessment in non-music subjects ($n = 2$), and the Elementary and Secondary Education Act (ESEA) and/or No Child Left Behind (NCLB) ($n = 3$) as one of the top three policies addressed in their undergraduate music education curriculum.

In response to the third research question, teacher educators indicated on a six-point Likert scale how various changes or professional development opportunities (see Table 2 on the following page) would influence the amount of time they devoted to policy in their undergraduate courses, with one meaning a change would have 'no influence' and six meaning a change would have a 'great influence.' Respondents ranked more personal knowledge about policy ($\bar{x} = 4.10$, $s = 1.57$), more time in undergraduate courses ($\bar{x} = 4.04$, $s = 1.47$), and greater personal interest in policy ($\bar{x} = 4.04$, $s = 1.60$) as having the most influence. In contrast, they indicated access to in-person training about policy as having the least influence ($\bar{x} = 3.39$, $s = 1.66$). Additionally, in

the optional free response section, 5 of the 21 (23%) respondents specifically stated concerns about not having enough time in undergraduate courses to cover policy issues.

Some participants (69%, $n = 56$) responded to an open-ended question regarding formal or informal opportunities for undergraduate music education majors to learn about policy outside of music education coursework. About one-third of the respondents ($n = 18$) indicated that the students at their institution receive some information about policies in education department courses. However, 12 respondents (21%) indicated that undergraduate students did not have any opportunities outside of music education classes to learn about educational policies.

Table 2: Influence on amount of time on policy in undergraduate curriculum

<u>Intervention</u>	<u>M</u>	<u>SD</u>
More personal knowledge policy	4.10	1.57
Greater personal interest in policy	4.04	1.47
More time in undergraduate courses	4.04	1.60
Greater belief in personal or collective agency to affect policy	3.88	1.55
Sense of professional responsibility to teach policy	3.85	1.65
Access to written materials about policy	3.84	1.35
Access to videos, podcasts, or other web-based materials about policy	3.83	1.51
Access to in-person training about policy	3.39	1.66

Discussion

These results suggest that teacher educators tend to know about, teach, and value the policies created by those within their own discipline. Conversely, participants tended not to value or teach policies created by those outside of the music education field. Proximity to the policy process may play a part in teacher educators' values and knowledge.

Likewise, music education researchers tend to study and write about music education policies rather than policy and politics beyond our discipline. The review of literature revealed that music education researchers have conducted studies on and written theoretical articles and position statements related to music education policies, including the state and national music standards (e.g., Abrahams, 2000; Byo, 1999; Diehl, 2007; Fonder & Eckrich 1999; Kirkland, 1996; Louk, 2002; McCaskill, 1998; Riveire, 1997; Schopp, 2006; Shuler, 1995; Skube, 2002) and music education advocacy (e.g. Austin & Reinhardt, 1999; Bowman, 2005; Elpus, 2007; Gee, 2002; Libman, 2004; Mark, 2002, 2005; Miksza, 2013; Reimer, 2005). While music educators

sometimes examine broader education policies not directly related to music education (e.g. Elpus, 2011; Hourigan, 2011; Mark & Madura, 2013; Perrine, 2013), research on such issues remain rare. Yet, researchers such as Abril & Gault (2008), Gerrity (2007), Prince, Schuermann, & Guthrie et al. (2009), and Shuler (2012) detailed how policies created outside of music education can have potentially negative consequences for music teachers, thus demonstrating the importance of teachers and teacher educators receiving timely information about such policies.

Respondents indicated that they needed more personal knowledge about and a greater interest in policy to change the amount of time dedicated to policy in their courses. Such assertions echo the concerns of researchers who encourage music teachers at all levels to take a more active interest in policy (e.g., Jones, 2009; Kos, 2010; NASM, 2013; Schmidt 2009a, 2009b; Woodford, 2005). Overall, the results of this study indicate that music teacher educators know and teach policies directly related to music education and have less familiarity with policies created outside of our field. Greater access to information on educational policy, both inside and outside of music education, may assist music teacher educators in developing knowledge about and an interest in such issues. This study might serve as an impetus for increased emphasis on and understanding about educational policy in the teaching of pre-service teachers.

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Policy for the music education of youth in São Paulo public schools, Brazil (2007-2013)

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Abstract

Brazil is building a policy for school music education since the late 1990s after thirty years of absence actions accordingly. In 1996 the law governing national education made compulsory the teaching of art without explicit artistic languages that compose this teaching. Since then music educators claim the presence of music in the school education of children and youth, reaching in 2008 a modification of that mentioned law with the obligatory music content in teaching art. This curricular music reintegration occurs in the process of crisis of the school, especially when considering the status of 21st century adolescents and youth. Investigations conducted in several countries showed that the relationship of young people with music practiced in school is problematic, despite the language of sounds to be almost inseparable companion at this stage of life. This paper aims to present the current state (2007-2013) of educational and curricular policy for the public schools of the state of São Paulo, Brazil, focusing how youth and music are discussed in this policy. I document qualitative research in the form of analyzed curriculum and educational policy documents, teaching aids materials, virtual discussion forums, videos of musical practices in schools available on YouTube. Data interpretation was based on "policy cycles" (Ball & Bowe, 1992) and the "semiotic power of music" (DeNora, 2000). Questions raised by literature published between 1997 and 2005 about the articulation between youth, music, and schools participate in the discussion of the data. The results indicate a policy effort for dialogue with youth cultures but resistant to give more space to the music as expressive in youth culture.

Keywords

Brazil, Music education policy, public schools, São Paulo, youth

Introduction

This paper presents some results of a research that aims to inform the articulation between youth, music, and education in the educational and curricular policies of public schools in São Paulo state (SEE-SP) and its capital (SME-SP). The problem-question that guided the research was to determine how the articulation of youth, music, and school is designed in the current educational policy proposal of the SEE-SP and SME-SP for their Fundamental 2 (students between 11 and 14 years of age) and Middle (students between 15 and 18 years of age) school levels.

The methodology, qualitative in approach, may be characterized as exploratory work based on physical and digital documentary sources and content analysis of verbal and audiovisual discourse. This analysis consisted of mapping content sources, such content categorization and confrontation between them for the unveiling of the senses (Laville & Dionne, 1999; Mayring, as cited in Flick, 2004). Digital documents were mostly available in the portals of the two departments of education, including exclusive channel on YouTube SEE- SP. Others were found in social media – Facebook, Blogs, YouTube – posted by schools themselves. The results that are

described in the present paper are only based upon educational and curricular policies of São Paulo state (SEE-SP).

Broader context of research

São Paulo is the richest state in Brazil with the largest population (42.304.694 million people), industrial complex, and economic production in the country. Its capital, that is also named São Paulo, is the largest city in South America (11.244.269 million people). The numbers attached to the Fundamental 2 and Middle schools levels in the state public education networks is: the population between 10 to 14 years old is 3.325.558; and between 15 to 19 years old, 3.302.557 (IBGE Censo 2010; SÃO Paulo, portal). There are 3.909 Fundamental schools and 3.821 Middle schools were assisted, in 2010, 3.374.030 students. It was not found the number of music teachers that work in this system.

Theoretical foundations

Music education in its socio-cultural aspects, is described in the research literature as an interdisciplinary field where mainly the musicologies and the pedagogies (Arroyo, 1998; 1999) are featured. In the study, the sound-musical dimension of the object of study was interpreted on the basis of theorizing about "interaction human-music" of the British sociologist Tia Denora (2000). The pedagogical dimension has been understood from the "policy cycle" of Ball and Bowe (1992), discussed in Mainardes (2006). The political cycle consists of five interrelated contexts, timeless and not sequential: (1) contexts of influence; (2) text production; (3) the practice; (4) the results/effects; and (5) political strategy (Mainardes, 2006). Of these, the first three will be required in the present analysis. The pedagogic-musical dimension was on account of the results of the research I undertook, that raised through a bibliographical study questions about the links between young people, music, and schools (Arroyo, 2007).

Generally speaking, this literature pointed out conflicts between school culture and youth cultures and musical school frustrating experiences for young people.

Music educational policies in Brazil

The field of research in music education policy in Brazil is recent. However there is significant production linked to choral music in decades from 1930 to 1960, under the leadership of Heitor Villa-Lobos. That constituted itself as the strongest movement of music in Brazilian schools, including significant attention to the training of music teachers. This policy lasted until the 1960s, even with the return of the name of the discipline – choral music for music education. Significant change occurred in the early 1970s with the promulgation of the law of National Education Bases and Guidelines (LDB) number 5692/1971 which established artistic education and canceled the musical education discipline. Villa-Lobos's character both in training either in the multipurpose role of teachers, led in the absence of music in school curricula of Brazilian public schools until the early 21st century.

Studies on the policies for the music education from 1970 to 2000 are relatively scarce, perhaps due to the absence of music in school curriculum between 1971 and 1996. Only with the obligation of arts education in basic education indicated in LDB number 9394/1996, music is one of four artistic languages to be studied, taught by expert teachers and no more multi-skilled. But these apparent achievements were, in fact, permeated by so many disagreements. Anyway, with

this new law, the theme "music education policies" will gradually returning to the scene, but very shy.

The political cycle in action

During the investigation, I was aware that the curriculum covers more than is described in documents (Lopes, 2004, p. 111). Thus, the knowledge of the policies of the Department of Education curriculum studied is partial because there was no record directly in schools. However, curricular practices were raised through the videos available on the Internet and public online discussions among teachers.

Context of influence

The analysis of the context of "influence", one that focuses "where public policies are initiated and the political speeches are constructed" (Mainardes, 2006), demanded consider in the period between 2007 and 2013 instances ranging from national laws and federal policies to curricular documents the State of São Paulo and civil movements for the effective inclusion of music in education.

Text production context

The 'production context of texts' refers to 'political' texts that 'represent' policy and take different formats, among them "official legal texts, political texts, formal or informal feedback on the official texts, official pronouncements, videos." In the present study, I considered the documents indicated in Figure 1 (see below).

Figure 1- São Paulo state documents

Type of Document	Document	Department of Education	Year	Support Document
<i>Curriculum</i>	<i>Curriculum Arte/música</i>	SEE-SP	2010; 2011	Digital
	Video Curriculum deployment	SEE-SP	2008-2011	Digital
Pedagogical Material	Teacher Notebook	SEE-SP	2009	Physical
	Student Video Curriculum deployment notebook	SEE-SP	2009	Physical

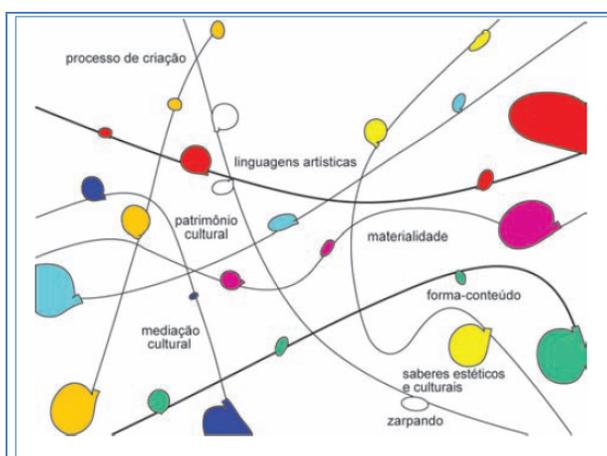
Some examples of curriculum content are as follow.

- Youth, as a stage of life, is conceived in this curriculum policy in preparation for the adult world, on the one hand, and also as time with specific demands to the youthful condition, on the other. The document draws attention to the need to consider the dimensions of cognitive, affective and social young students and the specificities of this phase of life.
- The Art curriculum has a Rhizomatic design:
 - As a curricular thinking in art, apart from a sequential content organization structure for Visual Arts, Music, Theatre and Dance, we imagine the possibility of thinking of these fields of study through the composition of a map that possessed the ability to create an encounter between the different artistic modes for various angles of view (São Paulo. SEE, 2009b, p. 8).

This idea has been configured through a curricular matrix named Art Territories (see Figure 2 below), from which content and skills of artistic languages are indicated. Two additional documents produced by SEE-SP in this educational policy and curriculum are the professor's and student's Notebooks (São Paulo. SEE, 2009a; 2009b). The first, published in 2008, is characterized as educational support material for teachers. According to the information portal of SEE-SP, teachers have requested the creation of the student's Notebook, who happened to be published annually as well as of 2009.

In terms of methodological procedures, this is Art curriculum fundamentals in presented in a 'triangular proposal' which in turn relies on three axes: (1) making art, (2) enjoying art, and (3) art context.

Figure 2 – The territory of art



Source: Paulo.SEE. (2011, p. 192).

Context of practice

The context of practice "is where the policy is subject to interpretation and recreation and where produces effects and consequences that may pose significant policy changes and transformations in the original" (Mainardes, 2006, p. 51-53). Lopes and Macedo (2011, p. 257) highlight central aspect that context: "the practice is therefore the place where the ' consequences ' real ' [texts] [...] are experienced [...], the arena which the policy relates and for which it is addressed ". Here I analyzed a virtual debate held by professors of art which has as its theme this educational policy and curriculum and a video of musical practice held in a public school of São Paulo and posted on YouTube. In both cases, these are the consequences and effects of policy on the practice. (see Figure 3 below)

Results and discussion

The curricular documents analysed are explicit about how the young students are considered on educational policy. Recognize that young people live in a specific phase of life with affective, cognitive and social experiences and expertise beyond school, which contrasts with the literature produced between 1997 and 2005, revised by me in previous research (Arroyo, 2007).

With regard to the music content within the curriculum and educational policies come into play different forces from several directions and multiple actors in unequal positions of power.

The cut-off time of the research (2007-2013) is dense of events concerning music as mandatory content in basic education. Range from the history of school music education in Brazil that somehow curricular component is present in art, indicated by the LDBEN of 1996 until struggles to overcome the culture of artistic education, some win, others still in progress

The curriculum and educational policy analysis indicate that young people, music and schools constitute sets of relationships that go beyond these three components. These relationships are mutants in contexts of influence, text and production practices. The representation of young people by school actors indicates change; the music school content is in the process of conquest of space. These policies turn into the 21st century.

Figure 3: A video posted on channel educacaosp



<http://www.youtube.com/watch?v=ZZerpmuAHJA>

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The limited impact of music teacher education curricula on social justice: A policy to build music teacher commitment for empowered music making by all

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Abstract

Equity in terms of access and availability of music education remains a pressing challenge for the field. We assert that current policy and related curricula are not likely to exert change on exclusionary practices in music education. This paper contextualizes the problem through recent research on participation in music education, the measurement of pre-service teacher beliefs about equity, and the alignment of curricula with equity concerns.

A curricular framework is suggested including activities and policy that could build greater awareness and commitment levels of music teachers to social justice within their music programs. Central to these innovations are the assessment commitment to equity, considering opportunities that address inequity or access to music education, and open discourse about the degree of social justice within music learning settings.

Keywords

music education, social justice, equity, curriculum, music teacher education

The problem: Overlooking the significance of social justice

Social justice involves the unrestricted ability to realize one's potential within societal structures such as educational institutions, of which music education is a part (Gould & Rawls, 1971). Over the past century, the recognition and challenging of factors that impact social justice has had a liberating effect throughout societies worldwide, especially Western societies (Cochran-Smith et al, 2009; Gould et al, 2009; Woodford, 2012; Doyle, 2014). While advances can be noted, many embedded societal practices remain and run contrary to the notion of social justice. This is especially true within music education contexts. More specifically, access and equity in public schools was not equitably afforded across race, ethnicity, and social class, with music education largely following the dictates of schooling practices. Music education history textbooks make little reference to the role of integration or the consistent exclusion and isolation of minority groups in public schools despite advocates consistently making resonant statements that music education should be available to all students (Keene, 1982; Mark, 2008; Mark & Gary, 2007). Contemporary practices seem to follow this trend of suggesting policies that emphasize the importance of music for all students, yet retract from the contentious political and

music ensemble realities wherein historical inequities continue.¹

Recent data on school music participation levels reflects a declining trend based on economic class (Corenblum & Marshall, 1998; Child Trends, 2010; Shuler, 2012). That is, participation of students from lower socioeconomic brackets (or in lower socioeconomic or Title I schools) is declining while stable or growing within middle to upper class socioeconomic brackets or schools. According to an analysis by the Consortium for Political and Social Research (Child Trends, 2010), the participation rate of 8th-grade students who enrolled in elective school music or other performing arts declined notably between 1991 and 2008. On the contrary, enrollments of 10th- and 12th-grade students remained relatively constant. While the declining trend in 8th-grader participation is evident across racial and gender demographics, it was sharpest among low levels of parental education and socio-economic status. There was also a sharp difference in 8th-grade participants based on their intent to attend college.

In another study, Elpus & Abril (2011) determined that students of lower socioeconomic status and Hispanic ethnicity are proportionally underrepresented in high school ensembles. This troubling underrepresentation may be due to direct and indirect costs involved with many aspects of school music education such as instruments, travel, mandatory formal attire, membership costs, and socialization effects that impacts students and family perceptions as well as systemic practices that may disincentivize participation in ensembles (e.g., membership expectations, scheduling, screening/instrument assignment procedures, home practice requirements that are challenging in apartments). In addition, financial considerations and differences in beliefs and values may also isolate students in some cultural groups from mainstream music education. Overwhelmingly, traditional music education practices emphasize Western art music as high quality, while dismissing vernacular musics and musics of other cultures (Butler, Lind, & McKoy, 2007; Doyle, 2014; Kindall-Smith, McKoy, & Mills, 2011; Kratus, 2012; Sands, 2007; Whyte, 2009; Woodford, 2012). While mention of world music or the music of teenagers (Choate, 1968)² may be mentioned or paid lip service, it is the features and traditions of Western art music that frame curricula and pedagogy. Furthermore, researchers have found that the poorest students in elementary schools are underrepresented in arts classes while being simultaneously overrepresented in remedial math and language arts classes (Hoffman, 2013). Thus, educational practices across a wide range of K-12 schooling may reinforce beliefs, values, financial considerations and other practices that isolate some students from music education.

It is beyond the scope of this paper to defend why a music education may be important. Measured benefits include impact on cognitive processing, promoting positive social interactions, a means of self-expression and creativity, and music being an integral human activity in all cultures throughout human history (e.g., National Association for Music Education,

¹ Generally, music advocacy policies still place a high level of focus on the extra-musical benefits of music education, such as increased ability in other subjects. For example of this in action, see <http://broaderminded.com/>. However, a growing body of research rejects this assumption. Elpus (2013) found that SAT test scores did not differ between music and non-music students when demographics and attitudes toward school variables were controlled.

² Admittedly, the date of this citation demonstrates that suggestions such as the inclusion of world music, ethnic music, or popular music are not new to music education. This point, however, indicates the need for new policies, approaches, and curriculum addressing social justice.

2007). Whatever a music education provided through schools may or may not deliver, the premise of this paper is that students from certain populations do not have equal access or invitation to the musical opportunities offered them in schools and paid for by public tax dollars.

The potential of assessing social justice commitment levels

Recent research has measured the beliefs relevant to social justice internationally within general teacher education using the Learning to Teach for Social Justice: Measuring Changes in Beliefs Scale (LTSJ-B) (Cochran-Smith, Ludlow, Ell, O’Leary, & Enterline, 2012; Ludlow, Enterline & Cochran-Smith, 2008; Enterline, Cochran-Smith, Ludlow & Mitescu, 2008). The LTSJ-B was designed as a method for measuring teachers’ commitment to a critical multicultural perspective of social justice. The instrument and analytical process is rooted in a framework for examining how easy or difficult it is for respondents to agree with certain statements. Recent LTSJ-B replications in music education research identified marginal differences between institutions across the United States, and little change to commitment levels throughout the stages of pre-service entry level music education, exit-level music student teaching, and early-career in-service music teaching (Hellman, Bazan, Wagoner & Heuser, in press).

Examining beliefs. Music teachers may not recognize their own cultural lenses or the cultural situatedness of music education as it relates to diverse classrooms and meeting the needs of all students (Bradley, 2007; Cochran-Smith, et al., 2009; Fitzpatrick, 2012). Teacher educators have observed that many pre-service teachers rarely enter college having experienced prejudice or discrimination (Amos, 2011). By and large, pre-service music teachers are socialized into music education as it has been, and are likely to reify experienced practices, unless they are somehow encouraged to consider the possibility that the teaching practices they enjoyed may intentionally, or unintentionally, exclude students who could otherwise benefit from musical experiences (Schmidt, 2014). Through objective measurement, followed by structured self-reflection, teachers can grow in their awareness of societal inequities and the impact on students. We propose that in professional development activities, or in music teacher education classes, that music teachers complete the LTSJ-B as a self-growth exercise. Such an exercise stirs several responses including a range of defensive reactions (“This can’t be correct? I try to involve all students in my classroom”), guilt or recognition (“I didn’t realize that I was teaching that way”), amongst others. Such questions are important first steps in challenging existing beliefs. The intent of this assessment, therefore, is to impede the perpetuation of beliefs that create a deficit approach to issues related to social justice, while promoting an understanding that diversity reflects a rich strength on which music educators could capitalize. Hence, this process involves confronting deeply held beliefs and values.

Curricular change. A difficulty in recognizing the cultural situatedness of music education may lie in the Western dominance of existing curricula, particularly in music teacher education (Butler et al., 2007; Doyle, 2014; Kindall-Smith et al., 2011; Kratus, 2012; Sands, 2007; Whyte, 2009; Woodford, 2012). A world music class is often a part of music education degrees, but such a course is usually taught from a textbook with recordings, rather than through authentic musical activity, and rarely integrated into performance and analysis courses. This makes it unlikely that pre-service teachers will contemplate how other forms of music making such vernacular music, world music, or informal music making can be incorporated into K-12 curricula and reinforces traditional notions that privilege some forms of music, most notably art music, jazz and the study

of notated musical traditions. The integration of a variety of cultural traditions as part of theory, history, literature, composition, improvisation performance and music teacher education coursework can provide the groundwork for decentralizing the preeminence of Western art music in its various forms and help future music majors see their own cultural background as one of many. With the foundation in music focused on divergent cultural approach, music education coursework and practical experiences can engage pre-service teachers in exploration of demographic data to meaningfully explore issues related to participation in music education and their own beliefs in an effort to move problem solving and collaborative action in the field beyond a deficit approach to diversity.

Encouraging open dialogue. After administering the LTSJ-B, one researcher's participants began a dialogue (Hellman et al, in press). These pre-service music teachers discussed the instrument itself (how it was worded, how their results were determined, that it could address LGBT issues more), but discussion evolved into inequalities within schools and the differences in their personal backgrounds. This group was located in Los Angeles, where diversity and a noteworthy University-wide and music-focused program of social justice was in place. Therefore, the backgrounds of participants was discussed or even revealed through personal stories of unequal treatment or friends they could witness spurring vibrant discourse. Teaching moments such as this could be an ideal time to involve students in discussions that intersect music making, student need background, identity as a teacher and social justice action. Meaningful dialogue and change in perspective could be a side benefit of administering the LTSJ-B.

Participant responses at the other three institutions – with a substantially smaller range of diversity – did not elicit a strong reaction against the measurement of these beliefs, but those who had experienced working with students in a homeless shelter and in considerably diverse schools in a major metropolitan area did elicit strong responses (Hellman et al, in press). Pre-service teachers in less diverse regions may experience considerably less disequilibrium about such issues. The students in the Los Angeles area perceived the focus on historically excluded groups as being in conflict with other aspects of diversity. Given how much a part of identity music making is, especially for future music educators, the development of values related to social justice may be intertwined with one's identity as a musician and teacher. The implication for music teachers may be that exposure to diverse others, alternative forms of music making, and the concept of social justice while essential may be insufficient unless this is also accompanied with opportunities to integrate such experiences into one's identity through social justice action. Social justice action in teacher education is likely to look different by locality and institution. Student-centered engagements for K-12 populations who are not currently involved in music education or are only involved minimally, such as through as a mandated course designed to fulfill a fine arts credit provide the types of experiences that can foster an identity as a social justice educator.

A constructive approach to social justice: Valuing music education for all

Identifying and encouraging commitment to social justice, case studies, field experiences, international experiences and personal experiences can build appreciation and a sense of urgency about the deleterious effects of inequity. However, without a simultaneous training in practical approaches to music classrooms, music teachers are likely, over time, to default to traditional practices. Moreover, what will help pre-service teachers is the development of knowledge and

skills that will actually disrupt cycles of educational inequity. Music pre-service teachers are not representative of public school-wide demographics based on gender, race/ethnicity, socioeconomic status, native language, standardized test scores, and GPA. Students who are male, English language learners, Hispanic, and are of lower socioeconomic status have lower participation rates in ensembles that constitute the mainstay of high school music in the United States (Albert, 2006; Bradley, 2007; Elpus & Abril, 2011; Fitzpatrick, 2006; Kinney, 2010). Given that these subgroups are rapidly growing demographic groups, this provides considerable implications for music education policy to level the playing field.

Overcoming inhibitors

Universal access and availability to music education has been a central focus of music educators dating back to its first association with publicly funded education. Recently, this has been framed as civil rights issue by music education advocates but has not been acknowledged as pressing public policy issue. Future policy efforts should concentrate on building a broad coalition through using data and the strength of personal story related to the accessibility of music education as strategy to build a wide array of consensus across traditional political divides.

Undoubtedly, there are practical challenges in extending the reach and relevance of music education. Funding additional music teachers in the current educational environment are challenging. High school music rooms are often ill-equipped to host a massive influx of students. Equipment needs, especially for those for families that cannot afford even forty dollars per month rental without impacting primary needs, likely exceed available music budgets. Large scale changes to educational policy, school systems, teacher training, or professional development are difficult (Kos, 2009). Nevertheless, studies of music participation in urban settings identified that even when simply incorporating a variety of musical cultures, nontraditional ensembles, and courses that relate to student interests, music participation increases (Abril 2009; Albert, 2006; Legette, 2003). A coherent strategic approach that takes a long view on building a wide array of consensus on expanding music teaching contexts could be helpful for building the political and policy capacity to overcome these challenges.

While future teachers may be willing to acknowledge that culture and diversity is important, the prospect of teaching differently, in unfamiliar ensembles, may be a much more unwelcome prospect. Current music teacher education pedagogy in North America, by and large takes places within traditional curricula. For example, while ensembles are a regular part of college music teacher education, these generally consist of band, orchestra, choir, jazz and chamber ensembles. Ensemble requirements that engage students in greater variety of styles, particularly those that reflect contemporary styles and growing subcultures of United States and Canadian populations, could provide future teachers with the confidence or expertise to introduce non-traditional and contemporary ensembles in K-12 settings. Likewise, an expanding emphasis on cultural history and world music in music teacher education curricula – including applied instrument/voice lessons – could have a strong alignment with teacher needs. A consensus on expanding access to music education needs to be developed strategically and carefully given the wide variety of agendas that pursue expanding music education in specific ways.

Conclusions

Beliefs are not likely to go hand in hand with an emphasis on the needs of students and the development of musical skills that will help music teachers relate to students across an increasingly diverse musical landscape. The structure of these types of changes have many policy implications, given the static resiliency of most North American music education curricula, and the infrastructure generated by the generally conservative approaches of college accreditation requirements. However, the promotion of data on participation in music education, and the relation to changing cultural contexts, are reasonable means for developing policy capacity. A greater awareness of social justice, within music education is essential for building that capacity and increasing the meaning of music education across an increasingly diverse society. In conclusion, the rights of students to engage and benefit from music education should be a key priority of music educators, the large education community and the public at large.

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Educational policies for young people and musical cyberculture: Thinking about music education in the digital era in Brazil

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Abstract

This paper intends to encourage the thinking about Music Education in digital culture, from the idea of young "digital natives" and the important position that documents of educational policies in Brazil have been given to ICTs (Information and Communication Technologies) and cyberculture. These documents question the role of school as the absolute owner of knowledge, highlighting that technologies have open new possible ways of information access, besides incorporating in society as elements of social and cultural practices. They also attempt to the importance of thinking about an educational process closer to daily practices in contemporary, criticizing the traditional methodologies used by school, that don't dialogue with the learning processes typical of students immersed into this cyberculture. Called as "digital natives", actual youth often use ICTs in their daily lives, creating other ways of interaction and socialization, and establishing other learning and cultural relations. At the same time, some authors emphasize that, most of the times, Music Education hasn't been following these transformations, becoming "unaware" about the musical practices that occur in cyberspace and through the ICTs. This way, through a short bibliographic review, this paper intends to raise some questions and discuss the Music Education in digital era.

Keywords

Brasil educational policies, musical cyberculture, music education

Introduction

Sociability and cyberculture (Levy, 1999) are topics being discussed more often in various areas of education. Duality is clear between "apocalyptic" and "integrated" (Gohn, 2008): the first ones fight against the innovations of this so-called "new media" (Barcelos, 2013), claiming the alleged alienation and passivity they provide. The second group highlights the positive side of technology, defending the idea that they enable interaction and social and cultural expansion. Based on a more "integrated" vision, I introduce some authors who have been discussing the possibilities that the "new media" bring to education, especially for music education.

Educational policies, school and new media

The educational area has been developing studies about the issue of education using ICTs (Information and Communication). Machado & Tijiboy (2005) highlight the socializing potential of social media, considering a booster of human relationships. Raupp & Eichler (2012) emphasize the possibility of building new learning spaces, as well as social media, to promote the motivation that emerges from teamwork and collaboration between students.

From these reflections, those studies highlight how new media are treated in school, because when it is not prohibited, it is used only in a superficial way and as a tool for administrative and schoolwork. It does not seem that there is a concern with the social and cultural aspects where are these media inserted, and also no training for teachers on this topic in Brasil.

However, analyzing some documents of educational policies that try to guide the school work, it is clear that there is a worry to promote reflection on the sociocultural context when considered the current relationship between individuals and the new media. The National Curriculum General Guidelines for Basic Education (*Diretrizes Curriculares Nacionais Gerais para a Educação Básica*), published by MEC (Ministry of Education) in 2013, highlight the following aspects.

Like any tool, [ICTs] should be used and adapted to serve educational purposes and as *assistive technology*; developed to enable the virtual interactivity to develop in a deeper way, including in the *production of language*. [emphasis added] (Brasil, 2013, pp. 25-26)

In other words, there is a worry about technical level, in order to equip schools with technology and use it to mediate the learning, but there is talk of "language production", which I understand to be more than just learning the operation of the technological tool (in the case of this analysis, the internet).

In the document of Program in Curriculum and Administrative Reorganization (*Programa de Reorganização Curricular e Administrativa*), published by São Paulo's Municipal Board of Education (SME) in 2013, the term "digital culture" is used, and presents a similar idea quoted above.

The integration of technologies with the pedagogical practice demands to go beyond computer access, the operating area of technological tools and their possibilities for education. This is about democratizing access and authorship of teachers and students by the use of technologies, including assistive technologies and, at the same time, integrate them into the curriculum and enhance the process of social appropriation of technology and its critical and innovative use. (São Paulo, 2013, p. 18).

Moreover, the document of Guidelines (*Diretrizes*) also mentions the importance of the school to observe the changes that ICTs enable about learning processes. Students "digital natives" have other ways to construct knowledge, in which "learning, teaching, research, investigate, happen in inseparably ways" (Brasil, 2013, p. 25). However, the school is still bounded to traditional methods that propose the teaching and learning dichotomy, creating a distance between the experiences of knowledge construction inside and outside the school environment.

Social media are often prohibited within the school environment for being considered diffusion of "dangerous" and inadequate information for students. However, "to avoid dealing with the events of the world, wouldn't the school leaving a hole avoiding discussion and reflection with students who will end up running into these issues in their daily lives [?]" (Machado & Tijiboy, 2005, p. 7).

Martín-Barbero also brings a reflection about this, saying that "... What the school teaches is not playing / enjoying the computer, but only the achievement of pre-established tasks, they castrate the potential to seek and get lost, without which it is impossible the interact, to discover and

innovate” (Martin-Barbero, 2008).

This concern appears in other documents of educational policies in Brazil, for example, the Curricular Proposal of the State of São Paulo (*Proposta Curricular do Estado de São Paulo*), on arts area, criticizing the model of “school as the absolute owner of knowledge and information.” (São Paulo, 2008, p. 19). Technologies have enabled new forms of information access, in addition to incorporate elements of society as social and cultural practices.

The new information technologies produced a change into the production, organization, access and dissemination of knowledge. The school today is no longer the sole owner of the information and knowledge, but it is up to it to prepare their students to live in a society where information is disseminated at great speed. (São Paulo, 2008, p. 19)

“N-geners”

Most young people in contemporary society have been called "digital natives" or "N-Geners" - term used by Tapscott (1999) to refer to the subjects at the end of the 1990s had between 2 and 22 years of age. This term occurs because were always surrounded by new media, they have been born immersed in this culture of interaction via internet. According to Tapscott (1999), this new media is something inherently considered by Net Generation, because from birth they are already immersed in this technological environment and cyberculture.

The "experimental learning," according to Barcelos (2010), is one of the reasons why adolescents use the Internet. Reguillo (2012) calls this process of searching for knowledge as "erratic navigations" whereby they share their tastes and desires, and find new ways, new people, new cultures.

According to Feixa (2006), the importance goes far beyond to observe and consider new media as an experience mediator. For the author, “it is [not] only about what age is the group with more access to computers and the internet, or if most of them live surrounded by bites, chats, e-mails and webs; what is essential is the cultural impact of these new technologies” (p. 13). The experiences that digital natives live in this cybercultural environment have been changing their worldviews.

Martín-Barbero, by reflecting about who is this young man in contemporary society, that schools must deal with, criticizes the institution when he says that “the school requires [the subject] to set aside the its own sensitivity because it bothers, and your emotions destabilize the authority of teachers” (Martín-Barbero, 2003, p. 23). The author emphasizes the kind of person that education has to deal with in contemporary society, which is more fragile, but obliged to be independent in their learning and culture as an individual. A person who lives in a tangle of information, also mediated by the new media, and that builds new meanings for their practices, cultures and social relations.

Music education in digital era

Some authors have already paid attention to the fact that the music education area has little production regarding to the "music and social media" theme. Researchers who have studied this

theme have revealed that much has been shared about music in cyberspace (Gohn, 2008; Salavuo, 2005; Gouzouasis & Bakan, 2013).

Such investigations bring reflections on the new possibilities of musical exchanges that social media provides. By breaking geographical barriers, there was a great potential in expanding the repertoire, and the expansion of ways of learning. These facts are considered important for the musical educator understanding, this digital native student learns and grasps numerous different ways, and this teacher needs to be prepared to deal with it.

I bring here some of these works that deal with the theme ‘music education and new media.’ Popolin (2012) and Ramos (2012) investigated the music listening for young people through digital technologies in general. Scotti (2011) did his research based on a blog about guitar, which was an online community for learning and information exchange about the instrument. All searches show blogs and social media as environments for material sharing by the students. Ramos points out that “with the advent of social networking and its strengthening as a space for interaction between people, the music indication occurs in that virtual environment” (Ramos, 2012, p. 108).

Writers of the papers presented talk about new media as a mediator of relationships and interactions as a tool for youth and music. But mostly, they pay attention to its role in cultural construction. The *Curricular proposal of the state of São Paulo for arts* (2008) presents this reflection by saying, “Being technologically instructed is about understand the technologies of human history as elements of culture as part of the social, cultural and production practices, and these aspects are inseparable from scientific, artistic and linguistic skills that underlie it” (São Paulo, 2008, pp. 22-23).

Different ways of learning are revealed by young digital natives in their daily social media. Reguillo illustrates these possibilities, using the term “erratic navigations,” that “[...] build an interesting strategy in searches on YT [YouTube]. This is not about a no meaning or mechanical traffic. I mean, suppose we search on YT, the last video of Lady Gaga, when searching for ‘Lady Gaga,’ opens several possibilities, with a first click, a first association appears between Lady Gaga and Beyonce, for example; by clicking, the navigator finds several other possibilities, returning to Gaga, Beyonce or keep trying a new way [...] until in a series of diversions and returns, the navigator or build his own syntax, in a non-linear grammar, featuring music consumption through YT” (Reguillo, 2012, p. 157).

Regarding to the importance of "get lost" for the construction of knowledge and cultural and social identities, Reguillo also noted for his research about the interaction of music and youth by the usage of social media as Facebook and YouTube and the possibilities that social media provides, not only a formal and linear learning, but in a rhizomatic and broadcasted manner.

Conclusions

The literature review revealed a worry of general educators to develop an understanding of the relationships between young people, new media, and school. In music education, the works emphasize the lack of attention to this triad (or ‘tetrad,’ if we put the music as a prominent item into this topic), questioning music educator training regarding this area.

The documents of educational policies, on the other hand, have given emphasis on the discussion of integrating new media as a pedagogical tool, as well as understand the cultural constructs involved in these mediated experiences.

However, when checking the various authors' criticisms to note that the importance that school gives to these questions about youth and new media, there is still a large gap between what is thought and what is discussed in public policy documents and what is actually put into practice.

Music, like mandatory content in basic education (Law 11.769/08), also needs to be attentive to these contemporary reflections to minimize these mismatches. The formation of the music educator consider that society is mutable, and it is constantly changing, and traditional, academic, daily, technological practices, live in a huge network of knowledge, cultures and individuals.

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New policy, new opportunity: An unexpected opportunity for music education emerges from Taiwan's new, twelve-year public education program

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Abstract

In 2014, the Ministry of Education in Taiwan has fully implemented a new policy, the Twelve-Year Public Education Program, to extend public education from nine to twelve years. The change in the qualification process of entering high school in the new policy would reveal great implications and bring new hopes for music educators. The new program mainly adopts the Examination-free Admission method in order to diminish students' learning pressure. Prior to this, the General Scholastic Ability Test has been the most common pathway for year 9 students to enter senior high school.

In the examination-free admission method, when there are too many applicants interested in one particular school, the school compares individual student's score in the Comprehensive Assessment Program for junior high school students and then decides which students qualify. Additionally, several aspects are added into the evaluation of acceptance, such as the learning performance of arts (including music) in school, rewards received from out-of-school contests, and attendance of community activities. Thus, it seems that music achievement would become an advantage for an applicant's competitiveness.

Music in the junior high school level has frequently been relegated as a less important subject because it was not included in the qualifying process of entering high school. The new 2014 program might provide an opportunity for music educators to advocate for and improve the position of music education in senior high school level. As well, it is worthwhile to observe further implications in terms of improving the quality of music education.

Introduction

In August 2014, the Ministry of Education in Taiwan will fully implement a new policy, the *Twelve-Year Public Education Program*, to extend public education from nine to twelve years. Since 2011, this program has been prepared in various components such as policy propagation, teacher training, the enhancement of education, and an increase of enrolment rate at the senior high level (The Ministry of Education, 2011a). In addition to the 'tuition free' issue, one of the most important changes is the unconventional 'open' admission to senior high schools. That is, from 2014, most students can 'apply' for senior high schools instead of attending the entrance examination previously maintained by Taiwan's education system (The Ministry of Education, 2007a). The present paper introduces the content of the new program and discusses the opportunities for music education that have emerged from this implementation. Further, I will raise and consider outlooks and expectations for the future of music education in Taiwan.

Background

The extension of Taiwan's compulsory education could be seen as part of a global trend of education reform. In 1968, the Ministry of Education in Taiwan extended compulsory education

from six years (primary level) to nine years (primary and junior high school levels). At that time, less than nine countries in the world had set the compulsory education for nine or more years. After four decades, approximately 70 countries have their compulsory education of 10 years or more (Lai, 2014; The Ministry of Education, 2012a). That is because many developing countries have recognized the connection between national competitiveness and the length of compulsory education (The Ministry of Education, 2007a). For Taiwan's policy-makers, the extension of the years of compulsory education would be a significant approach to enhance the capability of its citizens and to improve national competitiveness.

In addition, a review by The Ministry of Education indicates that because of social changes, the current 9-year compulsory education has encountered several problematic issues, e.g., the gap between city and rural areas, the uneven distribution of educational resources, and the decline of the nation's birth rate:

Meantime, a review of the 9-year compulsory education reveals several problems, chief of which are the gap between city and country, uneven educational qualities, uneven distribution of resources and excessive pressure from seeking further education. Moreover, the dropping birth rate also poses a threat to student numbers. In addition, nearly half of senior high and vocational schools are private with tuition more than four times that of public schools ... (The Ministry of Education, 2007b, ¶. 2)

To improve the quality of education and to solve educational problems, as well as enhance citizens' competitiveness, the Ministry of Education proposed the lengthening of the years of compulsory education in 1983, and this was finally initiated in 2013.

Content

The new policy, the *Twelve-Year Public Education Program* (2014) sets up four goals to target better education quality: (1) raising national education quality and improving national competitiveness; (2) promoting equal educational opportunities and realizing social justice; (3) easing pressure from seeking further education and guiding students for self-development according to their own dispositions; and (4) narrowing the gap between city and rural areas and decreasing educational gap (The Ministry of Education, 2007b).

Based on the new program, the "Examination-free Admission" will be the main way to enter a senior high school. It is expected that more than 75% of junior high school graduates have the opportunity to proceed through that pathway. Moreover, the "Special Examination Admission" is offered to those students who intend to study in the schools providing the feature (i.e., specialty) curriculum. These students account for between 0%-25% of all junior high graduates (The Ministry of Education, 2007a).

Examination-free admission

The examination-free admission is also one of the most important changes in the 2014 program. Taiwan is divided into fifteen regional areas, and most students are able to apply for and enrol in nearby senior high schools within their residential area without attending any entrance examination. Prior to this, the most common pathway for year 9 students on further schooling

has been the *Basic Competence Test for Junior High School Students* (Ministry of Education, n.d.). The new program adopts the examination-free admission method to diminish students' learning pressure.

In the examination-free admission method, in cases where there are too many applicants applying to one particular school, the school would compare individual student's scores in the *Comprehensive Assessment Program for Junior High School Students* (Ministry of Education, 2012b) and then decide which students would qualify. This assessment, a national exam, is given in the last semester of junior high school and is used for evaluating the students' 3-year performance. The score of that assessment provides the information for senior high school teachers for future adaptive and remedial teaching. The subjects in the assessment include Chinese (including composition), English, mathematics, sociology, and science (The Ministry of Education, 2011b).

In addition to the score of the assessment, local government is permitted to add various aspects into the criteria for enrolment evaluation. For example, the applicant's learning performance in arts subjects, physical education, integrative activities in school, as well as other learning achievements, are adopted as possible aspects for evaluation. That is, different areas might place different emphasis on these aspects, and set them in different ratios when evaluating the applicants. All these will offer more flexible, yet at the same time more complicated, choices for the high school application.

Special Examination Admission

Schools that provide the feature curriculum give the special examination admission in the new 12-year program. Schools can offer a feature/specialty curriculum in particular disciplines – mathematics, language, music, visual arts and dance. Students who want to enrol in those schools need to pass additional examinations.

Tong (2012) identified that the 12-year public education program is a milestone for transforming the Taiwanese educational model and its teaching system. It is clear that the government hopes to find a way to replace the traditional entrance exam method and to break the myth of the so-called 'star high schools.' She believes that the new program will affect not only the education downward to the elementary and junior high school levels but also upward to future higher education developments. The Ministry of Education (2007b) also suggested that with the introduction of 12-year public education program, existing educational problems can be solved, competent citizens can be cultivated, and a satisfactory educational environment can be created.

Opportunities for music education

In 1968, compulsory education in Taiwan comprised the primary and junior high school levels. Since then, graduates from junior high school who intended to continue their study needed to undertake exams to enter senior high or vocational schools. Then, starting in 2000, the *Basic Competence Test for Junior High School Students* has been the most common pathway for year 9 students to enter senior/vocational high schools. The test included Chinese, English, mathematics, sociology, science, and Chinese composition. As can be seen, the arts and music were excluded from the competency test.

In the 2014 *Twelve-Year Public Education Program*, although music is still not in the *Comprehensive Assessment Program for Junior High School Students*, several opportunities for music education have appeared. The examination-free admission allows local government to set additional requirements to evaluate applicants. The learning performance of the ‘arts and humanities learning area’ (including music) in school becomes part of the additional considerations in the evaluation. This has forced junior high schools to give more weight to Arts education rather than previously treating it as a less important subject. For instance, in some schools, music class hours have always been ‘borrowed’ from the teaching of the core academic subjects such as language and mathematics. Hopefully, such ‘borrowing’ practices could be reduced after the implementation of the *Twelve-Year Public Education Program*.

Besides, the examination-free admission method also adopts other learning achievements for evaluation. These achievements include, for example, certificates issued by government for particular expertise or skills, volunteering for social service, the index of physical fitness, attendance in student community activities, awards and prizes from competitions, and others (The Ministry of Education, 2013). With respect to attendance at student community activities and success in competitions, on one hand, the students who are devoted to music can join music communities not only for music enjoyment and learning but also for increasing their competitiveness. Winning music competitions also add additional value for students to enter an ideal school. Music, thus, becomes an advantage for the applicant's competitiveness. This also explains why the number of participants in the ‘national student music contest’ in 2013 school year had dramatically increased.

As for the Special Examination Admission, several senior high schools, which had established music talent classes, set music as their feature curriculum. Students with a music specialty could work through the examinations to be able to enrol into these schools. This pathway is similar to the previous admission of the Music Talent Classes started in 1997.

Music was never a factor of consideration for the senior high school entrance evaluation before the initiation of the 2014 *Twelve-Year Public Education Program*. This program changes the criteria of admission to senior high school. It also provides new opportunities for music education, especially in the junior high school level. From music community activities to music competitions, educators will have more space to develop their career and achieve their ambitions. Consequently, the quality, practice and scope of music education can be upgraded via the implementation of this new policy.

Outlooks and expectations

Previous research results indicate that the current teaching system in Taiwan, which focuses mainly on exams and their outcomes, has a negative influence on teaching and the purpose of education (Tong, 2012). The Taiwan education system has always been criticized as being exam-oriented and by which the core of education is ‘manipulated.’ Music in the junior high school level has often been relegated as a less important subject because it was not included in the qualifying process for entering high school.

In the *Twelve-Year Public Education Program*, the learning performance of the ‘arts and humanities learning area’ in school has been adopted. This might increase the importance of arts

and music education in schools. Based on the new program, school music teachers could have more strength in promoting music learning and music activities in school. Furthermore, the aspect of ‘other learning achievements’ in the examination-free admission method also raises the status of music as a course in students’ learning. Music teaching and learning now could be more frequently extended to such things as community activities, rehearsals, music programs, and performances inside or outside school. In other words, the new 2014 program might provide an opportunity for music educators to advocate for and improve music education at the senior high school level.

Although this new program is still in its infancy, it needs more time, implementation, and assessment to clearly observe the impact. Indeed, the change in the qualification processes of entering high school have already revealed great implications and brought new hopes for music educators. It is worthwhile to observe further implications in terms of improving the quality of high school music education in the future.

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Hacking a music education: Optimization, customization, collaboration, and policy in open source learning

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Abstract

This paper addresses the implications of open source learning and other current practices of learners in the digital age related to higher education in general, and music education specifically. We first present a discussion of the difficulties higher education institutions have in changing their policies and practices to meet the needs of today's student. This is followed by a description of online learning opportunities and how these are changing the ways students interact with utilize information. Implications related to the future of higher education are discussed and related to music education settings.

Keywords

technology, digital, open source, change, future, collaboration, policy, customize, modern, higher education, hacking, institution

Introduction

In 1963, Clark Kerr, then president of the University of California, lectured at Harvard University about the unending constancy of higher education. Kerr noted that historically "about 85 institutions in the Western World established in 1520 still exist in recognizable forms including the Catholic Church, the parliaments of Iceland and the Isle of Man, a few Swiss cantons, and 70 universities" (Kerr, 2001, p. 115). According to Kerr, everything else changes, but the university mostly endures.

Also in 1963, the company Tandy Radio Shack was formed and began selling electronic products mainly to hobbyists. Fifteen years later, Tandy Radio Shack introduced the TRS-80 Model I computer, which was one of the foremost major steps in introducing home computers to the American public. Like the Commodore PET and the Apple II, which were introduced within months of the TRS-80, the computer came assembled and ready to run. To his credit, in 1963, Clark Kerr had no idea that advancements in technology that began that same year would lead to what some are calling the collapse of higher education.

Today, many believe that the university community is rapidly approaching a tipping point after which teaching and learning in higher education will never be the same. The change that is coming is the revolution of open source learning through digital resources and social media. The digital era is one in which communication is pervasive, driven by the exponential growth of new knowledge and ever increasing access to it. Communication and knowledge are the foundations of higher education. Changes in communication, including the growth of social media, and increased access to tremendous amounts of knowledge, housed within the repository of the world wide web, have shaken the very walls of university institutions, who up until now, were the primary custodians of both.

Some believe that those universities who embrace new technologies will thrive and excel and those who choose not to see this change coming will fade away (McHaney, 2011). Business management guru, Peter Drucker predicted, “thirty years from now the big university campuses will be relics. Universities won’t survive” (Lenzner & Johnson, 1997, para 69). Sebastian Thurn, co-founder of the Udacity, takes it a big step further starting that “in 50 years there will only be 10 institutions in the world delivering higher education” (Thurn interview in Leckard, 2012, para 28). Thurn and Udacity have since begun to change course, limiting their grand prediction regarding the impact of Massive Open Online Courses (MOOCs), but this mild retreat in direction simply adds to the uncertainty of impact online learning may have on traditional schooling.

It is unknown the degree to which universities will be effected, but one thing is for certain, we are at a time of renewal and those institutions who are agile and adaptive through this renaissance will fair better than those who aren’t. “Online learning isn’t the next big thing – it’s the now big thing” (Abernathy as quoted in e-Learning Quotations, 1999, para 34) and, as US Education Secretary Rod Paige suggests, we need to question why “education appears to be the only business still debating the usefulness of technology” (Paige interview in Feller, 2005, para 5).

In consideration of those developments and forward thinking ideas, we seek to address 1) the slow rate of change in higher education, 2) hacking an education through open source learning, or the current practices of learners in the digital age, and 3) considerations toward our future.

The slow rate of change in higher education

Schools are institutions, and institutions are simultaneously one of humankind’s greatest, and worst, inventions. The intention of an institution is to manage a group of people around a common goal. As Gee (2013) explains, they are intended to think for us by taking the difficulties of decision making, planning, reflecting and problem solving and “freezing” them into procedures and solutions, known as policies, that we don’t need to think about very often. As a result, institutions are, to a great extent, ‘frozen thought.’ The problem is that once a solution is frozen, it takes a tremendous amount of work to ‘unfreeze’ it, have it reconsidered by others, and ‘refreeze,’ or institutionalize, a different new decision (Gee, 2013).

Institutions are also prescriptive. Schools prescribe the learning processes that can take place within them. They establish meeting times, class schedules, class locations and even the exact time and date by which students should be able to prove their mastery of a subject (i.e., a final exam). Institutions purposefully limit students’ ability to customize their learning, and optimization by students is nearly always viewed as an attempt ‘at cheating the system.’ The prescriptiveness of institutions limit what teachers can and cannot do to meet the individual needs of their students, often disregarding educators’ main obligation, which is to empower people. One of the most harmful aspects of this prescribed process is the treatment of failure as a punitive and often permanent measure. Failure actually is, at its core, the key to progress, innovation and all learning rather than something that should lead to permanent negative consequences.

Institutions are closed environments. They are devised to divide people, particularly into those who are members and those who are not. Schools have a history of bringing people to learning, when what we need to be doing is bringing learning to people. Today there are some over 4,600 degree granting post-secondary colleges and universities in the US (U.S. Department of Education, 2013). They bring in \$490 billion in revenue each year, employ more than 3.5 million people, and hold \$990 billion in assets including cash, investments, land, and buildings (Richardson, 2012). These ‘mini-cities’ of teaching and learning are big business and there is tremendous cost associated with attending them. To many, higher education is simply not accessible. College debt in the United States is over one trillion dollars and the cost of going to school is, shamefully, getting in the way of people’s life long independence and the fulfillment of their dreams. But globally, Americans are still the lucky ones. Access to higher education might be possible for some of us. For most of the world it’s simply not and access to education, at all levels, should be a basic human right.

Institutions, such as schools, are built on the concept of management. There are school board administrators and school administrators, and this concept of management trickles down to the classroom, where often the teachers are managers of their students’ engagement and learning. Something crucial that we fail to recognize is that management is simply a technology, and it is an old technology at that. Management developed fully in the 1850’s, when, at the peak of the industrial revolution, it served society well by providing those with lower educational capital, the benefit of leadership from others with more educational expertise who could lead them in the factories and fields. The problem with management is that it is about compliance and control, which up until the end of the twentieth century worked, but has utterly fallen apart within the digital era. Digital society requires engagement, not compliance, and the technology of engagement is not management, it is self-direction. Self-direction calls into question the necessity of institutions that are built on managing groups of people. Self-direction requires an intimately personalized education that is based on customization and the ability to optimize learning to personal benefit.

The dysfunctional nature of institutions is particularly pronounced now, as for the first time in history, institutions face competition. The advent of digital and social media, is allowing humans to coordinate the activities of large groups of people and to efficiently and effectively organize without the need of an institution. “Via texting, twitter, mobile devices, and websites people can organize themselves quickly and democratically” (Gee, 2013, p. 92) and arm themselves with knowledge from a wide variety of sources from across the digital landscape.

Hacking an education through open source learning:

Current practices of learners in the digital age

We’ve termed this access of digital information the ‘hacking’ of shared open sources. We believe that by coming to an understanding of how learning happens in these spaces, we can better understand the path that “schooling” must consider in order to be pertinent.

The term ‘hacking’ may appear to be controversial, but if we disregard the media hype, as software developers and the Make community would wish us to do, we believe it is the perfect analogy to describe successful modern learning. Hacking is a word that was adopted by pioneers

in the computer industry to explain modifications that add functionality to a device that was not originally intended. In essence, hacking is a playful or clever approach to a self-described goal.

Educational hackers, which we will call ‘knowmads,’ take an organic approach to learning. They ‘hunt and gather’ content to re-use, re-organize, re-purpose, and, thanks to the readable, writable Web 2.0, create sources for others contribute to and use (Gouzouasis & Bakan, 2011). Key to this hacking approach to learning is social collaboration, and the base materials for this learning are any shared open sources that ‘knowmads’ can get their hands on.

The term ‘open source’ originated in computer programming, where programmers grew frustrated with the expense and limitations of company owned proprietary software. The aim of the open source movement is to give computer users freedom and control. This is done through collaboratively developing and providing software that is based on the following four freedom rights: users are free to 1) run the software, 2) share it (copy, distribute), 3) study it, and 4) modify it.

Open learning follows this same model. It is a combination of open educational resources, formal curricular content, social media, games, and materials not necessarily intended for educational purposes such as the entire World Wide Web. Individuals who possess like interests gather in what are called ‘affinity spaces’ (Gee, 2013) where people can share knowledge, discuss problems and create and offer solutions. There is great power in these affinity spaces. Knowmads can organize themselves into large knowledge sharing communities to produce real products, knowledge, and designs and to solve real world problems. They can create effective amateur organizations that compete with professional organizations for legitimacy and ease of use. This is the power that built Wikipedia, and has threatened encyclopedias forever.

Failure is not punitive in open learning. Open learning takes into consideration what failure really is – which is simply feedback. Failure done right, provides a motivating hope of future success. We’ve done extensive research on video games, where the rate of failure is typically over 80% of the time (McGonical, 2011), and in games like Tetris, one of the best selling games of all time, there is no possible way to ever win, you simply try to put off failing until you have no other option but to die. Despite the high rate of failure in games, the gaming industry took in over \$20.7 billion last year and collectively, world wide, we are now spending more than 3 billion hours per week playing games (ESA, 2013). The gaming industry has found a way to making learning profitable and failure fun, two things which schooling has rarely, if ever, done.

Open learning took on a new shape with the creation of Massive Open Online Courses, or MOOCs. MOOCs seek to harness the strengths of open learning, including collective social engagement and the creation, development, modification and sharing of content. MOOC technology, used as intended and not simply as a dumping ground for curricular content, can provide us the potential to reach out around the globe, from members in our local neighborhoods to those in the developing world, who could in no other way have access to the educational expertise we can provide. It is a powerful new tool in the digital landscape.

The first art MOOC ever offered through Coursera was entitled *Introduction to Art: Concepts and Techniques* and was created at Penn State University. Active enrollment for the course was

38,000 students with over 6,000 of them qualifying at the end of the module for a certification of completion. What is particularly interesting about this course is that it resulted in the creation of nearly 15,000 original pieces of art made by people from over 25 countries, and, as evident through social media posts, it made a lasting impact on the lives of many participants.

With the promise that MOOC's provide, their utilization has also led to new issues and challenges regarding how to implement them most effectively. Some challenges that have been identified in studies examining MOOC's include a large drop off in participation from students, a failure of a large number of students to complete MOOC courses, and an overwhelming number of discussion posts, many of which are not related to the course content (Brinton, et al., 2013). In this landscape, universities and educators are presented with an opportunity to participate in the process of refining the use of open source material so that it becomes a meaningful part of higher education. To ignore this opportunity could further separate the academic community from the students it hopes to serve.

Considerations toward our future

Proprietary learning owned by institutions is in very real jeopardy. As the open source movement disrupted the software companies who hoarded their propriety code, institutions who continue to hoard their resources are at risk of rebellion or, worse yet, disregard by learners. How schools are affected by this disruption depends on how educators and institutions respond to it.

The digital age is based on information that is fluid, dynamic, collaborative, and shared - all things that schooling struggles to be. Schools fail to take advantage of the way information flows, and in many respects, schools are active in trying to prevent that flow. While schools have hesitated, society has not only accepted the digital age but has allowed it to be pervasive in every other aspect of their lives. This clarifies when we look at industry and business in the digital age. Just as in schooling, the deeply engrained structures and systems designed to foster a competitive advantage in the industrial age are now a liability in the digital one. While in the industrial age people could spend a lifetime in one field, the digital age requires that employees have the capacity to surf through waves of short-lived opportunities (McGrath, 2013).

Schools must change as the world changes. This sounds logical until we fully consider the depths to which we are tied to our structures, traditions, and policies. School can change, just as business and the working world has been forced to do in the digital era.

Throughout much of our history, schooling prepared Americans for a lifetime of employment in a specific field. At one point students could graduate with a business degree in a field such as accounting, and this would qualify them for a lifetime of work in this particular area. In the field of teaching, this remains largely the same. Students graduate with state certification that allows them to continue teaching as long as they meet the requirements to continue that certification. For most university graduates today this simply isn't the case. Between the economic downturn, the flood of college educated resources employers can choose from, the general lack of company and employee loyalties, and the ever changing needs of big business, it is the companies that seek stability that are at the greatest risk for ruin. "Stability, not change, is the state that is most dangerous in highly dynamic competitive environments" (McGrath, 2013, Para. 306).

In 2012, IBM surveyed 1,700 worldwide CEOs asking what they look for in new hires (IBM, 2012). The four most desirable traits were communication, collaboration, flexibility, and creativity. Gone from this list were the actual skills that schools spend an incredible amount of time teaching, such as individualized subjects of math, science, and language arts. There's an old motto in business, 'hire traits, train skills.' But in today's dynamic environment it might be more prudent to hire traits that enable *ongoing renewal* of skills. This call for education to help develop those traits that allow individuals to adapt and evolve is echoed in educational initiatives such as the Partnership for 21st Century Skills (2011), which calls on schools to foster learning environments that allow students to develop four vital learning innovation skills: critical thinking, communication, collaboration, and creativity.

Rita McGrath (2013), professor of business at Columbia University, believes that instead of focusing so much energy on knowledge based learning, we need to be preparing students to be adaptive, uniquely individualized, and to have the skills needed to train and retrain themselves over time. She believes the future of business will be more like the opening ceremony of the Olympics than the traditional long-term work environment of the industrial age. In this analogy, instead of going to work for one company for a long period of time, if not their entire careers, it's becoming much more likely that today's students will find temporary positions and that they will be asked to bring their unique skill set to a specific project, work as part of a team, then, at the conclusion of the project, go their separate ways. This cycle will then repeat throughout their careers as they move from one project to the next. This kind of employment requires the four traits CEOs look for and requires that education not be something started and completed in one attempt, but an entity that is completely individualized and on-going over time. It also requires a constructivist approach that focuses on placing individual students' strengths and needs at the center of all learning. "We have to stop thinking of an education as something that is delivered to us and instead see it as something we create for ourselves" (Stephen Downes, as quoted in Richardson, 2012, para. 129).

Michael Thaut, professor of music and neuroscience at the Colorado State University in a recent TED talk said, "The arts are the cognitive base for thinking in abstraction" (Littlefield, 2013). The greatest achievement of humanity may very well be our ability to develop creative solutions to the problems that afflict us, and it is through abstraction that these solutions are devised. Daniel Pink refers to this as artistic cognitive skills, and he believes that that are the most important skills needed today as artists provide vision, creation, and composition skills that many scientists and business people do not have. It's the artists and the musicians who create the largest leaps in the world by providing people with things they did not know they were missing or that they needed. Some people believe that the MMF is quickly become the new MBA.

Teresa Amabile, professor of business at the Harvard Business School, and colleagues have completed two interesting studies on motivation (1996 & 2010, see below). These studies highlight the differences between institutional motivation systems, such as those in schools or the work place, and motivation as it manifest in peoples organically when they are enjoying tasks, such as in learning through open sources by choice.

Amabile, Conti, Coon, Lazenby, and Herronm (1996) asked 23 artists to submit ten of their commissioned works and ten non-commissioned works of art totaling 460 original pieces of art.

These pieces were placed on display and were evaluated using predetermined criteria by selected art experts, including critics and gallery owners. The conclusions are quite startling in that while there was no discernable difference between the technical skills and overall quality demonstrated in the works, the commissioned works were considered to be significantly less creative.

Wondering why this might be they went back and interviewed all the artists and discovered the same word being repeated over and over again – constraints. Under constraints, the artists felt they could do a good job, but not a great job.

For most of our lives as students, the work we do in school is “commissioned work.” Schooling must learn to adapt the practices of open source learning to allow for most students voice in regards to control over curriculum and approach. Daniel Pink (2009) suggests allowing for a “4T” process that enables students to determine 1) Time – when they do it, 2) Task – what they do, 3) Team – who they do it with, and 4) Technique – how they do it. This approach runs nearly parallel with the four freedom rights of the Open Source movement that were discussed previously.

Amabile and Kramer (2010) sought to determine what really motivates workers at work. They received permission from multiple companies to send out a daily email that asked a simple question, such as - were you motivated today, and if so, what motivated you? This was a longitudinal study that went on for years with an incredible amount of data nearing 120,000 diary entries daily. They also invited more than 600 managers from dozens of companies to rank the impact of five workplace factors commonly considered significant on employee motivation and emotions, those factors were: recognition, incentives, interpersonal support, support for making progress, and clear goals. Overwhelmingly the managers responded that recognition for good work was the most important factor. Unfortunately, those managers are wrong. The ultimate motivation for workers were the days that employees felt they were making progress in meaningful work.

Humans want to feel that their contributions are of value and that what they are working on or creating is meaningful. Progress on meaningful work is key to motivating student learning in schools. Schools have a long history of focuses on content, the “how” portion of the equation. What is missing is the crucial focus on the ‘why.’ Humans learn through experiences in the world. They do not learn through experiences in classrooms, unless those experiences are based on experiences in the world. The concept of ‘why’ should take precedence over ‘how’ in teaching, because if students do not understand or buy into ‘why’ what they are doing and learning is important, they have no motivation for learning ‘how’ to do it. If the “why” is stimulating it will motivate the “how” to happen.

Music education in the digital age

The questions and issues prompted by the rise of online education initiatives provide the opportunity for music educators to question our own practices and seek ways of adapting in an era where information is omnipresent. Given the availability of new sources for information and learning, how can music educators ‘hack’ their own practices and modify them to add functionality in ways that meet the needs of today’s students? One way is to create a learning environment (either online or in person) that fosters those dispositions needed by today’s students. Through both traditional and digital means, music education classrooms can become

places where students use experimentation to create new works of art that demonstrate an ability to think creatively, collaborate with others, and convey ideas through music. Composition and improvisatory activities provide the ‘open spaces’ that enable and allow students to create from a variety of contexts. In addition, social media and open sources of information on the web allow students to experience musical landscapes – both real and virtual – that expand their understandings of music and its role in local and global settings. In addition to using online sources to acquire information about existing musical landscapes, students can also use these sources to create music experiences not possible in the past. Composer Eric Whitacre’s virtual choirs (<http://www.youtube.com/watch?v=zyLX2cke-Lw>) are examples of how this might be possible.

Music educators, along with their colleagues in other disciplines, need to recognize that the forces of change are encroaching on today’s universities. These changes are a summons to action. “Higher education must face its new reality head-on and be proactive and progressive” (McHaney, 2011, p. xix). If the tech-savvy millennials (Oblinger, 2003) who fill our classrooms don’t see value in what we provide and how we provide it, no matter how sacred we believe our institutions to be, those entities with the potential to meet their needs will draw them further away from us.

If we want to motivate students through flexibility, inclusivity, and a reduction of the punitive aspects of failure, and we want to allow for the optimization, customization and collaboration that these “digital natives” (Bennet, Maton, & Kervin, 2008; Prensky, 2001) are accustomed to, we need to approach teaching with an “affinity spaces” mentality by contributing our knowledge openly and collaboratively on issues that matter to students.

We need to unfreeze institutional ownership of knowledge and break down unnecessary barriers to entry to deprive the masses access to our knowledge and expertise. We must find new models to the old concept of management to lead students not into compliance, but into new realms of self-direction.

Does it have to be a choice between new technology and sound pedagogy? The answer to this question is, of course, no. But we need to anticipate change and reinvent ourselves while preserving good pedagogical practices. This means exploring digital learning practices and then developing smart approaches that re-build, not build anew, our schooling practices in ways more suitable for the emerging world (McHaney, 2011).

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Developing “jacks of many trades and masters of some”

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Abstract

It is an accepted norm that teachers are qualified to teach the school curriculum. In countries where education is managed by the government, departments of education ensure that teachers attend continuing professional development programmes. Changes in the school curriculum also influence the curricula for pre-service teacher education at tertiary institutions. Moreover, changes in teacher education impact on teacher licensure.

Although there have been major changes in the school curriculum in the Republic of South Africa since 1998, findings from my analyses of curricula have revealed that tertiary institutions on the whole have perpetuated curriculum models of the past. There have been limited opportunities for both pre-service and in-service teachers to qualify in the integrated arts. The curricula do not adequately prepare the students for classroom practice. The reality is that the arts are taught by the non-specialist in the majority of schools.

To address the challenges of curriculum implementation, I motivate that the national department mandate that all teachers be qualified in the field that they teach. Secondly, an action plan needs to be realised. Tertiary institutions should adopt more innovative approaches with respect to their curricula in order to model the potential work experiences of their students. Curricula can be developed so that pre-service music students qualify with a performing arts degree in both music and drama. To address the shortcomings at schools, unqualified in-service teachers who teach the arts, would need to attend compulsory accredited continued professional development programmes over a significant period that focused on classroom practise.

Keywords

Republic of South Africa (RSA), curriculum implementation, teacher education, arts education, arts curriculum

Introduction

The lack of qualified teachers for the arts has been the topic of academic articles for a number of years. Researchers report on the fact that teachers need support; moreover, as a result of their lack of qualifications there is no uniformity in curriculum implementation (Hargreaves, Comber & Galton, 1996; Mills, 1997; Bell, 2003; Herbst, de Wet & Rijdsdijk, 2005; Williams, 2007; Jansen van Vuuren, 2010; Nompula, 2011).

Furthermore, the literature describes various strategies that have been used to assist teachers with the challenges of teaching music in the non-specialist classroom. Some articles focus on pre-service courses for music teachers aimed at improving their confidence in teaching music (Jeanneret, 1997; Hewitt, 2003; Auh, 2004). Figueiredo (2004) on the other hand, describes the successes of an in-service course for the generalist teacher to teach music.

Arts education in the United States

Both the Republic of South Africa (RSA) the United States of America (USA) are plural societies, and democracies underpinned by human rights. However, those two countries have followed different pathways with respect to implementing and managing education policies.

While the RSA is a unitary state with nine provinces and has a national school curriculum, the USA is a federal country with 50 states without a national curriculum. Over a period of time, the USA has followed a systemic approach led by the federal government. This approach has had an impact on curriculum implementation and management. In 1994, the *Educate America Act* was introduced, which inter alia led to the development of uniform assessment standards for the arts. States and districts used these to develop their school curriculums (<http://www.ed.gov/international/usnei/edlite-index.html>; <http://www.gpo.gov/fdsys/pkg/BILLS-103hr1804enr/pdf/BIL>). Furthermore, the Educate America Act has also resulted in the performing arts and the visual arts becoming core subjects in the school curriculum. This Act also had an impact on teacher qualifications. According to this Act teachers were mandated to qualify themselves in the arts. This was linked to teacher licensure and endorsements on their licenses (<http://www/ncrel.org/sdrs/areas/issues/envrnmnt/stw/sw0goals.htm>).

Simultaneous to the development of the National Standards for the arts, the Arts Education Assessment Framework was developed. These two projects were nationally driven and were created to be adopted by all the states. The assessment framework and the standards framework co-related with each other so that the assessment of the arts matched the arts curricula. The assessment framework determined what will be assessed and how it will be assessed, with the overall vision that dance, music, theatre and the visual arts are crucial components for the education of every child. Following on from the assessment framework was the development of an arts assessments schedule to assess creating, performing and responding in the arts (<http://www.nagb.org/publications/framework/arts-framework08.pdf>). A model of purposeful sampling of schools and learners in each state is used for the assessment (<http://nces.ed.gov/nationsreortcard/about/nathow.asp>).

The *No Child Left Behind (NCLB)* act of 2001, (<http://www2.ed.gov/policy/elsec/leg/esea02/pg2.html>) strengthened previous legislation, by inter alia, mandating that teachers teaching in core subjects should be “highly qualified” by the 2005-2006 school year. To be highly qualified means that teachers need to be qualified in the subjects that they teach, and in the case of the performing arts and visual arts, a minimum of a Bachelor degree in the art specialization of choice. Elementary teachers may teach all the art forms but from middle school to secondary school, teachers are responsible for one subject only. The art form can be the visual arts and performing arts (i.e., music, dance and drama). To ensure continued licensure, teachers are also expected to attend continued professional development courses.³

While I am aware of critiques to this curriculum reform in USA, by researchers such as Schneider & Keesler (2007) and Rusaw (2007), especially with respect to context, the purpose of my description of policies has been to highlight and make the case for a stronger policy framework in South Africa, where a dichotomy exists between policy and practice.

³ <http://education-portal.com/> Retrieved on January 29, 2014.

Arts education in the Republic of South Africa

In the RSA, the implementation and management of education policy is not approached in a systemic way. A new curriculum for schools was introduced in 1998, which includes a broadly banded learning area that consists of dance, drama, music and the visual arts (DoE 1997). Policy dictates that in schools where there is no specialist teacher for the arts in Grades 10 to 12, teachers who are chosen to teach the Creative Arts, from Grades 7-9, need to undergo intensive and ongoing training in one or two art forms (DoE 2011: 10). However no legislation has been enacted to guarantee that teacher licensure matches this new curriculum (Government Gazette, 15 July 2011). Instead, the tendency has been for the generalist teachers to attend workshops by curriculum officials that most often focus on terminology of the curriculum with limited attention given to subject knowledge and methodologies.

In apartheid RSA, the arts were excluded from the curriculum of Black learners. This exclusion extended to tertiary institutions (Davenport 1988, pp. 361-381). The result is that in RSA, the majority of Black teachers have had little or limited formal qualifications in any of the arts. Tertiary institutions offer Bachelor degrees in art, such as music, dance, drama and the visual arts, these qualifications are most often not held by Black teachers.

Despite our context in RSA, out of a total of 23 public universities, only four present continued professional development courses for the integrated arts. This means that for the majority it is business as usual. Enrolment to these courses is entirely voluntary. An analysis of a selection of upgrading courses has revealed that there is an uneven coverage of the school curriculum, with some institutions excluding art forms, such as dance or not including literacy in music.⁴ Teachers attending these courses would have limited exposure to the school curriculum and therefore not be able to effectively implement the school curriculum.

My experiences as both a curriculum advisor and program coordinator at a tertiary institution have given me an insight into the actual outcomes of upgrading courses. From 2006-2010, in my capacity as curriculum advisor, I presented a number of in-service workshops to teachers in order to improve classroom implementation in the integrated arts. Once the teachers were back in their classrooms it became apparent that implementation was not always in line with the school curriculum. Moreover, in some schools there was a constant rotation of teachers, which hampered implementation. This was especially true for the under-resourced township schools. In the better-resourced schools the teacher population remained relatively stable. Additionally these schools conducted their own staff development so that teachers who attended workshops were able to share their expertise with their colleagues. As a result, curriculum implementation was more successful in these schools. A different picture emerged at the secondary schools that had mandated external assessments. At these schools the teachers stayed in the learning area and curriculum implementation was consistent with improvement over time.

⁴ <http://www.ufs.ac.za/> Retrieved on January 20, 2014.
<http://www.cput.ac.za/academic/faculties/educationsocialsciences/prospectus> Retrieved on March 9, 2013.
<http://www.wits.ac.za/academci/humanities/education> Retrieved on March 9, 2013.
<http://music.nmmu.ac.za/Advance-Programmes/ACE--Arts-and-Culture> Retrieved on March 9, 2013.

The music department at the Nelson Mandela Metropolitan University is an institution that presents a continued professional development program in the arts, on a part-time basis over two years, with 15-day contact sessions per year. This course follows the school curriculum and models classroom practice. It is funded by the provincial Department of Education, and 46 teachers and curriculum officials representing the 23 districts of the Eastern Cape province are enrolled for a two-year period. This represents a fraction of the teachers in the province, when one considers that a district can have in excess of 300 schools and over 2000 teachers.

Students who enroll for this course have very little or no qualifications in any of the four arts. They would not be able to teach at a more specialized level. The upgrading course is more focused and extends over a considerable period of time than the after school workshops. Students are able to replicate the curriculum activities engaged with during the lectures. While this is not ideal, they are at a minimum able to implement the school curriculum.

From its piloting in 2001 and full implementation in 2003, until 2009, the National Department of Education scheduled national, annual exams for all Grade 9 learners across RSA. The purpose of the exams was similar to the Arts Education Framework in the USA, in that learners' performance was to be assessed against the school curriculum, using a wide variety of assessment activities. The arts examination was in two parts. The first part assessed group dynamics, performances and arts processes and products. The second part was a paper and pen exam. This exam counted for 25% of the final mark, while the portfolio of performance counted for 75% of the final mark.

In the Port Elizabeth district, I encountered endless challenges relating to the CTA's, including that (1) they presented intellectual challenges to both learners and teachers, (2) the deliveries were often late, and (3) exams in the incorrect language were delivered to schools. Added to this, they were to be administered over a considerable period of time, which was out of proportion to the mark allocation.

In 2010, the Minister of Education announced that the CTA was to be discontinued and that provinces could develop their own external assessment for Grade nine (Government Gazette, 6 May 2010). The Eastern Cape provincial education department sets an arts literacy exam for Grade nine learners, which is at a lower level than the CTA.

Based on what I have shared in the previous paragraphs, it is clear that in RSA there is a huge challenge with respect to the management and implementation of education policy. If one adopts the attitude that it is too big a challenge to implement arts education in RSA, it will result in the arts remaining the preserve of the privileged minority. In the paragraphs that follow I outline a systemic, coordinated plan for action for the arts in RSA.

A possible way forward for RSA

In this essay, I have highlighted the fact that in the RSA we have a teacher population who are unable to implement the arts curriculum for schools due to a lack of expertise. While there are a number of mitigating factors that impinge on curriculum implementation including limited resources and overcrowded classrooms the focus of this paper is on teacher education policy.

Firstly, the policy on teacher education should expand the definition of the term ‘qualified teacher.’ To be ‘qualified’ should include a specification of a subject or learning area specialization. In-service teachers who are not specialized should attend professional development workshops presented by experts in the field. On successful completion of a professional development workshop they should receive a certificate of attendance. A specified number of hours should lead to the teacher being specialized. To ensure the success of this, it would be imperative for the teachers to be contractually bound to stay in the learning area for a specified period of time to ensure that their newly acquired expertise benefits education. This factor would alleviate the challenges of teachers rotating from one subject to another, which results in poor curriculum implementation.

From my own experiences I have found that workshops need to target specific components of the curriculum and be linked to classroom practice. For instance workshops could focus on reading and writing music, and specifically identifying notes in the treble and bass clefs, dance improvisation, developing a script, creating a poster, and so on. Furthermore, successful implementation is linked to the teachers engaging both as teachers and learners during the workshops. These workshops should not be once-off workshops but rather be part of a continuum of workshops that are organized spirally. On completion of the workshop teachers would return to their classrooms and practice what they learnt while keeping a journal of their practice for personal reflection. Ideally, curriculum staff should monitor that classroom practice. This period of classroom practice would be followed by further workshops to improve teachers’ subject knowledge, methodologies and assessment practices.

Simultaneously, the option to enroll for a formal accredited qualification in the arts should also be available. These professional development programs should be combined with funded partnerships between the district and provincial departments of education and the broader community of art studios, music departments, dance and drama studios. These partnerships would ensure that learners from disadvantaged backgrounds would be able to enroll for specialized art forms in Grades 10-12. In this way, the arts would become accessible to a wider audience.

The workload of a specialized music teacher in SA is inclusive of more than teaching music. It would therefore be beneficial for prospective music teachers if the four-year Bachelor of music degree were modified to combine a licentiate in drama from the second to fourth year of study. In this way students would prepare for their role as teachers, to be “jacks of many trades and masters of some!”

Finally, in a developing country such as SA, I think it is imperative that policy should be managed coherently and systemically to ensure that policy and practise complement each other. There should be concerted efforts on the part of government from whom policy emanates to legislate for teacher qualification in the subjects that teachers teach. Furthermore, teacher qualifications should be matched with wider accessibility of the arts and meaningful learner assessment.

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Cultura Viva Program and the implications in the music education field

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Abstract

This masters' thesis research in progress focuses on the interface between music education and cultural policies, especially the Cultura Viva program. My study, constructed from a documentary analysis, aims to analyze the conceptions of Pontos de Cultura with regard to music education. Looking foster discussion on cultural policies in the context of music education, this work points out initiatives that emerge from society as musical learning spaces, recognized and benefited from this public cultural policies. The research seeks to deepen the debate on the program of the Brazil Ministry of Culture entitled Cultura Viva and its practical action – Pontos de Cultura - relying on the government's official discourse (2003, 2005, 2007, 2012, 2013), studies on cultural policies in Brazil Calabre (2005, 2009), Turino (2009), and Rubim (2010, 2011, 2012) and on the music practices in these areas discussed mainly by Kleber (2005, 2006, 2008, 2010, 2012). Initial analyses point to the importance of these Pontos de Cultura as an area of music learning, and, in many cases, the only institutions for teaching music in their cities and the intense participation of many of these institutions and intense participation in the discussion and formulation of cultural policies in Brazil.

Keywords

cultural policies, cultura viva, pontos de cultura, music education, alternative music learning

Introduction

This paper addresses partial results of a Master thesis that still in progress, with documental character, which aims to analyze the concepts that the *Pontos de Cultura* have about music teaching. The analysis finds theoretical foundations in scholars of the Music Education field, who discusses the musical practices in multiple areas and in the studies of Cultural Policies – especially the *Cultura Viva* program and its practical action, the *Pontos de Cultura* – explicit in the official discourse of the Culture Ministry and in other researchers of the subject.

In music, the theoretical foundation comes from references that address a broad concept of Music Education. Arroyo (2002) states,

The term "musical education" encompasses much more than formal musical initiation, i.e., music education is that introduction to the formal study of music and the whole academic process that follows, including undergraduate and graduation; is music education instrumental teaching and learning and other outbreaks; musical education is the informal music teaching and learning. Thus, the term encompasses all situations that involve music teaching and/or learning, either within the school and academic systems, either out of them (Arroyo, 2002, p. 18-19).

Such idea of music education implies, among other factors, understand better the places where that practice happens, comprising that “[...] the learning does not occur in the vacuum, but in a

complex context [...]” (Souza, 2008, p.07). In a lecture given in 2012, Magali Kleber, representative of the Brazilian Association for Music Education (ABEM), reinforces that the changes that occurred in the society in the last passed years are providing a range of new spaces where education relationships emerge, beyond the school boundaries. These new spaces, "(...) brings inherent in the community, the inter-sectoriality, new or other social actors, new and other values, intergenerational conflicts, political, socio-cultural, implying many challenges for any educator to act with competence immersed in this complexity (Kleber, 2012, p. 02).

The social projects throughout Brazil fits in these new complex context spaces, according to Kleber (2006, p. 122) the social projects are emerging spaces of knowledge production for the field of music education and that are “[...] result of the dynamics of social forces that allow the production of new forms of knowledge.”

The existing musical practices in social projects are increasingly related to the concept of *culture* and the Brazilian cultural policies. The debate resurges on the XXI century especially with the *Cultura Viva* program implanted in 2003 by the *Culture Ministry* (MinC).

The *Cultura Viva* program as a Brazilian cultural policy

Based on the definition given by B. Guy Peters used by Souza (2007), public policies would be all government activities that influence the citizen’s lives. They are actions made by the State targeting the enforcement of fundamental rights (Friere Jr., 2004). Once formulated the public policies unfold on projects, plans or programs and are put into practice in many areas, such as, health, education, agriculture social welfare, environment and culture.

Compared to other social areas, such as health and education, the culture area had a late intervention in Brazil and also in other countries. It was an international landmark when the cultural policies subject moved into UNESCO’s agenda in 1952, also, the creation of the French Cultural Affairs Ministry in 1959, establishing a new paradigm in which culture should be and end itself, not an instrument or mean to achieve other political goals.

Among the concepts of cultural policies, the one that seems more adequate is the adopted by Garcia Canclini (2005) who defines political culture as a “[...] Set of interventions made by the state, civil institutions and community groups organized to guide the symbolic development, meet the cultural needs of the population and obtain consensus for an order type or social transformation.”

However, for that State interventions in the culture have the characteristics of public policies it must be negotiated with the society, otherwise they would be only government policies. “Only policies submitted to public scrutiny and debate can be considered substantively public cultural policies” (Rubim 2006, p. 11).

The Culture Ministry (MinC) management from 2003 to 2010 was marked by many changes; following the concept of public policies mentioned above was one of them. The Brazilian Culture Ministry resumed the public consultation through the culture conferences,⁵ to hear

⁵ The culture conferences (Culture Seminar for All) were the basis for the preparation of the goals outlined in the National Culture Plan and construction of the text for the National Culture System.

artistic and cultural sector's representatives, on how should be the Ministry roles and also set goals for the culture area to be met by the State together with the society.

In the present MinC administration, an anthropological concept of culture has been adopted. This concept addresses the culture as something beyond the recognized arts. The culture in its symbolic dimensions (related to artistic expressions) is defined by citizens (as a right secured by the Constitution and many other universal treatments and declarations) and economic (as an income-generating area). This new vision of the MinC was the basis for the creation of many actions and programs since 2003 and it demonstrates “[...] not only the abandonment of an elitist and discriminating culture view, but it represents a counterpoint to the authoritarianism and a quest for the democratization of cultural policies” (Rubim, 2012 p. 40). The most significant, not only for this project, but for all the MinC in this administration, is the Program *Cultura Viva* and the *Pontos de Cultura*.

The *Programa Nacional de Cultura, Educação e Cidadania - Cultura Viva* was created in 2004 to “[...] promote access to the means of Cultural enjoyment, production and diffusion, as to potentiate cultural and social energies, aiming the building of new cooperation and solidarity values” (BRASIL/Ministério da Cultura, 2004).

The *Cultura Viva* Program is designed as an organic network of cultural creation and management, as measured by its main action, the Culture Points. The implementation of the program provides a continuous and dynamic process, and its development is similar to a living organism, which articulates with pre-existing actors. Instead of determining (or impose) local actions and behaviors, the program encourages the creativity, enhances desires and creates an enabling environment for promoting citizenship through recognition of the importance of culture produced in each locality (Ministério da Cultura, 2010, p.10).

The goals of the *Cultura Viva* program focus on already existing initiatives and cultural institutions that arise from the society, many of them are outside of government support and foment, surviving only by community efforts. The *Cultura Viva* appears to recognize these initiatives, strengthen social and economic processes in this context by capacitating cultural agents, giving autonomy to these institutions, expanding production, enjoyment, cultural diffusion and the number of spaces for cultural activities in Brazil, (Secretaria Da Cidadania e Diversidade Cultural, 2013, p. 4).

The *Pontos de Cultura*

The *Ponto de Cultura* is the priority action of the *Cultura Viva* program. The federal government in a partnership with states, municipalities and civil society supports⁶ the local culture manifestations, stimulating and strengthening socio-cultural actions that already happen in the communities. According to Turino (2009) the essence of the *Ponto de Cultura* would be in the

⁶ This support comes through an annual budget used according to the need of each *Ponto de Cultura*, training courses in cultural management and encouraging exchanges and sharing knowledge between the *Pontos de Cultura*, aiming to leverage the projects made by the *Pontos de Cultura*, seeking to stimulate the autonomy and empowerment of these institutions.

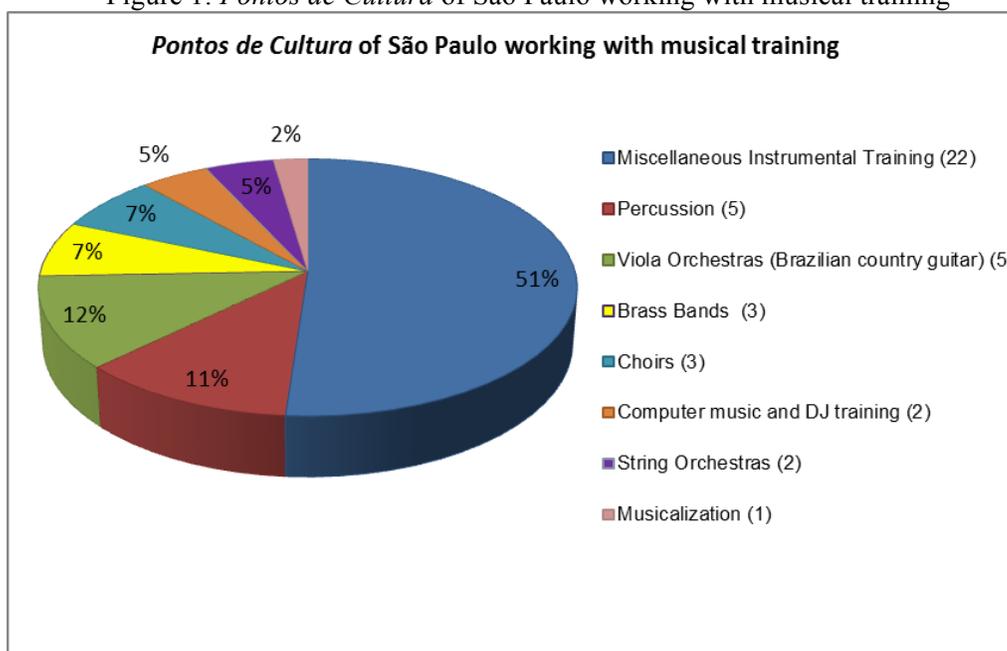
notion that if it is something that comes from the communities, it would be something that already exists and then the government would recognize it.

Many of the existing *Pontos de Cultura* offer music courses to a wide audience (children, youth, adults and elderly), they are not formal music teaching institutions, but they are supported by the Department of State of Culture, by the Ministry of Culture (MinC) and have legitimacy in the communities in which they operate. The study of the music education concepts existing in these places is the theme of this research.

Motions for musical education in the *Pontos de Cultura* of the state of São Paulo

This research focuses on the *Pontos de Cultura* of São Paulo and is being carried out through consultation to written documents sent by the *Pontos de Cultura* to the Secretary of State for Culture. There are 43 Points of Culture from the state network that was chosen because they work exclusively with musical training spread over 33 counties in the state of São Paulo. Considering these *Pontos de Cultura* that work only with musical training was possible to group them according to the services offered to the community, as the shown graph below.

Figure 1: *Pontos de Cultura* of São Paulo working with musical training



Source: Semiannual reports written by *Pontos de Cultura* surveyed. Author's adaptation.

The most offered music training identified in the *Pontos de Cultura* is the practice of different instruments, it would be workshops or courses lasting from 06 months to 03 years in instruments such as piano, keyboard, guitar, drums, percussion, flute, saxophone, violin, electric bass, electric guitar, singing and music to children's. Usually the repertoire focus on folk music and national, or international, pop rock.

Percussion training occurs through the practice of instruments such as tambourines, drums, and rattles directed to the samba circles, instruments that compose symphonic percussion like xylophones to create brass bands, African percussion, and ethnic instruments such as the Japanese taiko drum.

The viola orchestras offer viola caipira (Brazilian country guitar) workshops, guitar, accordion, and singing with an aim to improve and expand the group's own corner. The teaching of music theory began to appear in the reports as a prerequisite for the improvement of the musicians of the orchestra.

The brass bands formation consists of wood, brass and percussion (clarinet, sax, flute, trumpet, horn, trombone, tuba, euphonium and percussion). The *Ponto de Cultura* offers these courses, in many cases, to form new musicians to join an existing band in the city.

Choirs are discussed in the reports as meetings for the practice of collective chanting. It is interesting to note that those projects that propose the formation of choirs do not characterized itself as classes or workshops, but as weekly meetings, describing only the working repertoire and presentations.

Computer music and DJ training are music workshops that focus on DJ training, Studio techniques, music instruments recording and rhythms assembly through free software.

String orchestras offer workshops of instruments such as violin, viola, cello, double bass, chamber music, music theory, with intent to train musicians for an already existing symphony orchestra in the city or to group students to form a new orchestra.

Only *Ponto de Cultura* offers musicalization class exclusively for children from municipal schools. The musicalization workshops consist of ludic activities, choral singing and making small percussion instruments.

The grouping above demonstrates a need for further and deeper investigation about offer of music courses. The instruments and musical styles offered by the *Pontos de Cultura* would be a demand from the community or a willingness of the project proponents?

All the activities are free, they are offered to the community in general in the form of classes with formal methodology and even traditional, i.e., classes or workshops are attended by a teacher, they are individual or in groups, separated by suit of instruments, lasting 50 minutes, one to two times a week, alternating between theory and instrumental practice, divided into semester modules and having musical performances as a form of assessment. Many of the studied *Pontos de Cultura* has selective process for admission, especially those that aim at the practice of orchestral string instruments, following assessment methods and practice writing with examination board. The projects for choir singing, orchestra viola, brass bands and string orchestras has as an objective the professionalization of students and the group for holding public performances as a way to raise money (i.e., paychecks) for the maintenance of the *Ponto de Cultura* and its members as professional musicians.

The analysis of these reports do not replace the empirical research conducted by visiting the *Pontos de Cultura*, but has contributed to the understanding of how the project came after approved (NB: in many *Pontos de Cultura* there was changes, for example, a project that had planned circus classes and music lessons, but the circus classes were not successful and then the funds were transferred to the music lessons, expanding the workload of musical training).

In the analysis of the reports was also noted the presence of a discourse associating the musical practice to "bring a bit of culture to the city," necessary for the community that has "no the culture" and that needs to "rescue the culture," or to "propagate the independent culture." These occurrences call attention to the reality of the communities attended by these projects and by the understanding that these project's proponents have about the role of art, culture and its public

funding.

This first stage of data collection and search for theoretical framework showed that the field chosen for this research has proved to be rich and packed full of information deserving space in academic discussions. Moreover, it is necessary to develop a better understanding of cultural policies, especially those that encourage the music education of children and youth.

Final considerations

As can be seen, this new policy of the Culture Ministry (MinC) provides and supports the creation of *Pontos de Cultura* making them official and emerging spaces for musical practice. The *Pontos de Cultura* are cultural and educational actions that presuppose autonomy, leadership, teamwork, joint networking and interaction with the entire local community. While musical training, Kramer (2000, p. 57) emphasizes the need for policy actions to advance music education by saying, "(...) precisely those political beliefs have a significant role in the discussion about setting goals, interpretation and conception of music education and training."

Celio Turino (2009), in a review regarding the results of this program, emphasizes that though it is still an action with few financial resources, the activities that previously took place in silenced and unknown environments, such as percussion classes in *Candomblé*, gain support to boost their actions.

According to Kleber (2010) social changes and constitutional reforms that empower previously marginalized cultural practices are entering the academic world and "this comprehension is one of the major challenges for the music educator, it implies being open to welcome and talk with many universes, for, in fact, develop musical practices and inclusive methodologies, valuing and taking into account the artistic production of historically marginalized groups by the established culture" (Kleber, 2010, p. 7).

To know and understand the vision that the *Pontos de Cultura* have about the music, how these institutions handle the musical education and also understanding the social and political universe in which these actions take place, among other factors, serve to stimulate discussion about music teaching reverberating in the training of music educators who consider acting in these emerging areas.

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What matters most: Using contemporary research to support music education policies in schools (a performative autoethnography)

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Abstract

In the present paper, written as a performative autoethnography, I examine the efficacy of using recent and emerging research in music education to create school policies that support advocacy initiatives for music in our schools. Within that context, a secondary focus of this paper will be to consider how music academics and teachers use research based evidence to improve practice and promote their programs and ways that this could be effectively facilitated. Shankland (2010) notes six factors that influence educators in their attempts to link research to practice and policy making: (1) availability of high quality evidence (or lack thereof), (2) the timeliness of the research at hand (e.g., drawing from small portions of longitudinal studies), (3) the direct relevance and ease of implementation of research findings, (4) time constraints of conducting quality literature reviews, and (5) personal biases rooted in beliefs (and not research), and (6) incentives to make policy and curriculum change. I add two additional factors, (7) the audience for whom the research is written and (8) its meaningful accessibility that can be a barrier to adopting research and applying it to practice. Moreover, research, and the (mis)use of it, has sparked some controversy in academic circles that has not been widely discussed in arts education research and policy documents (Catterall, 1998; Eisner, 1998a, 1998b; Scripp, 2002).

Keywords

autoethnography, music achievement, academic achievement, Eisner, Catterall, arts advocacy, music program cuts

Sing a tale of research

Initially, I began composing a tidy, conservatively written paper on how teachers, policy makers and administrators use, and misuse, research to promote and protect music education in public schools. In that paper, I briefly summarized seminal works in our research literature to provide accurate information and insights on how we can use contemporary research to support music in public schools. I discussed the tensions between ‘instrumental’ and essentialist’ perspectives argued by James Catterall (1998) and Elliott Eisner (1998) and tried to take a relational stance – that we need *both* kinds of research and arguments to support music in schools. Also, I elaborated a preliminary report of the research I am currently doing with large data sets in British Columbia on the effects of music learning (in comparison with all the arts and other academic subjects) on academic achievement and designed some very nifty descriptive statistics tables.

However, while attending the American Education Research Association Conference (AERA) in Philadelphia in April 2014, I received the following email and was subsequently urged by many people to present a ‘research-based perspective’ on why the Vancouver School Board (VSB) should not cut elementary school band and strings programs.

I’m sure you’ve heard the news by now that the VSB has proposed to eliminate the elementary band and strings program. The Coalition for Music Education in BC is meeting

tomorrow to develop a statement and also a call to action. I will forward to all of you once completed, and would like to ask your help in getting it out to as many people as possible in the community. Seems a lot like the 2009 situation. If anyone is interested in presenting to the school board, they are accepting public speakers on Tuesday April 15 at 7pm. To register, email budget2014_2015@vsb.bc.ca I'll be there on behalf of CMEBC and VSO. We'll see how it all shakes out. I think voices from UBC are critical.

It had been a long day at the conference, but there's a three-hour time differential between the East and West coast in the USA, and this message required immediate attention. Coincidentally, I was at AERA to present a paper on my current research project, so the information was fresh in my mind. My response was immediate and decisive.

Dear Karen and Christine (and others),

Thanks for alerting me to this news. I will make every effort to be there and will email the school board to get a slot to discuss the Gouzouasis, Guhn, & Kishor (2007) study – where we found over three consecutive years (2003-2005) in British Columbia that music achievement predicts academic achievement (and not the other way around) and that students who participate in band and orchestra do significantly better, academically speaking, in school than non-music peers. And I will speak to the recently awarded \$223,000 SSHRC Insight Grant research that will directly help 'defend' elementary band and strings programs.

It's funny, because the preliminary paper on the design of our study that I just presented at AERA had such a strong response. People are really excited with the possibilities of our findings over the next 4 years, particularly in Richmond SD where Grade 6 & 7 band is mandatory and we will soon be able to look at student trajectories from kids who started school in kindergarten in 2001 and 2002 to look at the impact of music achievement and music engagement on academic achievement on Foundational Skills Assessment (FSA) 4, FSA 7, 5 provincial exams in secondary school, and composite academic achievement. Not to sound dismissive, but my concern is that the BC Music Coalition will not make a good impression because, like similar groups across North America, they consistently misrepresent and misinterpret research findings. That important point was brought up at AERA – we cannot make claims that do not correctly represent research findings. Please do not allow them to cite my work, because it is even misrepresented on their web site.

And, if anyone dares to misinterpret brain research to say that 'music makes kids smarter' I will contradict them outright. Music changes the brain – in terms of changing physical structures – but there are no brain researchers who conclude that music makes you smarter. Please urge speakers not to 'go there.'

Moreover, citing studies from Critical Links (Deasy, 2002) is nearly worthless because they're all correlation studies (i.e., mathematics achievement is as likely to have an impact on music achievement, as is the other way around). The Champions of Change document (see Catterall, et al., 1999) is outdated, but somewhat useful. The Catterall, Dumais, & Hampden-Thompson (2012) is good work but it's 'diffuse' in demonstrating the impact of music. However, I don't know who in the BC Music Coalition can interpret statistics. I was shocked that many didn't know about these highly influential works last Fall when I spoke at BCMEA.

Only the Gouzouasis, Guhn, & Kishor (2007) study is useful, statistically powerful in design,

and statistically significant. It's a linear regression study, not a multiple correlation like all the papers summarized in the Deasy or Caterall's work. As such, it's the closest thing to 'causal' that we can claim. Most important, it was research conducted with data sets (n > 50,000 students over 3 years) in our own 'backyard.' The other piece that might be useful is the Gouzouasis & Henderson (2011) study, also conducted in British Columbia. Someone else could speak to the conclusions of that study, even though they pertain to band festival participation, we speak to the impact music has on socioemotional development and motivation in learning, not only music learning. I am attaching both papers in case some of you are not familiar with these studies, both published in the leading international music education research journal, Music Education Research. Please don't merely read the abstracts – look at the powerful, statistically significant results and conclusions.

On the other hand, it would be 'smart' and equally as powerful if many people cite portions of Elliott Eisner's, The Arts and the Creation of Mind (2004), to make an 'essentialist' argument for the socio-emotional, motivational, and aesthetic learning that emerges from engagement in music (and all the arts). Eisner's is the most cogent argument that can be made on a 'subjective' level. And some of the more recent publications of Caterall, Dumais, & Hampden-Thompson (USA) McPherson (AU) and Hallam (UK) would be useful when it comes to issues of socioeconomic backgrounds, motivation, and socio-emotional development. Perhaps Scott Goble can speak to that work, if he's available, since it was outlined in our SSHRC proposal. Better yet, Scott has many cogent points to make from his own book, so other speakers should pick up on well-defined outcomes from the aforementioned works. And, hopefully, I won't have to wait hours to speak for 5 minutes.

Finally, I wish this were a year later and we had results from the study in progress, but the 2007 study should make sense to the VSB and other 'powers that be.' I will emphasize that they would not want to 'look bad' if we find that K-5 general music and mandatory elementary band has an impact on academic achievement (as measured with the FSA 4 and FSA 7) and they have cut the very thing that has a significant impact on overall learning – instrumental music making.

I will make every effort to be there at 7pm. Make sure I get the exact location and parking info.

From Philadelphia (where instrumental music in the elementary schools has died) ... Peter

I hadn't realized that two of the recipients of the email – Christine and Colleen, who both work as education directors for the Vancouver Symphony and Vancouver Opera, respectively – were now running the BC Music Coalition. I'm terrible with decoding acronyms, such as CMEBC. First, I needed to do some savvy backtracking.

Dear Christine and Colleen,

*I feel very confident knowing that two strong thinkers who have engaged with music education research are leading the Coalition for Music Education BC.
I look forward to fighting the good fight with you :-)*

First and foremost, I'll see you next Tuesday evening ... Peter

Soon after I sent that email, another one came across my desktop from a prominent political science professor at UBC who also happens to be a fine jazz guitarist. Obviously, the news of the music cuts was sending shock waves through the academic community. Jack Barker described how he was embroiled in a Twitter debate with the school board president, Paula Buffo, and her supporters. Paradoxically, due to the perceived policies of an evil, neoliberal, anti-education government, the school board seemed to be forced to choose between music and other vital programs. On the surface, the ‘word on the street’ was that the ‘proper’ left-wing thing to do was to support whatever the Vancouver School Board decided to do because music education is perceived as a ‘west-side, Vancouver, middle class thing,’ and not a program for *all children*. Not surprisingly, his perspective was that the official political left of our city, school board included, was either passive or hostile on the issue of music education. Jack’s plan was to have coffee with Ms. Buffo on Saturday morning with some other left-wing trustees. He’s an erudite speaker and he crafts brilliant arguments – e.g., education as a hedge against the homogenizing, mechanizing, atomizing tendencies of neo-liberalism. But he requested that I send him some “concrete facts” as well. He wanted to be as persuasive as possible in underlining the importance of music education and countering the growing sense that it’s a ‘middle-class luxury.’ He posed the following questions based on the Twitter discussions with the so-called ‘progressive’ trustees.

- 1) *Do we have any information on the class dimensions of school music programs, i.e., any demographic or anecdotal info that can counter the notion that this is a Westside luxury? If so, I can craft a good argument that music education counters class inequality by enabling kids who cannot afford private lessons, etc. to become involved in music. Any data to support this would be amazing.*
- 2) *More generally, do we have overall numbers on participation in elementary school music programs in Vancouver?*
- 3) *Do we have any information on the link between elementary and high school band, string, & choral programs? Defenders of the cuts say it's just elementary band music, so why worry, but my sense is that doing away with the elementary programs will have ripple effects for high school programs. Is there any info suggesting that elementary school programs are important, necessary feeders of high school band programs? Do we know how many high school music students got their start in elementary school? Can we break that down in terms of East Van and West Side?*
- 4) *It seems to me that the liberal education tradition in North America has always viewed arts, and particularly music programs as "core," in the sense that a well-rounded person is constituted by exposure to academic, physical (PE), and aesthetic dimensions of life. Any great quotes or studies?*
- 5) *The instrumental (pardon the pun) defenses of music programs focus on their contribution to developing intellectual, social, cooperation, and work habit skills. From a leftist perspective, this would include cultivating critical thinking, cooperative collectivism, and creativity as antidotes to neo-liberalism's atomism, standardization, and commoditization. Is there any recent research on any of these notions? Also, any work on how participation in music education is good for kids' mental health, sense of belonging, search for place and identity, anti-racism, and bullying?*

I carefully read the five questions, already churning the gears of my mind on what to give Jack to read. Oddly, he raised an interesting point – the *real challenge* in this political battle is with the

left wing, not the right wing. Jack saw music education as ‘competing’ with other very worthy and important programs – librarians, school counselors, anti-racism programs, ESL programs, immigrant advisors, physical education and athletics coaches – much more at the core of how people (especially non-musicians) think about social justice. So, ironically perhaps, he believed that the case for music education needed to persuade the left – to convince them that being in a band or strings program helps kids through anxiety and social dislocation issues as much as counselors do, promotes racial harmony as much as anti-racism programs, and that it benefits lots of kids, on both sides of our city, in these ways. Moreover, from a social justice perspective on kids' health and well-being, Jack wanted to argue that music programs yield huge benefits for the relatively small \$600,000 price tag – a mere 5% of the \$12 million that has to be cut in the VSB budget.

“He’s a Godsend,” I thought to myself. A brilliant thinker and elegant speaker, author of a leading book, and producer of a highly successful documentary movie, Jack had delivered the keynote address to an well-known, music education colloquium last year at UBC. His keynote was one of the best I’d ever heard at any research gathering. Though some of our peers wouldn’t admit it, he spoke more eloquently about music making and school music than anyone in our profession.

Things heated up rather rapidly. I sent Jack pdfs of pertinent studies and summaries, including the classic essay by Scripp (2002), the Eisner-Catterall debate of 1998, the Catterall, Chapleau, Iwanaga (1999) and Caterall, Dumais, & Hampden-Thompson (2012), a chapter from Eisner’s last book (2004), and three of my published refereed papers that spoke to the questions he raised in his five points (Gouzouasis, Henrey, & Belliveau 2008; Prendergast, Gouzouasis, Leggo, & Irwin, 2009; Gouzouasis & Henderson, 2011). I also had all the data on school participation and visual and performing arts courses offered in all secondary schools (Gouzouasis & Guhn, 2014).

Jack replied to my sending him the materials, as well as a summary of my AERA presentation, to address his questions.

Amazing. Thank you. This ‘light’ reading will be my evening’s work (interspersed with watching hockey). I’d love to do some guitar playing. Below is a soon-to-be released album of the family band. The drummer, our 17 year-old son, is a full-fledged product of Vancouver public school music programs (as am I, for that matter). In solidarity, Jack

My reply was immediate.

No worries, Jack. My day was crazy at UBC. I’m on study leave so when I’m on campus it all ‘hits the fan.’ I’ll be sending you a few more files of light reading that pertain to other issues you raised. I’ll do it in a few more emails so as not to clog your account. Also, we do need to get together and pull some strings ;-) Warmly,
Peter

Another plea for my expertise also came through emails from a dozen VSB music teachers. It’s funny, they’re so vociferous and passionate in our evening graduate research classes, but they don’t seem to know which way to approach making and presenting an argument in public.

Nevertheless, I flew back to Vancouver the day before the showdown. The original plan was for me to speak at Mt. Pleasant Elementary School where the VSB meeting was to be held under the glaring lights of a handful of television crews. However, by the time I emailed my request for speaker's time, all the slots had been assigned. Everyone – from the conductor of the Vancouver Symphony Orchestra to retired music teachers, to adults who had been VSB music students, to current students accompanied by their parents – spoke the first evening. The scene at the school was a mob scene. It was all over the 11 o'clock news. I received another plea for help, this time from another music teacher. And I replied as cogently as possible.

Dear Rick,

I have signed up to speak at the board meeting tomorrow evening at 8pm. Also, as you likely know, others are speaking this evening at a similar VSB meeting.

I'll try my best to come out tonight, to the meeting you have alerted me to, and tomorrow, but I live on the North Shore and really don't want to sit around for hours waiting for a chance to make a few very important points.

I heard the VSB president speak on CBC radio yesterday afternoon. Her 'facts' were rather distorted. North Vancouver SD 44 went to a user pay elementary band program for two reasons: 1) The main piece of the compromise was that there would be K-7 music specialists who taught general music in every elementary school in that district. There are K-7 music specialists in every North Vancouver school to this very day; 2) A former president of BCMEA (in the 1990s) was a North Van K-7 music specialist who hated band and strings programs (as well as the people who taught it in NVSD) so 'that person' did everything they could to minimize band and strings, thinking that the district would eliminate the programs altogether. However, the band and strings teachers and band parents mobilized and created a modest user fee program. It's very successful to this day and they have many more itinerant band teachers than VSB. To my knowledge, the elementary band and strings program has grown over the years due to the efforts of people like Lassie Leslie and Steve Toren.

Point #1 needs to be emphasized. Point #2 – particularly the fact that every school in North Vancouver has K-7 music specialists teaching general music – needs to be brought front and centre.

The following 3 points speak to the notion that, 'saving music in the schools' goes beyond band and strings. It's a big picture, big package, large umbrella where everything needs to be included and expanded – not cut: 1) West Vancouver SD has K-7 music specialists in all the schools and in most of them, the music teacher who leads K-7 classroom music also teaches band and strings; 2) Elementary band is mandatory in Richmond SD for all Grades 6 & 7 students and has been since 2008; some schools also have small strings programs (Brighthouse Elementary). The teachers who teach K-7 general music in Richmond also teach band (and some strings); and 3) The policy of mandatory elementary band is now in place in Delta School District. They also have K-7 general music specialists in all the schools.

Therefore, the big question is, "Why is VSB cutting band and strings when so many other districts are making it mandatory and growing music, K-7, across the curriculum?"

Also, I can talk about four results from my large scale study (Gouzouasis, Guhn, & Kishor, 2007), as well as my recently funded Social Sciences and Humanities Research Council grant

where I will revisit that study and expand it to look at K-12 trajectories of students who are engaged in music in 4 districts, and the private schools. The 2007 study is the one that the Arts Education Partnership features on a poster and it's one of the most downloaded and cited papers of the past decade.

So, the other big question is, "Why is VSB cutting band and strings when we know the academic benefits (and there is other research on socio-emotional and motivational benefits) of music making in BC schools?" We have the answers, as I have begun to elaborate herein. I just don't think the answers are being promoted from an 'offensive' stance because VSB music teachers have been on the 'defensive' the past 25 years.

While I respect the opinions and perspective of others, these are the main issues as I see them and they need to be iterated, and reiterated, with one voice. In music we trust, Peter

As word spread that I was coming to share my research, another teacher sent me an email.

Peter, it was a great showing last night. There were speakers for 3 straight hours and while there are various cuts proposed, the majority spoke against the cuts to music. Thanks in advance for speaking later tonight. I can't be there to hear you, but I wish you good luck. FYI - the trustees are trying to put the blame on the provincial government in every argument. Also, many PACs and parents have spoken out about equal access to music. Equal access would be eliminated with user fees.

The big night came. Earlier that afternoon, I went through my presentation from AERA and cut it down to a tight, 5-minute infomercial. I practiced reading it and timed it, making certain that I highlighted the important points with dramatic emphasis. As expected, I predicted the format – the presentations were timed with a signal at 4 minutes to wrap it up.

That evening, from the list of 30, I was the 15th presenter. As with the previous evening, people presented passionate statements on how music changed their lives, but no one cited any research to support their arguments. The Head of UBC's School of Music was the ninth speaker; he spoke eloquently, his points were all well made, and all were aesthetic in nature. As each person had their 5 minutes time, they were politely thanked by the board president and rapidly dismissed from the podium. There were no follow up questions to any of the points that were made by any speakers. One by one, the list narrowed and my turn was next. I adjusted the microphone.

"Good evening. My name is Peter Gouzouasis. I'm a professor of music education at The University of British Columbia and I taught music for pre-school to Grade 8 children, in private and public school settings, classroom-band-choral music, for 12 years. I've been at UBC since 1990 and teach in the Department of Curriculum and Pedagogy, Faculty of Education."

I proceeded to pointedly and passionately explain the four, significant findings from the 2007 study: (1) that music achievement predicts academic achievement in English, mathematics, and biology provincial examinations, (2) that students who participate in music do significantly better, academically, than their non-music counterparts, (3) that boys who are high achievers in music do better than girls and non-music counterparts in overall academic achievement and provincial exams, and (4) no other art (visual art, dance, drama) has the same effect on academic achievement – *only music* predicts academic success and not the other way around (pp. 86-90).

The audience cheered after *each* of those points in my presentation. I was stunned. One board member asked me to elaborate the findings with boys. Surprisingly, another wanted clarification of the research design.

“Linear regression analysis on three successive years of data obtained from the BC Ministry of Education, not merely multiple correlations,” I decisively responded.

I also noted the points regarding music programs in neighboring school districts and emphasized that many classroom music teachers in those school districts also taught band, strings and choir to the entire school, grades K-7. Again, the audience cheered and clapped. As the crowd roared to a crescendo, I politely thanked the School Board and left the microphone. As soon as I returned to my seat, an attractive young woman tapped me on the shoulder and motioned for me to come out into the hallway. She was from the big, news-talk radio station and wanted an interview. My interview was even more pointed, direct, and passionate than the presentation I’d made moments earlier.

“We’ll be airing this tomorrow on CKNW. Would you also be available to come into the studio to talk on one of our shows?”

“Of *course* I would,” I replied, with a grin and nod.

The following day, one of the music teachers in attendance at the meeting sent me the following email.

Thanks Dr. G for all you did!

I was so proud. I love how you 'spanked' the trustees with the research stats. It was so refreshing after all the emotional speeches. It seems to have worked, and I've been hearing you on the radio all day.

Hurray!

And now, a word from our sponsor: Autoethnography in educational research

There has been an ongoing, gradual, convergence of modes of artistic expression and modes of qualitative research over the past 30 years. This unfolding research program includes finding ways of (1) evoking emotional responses to exemplify experiences through the telling of stories (e.g., Denzin, 1999), (2) of turning sociology into a living inquiry through story telling (e.g., Bochner, 1994), (3) questioning the ways of science and social sciences (e.g., Tierney & Lincoln, 1997), and (4) making the personal the professional and professional the personal (e.g., Ellis, 1997). What was once construed as an autobiographical turn of ethnographic writing (Clough, 1997, p. 97), interpreted as storying the self (Leggo, 1995, 2005, 2008), considered as “highly personalized, revealing text in which an author tells stories about his or her own lived experience” (Richardson, 1994, p. 521), as well as a “self-reflexive shift” in ethnography (Crawford, 1996, p. 165), I offer a much broader perspective that acknowledges the multiple meanings of the prefix, ‘auto.’ In realizing that the prefix ‘auto’ (pronounced ‘afto’ in Greek) in and of itself has broad, multiple meanings – *self, other, this, that, those, him, her* –

autoethnography becomes a holistic, relational stance in and of itself that may be used as an inventive, powerful, explanatory and pedagogical tool (Gouzouasis & Ryu, in press; also see numerous publications in the references by Bartleet, de Vries, Gouzouasis, Gouzouasis & Lee, Holman-Jones, Lee, Pilcher, and Spry).⁷

Moreover, when we ‘story our selves’ – retrospectively and actively, as well as with our personal awareness of particular emotions, objects, and experiences in ourselves and others – we admit that our engagement with this form of research is deeply influenced by being a part of a particular culture (i.e., *ethos*, ἔθος) and character of being (*eethos*, ἠθος).⁸ Thus, the autoethnographer is an active part and partner in the creation, and re-creation, of a story. Since Banks & Banks (2000) wrote their seminal text on autoethnography, many researchers in the social sciences have learned to meaningfully apply a broad variety of artistic forms to creative processes of representing and understanding ‘data.’ That realist modernists *and* post-modernists in our profession think of data as ‘fact’ – and continue with difficulties accepting contemporary qualitative forms of research – the rationale and arguments that set the stage for what we now think of as creative analytical practices (CAP) and arts based educational research (ABER) were explored and explicated the mid 1990s. After reading the vast body of literature in autoethnography, I contend that we (i.e., music educators) can take a retrospective look at, and productively apply, over 25 years of the refinement of the same ideas that were initially presented by Aoki, Banks & Banks, Bochner, Clough, Crawford, Denzin, Ellis, Langellier, Leggo, Lincoln, Pelias, Pinar, Sparkes, Richardson, Tierney, Van Maanen, and many others during the genesis of this genre.⁹

While it may seem odd that I discuss quantitative research with large scale data sets in such a highly subjective, performative manner, the point I intend to emphasize is that “audience matters” (Richardson, 2013). There is no way that the school board members would have been able to interpret linear regression and ANOVA tables. Moreover, most of our colleagues in arts education have similar difficulties. While I could easily have written and presented a dry paper filled with facts and tables – for both the school board and for the present commission meeting – so called ‘facts’ in and of themselves neither represent the truth nor the entire story. I take the stance that the way I presented statistical findings, then and herein, was far more effective in creating impact for the respective audiences. While the school board was impressed by a statistically enriched presentation, it was the *artful, performative* manner in which the data and statistical findings were argued and presented that helped ‘save the day’ for band and strings programs in Vancouver.

That is, until next year’s budget meeting.

⁷ I have published 6 autoethnographies, solo and duo, since 2000 and have 3 that are currently in press.

⁸ Not coincidentally, the words *ethos* and *eethos* share the same suffix and definitional aspect of ‘auto’ (ἄντρος; ‘autos’ means ‘other’). Thus, I also call into question the ‘ethno’ portion of autoethnography and conceptualize it as ‘etho,’ thus creating the new term, *autoethography*.

⁹ I am very sensitive to the fact that many books and papers seem to omit and ‘edit out’ the contributions of so many researchers who have come before me in writing this paper. If I have inadvertently left someone out of the present story, I profusely apologize. Moreover, by no means do I wish to consider the present essay as definitive and final, however, I do hope that the breadth of this topic becomes apparent.

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Globally convergent accountability policies and the cultural status of state funded school music programs: A state-level comparison

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Abstract

Global convergence of economic policies driven by such institutions as the World Bank and the Organization for Economic Development has resulted in specific education reforms that reflect the neoliberal economic policies of these institutions. This paper examines the accountability policies that support a neoliberal vision of education as it has affected (and in turn been affected by) the broader perceived cultural status of music education during a period of intense education reform and policy generation in two, geo-political states: Ontario, Canada (1995-2003) and England (1979-1997). The comparative approach taken in this paper reveals how the intersection of policy, culture, and institutional structures fostered divergent outcomes within global economic and educational policy frameworks.

Keywords

economic neo-liberalism, neoliberal education, Education reform, music education, England, Ontario

Introduction

Over the last 30 years, international organizations such as the World Bank and the Organization for Economic Co-operation and Development have asserted both *hard* and *soft* hegemonic power on state funded education systems to conform to educational approaches that reflect the ideals of economic neoliberalism. The result has been specific forms of policy convergence among these systems. Such convergence includes, but is not limited to, the construction of students as *knowledge workers* in a *knowledge economy* and the development of accountability procedures to ensure schools effectively and efficiently produce such individuals. This paper examines the accountability policies designed to support this neoliberal vision of education as it has affected (and in turn been affected by) the broader perceived cultural status of music education during a period of intense education reform and policy generation in two states: Ontario, Canada (1995-2003) and England (1979-1997). The comparative approach taken in this paper reveals how the intersection of policy, culture, and institutional structures fostered divergent outcomes within global economic and educational policy frameworks.

Hard and soft hegemony: Globally convergent economic and education policies

Economic globalization is often viewed as a hegemonic force. It is widely accepted that the powerful countries of the West were responsible for the global spread of neoliberal economic policies (Mishra, 1999; Bożyk, 2005; Lechner, 2009). The end of World War II and the collapse of Eastern European socialism largely provided the opportunities for the United States form and disseminate global economic policy (Maier, 2003). The Americans were able to negotiate favourable international trade, loan, and labour terms with Europe as Europeans began the process of post-war reconstruction under the Breton Woods agreement. This agreement also created the International Monetary Fund and World Bank and made the American dollar the stable international currency. By the 1990s, the United States in combination with the members

of the European Union controlled approximately 45% of the votes at the World Bank and 49% of the votes at the International Monetary Fund. It was (and still is), therefore, in a position to direct the adoption of neoliberal economic policies on a global scale (Asimakopoulos, 2009). In addition, during the collapse of Soviet communism in the 1980s and 1990s, many (re-)emerging countries either adopted capitalism as an outright rejection of Soviet control or found it necessary to secure loans from the International Monetary Fund. These loans came with conditions to restructure national economic and social policies along the principles of neoliberalism. Finally, trade agreement such as the North American Free Trade Agreement (NAFTA), the development of the European Union, and discussions among the finance ministers of the G7 countries¹⁰ in the 1990s further aligned global economic practices. This coincided with the development of the Internet and e-technologies and culminated in the global spread of neoliberal economics.

The World Trade Organization (WTO) deserves particular mention in terms of Western, specifically American, influence on the global spread of neoliberal economic ideology, including policies affecting transnational business practices and employment. Another organization largely responsible for the spread of neoliberal economics, including employment policies, is the Organization for Economic Co-operation and Development (OECD), which has actively researched and published material that frames solutions to economic and social dilemmas in neoliberal ideology. The World Bank and IMF are partners with the OECD and support and disseminate their research findings (Organization for Economic Co-operation and Development, n.d., “Members and Partners”).

Heron (2008) has asserted that the way in which economically and militarily powerful countries disseminated neoliberal ideology throughout the world means that “globalization is essentially tied up with imperialism” (p. 86). Alternatively, Wade (2002) categorized the spread of neoliberal globalization as an occurrence of “soft power” that occurs when a dominant group “convince(s) subordinate groups that its rule serves not only its own interests but also those of the subordinate groups” (p. 204). In retrospect, it seems clear that neoliberal economic globalization began with the adoption of economic principles in certain regions and countries that held political power in key global organizations. It then spread through the somewhat more aggressive “imperialism” introduced through conditions applied to IMF loans as well as the “soft power” exerted by economically influential states and promised bounty from access to global markets through membership in the WTO, OECD, and various trade agreements like NAFTA. By the year 2000, the neoliberal approach to economics had become “such a taken-for-granted way to represent and act upon the economic world” that it had reshaped “established social and ideological arrangements along market lines” (Fourcade-Gourinchas & Babb, 2002, p. 534). One outcome of the new global economics was the loss of high-paying manual labour jobs in the industrialized West to less developed countries where the cost of doing business was both substantially lower and supported by free trade agreements and growing technological and monetary interconnectivity.

In the economics of neoliberal globalization, “all the relations of production and of labour are geared towards capitalist and materialist accumulation” (Heron, 2008, p. 87). Thus education

¹⁰ The original Group of Seven countries were the United States, Japan, Germany, the United Kingdom, France, Canada, and Italy. Since the 1997, these meetings have expanded to include Russia (i.e., the G8) and, since 2008, more commonly include the top 20 richest countries in the world as the G20.

within neoliberalism became focused on two main economic goals: (1) creating employable citizens within a largely globalized economic structure in order to support national or regional economies and (2) streamlining education delivery in order to make it as economically efficient as possible. In the former, a successful citizen is someone who gains employment and so does not drain state resources through reliance on state welfare program. She is also *knowledge worker*: a producer of new goods and services to be consumed and who, in turn, is a consumer who injects her earnings back into the national economy (Horsley, in press). In the latter, educational efficiency represents an input-output, human-capital model of education where educational success is measured through accountability measures such as effective budget management and students' results on standardized tests in specific subjects said to develop knowledge workers (Spring, 1998). In most education systems in the Western world, this led to developing, over the course of the 1990s and early 2000s, a set of common or core curriculum or national standards clearly stating what each child should learn and by when. This effectively centralized control over what educational excellence should be and pinned it to literacy, mathematics, science, and technology—all considered necessary for attaining personal and regional economic success in and engagement with a globalized knowledge economy (Horsley, 2014).

Neoliberal education reforms and music education in England (1979-1997) and Ontario (1995-2003)

Education reforms to England's and Ontario's elementary and secondary state-funded systems of education converged in a variety of ways that reflect neoliberal education practices influenced by wider global economic concerns. Yet, they also diverged based on local historical, cultural, and political practices and events. Underpinning reforms in both states was the importance of demonstrating educational excellence through creating standardized curriculum documents and assessment practices for all subject areas in public education. Both systems adopted a human capital conception of education meant to produce knowledge workers with particular core skills in mathematics, literacy, and science and technology (Gidney, 2002; Lawton, 2006). In addition, they both emphasized the deregulation of day to day decisions at the level of the school (albeit much more so in England) while also instituting per-pupil funding formulas and greater accountability practices, particular in relation to budgeting (Whitty & Power, 1997; Gidney, 2002). In addition, both states discursively positioned the core curriculum subjects above non-core subjects—such as music—by developing music curriculum documents after those of the core curriculum, requiring less rigorous school-level reporting practices than those of core subjects, and omitting music from those subjects that underwent mandatory state-wide testing. This is not to advocate that music *should* be one such tested subject. However, given that the results of such tests were published as a primary example of the effectiveness of each state's schools (and were therefore a dominant mode of constructing a conception of educational excellence) these tests often contributed to the conception of music as a subject of lesser importance in the minds of the school administrators, teachers, and the general public (Horsley, 2014).

This discursive position of music as less important than other subjects becomes particularly relevant when paired with a reduction in funding in both locations as part of the “do more for less” neoliberal human capital efficiency discourse. In both England and Ontario, the government effectively persuaded parents that educational excellence in the core curriculum

areas would give their children the skills and credentials they needed to “get ahead” in life. Administrators and teachers in both locations had to make decisions about where educational resources should be spent, and funding often went to securing resources and teacher training for those core subjects that had greater public profiles (Horsley, 2014). This was particularly problematic as elementary schools in both states moved toward a generalist teacher approach to music education in order to save money. As a result, teachers responsible for music education in both locations often found themselves lacking the release time and funding needed to acquire the knowledge and skills necessary to teach and assess students under the new music curricula (Beauchamp, 1997; Willingham & Cutler, 2007). In some cases, resources were diverted away from music to such an extent that music programs ceased to exist. Demand for music education in other schools led to support found through increased user fees, fundraising, donations, and public-private partnerships (Horsley, 2014).

The above description implies that neoliberal education reforms and their affect on music education in England and Ontario were very similar. However, while it rather concisely summarizes the situation that occurred in Ontario during 1995-2003, local factors lead to differences in the English system. To put it rather broadly, England’s adoption of school choice policies and the more wide-ranging accountability practices associated with the Office for Standards in Education and Local School Management made England’s system of education “more” neoliberal than that of Ontario’s. Yet, music education in England received more public attention and more support from the community in addition to being (overall) better provisioned and more fully implemented and accessible to English students than their Ontario equivalents (Horsley, 2014).

Firstly, while the Conservative government clearly framed certain subjects as core curriculum, it also put policy in place that ensured all National curriculum subjects, including music, were subject to accountability practices. The first and perhaps most binding was that the National Curriculum documents were actually legal statutes (Education Reform Act, 1988). Curriculum documents in Ontario were guidelines put forth by the Minister of Education who, through secondary legislation, made schools responsible for teaching them (Revised Statutes of Ontario, 1990). The Ontario government, then, had the ability to overlook any failures to implement the music curriculum.

Another accountability practice in England included having each school create a music curriculum policy statement that parents could read and to which schools would be held accountable. In addition, school inspections by the Office for Standards in Education every four years required music teachers to submit a list of teaching resources available to them, resources they would find helpful in the future, and their past professional development. Teachers were interviewed and observed in order to ascertain how well the curriculum was implemented. Results of the inspection were included in reports and suggestions for improvement were made. In addition, the overall results for music curriculum implementation across the country were summarized and published with suggestions for general, nation-wide improvement (Stephens, Adams, Adams, Brewer & Read, 1995). Any information such as this related to music education in Ontario came from voluntary polls conducted largely by independent advocacy groups (Horsley, 2014). As such, the government had no obligation to act on them. In contrast, English administrators and teachers at the local level were legally and publically responsible for ensuring

that, despite less funding and provision and increased teacher workloads, the music curriculum was implemented and student achievement was assessed and reviewed. Ontario's education accountability practices focused solely on balanced budgets and achievement in core curriculum in province-wide standardized tests. When faced with less funding and provision and increased teacher workloads, and no legal repercussion for failure to implement the music curriculum, it is not surprising that the standard of music education in Ontario, despite rigorous new curriculum guidelines and specific assessment and reporting requirements, fell (overall) into decline (Horsley, 2014).

In addition, many teachers responsible for music in England, often in conjunction with their Local Education Authority, had developed a rich and varied "two-tied" approach to music education that allowed students to explore composition, critical thinking, and aesthetic response in the classroom while developing performance and ensemble skills through extra-curricular opportunities. Music teachers taught with the aid of a variety of local and regional resources and networks before neoliberal reforms were introduced in England. These traditions developed over time in a cultural environment that was largely free of centralized regulation and where scholarly debate over the nature and purpose of teaching was supported by a wide variety of outlets, and teachers' opinions of what should happen in the classroom went largely unchallenged (Lawton, 2006). When faced with the declining funding for school music, administrators and teachers often sought to fill this gap by extending or shifting their networks into public-private partnership that would donate money, time, and resources (Stephens, Moore & Smith, 1995).

Thus, music education in England became further entwined with community resources and needs, making it more cost efficient (in theory) and responsive to and visible in local economies and communities. In addition, "subject consultants" introduced in the mid-1980s were teachers responsible for co-ordinating and overseeing teacher training and teaching resources in each subject. For music, they could make lesson plans for generalist teachers, provide additional training, mentoring or modeling, co-ordinate resources between schools, and arrange for guest teachers to come into the classroom (Allen, 1988). In contrast, teachers responsible for teaching music education in Ontario had worked and continued to work in increasing isolation due to the closure of the provincial Music Branch in education in 1965 and the gradual 1990s withdrawal of school board music consultants due to budget cutbacks. Having largely never developed a network of support and sharing for music education, most Ontarian administrators and teachers turned to the more isolated activities of fundraising and imposing user fees to supplement music education provision (Horsley, 2014). While the approaches of both states facilitated a certain amount of inequity in terms of access and provision, England's longstanding history of networking and shared responsibilities allowed administrators and music teachers to better weather withdrawal of state resources and stay connected to the local community.

Conclusion

As we can see from the examples of economic and educational convergence and divergence music education in England and Ontario, a comparative approach helps us re-examine our beliefs and taken for granted assumptions about what it means for a state to undergo "neoliberal education reform" and how it affects music education. By comparing the ways in which such concepts are interpreted and applied in various locations, we come to have a deeper and more nuanced understanding of what they might entail in a particular location. This can help us better

understand the ways in which our own systems of music education are unique and how they have been shaped by historical and economic factors both within the state and at the supranational level. Such reforms have almost always been framed as harmful to music education. Yet, when comparing reforms in Ontario to those in England, we can see that certain elements of those reforms, such as increased accountability, can either positively or negatively affect the status and provision of music education in schools, depending on that for which schools are being held accountable. This is *not* to say that neoliberal education reform is “good” for music education, but that, by comparing varieties of neoliberal education reform, we reach a more sophisticated understanding of how those reforms differ from location to location. Given the potential value of such research, it is hoped that more researchers will begin to undertake comparative work in music education.

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Policy and practice: Acknowledging diverse communities

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Abstract

This paper focuses on the delicate balance between developing practical teacher support materials that also acknowledge and align with current thinking as well as the ever changing and diverse policies in the music education field. Changing governments in Australia, both Commonwealth and State, frequently make wholesale changes to education policies and this has an impact on the longevity of teacher support materials. While teachers are perfectly capable of adapting materials to meet new policy developments, many are discarded because of the lack of obvious connections with the new curriculum requirements. The challenge for the writers of national teacher support materials is not only being faced with accommodating various state requirements, but creating longevity for quality resources. While these trials exist in accommodating policy, writers must also acknowledge the diverse communities who have a vested interest in the production of quality music resources. These include the practitioners and audience (teachers and students), music and music education academics, and organizations representing the interests of teachers and those of the music profession. A partnership between the Australian Society for Music Education, the Australian UNESCO arts Education Observatory at the University of Melbourne, and the Australian Music Centre has endeavored to create a teaching resource based on a work by the composer, Peter Sculthorpe, that accommodates various policies across the nation, as well as acknowledging the diverse communities likely to use and/or promote such a resource.

Keywords

Australian educational policy, teacher support, Sculthorpe, Arts for Peace.

Education policy development in Australia

Educational policy in Australia is in a state of flux but this situation is not new (Forrest & Jeanneret, 2012), and in many ways it has been cycling through seemingly endless reincarnations and reinventions (Comte & Forrest, 2012). While education is principally the responsibility of the States and Territories in Australia, the Commonwealth (national) government periodically steps in with policy directions and edicts upon which the states must act, and the last decade has seen another attempt at a national curriculum for the compulsory years of schooling in agreement with the States and Territories. The work on this curriculum has progressed collaboratively (but not without dissension) over the last decade and considerable time and effort have been devoted to the staged implementation at the local level. The recent election of a Conservative government (September, 2013) has temporarily halted the development of this Australian Curriculum, with the government calling a review on the processes, content and intent of the curriculum reasoning that, “The move towards a nationally consistent curriculum for school students has been a step in the right direction, but the government believes there is room for improvement” (Australian Government, 2014).

There are numerous reasons cited in support of the development of a national curriculum. Rather than a country of 22 million people being divided into eight different educational jurisdictions

with their own curriculum and resources, the Australian Curriculum was seen as an opportunity to unify/consolidate what was best practice across the country in particular disciplines/subjects across the compulsory (Grades 1-10) and the non-compulsory (Grades 11 and 12) years of schooling. The inconsistency in curriculum content was seen as a problem for those families moving from state to state, especially in the very early years and exit levels of schooling. To date, English, mathematics, history and science curricula have been implemented in schools, and the next groups of subjects including the Arts (i.e., dance, drama, media, music, visual art) remain in draft form while the government's review is undertaken.

Resourcing in music education

Resourcing for subjects in States and Territories has always been possible for large curriculum area such as literacy and numeracy but in a small educational market such as the arts, it is difficult to gain support to invest in and develop texts and resources. This is even more difficult when trying to accommodate a life and use beyond the educational boundaries that exist. Publishers are always looking for materials that have the potential to cross geographic (and national) boundaries, span the years of schooling, cross key learning areas within a curriculum, and have the potential to survive the ever-changing policy landscape. Locally published teacher resources in music education have always been an issue in Australia. Over the last four decades there have been a number of initiatives to provide a guided text for school music education but these have had varying levels of success and in many ways have been associated with particular State curricula directions and limitations (see for example, Dunbar-Hall & Hodge, 1991; Dunbar-Hall, 1993; Lowe, 1997).

Outside the textbook arena, professional arts organizations such as the Sydney Symphony Orchestra, Musica Viva Australia, Opera Australia and The Australian Ballet have devoted considerable resources to the development of materials that support their education program and/or works/repertoire being performed in a particular season, and this focus is often associated with their marketing and audience development departments. The educators associated with companies such as the State symphony orchestras, work specifically with the school curricula of the State in which the works will be performed. These resources are a repository of worthwhile materials, but they are not generally accessible, not only due to this adherence to State policy, but also the expectation that to access these materials, teachers must subscribe to the larger program. National organizations such as Musical Viva Australia, often have difficulties writing materials in such a way that they are easily adapted across education systems and accommodate local terminology and approaches.

The focus in Australian contemporary composition

In 1995, the Australian Society for Music Education established the engagement of a composer-in-residence for its biennial national conference. This initiative was to promote the place of composition in music education by having the composer working with a group of young composers on their own compositions, and commissioning this composer to write an accessible work to be performed at the national conference.

The composer-in-residence project has a two-fold aim of: developing a body of Australian musical works composed by leading Australian composers that are suitable for performance in school and community settings; and providing

young composers from around Australia with a valuable opportunity to work with a leading professional and to receive feedback on their own compositional works.

(ASME, 1994; <http://asme.edu.au/projects.htm>)

In 2005, one of these works, *A Way Back* (Lachlan Davidson), appeared for the first time as the focus of an educational resource kit. The intention was that these works commissioned by ASME could be distributed more widely and have a longer life as a resource with the addition of teaching ideas for the classroom. Another such work is Iain Grandage's choral work *Wheatbelt* (2007), which was commissioned and performed at the ASME National Conference in 2009. Through discussions with the Australian Music Centre (AMC), ASME was able to commission a writer to develop the educational materials and the AMC produced, packaged and distributed the kit (Milne, 2009). The kit is particularly pertinent to teaching music at the senior years of schooling but there are applications to other levels of schooling. There have been some difficulties with this model, especially in the area of sourcing quality recordings for commercial release in this way but this type of collaboration has, nevertheless, resulted in a range of commissions and resources being developed to support the development and dissemination of Australian music (see for example, Australian Music Centre, 2014). Another issue has arisen from the type of work produced by the composer. Not every work lends itself to use in the music classroom, no matter how worthwhile it might be as a work of "art", and while the commissioned works fulfilled their brief in being "suitable for performance in school and community settings", they were not always suitable for the development of teaching activities. More recently, ASME has turned its resource development attention to another source.

Arts for peace and Peter Sculthorpe's *String Quartet No. 16*

Following the success of the Second World Conference on Arts Education (Seoul, 2010), UNESCO's General Conference at its 36th session in 2011 proclaimed the 4th week of May as the International Arts Education Week. It aims to increase the international community's awareness of the importance of arts education and reinforces its cooperation by promoting cultural diversity, intercultural dialogue and social cohesion. The first celebration of International Arts Education Week took place at UNESCO Headquarters on 23 May, 2012 with the participation of artists, educators, researchers, NGO actors and international associations. To celebrate UNESCO's 2014 International Week for Arts Education, UNESCO-RLCCE and UNESCO-HK, together with the UNESCO Arts-in-Education Observatories in Australia and Singapore, UNESCO Chair in Arts Learning (Canada), UNESCO Chair in Arts Education (Germany), International Network for Research in Arts Education, and the World Alliance for Arts Education, co-organized the inaugural International Arts for Peace Festival. The main Festival was held in Hong Kong during May 2014 and promoted five kinds of peace: individual, cultural, social, political and ecological. The festival sparked a new collaboration around a teaching resource to celebrate this initiative.

The case under discussion is again focused around the work of the Australian Music Centre but the notion of collaboration has expanded significantly. The initial group consisted of the Melbourne Graduate School of Education's UNESCO Arts Education Observatory, the Australian Society for Music Education and the Australian Music Centre. *Peter Sculthorpe: String Quartet No. 16* music resource kit investigates the creative process of musical

composition and the connection of this work to refugees in Australia's detention centres. The work was inspired by letters from refugees in Australian detention centres and resonates with the plight of people displaced by war and turmoil around the world. While the kit is particularly suitable for senior students, it could also be used with younger students, particularly in relation to the broader issue of refugees in detention becoming the impetus for musical composition.

While Australian government asylum seeker policy seems a long way away from any discussion of education and cultural policy, it has become enmeshed within the political and social fabric of contemporary Australia. The two major political parties have similar policies on the reception and processing of asylum seekers, which is an unresolved issue and remains one of the most divisive policies in Australia. Interestingly, the policy has been opposed at different levels of government – particularly at the local government level. In 2003, Lonely Planet published *From Nothing to Zero: Letters from Refugees in Australia's Detention Centres* with Human Rights and refugee advocate, Julian Burnside AO QC, providing a preface and introductions to several of the chapters. The book was launched in May, 2003 by the former Prime Minister, Malcolm Fraser, who made a special note of Burnside's preface opening: "The purpose of this book is simple: to give a face to the faceless, a voice to the voiceless" (University of Melbourne, 2014, n.p.). In 2005, Julian Burnside QC commissioned a new work for Musica Viva Australia and the result was Peter Sculthorpe's String Quartet No. 16, which was inspired by this book. The quartet is in five short movements, the titles of which reflect the common feelings expressed by the refugees Sculthorpe observed in their letters.

- I Loneliness
- II Anger
- III Yearning
- IV Trauma
- V Freedom

In many ways Sculthorpe is making an Australian statement in the manner of Strauss' *Metamorphosen, Study for 23 Solo Strings* (1945), or Penderecki's *Threnody to the Victims of Hiroshima* (1960). The quartet was dedicated to the Tokyo String Quartet who performed the world premiere at a Musica Viva Australia concert in November 2005 in Melbourne. In 2013 the Tokyo String Quartet once again toured for Musica Viva, this being their farewell to the concert stage, and once again they performed Sculthorpe's quartet as a special "offering" to a special musical relationship. The intention behind developing the education resource kit was to explore the creative process of musical composition by investigating the realization of the composition, examining the context in which it was written; focusing on specific and characteristic techniques used by the composer; and placing this composition within the broader opus of Peter Sculthorpe's large creative output (Milne, 2014, p. 5).

The collaboration brought together a range of people and resources, and responded to diverse policies from various contexts.

- The writings of refugees (Austin, 2003).
- The composer, Peter Sculthorpe
- The commissioner of the work, Julian Burnside AO QC

- An arts organization, Musica Viva Australia
- The performers, The Tokyo String Quartet for the live performance and the Goldner String Quartet for the recording
- The Australian Music Centre
- Australian Society for Music Education
- Melbourne Graduate School of Education and the UNESCO Arts Education Observatory
- The researcher/writer/educator, Lorraine Milne
- UNESCO's International Arts Education Week
- International Arts for Peace Festival

The collaboration built on a model of exposing a musical work to the scrutiny of an investigation that provided access to students at varying levels of education. Through the work students and teachers are challenged to consider the response to the writers of the letters and the composer's music. This by its very nature is crossing curricula boundaries within schools and institutions. There are fundamental principles in music education that appear to resonate not only nationally but internationally. Through the lens of the resource students are given the opportunity to learn about music (the elements, concepts, components) through active participation in performing, creating and listening but the work also clearly demonstrates the impact and power of music to express emotion, question ideas and consider change. The development of practical teacher support materials acknowledges and aligns with current thinking as well as the ever changing and diverse policies that effect the music education field. While changing governments in Australia frequently make wholesale changes to education, cultural and financial policies, resources such as these not only provide a model for further development and longevity for teacher support materials, but also connect with a diverse audience through the universal theme of peace.

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Why we need policy research in music education and what we can do to create an impactful policy community in and for music education.

“Policy is always with us, created either by design or by default” (Hope, 2004, p. 111).

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Abstract

The music education profession has never developed a strong research-based policy capacity. Music education falls in the cracks between arts policy and educational policy. Neither arts policy centers nor education policy centers typically address issues of arts education. In this paper I posit that the music education profession must develop the capacity for policy research and impact. I recommend that the ISME Commission on Policy help lead the effort by developing a research agenda and helping build a cadre of policy researchers. I further recommend that the Commission model its efforts after the MayDay Group by devoting each of the next five seminars to exploring one of the topics on the research agenda. I offer that the systematic exploration of those research topics, with multiple papers made publically available via proceedings, should result in the development of a cadre of experience researchers in music education policy and an organized research base in music education policy that can be built upon to influence policy in the future.

Keywords

policy, think tank, research agenda, music education

Introduction

An education in music is a human right. Participation in the arts, which implies knowing how to do so, is articulated as a basic right in Article 27.1 of the United Nation’s *Universal Declaration of Human Rights* as follows: “Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits” (U.N., 1948). Scholars have articulated the benefits of music education philosophically, psychologically, sociologically, and economically.¹¹ Since an education in music is crucial to human development, social society, and economic prosperity, it is too important to trust strictly to legislators and government officials who can change priorities based on party politics, leaders of the music products and professional arts industries whose main interests are sales of their products, or to simply leave to chance. Thus, public policy regarding music education must be based on evidence that the intended and enacted policies result in universal access to music education that enables them to participate musically in their communities, to enjoy music, and to reap the psychological, social, and economic benefits of music education. The issue, then, becomes who provides the evidence to legislators and government officials that will inform policy on music education?

¹¹ For example, see (Bowman & Frega, 2012) and (Goble, 2010) for philosophical arguments, (Gardner, 1994) for a psychological argument, (Belfiore & Bennett, 2008) for a sociological argument, and (Jones, 2005) for an economic argument.

Public policy research

Public policy is often informed by research conducted in universities and independent think tanks. Academics working in universities had been the primary source of intellectual influence on public policy in the United States prior to the 1960s. Medvetz (2012) has outlined that the rise of think tanks beginning in the 1960s, many of which are politically motivated and organized and funded precisely to influence public policy, has resulted in academics being eclipsed in policy debates in favor of think tanks that are politically connected, organized to influence policy, and produce a steady stream of digestible policy recommendations to politicians. Given this political environment, it is important for academics working in policy research to be knowledgeable about think tanks.

There are 6,826 think tanks in the world according to the *2013 Global Go To Think Tank Index*. Not a single think tank or center devoted to the arts was included on the top 150 list (McGann, 2013). There were, however, 50 think tanks and centers included that focus on education or include education within their portfolios of research.¹² Arts Education, however, falls in the cracks between arts policy and education policy. Arts policy centers do not typically address issues of education and educational policy centers or think tanks do not tend to address arts policy. Thus, no think tanks or policy centers appear to be looking out for the music education of society's young. One is left to wonder who makes sure that research conducted on musical learning and its benefits or the efficacy of current or intended policies is considered when educational policy is made? Some professional societies, such as the National Association for Music Education and Americans for the Arts have influenced policy in the United States. Unfortunately, their efforts are often based on inconclusive or insufficient research packaged as advocacy pieces such as Ruppert's (2006) *Critical Evidence* which is an advocacy piece relying heavily on Deasy's (2002) *Critical Links*.¹³

The music education profession has never developed a strong policy research and dissemination capacity that can be used to influence policy makers. Those interested in policy have typically stumbled into it after having been trained in other domains of research. Fortunately, there is now a small group of young music education scholars who conducted policy research in their doctoral programs. It would be prudent to provide them with the guidance, opportunities and professional support they need to develop the expertise, resources, and capabilities we need as a profession in order to move from advocacy based on shallow research to evidenced-based policy recommendations and critiques. The ISME Commission on Policy is a place to start. Hoffa (1988), however, argued that arts education organizations will never have the power to influence on our own and, thus, must ally ourselves with the arts community and education establishment

¹² The list includes multifaceted centers such as Brookings Institution, Cato Institute, Urban Institute, and Rand Corporation but also education-specific centers such as the Brown Center on Education Policy, Center for Education Policy Research, Institute for Education Policy and Practice, and the Consortium for Policy Research in Education from the United States (McGann, 2013, pp. 55-56). Arts Policy Centers/Think Tanks that might have been included are such as the following: Center for Arts and Cultural Policy Studies, Center for Community Arts and Cultural Policy, Cultural Policy Center, and The Curb Center for Art, Enterprise & Public Policy.

¹³ A variety of 'advocacy' sites exist such as the following: <http://www.nammfoundation.org/support-music>; <http://www.kennedy-center.org/education/kcaen/resources/ArtsEducationAdvocacyToolkit.pdf>; <http://www.nasaa-arts.org/Publications/The-NASAA-Advocate.php>

although “their record of supporting arts education is pretty miserable” (p. 6). Organizations such as Americans for the Arts and the National Association of State Arts Agencies are active in advocacy for the arts in addition to music education associations such as ISME and its national affiliates. Partnering with such organizations that could use better research may be the best way to proceed at this time.

This paper is a ‘call to action’ that we commit ourselves to developing the strong research-based policy capacity that the music education profession needs. Accomplishing this will take years of disciplined effort. In order to do so, I recommend that the ISME Commission on Policy evolve from strictly being a conference organizing committee to living up to the name of ‘commission’ and help lead this effort alongside national organizations such as the Society for Music Teacher Education’s Policy ASPA.

Why should the Commission take up this cause?

The ISME Commission on Policy: Culture, Education and Media is the sole international organization devoted to music education policy research. It was founded in 1976 by scholars from the European school of sociology and, thus, the commission’s early years were focused on sociological understandings of music and on media policies (McCarthy, 2004, pp. 99-100, 139-141, 193-195, 252). ISME has sharpened its mission over the years to focus on music teaching and learning, as reflected in our current mission statement (ISME, 2006):

ISME Mission

The International Society for Music Education (ISME) believes that lived experiences of music, in all their many aspects, are a vital part of the life of all people. ISME's mission is to enhance those experiences by:

- building and maintaining a worldwide community of music educators characterized by mutual respect and support;
- fostering global intercultural understanding and cooperation among the world's music educators; and
- promoting music education for people of all ages in all relevant situations throughout the world.

As the society’s focus sharpened on the teaching and learning of music, so has the Commission’s. The trend of papers presented at the commission’s seminars over the last decade has been toward studies of policies on music teaching and learning, including standards and curriculum. Those papers on media and culture have tended to be focused on the use of media in music education while issues of culture have tended to be about multicultural education and or promotion and preservation of distinct cultural expressions within a globalizing society.

Why now?

Keith Swanwick, writing in the first issue of the International Journal of Music Education outlined a basic need for policy research in music education as follows:

“at a recent Gulbenkian Conference, The Arts and Higher Education, we discovered that we just did not know to what extent the arts were being affected by cuts in education, or even what the base-line of provision was from which to estimate any reduction in

services being offered to the community in schools and colleges. The same is true of music education in schools. Have we really enough evidence to say that schools are a unique and vital agent in music education and that musical opportunities and insights would be denied to young people if programmes were reduced or abolished? The answer is not as obvious as it may appear. Other people may point to massive opportunities outside of schools, to community organizations, to informal music making, and especially to the mass-media, bringing all kinds of music within easy reach of all sorts of people. There is little research information with which either to counter such statements or to support them. Such debate therefore becomes ideological rather than intellectual” (Swanwick, 1983).

I suggest that, while we now have some basic information in the United States thanks to surveys conducted by the U.S. Department of Education (Parsad & Spiegelman, 2012) and a study by the Government Accountability Office (GAO, 2009), we still don’t know the answers to Swanwick’s questions 31 years later. It is about time we answered those questions!

There has also been a slow but steady recognition of policy research in music education in the United States since 1990. Policy was the focus of the 1990 symposium of the Committee on Institutional Cooperation (Olson, Barresi, Nelson, & Committee on Institutional Cooperation., 1991), chapters were devoted to policy in both the 1992 and 2002 handbooks of research on music teaching and learning (Colwell, 1992; Colwell & Richardson, 2002), the journal *Design for Arts in Education* was renamed *Arts Education Policy Review* beginning with Volume 94 in September 1992, and there is a chapter on policy in *The Oxford Handbook of Music Education* (Abeles, 2012). Finally, a policy research group was founded at the initial meeting of the Society for Music Teacher Education in 2005 with the purpose to “increase policy awareness within music education and to build music educators’ capacity for policy analysis, development, and implementation” (Policy ASPA, 2014).

Jones (2008, 2009) previously outlined an entire eco-system necessary for policy research in music education to have an impact, advocating that we need to develop a cadre of policy experts, that the entire profession must understand, value, and support policy research and engagement, and that we need to develop the capacity for influencing policy makers. While all of this is ultimately necessary in order to have the kind of robust policy environment needed to be effective, we have to start by developing a cadre of researchers and a base of literature. The MayDay Group provides a sensible model for the Commission to follow.

MayDay Group

The MayDay Group has become one of the most influential scholarly organizations in music education with 457 members distributed globally (Gates, 2014). The group published a set of 7 action ideals in 1997 (Regelski & Gates, 2009, pp. xxxi-xxxvii) that formed the basis of scholarly colloquia in succeeding years with each colloquium focused on the next action ideal. These ideals functioned as a research agenda for the group. The group met at least annually, developed an eNewsletter and a website, and began an open access peer reviewed journal. With the original Action Ideals exhausted, the group adopted 8 new Action Ideals in 2012 and is pursuing each one systematically at annual colloquia.¹⁴

¹⁴ See <http://maydaygroup.org/about-us/action-for-change-in-music-education/>

All of these components: a common research agenda pursued systematically, regular face-to-face colloquia, an eNewsletter to build community, a public website to make themselves known and accessible, and a high quality peer reviewed journal have resulted in a small group that was originally perceived as rabble rousers in music education evolving into an influential international scholarly community.

The ISME Commission on Policy is already ahead of where the MayDay group was when it started. It already meets biannually, though could decide to meet in off years as well, has a publically accessible website and a Facebook page, and makes its proceedings freely available online. If it were to establish a research agenda and pursue it systematically, each set of proceedings could become a ‘go-to’ source on that item. A decade from now the profession would have a cadre of experienced policy researchers and an organized literature base on which to build and inform policy. Commission seminars might also evolve from the traditional scholarly symposium model to include reports of policy projects, policy briefs, and works in progress as well as scholarly papers. Seminars could also contain working sessions where members bring data they collected to combine with data collected by others in order to draft multiple-authored and international research reports.

Developing a research agenda

Developing a research agenda for music education policy is the first step. Such an agenda might be modeled after Zeichner’s (2005) “Research Agenda for Teacher Education” in which he listed the following three areas of research: Research Design & Methodology; Research Topics; and Developing an Infrastructure for Research on Teacher Education. For Research Topics, I propose we consider starting the conversation with the ‘5 Ws’ (and H) as follows:

- **Who:** Who is teaching music? What are credential requirements? Who is learning music? Who influences music teaching and learning curricula and materials? Who is involved in music teacher education and what do they promote?
- **What:** What is taught? Who decides? What is the impact of non-school based programs such as El Sistema, Carnegie Hall’s Weill Music Institute, and the Arts Education Partnership.
- **When:** When does music teaching & learning occur? Is it in the school day, or after school?
- **Where:** Where is music teaching and learning occurring? In school facilities, community centers, or elsewhere?
- **Why:** Why is music teaching and learning occurring? Is it a curricular requirement, school elective, or community choice?
- **How:** How is music teaching provided? Is it from taxes? Do families pay?

Assessment of progress

The ultimate measure of success in policy work is effecting policy decisions. Therefore, the Commission should periodically assess its progress. A good model to ensure the Commission is building capacity to effect change and is not simply facilitating activity are the five assessment criteria used by the Think Tanks & Civil Society Program (McGann, 2013, p. 15). I have modified them for the Commission's purposes as follows:

- **Resource indicators:** Ability to recruit and retain leading scholars and analysts; proximity and access to decision-makers and other policy elites in arts and culture organizations, arts education and music education organizations, and government policy makers.
- **Utilization indicators:** Reputation as a “go-to” organization by policy elites in arts and cultural associations such as the International Federation of Arts Councils and Culture Agencies, the National Assembly of State Arts Agencies, and professional music education organizations such as ISME and other international and national music education organizations; web hits on proceedings; and number of delegates at biennial ISME Commission on Policy seminars.
- **Output indicators:** Development of a literature base; number and quality of policy proposals and ideas generated; policy publications produced by Commissioners and delegates (books, journal articles, policy briefs, etc.); news interviews conducted; briefings, conferences, and seminars organized; and Commissioners and delegates and asked to serve on boards and committees and elected to leadership positions in arts and cultural organizations, ISME, and other music education professional societies.
- **Impact indicators:** Recommendations considered or adopted by policymakers; publication in or citation of publications in academic journals – particularly in those focused on arts policy such as *Arts Education Policy Review* and the *International Journal of Cultural Policy*; policy sessions and papers of Commissioners and delegates accepted at conferences such as the International Conference on Cultural Policy Research and national bodies such as Americans for the Arts and Arts Education Partnership as well as professional music education organizations such as ISME and other international and national music education organizations.

Closing

In closing, I invite you to join the Commissioners in developing our research agenda and hope that you will contribute by researching each topic over the coming years and attend the Commission's seminars. Let's discuss this on breaks and in the evenings this week. Also, please attend the Commission's two sessions at the World Conference in Porto Alegre where we will be developing a research agenda and asking attendees for topics we should include.

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The policy of educational transfer and international music education

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Abstract

Educational transfer has been an important issue in education for more than 200 year. It concerns borrowing successful educational policies, theories, or approaches. They are transferred from one country to another. At the core of educational transfer is the hope of improving educational practices in a respective country by implementing successful foreign approaches. It can concern both a more practical level such as borrowing and adapting a successful teaching method, e.g., the Orff-Schulwerk, or a theoretical level, for instance regarding implementing the German Didaktik as the science and art of teaching in Scandinavian teacher education. In recent years, developing and implementing standards has been a core issue in international educational transfer. While educational transfer is a most common procedure, particularly in times of internationalization, comparative music education has not yet reflected critically its challenges and opportunities. This is particularly surprising regarding the fact that there exists a lot of research about educational transfer in comparative education. The aim of this paper is to critically examine the most common strategies of educational transfer and to adapt them for music education internationally. It is important to raise awareness for the policy of educational transfer in music education because so far, it has mostly happened unconsciously, without considering important issues. Only by reflecting educational transfer critically and identifying the problems involved it will be possible to use this policy for improving music education internationally.

Keywords

educational transfer, comparative education, comparative music education, music education policy, internationalization

Introduction

In recent years, due to international student assessments such as PISA (Program for International Student Assessment), educational transfer became an important topic. Countries with problems regarding their educational systems are supposed to learn from successful countries. While this seems to be a rather novel development, it has been well known for more than 200 years. But often, educational transfer happens completely unnoticed, particularly in music education. In this analytical essay, I introduce the concept of educational transfer and suggest ways that we may utilize it for music education.

Educational transfer: a short history in view of comparative education

The term educational transfer offers an explanation for the convergence of education worldwide. It describes the practice of ‘borrowing’ successful educational strategies from foreign countries in order to improve the educational system in another country. This procedure involves identifying successful educational strategies and their implementation into another system. Educational transfer has always been a popular solution to educational problems. Therefore, it is an important field of research in comparative education.

Educational transfer is a complex endeavor. Several models developed by David Phillips and his colleagues (e.g., Ochs & Phillips, 2004) try to explain the various steps involved, e.g., starting with the policy features in one country which might be attractive for another country (guiding philosophy of a policy, the goals, strategies for implementation, enabling structures, educational processes and educational technique). In another model, Ochs and Phillips try to take a closer look at impulses initiating cross-national attraction and the processes following. The reasons for considering educational transfer as a useful procedure could be fivefold: (1) an internal dissatisfaction with the educational system (e.g., of politicians, parents, teachers), (2) a failure of an educational system (e.g., PISA), (3) political or economic changes, (4) new knowledge, and (5) an increased economic competition. There can be two different justifications for educational transfer. As Steiner-Khamsi (2012) points out, the situation in a home or a foreign country could be “glorified” or “scandalized” (pp. 6-7). This would imply the need for immediate actions, without any room for careful considerations. Picturing the situation in a foreign country as ideal also reveals another problem – that educational transfer is often not motivated by educational reality, but rather by beliefs about it. German scholar Jürgen Schriewer (2003) indicates that politicians sometimes use foreign countries’ educational successes to justify transformations they would like to undertake in their own countries. He calls this reference to “elsewhere,” underlining the meaning of discourse and externalization. This has been a popular procedure, particularly since PISA gained so much authority. When facing educational crisis, politicians and administrators also tend to the so-called “quick-fix-level” (Ochs & Phillips, 2004), i.e., without considering thoroughly what might be the best way of educational transfer, a foreign strategy is introduced without further consideration. Phillips also identifies another popular category, “phoney,” which politicians frequently (mis)use. They announce important changes loudly and advertise their transformation with enthusiasm, as a kind of superficial activism. These actions ignore the fact that the implementation of a new strategy is a difficult endeavor. Transformations are usually necessary so that the original strategy fits within a new educational system. In the best case, the transferred strategy should be completely absorbed within the new educational system and become a part of it.

Phillips’s (2009) models regarding educational transfer are important for understanding and analyzing how educational transfer works, but in view of globalization, they need to be transformed and supplemented (Rapple, 2012). Today, educational transfer does not follow explicit rules as in the past. There are many actors and decision makers involved. Particularly international organizations such as OECD (Organization for Economic Cooperation and Development) or World Bank play a significant role, because economic reasons also play a significant role in the efficacy of educational transfer.

However, there are different ways for identifying the best educational practices and systems. Particularly, international student assessments such as PISA have been popular in recent years. The interest in international student assessment also reveals more general aspects regarding today’s educational world. An international assessment culture has clearly replaced national ideals of education because education is thought to be the main factor for social, economic and political success. Sellar and Lingard (2013, p. 191) are right when they state that an “economization of education policy” exists as well as the “educationising of economic policy.” This places a huge pressure on education to provide what is seemingly an almost ‘magical’ solution to economic problems. PISA certainly promotes educational transfer. It also represents a

“new mode of educational governance in which state sovereignty over educational matters is replaced by the influence of a large scale international organization.” (Mayer & Benavot, 2013, p. 10) This means that PISA might, in the long run, be able to replace national educational governance, i.e., through evaluating educational systems, successful models are identified and countries which are not successful have to borrow them. That implies a hidden international standardization and harmonization of educational systems, following the ideal of efficiency in education whereby education should serve the economy. From that perspective, schools are supposed to prepare students for the workforce and for the global market. This neo-liberal educational policy is promoted by various international organizations such as the World Bank or OECD, which conducts the triennial PISA test.

When talking about educational transfer and the convergence of international educational systems, it is also important to take a look at higher education. In Europe, the Bologna declaration had a huge influence in terms of standardizing higher education across Europe. Ministers of education of 29 European countries signed The Bologna Declaration, which attempted to create a unified European higher education area. Dale & Robertson (2012, p. 22) describe it as a “non-binding intergovernmental agreement whose aims were to enhance the employability and mobility of citizens and to increase the international attractiveness and competitiveness of European higher education.” The Bologna agreement particularly promotes two different kinds of degrees, a three-year undergraduate degree and a two-year master’s degree. Additionally, the European Credit Transfer and Accumulation System (ECTS) was established as a way of harmonizing students’ workload in classes and the credit points received. It was meant to ensure comparability of degrees and workload across Europe. Officially, the Bologna declaration was no attempt at standardizing European education, as Dale & Robertson underscore (2012, p. 22). But it has created a harmonization of education, changing degrees all over Europe to Bachelors’ and Masters’ degrees, demanding new and shorter programs that are focused on employability. Classes have to match these aims, assure an intense connection to the real world and the demands of the job profile. Mere general academic goals such as being a well-educated individual, maybe related to *Bildung* in terms of a self-determined and critical individual are not important anymore. While the Bologna process might seem to be a positive development, there has been a lot of critique. It pressures a standardization of higher education which created more changes than ever intended, particularly in terms of a convergence neglecting national characteristics and abandoning things which have worked for a long time. Although it might not have been obvious at the beginning, Dale & Robertson (2012, p. 28) are right when they state that the Bologna Agreement clearly fostered convergence of educational programs, following the ideal of employability.

The Bologna process exemplifies that it is important to take into account the broader picture when talking about educational transfer and the convergence of multicultural and multinational educational systems. In order to improve music education and music education policy, it is necessary to think about more than music.

Educational transfer in music education

The history of educational transfer is as long as schooling itself. But it particularly started with travelers who were interested in learning about best practices, e.g., people travelling to Switzerland since the late 18th century to get to know Pestalozzi’s educational principles.

Germany has also often been a popular destination for people interested in learning from best practices. However, such journeys were not always successful, as John Hullah's and John Curwen's visit to Germany in 1878 proves (Kertz-Welzel, 2004). Since Germany was thought to be the country of music and musical people (Rainbow, 2012), they were really disappointed to notice that there was seemingly 'nothing to learn,' due to singing by ear and a mere general lack of instruction (Kertz-Welzel, 2004).

However, educational transfer is not only concerned with copying strategies or methods. It could also be, as it happened in Japan during the 19th century (Ogawa, 2010), that a complete music education system is copied. The American music educator Luther Whiting Mason tried to introduce the American music education system, including his own textbooks, during his time in Japan (1880-1882). But Mason was not successful. One reason might have been that he was not able to transform the American system in a way that would be useful for Japan, also including Japanese musical and educational traditions. That example underlines the notion that educational transfer is more than mere copying and pasting, and emphasizes a need for thoughtful, nuanced transformations of formerly successful strategies within a new system. The English scholar Michael already reminded educators in 1900 to pay attention to this kind of problems regarding borrowing (Phillips, 2009, p. 1063): "We cannot wander at pleasure among the educational systems of the world, like a child strolling through a garden, and pick off a flower from one bush and some leaves from another, and then expect that if we stick what we have gathered into the soil at home, we shall have a living plant." Using the metaphor of plants and growth, it seems that it is not useful to copy an educational system or strategy in exactly the way it was originally intended. Sadler (in Philips, 2005, p. 24) clearly indicates that educational transfer will only be successful if changes are made so that a new strategy or system might fit within a new context.

There are many more cases of educational transfer, e.g., the adoption of Pestalozzian principles in American music education by Lowell Mason (Gruhn, 2001). This educational transfer concerned just the method, without taking into account the overall philosophy of teaching (in terms of *Bildung*). It might be interesting to investigate how much the success of educational strategies depends on related educational philosophy, if they work without them or if it improves their success to use them in a 'neutral' way in a new country.

However, these examples from the past imply that educational transfer follows clear rules and consciously. But this is not true, particularly in times of globalization. Approaches such as the American band model are used worldwide, without considering its impact on local and national traditions of music making. Teaching materials, originally designed for a specific country or state, are distributed internationally. Standards in music education are introduced worldwide. It seems that educational transfer is the favored strategy for educational reforms. Therefore, it is time to raise a consciousness for educational transfer in music education and to learn from comparative education, enabling us to shape educational transfer in ways that might ensure its success.

What can we learn from comparative education for music education?

There are many things, music education can learn from comparative education. First, it is important to realize that educational transfer exists and to take it into account as a factor in music

education policy. Second, it is crucial to understand how educational transfer in music education works, utilizing the models comparative music education offers.

It will be important for international music educators and music education policy makers to become players in the international game. We have to reflect upon educational transfer in past and present, in its different variations, as well as its challenges and opportunities. We have to point out that educational transfer can, at its worst, be a ‘cargo culture’ in terms of merely copying and pasting successful methods or approaches. Politicians should not get away with this simplistic solution to complex educational problems. At its best, educational transfer can help to improve educational systems, policies, and practices worldwide. We also might have to take into account the discourse in comparative education and educational policy such as the belief in the magic power of education regarding the economy. We also need to scrutinize the effects of PISA and Bologna, even though it might seem that it has nothing to do with music education. Certainly, it will in the future, and the sooner we prepare to be a player in this global game, the better the result will be. This includes one aspect that is not easy to accept as passionate musicians. We have to leave our safe aesthetic realm of music and music making and face the world of politics and policies. We have to become experts in educational policies and advocacy efforts, particularly if we want to improve music education internationally. Analyzing and shaping educational transfer in music education can be a first step in this endeavor.

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Policies on pre-service teacher evaluation in the United States: Implications of and for diversity

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Abstract

Since 1994, there has been a move toward greater accountability in Elementary and Secondary Education in the United States. The No Child Left Behind Act of 2001 (NCLB) ushered in a new era of accountability in which school performance is evaluated based on students' standardized test scores. Under a federal initiative known as Race to the Top (RttT), grants were awarded to states that tied teacher evaluations and compensation to students' performance. Each of these policies has been critiqued extensively and their implications for music education have been examined, including their effects on diversity in both the classroom and the curriculum. Currently, states are adopting policies that aim to standardize the evaluation of pre-service teachers, opening the door to holding teacher preparation programs accountable in the same manner as public schools and teachers. Like NCLB and RttT, these evaluation policies have implications for diversity—specifically, diversity in the workforce. In addition, the diversity of both teacher preparation programs and the students enrolled in those programs has implications for the evaluation systems that are being designed. Adopting a theoretical framework of Policy-as-discourse, I analyzed discourse related to a Teacher Performance Assessment (TPA) to illustrate discourses related to professionalization and regulation. I discuss the ways in which edTPA creates barriers to diversity, the ways in which it supports diversity, and the ways in which it systematically eliminates diversity.

Keywords

teacher education, teacher evaluation, diversity, discourse, professionalism, policy

Since 1994, there has been a move toward greater accountability in Elementary and Secondary Education in the United States. States are adopting policies that aim to standardize the evaluation of pre-service teachers, opening the door to holding teacher preparation programs accountable in the same manner as public schools and teachers. These evaluation policies have implications for diversity—specifically, diversity in the workforce. In addition, the diversity of both teacher preparation programs and the students enrolled in those programs has implications for the evaluation systems that are being designed. In this paper, I consider the policies as discourse and the evaluation systems as policy instruments that both embody and enact that discourse on pre-service teachers. I discuss the ways in which the systems act as instruments of professionalization and consider their potential as instruments of marginalization.

An overview of pre-service teacher evaluation in the United States

A brief history

Describing the history of professionalism in education, Ravitch (2002) noted a shift in the responsibility for the locus of control for the credentialing of teachers. For most of the 19th century, a new teacher had only to convince the local authorities that she had good character. She might also have had to demonstrate her knowledge of basic skills through a written test. In 1834,

Pennsylvania implemented the first state test, and by 1867 most states required a test on history, geography, spelling, grammar, and basic skills to receive a teaching credential (Ravitch, 2002). If 19th century teacher credentialing focused primarily on demonstrating knowledge, then the 20th century, Ravitch (2002) argued, was about completing a program of study. Faculties in colleges of education sought to professionalize teaching in the manner of medicine or law. Colleges of education became gatekeepers, moving the focus of teacher preparation away from subject matter and toward theory and pedagogy. Program completion became the route to certification. While colleges and universities were regulating entry into the teaching profession, accrediting agencies such as NCATE and TEAC regulated the teacher preparation programs, in the same way similar agencies regulated other professional schools. These agencies tended to focus on “inputs” such as faculty qualifications, curriculum, program entrance requirements, and facilities (Chin & Wong, 2013).

For most of the 20th century, states seemed unwilling to regulate teacher education, leaving responsibility for that task to accrediting agencies (Hirsch, Koppich, & Knapp, 2001); however, many states were using some sort of test as a gateway to a teaching credential. By 1985, a debate had begun over the possible initiation of a national examination for teacher licensure. At the time, of the 38 states that required some sort of exam, 21 were using the Educational Testing Service’s *National Teacher Examination*. However, because each state set its own cut score, while the content of the exams was the same for each state, the standards were not. Furthermore, while some states tested at the point of program admission, others administered the exam at the time candidates applied for licensure. The American Federation of Teachers supported a move to a national exam, arguing that a higher, more uniform standard would improve the reputation of the teaching profession (Maeroff, 1985).

In 1998, congress reauthorized the Higher Education Act, which—among other things—required that the government collect “data on the teacher education system as a way of holding the system accountable for the quality of teachers entering the profession” (Lewis & Young, 2013, p. 194). Lewis and Young argued that although unintended, this focus on accountability brought attention to policies related to licensure, and program accreditation, including curricula. In a presentation to a White House advisory panel, Ravitch (2002) argued that too many teachers—nearly 40%—had degrees in “pedagogy” rather than an “academic” area, such as English, science, or music. To address some of the perceived shortcomings in teacher preparation, some states began requiring specific coursework, such as classes in teaching reading, even for teachers seeking licensure in specialized fields such as music. Some states required candidates to complete a greater amount of coursework in the field in which they wished to teach. For the most part, however, policies such as NCLB moved away from an emphasis on coursework and toward a demonstration of subject matter knowledge. In fact, by 2001, 24 states had adopted regulations that required programs to focus on outputs rather than inputs.

Following the revision of NCATE’s accreditation standards, Wise and Leibbrand (2001) (writing on behalf of NCATE) noted that just as an outcome of the K–12 standards was an increase in assessments of students’ learning, assessment of teacher education programs was “the logical outcome” of the revised accreditation standards (p. 246). In their discussion of future assessment, Wise and Leibbrand noted that NCATE had made it a point to align its standards with state certification requirements and K–12 content and achievement standards. They also made a point

of describing the success of the NBPTS program for identifying master teachers and the adoption of portfolio-type assessments by INTASC. NCATE's aim was to move beyond evaluating programs based on what professors said they taught (the aforementioned inputs) and instead evaluate them on demonstrated effectiveness.

Current policy climate

One provision of the No Child Left Behind Act of 2001 was that all teachers of core academic subjects be "highly qualified." Chin and Wong (2013) described the current focus on accountability for teacher education programs as a "trickling up" of that requirement. According to the prevailing wisdom, if teachers are accountable for student outcomes, then teacher preparation programs should be accountable for the quality of their graduates. (Lewis & Young, 2013; Wexler, 2014).

Beginning in 2009, the Department of Education began awarding Race to the Top grants to states that adopted plans to improve educational outcomes and teacher quality. During the later rounds of the program, most successful states included plans to developing mechanisms for holding teacher education programs accountable (Crowe, 2011). However, because program quality had previously been the domain of accrediting agencies and because those agencies measured quality by the types and quality of resources that the program had and the number and types of courses that students had to complete (Chin & Wong, 2013), new measures needed to be developed. According to Darling-Hammond (2010), in order to move from looking at whether teachers are "highly qualified" to whether they are "highly effective," states should adopt a Teacher Performance Assessment (TPA) for pre-service teachers seeking licensure. Such a measure would be "reliable and valid," would "raise the bar" and would create uniform standards across the states. It would allow for the tracking of teachers over time. Finally, unlike current tests, TPAs could be related to students' classroom success. With widespread support from a broad array of stakeholders, TPAs are being adopted as a gateway to a teaching credential across the United States. More than 30 states and the District of Columbia have now instituted or are considering TPAs as a requirement for initial licensure.

The problem: Implications of teacher performance assessments

Diversity is important to this discussion in two ways. First, if we accept that, given the diversity that is present in the public education systems, diversity in the work force is a desirable trait, we need to consider if the systems in place support or are a barrier to that diversity. Second, if we accept the premise that diversity in preparation programs and diversity among the candidates themselves is desirable, we need to consider if the systems in place will respect and allow for that type of diversity. Having described and situated the systems that are either in place or being implemented in many of the states, the remainder of the paper will address the implications of those systems for diversity in the workforce, and the implications of diversity in teacher education programs for the systems themselves. In particular, I shall address the implications of and for one particular Teacher Performance Assessment that is at the forefront of policy debates in the United States: edTPA.

Theoretical framework: Policy as discourse

Borrowing from Ball (1994) I have argued elsewhere that policy acts simultaneously as both text and discourse (Kos, 2007, 2010a) and includes what Jones (2009) has described as both hard and

soft policies (Kos, 2010b). My analysis of the edTPA is grounded in the concepts of policy-as-discourse (Bacchi, 2000) and, more specifically, critical discourse (White, 1994). Although both Bacchi and White are concerned primarily with policy analysis, defined by Dunn (1981) as “an applied social science discipline which uses multiple methods of inquiry and argument to produce and transform policy-relevant information that may be utilized in political settings to resolve policy problems” (p. 35), the concepts will be applied here to the analysis of policies. Traditionally, “policy is ‘what governments do’” to solve problems (Bacchi, p. 48). Bacchi compared that point of view with policy-as-discourse theorists, who concern themselves more with the discussions about the problems. Like other social deconstructionists, policy-as-discourse analysts “emphasize the processes involved in the creation of text” (p. 46). Instead of asking how governments respond to problems, they consider how government policies “create or give shape” to problems. Often, they are trying to draw attention to this process. Because they often want to engender change, performance-as-discourse theorists often focus on limitations that policy discourses impose. Although they typically differentiate between those groups who create discourse and those who are affected—or constituted—by discourse, Bacchi cautions that such an approach can “disempower outgroups.” Instead, the tensions between policy as text and as discourse (Ball, 1994) should be kept open.

“Critical discourse tends to be deeply suspicious of official views and takes special pains to unmask these through criticism and reflection” (White, 1994, p. 514). White noted that scholars engaging in critical discourse recognize the importance of considering questions about values in analysis, as well as recognizing that “facts” are socially constructed. It involves, therefore, a critical examination of both viewpoint *and* facts.

Discussion

Cochran-Smith & Fries (2001) described a “professionalism-deregulation debate” (p. 4) in teacher education reform, with those associated with the movement to implement consistency and quality across institutions on one side and those who seek to dismantle and privatize teacher preparation on the other. These discourses are often contradictory, but sometimes overlap (Lewis & Young, 2013). In this discussion, I frame the agendas in a slightly different manner, arguing the policies related to the edTPA serve two related agendas—the professionalization of teaching, and the regulation of teaching.

edTPA and the professionalization of teaching

Whether teaching is a profession has been debated; perhaps whether it is desirable to be considered a profession depends on one’s perspective. On the one hand, Greenwood (1957) suggests that a profession can be distinguished by a number of attributes: “systematic theory, authority, community sanction, ethical codes, and a culture” (p. 45). Illich, on the other hand described a profession as a “‘cartel’ that control[s] people’s everyday lives by means of a government-established ‘technofacism’” (as cited by Dunn-Kenney, 2013, p. 47). In 2001, Ravitch argued that teaching lacked an agreed-upon core knowledge base (similar to Greenwood’s systematic theory) and that it was unlike other professions in that there was not an expectation of a high-stakes external exam.

TPAs, beginning with the National Board Certification and through the development of edTPA, were seen as an instrument for the professionalization of education (Darling-Hammond, 2010).

Its adoption on a national scale is supported by teachers unions, which are looking for a more rigorous standard, akin to the bar exam for lawyers (Lu, 2013). Pecheone suggests that if all states were to adopt the same assessment, we would have “a common understanding about what effective teaching is” (as cited by Lu, 2013). edTPA, then, would remedy education’s lack of systematic theory, but at what cost?

Dunn-Kenney (2013) suggested that edTPA favors those with a narrow view of a task, like a physician who treats a chart rather than a patient. For a teacher to be successful, they need to conform to the standards of the test, but in doing so they become “disembodied” (p. 51). The consistency for which advocates of edTPA are searching (Mehta & Doctor, 2013) could also be portrayed as uniformity. As a teacher educator, I question the value of a system that is supposedly training teachers to be critical thinkers (and to *teach* critical thinkers), yet requires conformity to access the profession. Furthermore, if institutions will be rated based on the performance of its students on the edTPA, as has recently been suggested (Cochran-Smith, Piazza, & Power, 2013), then it encourages uniformity and conformity from teacher preparation programs as well.

edTPA as an instrument for the regulation of teaching

If regulation is a “control[ing] or supervis[ing] by means of rules,” (“Regulate,” n.d.) it may well be that regulations are Illich’s technofacism. When a clock is regulated, it is set to a particular standard. By holding teachers to a particular standard, we are regulating the profession (if teaching is a profession). Thus the edTPA, as the gateway examination for teachers seeking to join the workforce, regulates teaching. Regulation, by its very definition, seeks to lessen diversity.

Suggestions that the profession need more rigorous barriers than those currently in place imply a lack of quality; however, there does not seem to be any empirical evidence to support the notion that those teachers who are admitted to the workforce are unqualified. Some have used the high pass rates for subject-matter exams as evidence (Crowe, 2011), but the implication of this particular discourse is that many candidates should be expected to have insufficient amount of knowledge to teach a subject in which they just received a bachelor’s degree. ‘Raising the bar’ is problematic because historically, gate-keeping examinations have acted as a barrier to diversity. The communications part of the NTE historically had much higher pass rates for White candidates than for Hispanic or African American Candidates. In fact, the difference was so great that ETS warned in 1985 that by 2000, Black would make up only 5% of the teaching force (Maeroff, 1985). I do not mean to suggest that standards should not be high, but the constant call for higher and higher standards, raises the question of how high is high enough.

According to one study, a TPA’s guided reflections actually “promote content-rich instruction for diverse populations” (Liu & Milman, 2013, p. 126). If, however, TPAs prescriptive nature does indeed result in “a homogeneity of discourse” (p. 127), then the ideas to which pre-service teachers are exposed will be narrowed in the same manner that high stakes tests narrow—and regulate—curricula in K–12 education.

Conclusion

Like many reforms, edTPA has both strengths and weaknesses. On the one hand, TPAs are intended to be “authentic, valid, and reliable,” as well as strong predictors of future teaching performance, which is why, perhaps, proponents suggest they are useful for bringing

accountability to teacher preparation (Darling-Hammond, 2010). While the privatization of assessment is attractive to those who support deregulation, those who support professionalization appreciate the clear definition of effective teaching practices. The intersecting discourses of professionalization and regulation are at times concerning for those in music teacher education. Although grounding the discipline in systematic theory and standard practices may be beneficial, it should come at the expense of overly standardized approaches to teacher preparation.

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Policy capacity as a catalyst for teacher activism in Finnish music education

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Abstract

While the complex Finnish music education system appears contradictory at times, it does offer the international community cases that are unique and illuminating. Resonaari, one among many extra-curricular music schools in Finland was founded upon the rather common informal practices based on popular music and a rather uncommon conceptualization of inclusive music education instead of the traditional model of ‘quest for the best.’ The repositioning of inclusivity constructed by Resonaari fleshes out some key policy mandates established in Finland, specifically, the notion that equal opportunities in education are realized only when the whole population, whatever their health, age, or abilities, “have the opportunity to pursuit education without their background predetermining participation or learning outcome” (Ministry of Education and Culture, 2012, p. 10). This study outlines and examines the intersection between policy, inclusion and activism, using Resonaari and the Finnish context to locate the challenges and opportunities within inclusive music education. Exploring conceptual and document analyses, interviews and observations, the study suggests ways in which interactions through policy thinking can be framed from an activist standpoint. The authors suggest activism as key in policy engagements when understood as transformative professionalism inside and outside the school institution (Sachs, 2003). The results point to Resonaari’s policy capacity to act in anticipation of future needs; pro-active adaptation to changes in teaching and learning structures; and institutional consciousness on how to aid in the reconstruction of the educational life for participants whose society-defined ‘conditions’ – disability, age, learning challenges – are challenged via the formation of musical agency.

Keywords

Policy, teacher activism, music education, informal learning, disabilities, Resonaari.

Introduction

Given the complex and at times contradictory nature of the Finnish education system, its structure and internal exemplars can provide the international music education community with cases that are unique and illuminating. We argue that Resonaari¹⁵ is such a case, as it illustrates rather uncommonly how inclusive practices and an attention to policy can impact music education practice. That is particularly in light of the notion that far too often “inclusive education is reduced to a subsystem of special education” wherein several forms of marginalization and exclusion operate (Liasidou, 2012, p. 5).

Resonaari, we believe, offers an insight into the multiple, complex, ethical, pedagogical, and policy-programmatic trials music educators face, particularly when working with society-defined, ‘marginalized’ students. We argue the present essay provides a contribution to the field

¹⁵ More information about Resonaari in English can be found at <http://www.resonaari.fi/?sid=155>

by detailing complex pedagogical interactions wherein practitioners in the process of developing innovative actions draw upon multiple fields of action. The need for this kind of investigation follows Schön's (1983) assertion that "professional knowledge [remains] mismatched to the changing character of the situations of practices" (p. 14). Resonaari does not refrain from Schön's challenge. Rather, it provides insight into the notion of teacher activism, which in this context is to be understood as that 'transformative professionalism' which comprises alternative ways to work inside and outside formal educational institutions (Sachs, 2003).

The conceptual and document analyses, interviews, and observations presented below are illustrative of Resonaari as an informative case where the image of activism slowly unfolds as a practical potentiality within music education. Thus, we use the case of Resonaari and the context of Finnish music schools to offer the reader what we perceive to be valuable ways to better understand the intersections between policy, inclusion, and activism.

Design of our study

Resonaari's focus on *inclusion* remains unique within the context of Finland's complex and high-achieving music school system. First established in 1995 as a pilot project by two founding teachers and a handful of students, Resonaari currently employs a dozen music teachers, providing music and instrumental tuition to over 200 children and adults via individual and group lessons with an emphasis on popular music practices. The students have individual needs and differences, for the most part physical or cognitive disabilities or learning difficulties. While the primary focus of Finnish music schools has been on furthering the tradition of master-apprenticeship, the practice of private lessons, and the systematic quest for early age professionalization, Resonaari does not have entry examinations but anyone with an interest in learning music is accepted, irrespective of their special needs or lack thereof. Given the variability in learning processes and the unpredictable artistic progression of its student body, it has been necessary to find alternative means to convince governmental authorities of the impact of Resonaari's practices beyond those linked to the 'traditional,' professional-aimed music school curriculum and standardized entrance exams and evaluation protocols in Finland.

For the present study, we made dual observations regarding Resonaari: Tuulikki as an insider to the context as she has been working as a teacher in Resonaari, and Patrick as an outsider to not only the case of Resonaari, but the Finnish music education system as a whole. This dual process gave us inter-reflexive possibilities (Etherington, 2004; Barrett & Mills, 2009) for analyzing the data and making rich, yet critical, connections and conclusions.

The first interview was made 2012 with the Resonaari organization leader in Helsinki, Finland. This conversation worked as a catalyst for starting up a co-authored project. Thus, the methodological approach in this study can be described as *data-driven* rather than data-centered (Alvesson & Skoldberg, 2009). The first interview was followed with wider data gathering in spring 2013 when we interviewed Resonaari's teachers, made observations in Resonaari, read and analyzed Finnish policy documents such as Ministry reports on educational and cultural policy, and interviewed a stakeholder at the National Board of Education on specific questions about the Finnish music school system. The conceptual and document analyses, interviews and observations, placed Resonaari as an informative case for us where the image of inclusion and activism within music education are discovered and delineated.

We are looking at the globally unique case of Resonaari on three levels: macro (policy, funding),

micro (individuals, teachers and students) and meso (organization) level. As such, we see that the policy work and individual impact are combined via institutional and organizational work. The following research questions guided our three-level based analysis.

1. How does the case of Resonaari inform the pedagogical relationship between policy development and institutional realms on the macro, meso, and micro levels?
2. What are the key elements shaping inclusive music education as defined by the case of Resonaari and how do they relate to the Finnish music school system?
3. What characteristics define the notion of teacher activism in Resonaari's practices?

Policy capacity

The Finnish schooling system gives weight to professional accountability based on active engagement and autonomy (Sahlberg, 2010). In the case of Resonaari as a distinctive music institution that aims at inclusion, we identified an acknowledgement of the complexity of the task at hand, as well as an understanding that professionals will be responsive – in their own ways – to this conception. Thus, this creates a *policy space* where trust is pivotal: where macro directives account for the active decision-making of teachers, expecting that thoughtful autonomy would lead to pedagogical decisions at the local level.

We argue that this is not simply the result of ‘good teaching’ or sound pedagogical thinking – which they are – but also a representation of a flexible policy environment that facilitates autonomy, and which in turn develops into leadership. Said leadership is manifested by an ability to see the macro policy constructions inserted in a community that discusses and attempts to uncover suppressed meanings, and challenges its agents of impairment, as Dryzek (2006) suggests. Resonaari attempts to change policy *autocracy* into policy *autonomy* where the community is able to create images of interaction, music learning, and responsibility, and then work hard to implement them in their daily interactions. The organization leader's comment that follows illustrates that ideal.

From the beginning of Resonaari I have talked to both the department of culture and the social work department [of the city council]. It was really funny, because there was a rule that if you get funding from one city organization you cannot have funding from another. But I just [had the attitude] that we did not care [about that rule]! And it worked because both sections started to fund us.

Thus, the Resonaari teachers' ‘pro-activism’ – in the sense of acting in anticipation of future problems, needs, or changes – showed the emergence of not only individual teacher agency but also a sort of institutional consciousness, or how we put it, *institutional agency*.

Inclusion and pro-activism as key to teacher activism

In the rich accounts of Resonaari's teachers there was one story that especially stroke us both, told by an experienced teacher and founder of Resonaari.

A new teacher here at Resonaari came to me concerned about a student who started to cry during his lesson. He told this teacher that his peers from comprehensive school did not like him, often beating or bullying him and calling him stupid... 'I really don't like this life' the student said. The teacher was empathetic asking about what was happening at school, and how he felt about it. Then she came to me, as a colleague, asking if that was the right thing to do? I said yes, indeed it was. But added that next time it might be best to listen briefly and then get him back to playing. Everyone needs empathy, but [as a music teacher] you can give this student the power that comes from the music, by teaching him as much as possible. And this actually happened... This student got to play the guitar better and better and there came a day when the same kids came to him, saying, 'Oh, you are stupid but you play so well! Come play in our band... you are the best guitarist in school!' We have to teach and teach – the power is there.

We consider this story as the core manifestation of *inclusion* and inclusive music education. Inclusion as its most uncritical setting is defined as an access to social life that occurs on technical, institutional, and interpersonal dimensions. Technical inclusion refers to materials, architecture, services and other factors that facilitate the individuals' mobility in the society; institutional inclusion entails human rights and institutionally established role as a full human being and a citizen; interpersonal inclusion means including all people to take part in concrete events and create contexts for interaction. However, beyond these structural considerations of inclusion, which are significant in the production of policy and the establishment of patterns of interactions within organizations such as schools, we must also attend to other more personal and ethical instantiations of inclusion. The question that this raises is significant in the case of Resonaari and pertinent to a plurality of settings, namely: *do our personal, communal or societal inclusion policies and practices facilitate more than mere tolerance?* Recently, different areas of education have joined in making social justice claims, focusing on the conditions and needs of targeted populations. Anastasia Liasidou (2012), for example, argues convincingly and with great nuance how a language of inclusion 'does not seek to normalize allegedly 'defective' individuals, but seeks to subvert exclusionary social conditions and disabling educational practices, which oppress and subjugate disabled students by violating their basic human rights and undermining their human subject positions' (p. 9).

One could argue that an institution that works mainly with the disabled, marginalized, and the elderly – individuals who usually experience a marginal placement within music and society – could itself be perceived as the perpetuation of exclusion. We suggest that Resonaari provides an example of a way out from this educational conundrum through *nullifying exclusion* one teacher argues that perspective in the following manner.

Sometimes I feel that people are making these things too complicated... It is only about teaching and respecting every student's learning potential. Sometimes people just give a student a maraca and say: this is your part, 'play the maracas until you die' – even though there are a lot other possibilities!

Teachers in Resonaari are concerned with how to address as well as re-construct

inclusion/exclusion discourses, particularly in light of ‘a sense of complicated reform agenda’ (Slee, 2008, p. 112) that is experienced around the world. They aim at developing and carrying projects that promote students’ possibilities to *make* and learn music outside the institution as a key element in constructing inclusion. They work toward this ideal, intentionally separating themselves from ‘the images of salvation and the presentation of disabled children as incomplete students’ (Slee, 2008, p. 101). The teachers are well aware that music education has wider effects on the students’ lives – their families, friends, politicians, general attitudes and culture. As is argued today, in the educational reality of this century, rather than dividing students to normal, average ones, and challenging ones – as the modernist school system made very prevalent – the teacher needs to think *how I can improve as a teacher so that I am able to teach everyone?* This idea is very strongly put into action in Resonaari through what we like to call *teacher activism*.

One of the key elements in teacher activism is *policy capacity* that consists of knowing the laws and regulations, (including also human rights); white papers; national curriculums and music school syllabus; and making advocacy work between agents, organization leaders, politicians and stakeholders. As a policy maker describes the founder of Resonaari,

In the field he has a special role, because he has such a good ability to communicate, tell and articulate what is the idea of this work that Resonaari does. He does excellent advocacy work.

The key realization here is that ‘words and concepts change their meaning and their effects as they are deployed within different discourses’ (Ball, 1990, p. 8) and consequently we too, if proactive, can impact how policy from legislation to local rules can be constructed and implemented. According to policy studies, policy should not be regarded as the art of how things get done. Rather, it is a process where people can make impact and change the course if needed. The teachers’ ‘pro-activism,’ in the sense of acting in anticipation of future problems, needs, or changes in the teaching and learning structure, is a part of the emergence of teacher activism in Resonaari. As said by the organization leader, they need to be ‘a little angry’ to get their voices heard. In the teaching practices that we observed, we identified strong active collaboration not only in teaching but also between cross-field professionals and institutions; an open door policy is key where visitors are a constant part of a shared dialogue regarding teaching practices and strategies.

In the present study, inclusive practices in music as well as in interactions between policy, institution and individual levels are framed from an activist standpoint. Activism in this context is to be understood not as anarchy or protesting against something but rather, transformative professionalism that comprises working toward change and developing new ways to work inside and outside the school institution (Sachs, 2003). We identified four strategic elements for teacher activism that are prevalent in Resonaari.

- High motivation
- Internal framing and communicative capacity
- Ethical commitment
- Imaginative adaptation

Based on our observations, we interpret an abundant preoccupation with those four characteristics. We identify high motivation, internal framing, and communicative capacity, for example, in the teacher that announces that she wants to ‘discover and make improvements in things that she doesn’t do well,’ and in the organization leader’s saying they need to be a little angry but address it accordingly toward policy makers and stake holders. We see a strong ethical commitment in the teachers’ work as they take the responsibility to teach whom ever is willing to participate in the musical activity, irrespective of their learning challenges. Moreover, we see intense commitment to imaginative adaptation that is expressed in the daily practice of Resonaari’s pedagogical work and organizational funding. These are constitutive and responsible ways of establishing the foundational elements of teacher activism and were clearly present in the case of Resonaari, alongside the teachers’ and organization leaders’ policy capacity to act in anticipation of future needs; their pro-active adaptation to changes in teaching and learning structures; and institutional consciousness on how to aid in the reconstruction of the educational life for participants whose are challenged via the formation of musical agency.

Concluding remarks

The role of Resonaari among other music institutions in Finland is distinctive. Resonaari owns a reputation of taking in students who are not accepted to study music elsewhere. Usually, the role of an educator who works with people with special educational needs can be seen as multidimensional, in that they might be taking the role of a counselor, assistant, or therapist. However, people who are said to be of ‘special needs’ are assumed to be unable to exert choice and control. As argued by Morris (1997) among others, one cannot, therefore, have “care *and* empowerment at the same time,” for it is the ideology and the practice of caring which has led to the perception of disabled people as powerless (p. 54, emphasis in original). Moreover, the increase of ‘remedial education practices’ is claimed to fortify negative connotations of difference, hence leading to the devaluation and marginalization of students who are regarded ‘as being different’ (Liasidou 2012, p. 25).

Thus, Resonaari’s teachers are not considering their students as ‘special’ per se, nor seeing music activity as ‘care.’ On the contrary, Resonaari offers empowerment *beyond* care and protection, creating connections between music and the outside world, between pedagogical leadership and the modeling of possibilities for students, and between a community of discovery and of operationalization. Instead of nurturing the therapeutic effects of music on their students, the teachers place a fundamental significance on assisting students in gaining musical agency in and through music making. In some cases, it has meant reaching beyond the imaginable and has resulted in empowerment that is leading the students to practice their musical agencies beyond the institutional borders.

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When the tuning fork can't tune the ensemble: Music education policies in Chile in the 21st century.

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Abstract

This study presents an overview of the main policies implemented in Chile for music education between 1998 and 2013, from the characterization of each policy, the identification of critical points at the structural level, and the establishment of a comparative analysis of policies, considering background characteristics of each historical context as well as the principles underlying each policy.

Keywords

curriculum policies, school music curriculum, music education policies in Chile.

Research in music education policy in Chile is a field little explored in academic studies, both in the social sciences and from our own field of music (i.e., music education, musicology). While it is possible to find background information on policy research studies in music education during the 20th and part of the 21st century (Ottenberger, 1983; Aravena, 1996; Sepúlveda, 1996; Poblete, 2010a, 2010b, 2010c, among others), current research on music education policies is still scarce and anecdotal, somewhat like a systematic academic activity. Apart from the above considerations, education in Chile (and specifically, music education) has developed various changes over the last 20 years, with regard to the school curriculum and assessment practices (Cox, 2005, 2006; Manzi, Gonzalez, Sun, 2011). Evolutions that, marked by changes implemented in successive governments, realize a development that was not always organic to a 'musical' education.

Curricular policies in music education between 1996 and 2013

The curriculum framework established between 1996 and 1998 in Chile,¹⁶ defined a minimum set of knowledge to be taught in schools and colleges of our country, for all areas of the school curriculum in primary and secondary education. Alongside this, the organization provides education in three areas that are dependent upon the type of training: (1) general training, i.e., minimum and common curriculum for all students from first primary grade through second grade of secondary level; (2) differentiated training, i.e., recognized specializations for the last two years of secondary education, and (3) a free disposal time, which sets a space to be defined by the establishments, according to their characteristics and needs, and complementary activities to the core curriculum.

The new school curriculum also brought a change in the overall structure of the Chilean school system, in which a new organization of educational levels – first and second cycle primary

¹⁶ This came to replace the curriculum for primary and secondary education, promulgated by the Ministry of Education in 1981, during the military government of the time (Poblete, 2010b).

education, with four years for each cycle; and four years for secondary education – is recognized. Likewise, the internal organization of the 1990's curriculum is structured around two central elements: (1) Fundamental Learning Objectives (OFV) and (2) Minimum Compulsory Contents (CMO). The first defines a set of skills that students must develop, pointing to the progressive mastery of higher order skills (Anderson & Krathwohl, 2001; Krathwohl, 2002), both with respect to the discipline as transversal to the whole curriculum.

One of the main features of the new school curriculum compared with the previous one from 1981 is in the definition of a model that, ensuring the presence of arts education in schools, prescribes a number of mandatory hours for arts education in the school curriculum. Accordingly, the implementation of an arts education sector for the first cycle of primary education is provided, and divided into two specific subjects for the second primary cycle and all of secondary education (i.e., musical arts, visual arts). Alongside this, the school curriculum defines the creation of a differentiated training for musical arts, located in the last two years of schooling, and responds to a specialization in the areas of composition and musical interpretation. The following table shows the organization of the teaching of music throughout the curriculum.

Discipline	Levels	Hours by week	About scope and cycle training
Arts Education	Primary: 1st - 2nd	3 hours	General training (primary)
	Primary: 3rd - 4th	4 hours	
Arts Education: musical arts and visual arts	Primary: 5th - 6th	4 hours	
Musical Arts	Primary 7th - 8th Secondary: 1st - 4th	2 hours 2 hours	General training (secondary)
Composition, musical performance	Secondary: 3rd - 4th	3 hours	Differentiated training

Table 1: organization of school music teaching reform in 1996-1998¹⁷

The new curriculum also presents a renovated approach to music education, which gives a special emphasis to a cultural perspective of music, incorporating the development of critical

¹⁷ In the first basic cycle (1st to 4th year), art education was implemented by integrating the musical arts, visual arts, and to a lesser extent, the performing arts, under the development of common learning objectives across disciplines. From the second basic cycle, arts education is as an area with two separate subjects (music and visual arts), independent in terms of objectives, content and skills. In optional scheme in which schools provide a minimum defined subject in arts, with the possibility of alternate or supplement to another. See Errazuriz, Luis Hernán (2001): Art education in the Chilean school system. Paper presented at the UNESCO Regional Meeting of Experts on Arts Education at school level in Latin America and the Caribbean, Brazil.

thinking and the aesthetic appreciation as an essential part of school music education, along with the practices of musical performance. Likewise, the organization of the music curriculum of 1990's replaced the learning contents, isolated and general, as proposed in the plans and programs in 1981 (i.e., mainly from European music written tradition and national folklore) with the development of skills and knowledge arranged in a longitudinal sequence along teaching, around three axes – creation, critical reflection and appreciation – a designed axes scheme for the entire artistic curriculum, including musical arts and the visual arts.

Both ways of organizing learning, as well as the set of approaches that defines and transforms older notions of musical education in a manner that enables a link between discipline and society. A manner that connects micro and macro levels of music (i.e., knowledge of local, regional, and national music; relationships between art, self, and society), in a dimension that transcends one's music vision like a "sound phenomenon" – to reach, treat, and make music as an element that is intrinsically related to culture (Poblete, 2010a), in terms of products and artistic processes, in circulating circuits and the transmission of social processes.

This model remained largely unchanged until 2011, at which time – under the recently enacted General Education Law (Law N° 20.370, 2009, Supreme Decree N° 1363) – approved the creation of new curricular guidelines for Basic Education (Ministry of Education, 2013).

The Curricular Bases for Primary Education, an articulator instrument of the school curriculum,¹⁸ defines changes in two major areas: the structure of the national school curriculum, and the replacement of Fundamental Objectives and Minimum Compulsory Contents (OF - CMO) by Learning Objectives (OA).

In terms of structure, the national curriculum was modified from the organization that sets a basic eight-year cycle in primary school and another of four years in the secondary education, in a symmetric structure of six years for each cycle, respectively.

With regard to its internal organization, the curricular basis define like new curricular guidelines the Learning Objectives, as a single category of curricular organization, which together, "realize the knowledge, skills and attitudes that students should learn to meet the overall objectives for Primary Education specified in the law" (Introduction to the Curricular Basis of Primary Education, p. 22). These objectives are organized into two sub categories: (1) Transverse Learning Objectives (for the whole cycle) and (2) Learning Objectives for each grade and subject.

With regard to music education, enactment and implementation of curricular guidelines also have substantive changes in at least three areas. The first corresponds to a change in the approach to musical education, which emphasizes the orientation the music class must have, shown with the caption "All that is done in the music class should be musical" (sic) located on the cover page to the curricular guidelines of music (p. 68, Ministry of Education, 2013), in direct reference to how teachers should guide the music class. This orientation refers to the consideration that "music is, in essence, a sound phenomenon" (Ministry of Education, 2013), which translates into

¹⁸ In March 2014, are published only the Curricular Basis for Primary Education, while the Curricular Basis for Secondary Education are still under construction, and will be implemented from 2015 onwards.

a proposed Learning Objectives that make a special emphasis on learning content related to the musical language of European tradition (through analytical hearing of its constituent elements), more than a relational understanding of musical elements according to their context.

The second change corresponds to a new definition of the axes of production, appreciation, and reflection given by 1990's curriculum, that is now organized in pairs of skills (e.g., listening and appreciate, create and interpret, reflect and contextualize), redefining its sense and meaning,¹⁹ and establishing a separation from the Visual Arts that were formerly articulated by the Musical Arts in the field of Art Education. It is noteworthy that, although the proposal maintains a structure with three axes, or dimensions, their definition and their representation in learning objectives reinforces the consideration of music as a sound phenomenon. That perspective deepens and establishes a clear sequence between contents related to elements of musical construction, and to a lesser extent, the musical performance. Without that relationship, this sequence can allow a clear distinction about the selection criteria of repertoires for musical listening or music performance. Special mention should be given to the orientation for the axis reflect and contextualize, which assumes reflection like a self-assessment of learning, without precisely defining contextualization referred to the axis.

Finally, the third change – perhaps the most controversial and pragmatic – proposed as a reform the reduction in the number of hours of classes aimed at artistic subjects (now composed of Music and Visual Arts), from the three total hours for the primary cycle in the 1990' reform, to two hours in the curricular basis for primary education.

These three changes mark a substantive turn for music education in Chile, both in the nature and quality of learning to develop, and effects the relationship of the presence of music education in the classroom: (1) from an approach that favors the understanding and experience of music as a set of practices and grounded knowledge and culturally interrelated, to a view that favors development of hearing and musical performance practices, without reflection and comprehensive understanding of the musical phenomenon; (2) from the definition of explicit categories of knowledge, to another set of diffuse boundaries between skills, abilities, contents and attitudes; and (3) finally, from a curricular structure that – still being optional – provides an orderly and systematic learning, from the clear definition of the path of the course curriculum, to one that, thanks to the reduction of weekly hours for the arts education area, further weakens the possibility of establishing a progressive learning sequence arranged along a sound educational path.

Conclusions

The evolution of curricular policies over the past 20 years for music education in Chile, accounts for a changing scene that apparently is not still decanted into a national strategy for the development of music education in schools. In both proposals, it is disturbing to note a lack of definition about the role of music in school curriculum. This, still considering the worry and emphasis that the reform of the 1990s put into the relationship between music and the contexts and sociocultural processes, and the enunciation of axes that structure the relationship between

¹⁹ In this regard, see Introduction to Music Basis Curriculum (Ministry of Education, 2013). The definitions for each axis are found on p. 70 and p. 73.

the musical practices, reflection and appreciation of the music, both reforms continue without ensuring a minimum space for compulsory music education in the school curriculum. The present scenario leaves in hands of the schools the possibility to choose what kind of arts subjects and in at level knowledge will be imparted, and without learners having the possibility to access a minimum learning experience, capable to ensure a progression of musical learning for all students.

A broad look on the situation of Chilean national policies for music education enables us to open our eyes to new problems that tend to complicate the weaknesses warned of in the comparison and analysis of the school curriculum. These problems – certainly not related to the curriculum, but to national policies – enable us to realize the disconnect between musical training institutions, and the agencies and agents from musical field, their relationship with the teacher training and school music training, as well as the weak instances for learner participation, reflection, and dialogue with relation to music and art. Specifically, there seems to be a lack of connection between most of the institutions involved in the training of teachers and the field of music (music performance, composition, musicology), a lack of an association of academic institutions of musicians and music teachers that is able to establish dialogue with the industry, market, and the national educational and artistic agencies (Ministry of Education, National Council of Culture and Arts), a limited range of postgraduate courses in music education, and a lack of support available to develop research on educational policies and practices in music. All those factors tend to weaken the action that the school curriculum might generate on Chilean society.

In that sense, it is very important for us to deepen democratic processes in our society, motivating a participatory citizenship in the discussion about the presence of music education in the school, and in being able to understand, to discuss, and/or support changes and curriculum proposals designed and implemented from the national policies. In other words, if we think about policies for music education in Chile as we were in front of a large set of voices, it would seem to require a large tuning fork that can help tune: a tuning fork that is not merely forged from what is implemented only in school, but one that must rely on the policies developed to connect the school music to society, culture, and the development of our nation itself. Only then may the school curriculum be representative of the future development of our Chilean society: only then our tuning fork will be able to tune the ensemble.

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The formation of new teachers in Brasil: Reporting developments in PIBID's Music Subproject

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Abstract

Concerned with undergraduate students, which leaves the university without an effective level to deal with the realities of public education, Brazilian educational policy authorities created the Institutional Scholarship Program for Initiation to Teaching Practice – (Programa Institucional de Bolsa de Iniciação à Docência PIBID). PIBID's main objective is to promote initiation to teaching through classroom practice and reflective analysis. From that perspective, this communicated intent to reflect on teacher training inside undergraduate courses comparing the experience in PIBID – with a particular focus on Music as a subproject that deals with real experience on teaching, workshops, new ideas and innovations in the area – encourages the development of actions and research, as well as participation in conferences and other professional events that encourages reflection on teacher formation. The PIBID puts teacher candidates in everyday public schools, placing them closer to the reality of the classroom, inside of what they can observe, enabling them to make planning and have moments of practice for improving the formation of future teachers.

Keywords

teacher education; Law 11.769/2008; teaching undergraduates in Brazil; PIBID; PIBID music.

The actual situation of education in Brazil

Currently, there exists a deficit of professionals in the field of teaching throughout Brazil. This is due the fact the profession of teacher (i.e., the acting professional) is not valued by government policies. Thus, we see no great changes in the qualitative nature of Brazilian education. Low wages, work environments in poor conditions, and the low value placed on title and career are reasons that unleash disinterest in students when choosing their profession in teaching, particularly in basic education.

In 2012 I began my first graduation program, the Licensure in Music at the Federal University of Rio Grande do Norte. I entered the profession aware the conditions of Brazilian education and how it would be difficult to start what awaited me. After my entry, I met the current concern of graduation: teacher formation. Licensing concludes without a contextualized preparation within the reality of school in which a teacher will operate. It is my position that teaching is something that can only be learned in the daily practice of the classroom – whether in a public or private school. It is from this perspective that PIBID programs were conceptualized.

Programa Institucional de Bolsa de Iniciação à Docência – PIBID

The Institutional Program Initiation to Teaching Scholarship (PIBID) is a project of the Ministry of Education, managed by CAPES (Coordination of Improvement of Higher Education Personnel). It was created to increase the value of the practice of teaching, increase quality academic actions, and to overcome the problems identified in teaching and learning in public schools with low educational yield processes. The program provides scholarships for students

participating in projects of initiation to teaching developed by Higher Education Institutions (IES) in partnership with elementary schools of public schools. To a degree, the project also enables greater interactions between the various personnel connected to education – students, teachers, graduate students of higher education courses, and teachers of licensure in higher education.

The program also aims to provide prospective teachers with methodological, technological, and practical teaching experiences in innovative and interdisciplinary approaches that seek to overcome some of the inherent problems of teaching and learning, taking into consideration the IDEB (Development Index of Basic Education) and school performance in national assessments, as Provinha Brasil, Prova Brasil, SAEB (Evaluation System of Basic Education) and the ENEM (National High School Exam). Also, public basic education schools are encouraged to become protagonists in the formative processes of the undergraduate students, mobilizing teachers to become auxiliary partners in the creation of future teachers (BRASIL, 2014).



Figure 1. Programa Institucional de Bolsa de Iniciação à Docência

The objectives of PIBID Program, according to Decree No. 7219 of June 24, 2010 Article 3 are as follow.

- I. Encourage the training of teachers in higher education to basic education;
- II. Contribute to valuing the teaching profession;
- III. Raise the quality of initial education of teachers in degree courses, promoting greater integration between higher education and basic education;
- IV. Place licensure students in the daily public schools of education, providing them with opportunities to create and participate in methodological, technological and practical teaching experiences in innovative and interdisciplinary approach that seek overcoming problems identified in the teaching-learning;
- V. Encourage public basic education schools, mobilizing cofomadores as teachers of future teachers and making them protagonists in the process of initial formation for teaching;
- VI. Contribute to the articulation between theory and practice necessary for the training of teachers, raising the quality of academic actions in degree courses (PIBID - UFRN, 2014).

How reminds CAPES (2014), to participate in the PIBID Institutions of Higher Education shall submit to this Coordination cited here their projects initiation to teaching according to published editais selection. They may apply to public and private institutions, with and without-profit organizations that offer licensure courses. CAPES has five different scholarships that may be provided to participants who work in institutional projects.

- 1- Iniciação à docência – para estudantes de licenciatura das áreas abrangidas pelo subprojeto. Valor: R\$400,00 (quatrocentos reais).
- 2- Supervisão – para professores de escolas públicas de educação básica que supervisionam, no mínimo, cinco e, no máximo, dez bolsistas da licenciatura. Valor: R\$765,00 (setecentos e sessenta e cinco reais).
- 3- Coordenação de área – para professores da licenciatura que coordenam subprojetos. Valor: R\$1.400,00 (um mil e quatrocentos reais).
- 4- Coordenação de área de gestão de processos educacionais – para o professor da licenciatura que auxilia na gestão do projeto na IES. Valor: R\$1.400,00 (um mil e quatrocentos reais).
- 5- Coordenação institucional – para o professor da licenciatura que coordena o projeto Pibid na IES. Permitida a concessão de uma bolsa por projeto institucional. Valor: R\$1.500,00 (um mil e quinhentos reais). (CAPES, 2014).

At national PIBID level, nearly 17,000 scholarships are granted, with more than 13,000 to undergraduates. There are nearly 1,000 for institutional and area coordinators, and more than 2,000 for supervisors (basic education teachers who act in the program). There are about 124 IES participants and 1,267 schools that benefit by the action of scholarship holders (BRASIL, 2014). From that perspective, it is extremely important to comment briefly on the Law 11.769/08 (Brasil, 2008), which includes the teaching of music as mandatory content in basic education. The insertion of this Law today meets with implementation obstacles. First, there is a shortage of teachers who possess formal qualifications to teach music. Second, there is insufficient attention given to the discussion of the teaching spaces for basic education. That facet gains more importance in environments such as higher education institutions and between research groups (Mendes & Carvalho, 2012).

PIBID Music – UFRN

In 2007, the Federal University of Rio Grande do Norte (UFRN) joined the program (PIBID) and entered with specific objectives, in a complementary manner, to add existing objectives in the program that was established in Institutional Project PIBID-UFRN.

- a) Proporcionar aos futuros professores a participação em ações e experiências didático-pedagógicas articuladas às orientações das políticas educacionais (LDB, PCN, DCN etc.) e à realidade das escolas, tanto no Ensino Fundamental quanto no Ensino Médio da rede pública de ensino;
- b) Desenvolver experiências focadas na prática docente que se orientem para a superação de problemas identificados no processo ensino-aprendizagem de modo a contribuir para a melhoria da qualidade da formação docente nas áreas de abrangência deste Projeto;
- c) Contribuir para a formação continuada em serviço dos professores das escolas públicas conveniadas, tornando-os co-participantes do processo de formação inicial dos licenciandos;
- d) Promover, junto aos integrantes do projeto, diálogos

que oportunizem a apreensão dos saberes da profissão nas diferentes ações das práticas e das aprendizagens da docência, favorecendo, assim, a coerência entre a formação dos professores e as finalidades das políticas voltadas à Educação Básica; e) Promover a aproximação entre ensino e pesquisa, compreendendo a prática educativa como campo de pesquisa educacional e geração de conhecimento (PIBID – UFRN, 2014).

One of the six sub-areas approved in the first edict in 2008 was the PIBID subproject of Music, which had a significant importance for the discipline Music in primary schools, since according to Guanais, “a inclusão da Música como parte do Programa Institucional de Bolsas de Iniciação à Docência no Rio Grande do Norte representou um passo decisivo em direção à consolidação dessa disciplina ao contexto atual de obrigatoriedade de ensino nas escolas públicas” (Guanais, et al, 2009, p. 113). He further states,

a prática da Música nas escolas tem sido sistematicamente abandonada nas últimas décadas e iniciativas como esta, neste momento crucial, surgem como demonstração inequívoca do interesse das instituições brasileiras em resgatar o interessante aspecto formativo que a vivência da Música proporciona. (Guanais, et al, 2009, p. 113).

One of the models that the program has found encourages socialization among participants from various areas was The Integrative Encounter PIBID (O Encontro Integrativo do PIBID), which happens at least once per semester and consists of interdisciplinary workshops, exhibition and didactic materials, and discussion of relevant topics of our social-educational context.



Figure 2. Equipe do PIBID Música no VI encontro Integrativo.

The meetings for Music PIBID occur once a week and last two to three hours. Initially we received notices of classes, meetings, events, and actions. We discuss how lessons are occurring and participation issues in the schools, the difficulties and relevance, action planning in conjunction, and approach issues of current importance to education.

Training to achieve greater results

In the current grade of the Licenciateship in Music from our IES, we realize that there is a higher concentration of theoretical and methodological content in the early years of teacher formation. The course contains nearly 3000 hours, however, we have only two curriculum components that provide a closer relationship with experiential practice (taking into consideration the menu of disciplines and methodology that teachers adopt) – the Supervised Internship (O Estágio Supervisionado). This consists in 40 hours observed and taught at 10 hours to 50 hours of didactic guidelines, totaling 100 hours in each stage. In it there is an experience of many values and benefits, but is experienced without continuity, i.e., in a piecemeal fashion with little time experienced in classroom settings, resulting in a practice with few experiences to professional future. That leads to a somewhat limited formation of skills and concepts to teach interesting, curious, and generating classes of knowledge.

The other curriculum component is the discipline Atividades Orientadas (Oriented Activities), which like the Internship, also consists of four semesters in different contexts for teaching music. However, the licensure student is only observed for 10 hours, and is oriented toward the teaching methods used by teachers in the classroom.

Teacher training ends up becoming a necessity with undoubted improvements and PIBID enters as partner in the teaching profession in order to become nearest to the reality of the classroom throughout the year. This enriches the experience with observations, planning and practice moments. It is also worth mentioning that for the student who is starting the course, the program now provides a direct contact with the practice. As was stated in a speech by Montandon (2012),

o Pibid apresenta propostas de superação para os pontos frágeis dos cursos de Licenciatura como, por exemplo, colocar o licenciando no contexto para o qual está se formando, especialmente nos semestres iniciais, fomentar a formação na prática, em estreita relação teoria-prática, mas sem perder a perspectiva de desenvolvimento em metodologias, materiais, conteúdos de ensino. (p. 55).

With the program in schools, there is a major production of teaching materials: games, videos, texts, books, experiences, blogs, websites. There is also an increased interest for participation of students from schools in various Olympiads. It is important to mention that all these actions are reflected and supervised by teachers.

The PIBID Music - UFRN still promotes several specific training as workshop pounds, musical activities, readings and reflections of texts on music and music education. Besides promoting small-teaching musical events such as the festival of parodies, performances by local choral groups, and an important educational concert with the Symphony Orchestra of UFRN. Fellows are always encouraged by teachers to produce scientific articles, participate in conferences and events, and also to reflect on teacher training, building on the knowledge acquired and built with the experience of the program in the classroom. I am living proof of this

fact, because in less than one year of participation in the program I have already presented six research papers in local, regional conferences as well as national conferences. That is in light of the fact that all fellows of the subproject Music UFRN, after entering the program, have also produced research papers.

One of the very important factors for research production is cost, both the daily expenses and airline tickets (for this, if any of the congress be in another state). The PIBID has an exclusive budget for these expenses, since many events are out of state. The program also seeks to encourage academic production with financial assistance.

That way, the experience of the program helps create a professional teaching identity that benefits the cognitive, motor, and social development of the students, providing diversity and respect for people of different cultures and ethnicities, by merging the wisdom and linking knowledge to everyday life. Thus, programs like PIBID offer the student a wide licensure way to go and 'lapida' it a feature of great importance: the growth as a researcher and professional student responsible, aware of their actions in the classroom.

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Music education in New Zealand and Catalonia: A comparison between antipodes.

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Abstract

Comparative music education, a somewhat neglected research area, can make a major contribution to the debates for advancing music education. Taking advantage of the flow of information facilitated by the advancement of ICT in a globalised world, policymakers and stakeholders can take greater ownership of their choices, alternatives, and decisions. In the present research paper, music education curricula from Catalonia and New Zealand are examined through qualitative content analysis and framed in the context of their respective educational systems to provide an insight into the philosophies and aims that underpin such policies. Although the models of music education implemented in these countries are noticeably different, some challenges are common. On the one hand, the policies are contrasting. For instance, in how specialist music teachers or generalist are employed, how music education in and outside schools is interwoven, and how praxial music education is introduced in schools. On the other hand, several challenges and trends are common: educational policies driven by international testing that prioritizes numeracy and literacy over other areas of knowledge, a focus on key competences, a shift in curriculum development towards an open curriculum, and a student-centered approach. This international comparative approach allows for broader and forward-looking perspectives on curriculum design and implementation to develop within our increasingly diverse communities.

Keywords

comparative music education, curriculum development, music curricula, key competences, globalization.

Introduction

Comparative music education is an area randomly frequented by music education researchers. Although the flow of information facilitated by the advancement of ICT gives a new strength to this field, there is not yet a systematic body of research upon which to construct new knowledge. Many questions should be asked and explored to further our understanding of the comparative music education field. As explained by Nóvoa and Yariv-Mashal (2003) comparative education has been utilized to different ends along the years. Our aim is to provide elements to enhance the discussion and knowledge of implications of policy making, not only useful for those involved with music education in the analyzed countries but also for those involved with music education in other countries that may face similar challenges.

This research has taken into account the music education policies from Catalonia and New Zealand. They are placed almost at the geographical antipodes one to the other. Both are fairly small countries, but with a huge difference in population density. While Catalonia has a population of 7.5 million people, New Zealand lies at just over 4.5 million and has an area 11 times greater than Catalonia, putting the population density to 16.5/km² in New Zealand contrasting with 240/km² in Catalonia.

The curricula have been examined through qualitative content analysis to ascertain how they are constructed and why. A second phase of this research, not included here, has also looked at the relationship between these curricula and their implementation, and the challenges faced by the music education practitioners.

Analysis

First at all we have to take into consideration how educational decision-making is carried out, and how music is interwoven into the education systems of both countries. In New Zealand educational policies are decided at national level and a National Curriculum is in place. There are no regional educational administrations and the curriculum is published and endorsed by the Ministry of Education but is not given the status of law. In Catalonia the regional autonomous government has competences in education within the framework of Spanish higher regulations (Jefatura del Estado, 2006; Ministerio de Educación y Ciencia, 2006). In the area of education the Spanish government retains its prerogative to set the basic minimum curriculum upon which all the regional autonomy curricula (enshrined by law) are based. The main features of the Spanish document are maintained in the Catalan curriculum (Generalitat de Catalunya, 2007a), but particular characteristics are introduced in the small print. Additionally, as it will be detailed further down, some European Union (EU) recommendations (The European Parliament, 2006), although not being mandatory, have influence on both the Spanish and the Catalan curricula.

The New Zealand Curriculum (2007) gives guidance for all levels from year 1 to year 13 (from beginning primary to the end of higher secondary) in a unified document, with a strong sense of continuity stressed by the fact that the curriculum is conceived as a spiral process and most concepts are revisited. Catalonia on the other hand organizes education in general, and music education in particular, into several separate curricula: primary school (with a duration of six years), lower secondary (four years) and higher secondary (two years). In addition, Catalonia has also a curriculum for pre-college specialized studies in music that is implemented in Conservatories.

Both curricula were published in 2007 and while both are centered on key competences and the idea behind this concept is common to both, the skills included differ. New Zealand defines the key competences as “capabilities for living and lifelong learning,” and Catalonia states that a curriculum based in competences means “to teach to learn and carry on learning all the lifelong”: both are focused on long-term skills. However, looking at the specific key competencies for each country (see Figure 1 on the following page), there is a bigger disagreement. In the case of New Zealand the competences are more related to personal skills and capacities than to content, whereas in the Catalan curriculum some of the competences are related to contents. The authors of the Catalan Curriculum have had to abide by the eight key competences stated in the Spanish minimum learning decree (which in turn owes its inspiration to the 2006 EU recommendation on "Key competences for lifelong learning"). One may guess they have not felt very comfortable with this obligation as they group these competences into four categories – e.g., communication, methodological, personal, and living together and inhabiting the world – and also add four points on how the competences are gained. These points are more correlated to the New Zealand key competences than to the competencies in and of themselves (see Figure 1).

Music education is in both countries integrated in an Arts Learning Area, but with a discipline specific curriculum. As indicated in Figure 1, in New Zealand the Arts Learning Area includes dance, drama, music-sound arts, and visual arts. In Catalonia, music and dance go together, and drama is not present on its own.

Figure 1: Summary of New Zealand and Catalonia curricula

NEW ZEALAND	CATALONIA
Key Competences	
<ul style="list-style-type: none"> • Thinking • Using language, symbols and text • Managing self • Relating to others • Participating and contributing 	<p>Communication:</p> <ul style="list-style-type: none"> • Linguistic and audiovisual competency • Artistic and cultural competency <p>Methodological:</p> <ul style="list-style-type: none"> • Information and digital competency • Mathematical competency • Learning to learn <p>Personal:</p> <ul style="list-style-type: none"> • Autonomy and personal initiative <p>Living together and inhabiting the world:</p> <ul style="list-style-type: none"> • Knowledge and interaction with the physical world • Social and civic competences <p>This key competences are to be gained through learning to:</p> <ul style="list-style-type: none"> ○ be and act with autonomy ○ think and communicate ○ discover and have initiative ○ live together and inhabit the world
Arts Learning Area	
<ul style="list-style-type: none"> • Dance • Drama • Music - Sound Arts • Visual Arts 	<ul style="list-style-type: none"> • Visual Arts • Music and Dance
Organization of curriculum	
<p>Achievement objectives in four strands:</p> <ul style="list-style-type: none"> • Understanding music in context • Developing practical knowledge • Developing ideas • Communicating and interpreting 	<p>Goals/Aims</p> <p>Contents in two strands:</p> <ul style="list-style-type: none"> • Exploring and perceiving • Performing and creating <p>Assessment criteria</p>

Regarding the musical contents, in New Zealand the achievement objectives have been organized into four strands (as indicated in Figure 1, above) and eight flexible levels, with the student progressing individually from one level to the next at his/her own pace. Although the content is organized into "achievement objectives" for each level, the focus is more into processes than into outcomes. A vast majority of the verbs used (explore, share, improvise, prepare, reflect, compare, investigate, analyze, etc) denote the processes undertaken during the lessons. Some achievement objectives are kept without any variation or with only small variation between levels. Although sometimes it is hardly recognizable whether or not a variation in the achievement objectives creates a progression from one level to another or just introduces a

nuance on the meaning, if we pay attention to the actions required by the students we might observe that there is a progression in what is demanded of them. On the first levels students mainly “explore,” “share” and “identify,” then they gain experience on “applying,” “developing,” “reflecting,” “analyzing” and “investigating,” and at the higher levels they “research,” “create,” “refine,” and “evaluate.”

A progression is also noticeable through the different levels regarding the material the students are working with: from a “range of sound environments,” to “styles and genres,” from “elements of music” (i.e., beat, rhythm, pitch, tempo, dynamics, tone color, articulation) to “structural devices,” “technologies,” “aural, practical and theoretical skills,” “stylistic conventions” and “expressive features;” from “sounds and musical ideas” to “structured compositions and improvisations” and “musical arrangements;” from “music making” to “performance skills” and “interpretative understandings.” The achievements objectives are broad, leaving ample scope for schools and teachers to decide precisely how they will be carried out.

It is worth noting that most of the discipline-related words that were present in the previous New Zealand Curriculum (2000) (e.g., notate, transcribe, transpose, arrange, compose) are avoided in this 2007 curriculum. This may be related to the fact that, even if some schools employ specialist music teachers, this curriculum is intended to be delivered by generalist teachers at the primary level. This option may be justified by some of the factors of the social-conflict perspective pointed out by Nyce (2012), “... the size of the land area, the sparseness of the population and the national costs this entails in the areas of transportation, education, health-care, etc.” (p. 343).

The Catalan curriculum on the other hand has a set of goals/aims for the whole of primary school, and contents and assessment criteria are organized in two-year bands. It aims for an active role in the perception of music while changing the strand “Listening” (as stated in the Spanish minimum learning decree) to “Exploring and perceiving.” Also, dance is only tangentially mentioned within the Spanish music curriculum but goes side by side with music in the Catalan document. Under the ‘contents’ heading a mix of processes (e.g., exploration, appreciation, creation, performance, improvisation, composition, etc.) and contents in the conventional sense (e.g., songs in one or two parts, learning of terminology, recognition of musical instruments, sound qualities, etc.) have been included. Discipline-related terms are used here since the official intent is for the curriculum to be implemented by specialist music teachers. The level of prescription is higher in the Catalan curriculum than in the New Zealand one, even though neither of them includes a detailed progression of learning or specific standards.

Both documents (New Zealand and Catalonia) stress praxial music education. Nevertheless, and probably in coherence with the greater degree of detail, the Catalan document is more specific in relation to how this “interpreting” and “creating” has to be carried out, and stresses the importance of singing in the music lessons. In contrast, in the New Zealand curriculum the words play, sing, song, and voice are not used once in the achievement objectives. Instead, “share music,” “present performance of music” are used. A similar treatment is given to the specific kind of music to be learnt. The New Zealand curriculum recognizes the bicultural and multicultural character of New Zealand and the value of the traditional and contemporary Māori musical arts in the statement for music, and it does not privilege any culture or style within the achievement objectives, leaving the choice to the school. The Catalan curriculum also

acknowledges the idea of plurality of our environment and the contents repeatedly refer to the traditional Catalan songs and dances and also to the songs and dances from other cultures, especially the ones represented in the classroom and in the local social environment.

The situation of music education within general schooling differs within the two countries in terms of how the music programs are implemented in primary and secondary schools. In New Zealand, music education in primary schools is provided by the generalist teacher (except when the Board of Trustees responsible for the school and/or the school principal have an especial interest in music). In many cases, due to a poor pre- and in-service teacher training in music, lack of confidence translates into the lack of a strong music program (Wiggins & Wiggins, 2008). The situation changes in secondary schools, where specialist music teachers are provided. The music program in high schools is also reinforced by the presence of itinerant music teachers (funded by the Ministry of Education) who offer instrument tuition to those who wish to learn. This makes possible for most intermediate and high schools to set up an orchestra, band, and other instrumental groups.

In contrast, in Catalonia music is the responsibility of specialist music teachers from the beginning of primary education and through all the secondary school. In addition, public and private music schools imparting extra-curricular after-school music education are widely implemented all around the Catalan territory, giving to those who want to learn an instrument the chance to do so in a specialized environment. At secondary level, the students who attend a Conservatory or some authorized music schools are exempt from the music subject in the school, therefore, the music program at high school misses the more musical students. It brings many opportunities to the students in terms of specialization but on the other hand gives to the music an accessory character, outside of the mainstream.

Conclusions

No matter how far away two countries may be, globalization implies they face similar challenges. As early as 1998, Ball advises about the tensions "between the need to attend to the local particularities of policy making and policy enactment and the need to be aware of general patterns and apparent commonalities or convergence across localities" (p. 119). Since then, the impact of the OECD into education policies through the Programme for International Student Assessment (PISA) means that "political authority in education has shifted from the national to the supranational arena" (Morgan & Shahjahan, 2014, p. 1). As the PISA tests are not a curriculum-based assessment but assess students' knowledge and skills in reading, mathematics and science literacy, the EU key competences recommendation tents towards this end. Forrest & Watson (2012) explain the case of Australia, where the introduction of essential learning frameworks in several states has led to the curtailing of classroom music programs. In New Zealand, even if the key competencies in the curriculum are much more generic, the government has introduced in recent years new standards for literacy and numeracy, against which all students (who have learnt through a curriculum organized in flexible levels) have to be tested.

Policy analysis is always a snapshot of changing worlds. In this case, the Catalan curriculum is set to be changed in the near future as the Spanish government has recently approved a new education law, giving more relevance to the reading, mathematics and science, reducing the time

assigned to music and arts education, and suppressing the specialist music teacher pre-service training. What's new?

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Policies, partnerships, and politics in the history of the “Escola de Música de Macaíba” (2006-2014)

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Abstract

This paper presents a case study of a music school located in an underprivileged town close to Natal (Brazil), exploring the school's educational policies, its history and challenges, its relationship with the government and its collaboration with two institutions from Natal: “Casa Talento,” a social project, and “Universidade Federal do Rio Grande do Norte,” the city’s main university. Based on the narratives we collected, we discuss issues such as (1) the effectiveness and fairness of these partnerships, (2) whether the school operates within a critical pedagogy framework, and (3) how the students’ engagement in communal music activities created life-altering bonds among them, increasing their social capital and changing their sense of identity.

Keywords

music school, social project, Brazil, instability, policies, community music

Introduction

This article traces the history of the “Escola de Música de Macaíba” (EMMa) – a music school located in an underprivileged town in Northeastern Brazil. Funded by the local municipal government, EMMa has undergone four distinct phases in the eight years since it was created in 2006, with different administrators, policies, and pedagogical guidelines in each phase, and even closing twice, due to financial, political and bureaucratic issues. While Kleber (2006) specifically decided to focus on social projects that had “institutional stability,” because they would not risk being canceled while her research was going on (p. 19), the lack of stability in EMMa is what makes that story quite unique, as its failures and uncertainties may provide valuable lessons to other contexts as well. Since community music projects often arise and take place within fluid and complex conditions, this case study can serve as a window into the many narratives that may be found in politically charged social projects.

Inspired by the ideals of narrative inquiry, which presents a unique possibility to delve into people's complex and fluid experiences without oversimplifying them (Clandinin & Connelly, 2000), we wrote stories based on semi-structured interviews with several stakeholders – teachers, students, coordinators, politicians, community members – from EMMa's history.²⁰ We also analyzed documents and conducted field observations. By getting many participants to tell their stories, we see the points in which most of the narratives converge; this will be as close to the truth as we can get, especially as the school's history is still being created, and its potential still waiting to be fulfilled.

²⁰ See Qi (2014) for more on methodology and analysis, as well as a more complete version of the narratives collected from the interviews.

Escola de musica de Macaíba (EMMa)

Its creation and the partnership with 'Casa Talento' (2006-2007)

The town's mayor, Fernando Cunha, initiated the music school in June 2006, as a place where children and teenagers could go when they were not in school, as, in Brazil, students usually attend school for half a day.²¹ It was felt that afterschool options might provide alternatives to ubiquitous social problems in Macaíba, such as drug-related violence, which seems like a natural part of life to many youngsters (see Table 1 below for data regarding Macaíba²²). Pedro,²³ a former cello student at EMMa, talks matter-of-factly about occasions in which he saw corpses lying in the street, while going to his cello lessons. Another student says she tries to be home by 8pm at the latest and always “locks her door very well.” José, a violin student, says that he does “not believe these problems can be solved, no matter who the mayor is or what he intends to do.”

Table 1. Macaíba's population, area, HDI and homicide rate

Population (2013)	75,548 people
Area	510,771 km ²
Human Development Index (2010)	0.640 (3291 st position among 5,565 Brazilian municipalities. For comparison: Canada's HDI in 2010 was 0.911; Albania's, 0.749; Brazil's, 0.730, China's, 0.699; Egypt, 0.662; and Nigeria, 0.471)
Human Development Index (2000)	0.508
Human Development Index (1990)	0.368
Number of homicides (2013)	104 (homicide rate per 100,000 inhabitants = 137.6)

Besides keeping the kids busy and out of the street, the mayor's purposes for creating EMMa were manifold, as he believed music could teach them self-reliability, confidence, and concentration, besides giving the possibility of a professional career to some talented students. In the beginning of 2006, he asked a well-established NGO in Natal – “Casa Talento” – to manage the creation of Macaíba's new music school (see Table 2 below for Casa Talento's original plan).

Márcia Pires, the founder of Casa Talento, affirms that her goal is for the children to learn without the rigidity of traditional methods, by having fun. She says, “if he/she will become a musician, so be it, but my first goal is that he becomes a good person.” Her holistic approach is also found on the emphasis she gives to parents' participation, and how she “wants to become their intimate friend, to know everything about their lives.” When one sees the amount of students that Casa Talento reached along the years in its many locations, most of whom coming from a disadvantaged background, one cannot ignore its success.

However, the relationship between Márcia Pires and Macaíba's City Hall went sour quickly. The interviews suggest that there was a tug-of-war between, on one side, Marcelo Bezerra (Macaíba's Secretary of Culture), and, on the other side, Márcia Pires, Marcondi Lima (her

²¹ This project was one of several initiatives generated by Cunha. Others included “Chess in School” and “Theater in School.”

²² <http://cod.ibge.gov.br/FCE>

²³ <http://portalnoar.com/rn-tem-1-636-homicidios-em-2013-natal-tem-aumento-de-25-em-mortes/>

²³ All the names of students are pseudonyms.

Table 2. EMMA's original plan

Amount of students	520
Age	7 to 18 years old
Instruments	Violin, viola, cello, double bass, electric bass, guitar, drums, keyboard, and recorder
Teaching method	Suzuki
Stated objectives	Formation of a youth orchestra of Macaíba Help the "creation of good citizens"
Duration	3-year course, total of 144 hours (one hour of instrument lesson and one hour of theory class per week)
Orchestra	Combination of string instruments, electrical instruments and a drum set. Repertoire was mainly pop and regional music; students recall playing songs as the disco hit "I Will Survive" and lots of <i>forró</i> (a traditional style from Northeastern Brazil)

husband), and Stephany Pires (her daughter), who were also part of EMMA's administration. The three main sources of conflicts were about expectations regarding the quality of learning, the school orchestra's performances, and the presence of the coordinator at EMMA (see Table 3 below).

Table 3: Conflicts between Marcelo Bezerra and Márcia Pires

Quality of learning: supervision versus autonomy	<p>Marcelo Bezerra: "I was very dissatisfied with the quality of the students' learning."</p> <p>Márcia Pires: "Marcelo does not know anything about music and cannot judge this issue. He would show up there and start to tell us how things should be done."</p> <p>Comments: Clearer policy was necessary, either giving more autonomy to Márcia Pires, or permission for the Secretary of Culture to supervise the quality of the school. One possible policy improvement: appointment of a competent, independent musician as an ombudsperson of the school. "Good communication between all parties is vital for the work to fulfill its potential for positive impact and to achieve success for all the partners. (...) Partnerships (...) need to define what is meant by quality and how it is assured" (Hallam, 2011, p. 165).</p>
Expectations regarding performances	<p>Marcelo Bezerra: "There was a trick: the teachers always performed with the orchestra, and had individual microphones, while the students had only a group microphone."</p> <p>Márcia Pires: "This is a practical limitation: it was not possible to give each student an individual microphone, and concerts usually occurred in outside venues. Therefore, the most logical thing was to amplify the leader of each section. Also, the City Hall asked the kids to perform very often, everywhere. That young orchestra would not have been able to do this well without the participation of teachers with microphones."</p> <p>Comments: One of Pires' most compelling policies is supported by her belief that students should perform together in the same ensemble, regardless of their current level, collaborating with others from the very beginning. The beginners look at the leaders</p>

	of each orchestral section (who were also students in the past) and can contemplate one day becoming teachers and orchestra leaders as well. The publicity created by the concerts was good for EMMA as well; community support and interest by future students increased due to successful performances of popular songs. Future policy changes regarding frequency of performances and type of repertoire might have diminished this support and contributed to EMMA's future problems.
Presence of the coordinator	<p>Marcelo Bezerra: “Márcia Pires was not present at EMMA often.”</p> <p>Márcia Pires: “Indeed, I was very busy at that time coordinating not only my original school, but several other projects in different cities.”</p> <p>Comments: The policy should have been clearer from the beginning, specifying how much time the coordinator should spend at EMMA.</p>

The final straw in the strained relationship between the City Hall and Márcia Pires was a financial factor. Payments were delayed in the end of 2007, which prompted Márcia Pires to put a plaque – “closed due to lack of payment” – on EMMA's entrance, pressuring the City Hall to pay them. However, since 2008 would be an election year, this was too embarrassing for the City Hall, which then terminated the partnership with Casa Talento. Thus, politics interfered with EMMA's existence, as the perception the school was considered as important for the mayor's image; this financial hurdle might have been solved differently had not been for the forthcoming election.

EMMA and EMUFRN – the “Golden” Period (2008-2009)

Mayor Fernando Cunha, afterwards, proposed a partnership with UFRN,²⁴ Natal's main university. This entailed the use of 14 university students as EMMA's monitors, and 4 university professors, who would create and implement the guidelines, design the pedagogical materials, supervise the monitors' work, and conduct the schools' ensembles. Some previous monitors, who were already university students by then, were kept as part of the project. Nazaré Rocha, the new coordinator, said that she recognizes “the importance of the teacher-student bond;” she knew “that the children had already established connections with the previous monitors,” so the permanence of a few would make the transition easier.

The bureaucracy involved in the establishment of the partnership was considerable. Due to several governmental policies, public universities in Brazil are required to work with private foundations to assist them execute outside projects, especially with other public entities, so UFRN's foundation – FUNPEC – signed a contract with Macaíba's City Hall. According to a 1997 decree from the university, up to 10% of the money would go to the “executing unity” (UFRN's School of Music), 5% to the University Fund, and 10% to FUNPEC as administrative fees.

One of the major differences implemented was how the orchestra worked. The electrical instruments were no longer a part of it (i.e., they would become part of a popular music ensemble), and the orchestra would play mostly classical repertoire, with some folk and

²⁴ Escola de Música da Universidade Federal do Rio Grande do Norte (School of Music of the Federal University of Rio Grande do Norte).

traditional pieces as well. The duration of the courses offered at the school also doubled, from three to six years. According to cello professor Fábio Presgrave, “*the project aims to be a vocational school; it is not just a school for beginners, not even, in our case, as just a way to help kids who are in at-risk situations. Even for students who will not become professional musicians, they will have acquired the discipline and skills that can be transferred to other areas.*”²⁵

Another aspect that deserves to be mentioned is that, as Hallam (2011) explained, “[s]chools (...) working in extremely challenging circumstances need to be approached by experienced teams who can remove any non-musical barriers to the work” (p. 163). This seems to have been a focus in EMMA's policy during those years, as the professors in charge of its administration frequently mentioned that they were worried about the students' entire growth. As UFRN professor Maria Clara Gonzaga said,

“We had to deal with basic things, such as hygiene, politeness, basic etiquette... Some children had to be taught it was not ok to scream in a classroom, about the importance of how to speak well, to express themselves well... Some girls would come to school with extremely short clothes, very sexual outfits, and I tried to talk to them about this, about the wrong message this sent to other people... Some kids would come to school without taking a shower, and I tried to get their confidence so we could talk about these personal things, so they could know that these were easy barriers for them to conquer, but necessary ones... There has to be a difference between just teaching music and teaching music as part of a social project like this.”

A family feud affects EMMA's future (2009-2010)

Although very popular, Fernando Cunha could not run for a 3rd consecutive mandate as mayor in 2008. His chosen candidate, Marília Dias, who was also a physician, happened to be part of his family. Her sister was married to Fernando's brother, demonstrating the provincialism and nepotism so common in Brazilian politics, especially in small towns. The common consensus was that she would simply “keep the chair warm” until Cunha's return as mayor in 2013. After her election, both Fernando Cunha and his brother Sérgio were appointed Secretaries. Surprisingly, though, Ms. Dias and the Cunha brothers broke up their alliance after six months, and she fired them from her government. Although the result of a power struggle, what happened exactly is still unclear. On one hand, Dias' supporters accused the Cunha brothers of wanting to 'run the show' even though she was the mayor now. On the other hand, the former mayor criticizes her for neglecting worthy projects he had initiated (such as EMMA), simply to assert her independence from him.

As UFRN professor Danilo Guanais explained, “There tends to be no continuity in public policies. New mayors have to make new things to put their names somewhere. Projects from previous mayors have to go away (...) But Marília would prefer to let EMMA starve, die slowly, until the city wouldn't remember, because, if she had simply canceled the school, the blame would be placed on her.”

²⁵ <http://sergiovilar.blogspot.com.br/2010/06/concerto-que-conserta.html>

This moment started EMMA's decline, with increasing financial problems, delays in payments, worsening of the infrastructure, and lack of materials. In 2010, Macaíba lost an important source of revenue, a natural gas royalty from the federal government. From that moment on, the problems aggravated, and, by the end of 2010, the payments of EMMA's monitors were already six months late. Marcelo Bezerra stated, "We lost the royalty, and this made things more difficult. But [the new mayor's] priorities were different. EMMA was not a priority of hers..."

In the beginning of 2011, UFRN canceled the partnership, as the town owed too many months of salary to the monitors. The mayor could affirm that it was the university's decision to break off the partnership, and, at the same time, blame the difficulty in paying the monitors on the cancellation of the royalty. The students and the population did not know what had happened in details, if the school had simply vanished or whether it would reopen. This moment coincided with the time in which this research began; as far as we knew, the research was going to be about a social project that had shown great promise and then got canceled.

EMMA – The Reopening (2011-2012)

Marcelo Bezerra says that, because of his insistence, the mayor allowed him to reopen EMMA after six months, but for a cheaper price, hiring the monitors directly. The project with UFRN had been costing R\$ 36,000 per month, and Ms. Dias' financial advisors considered this value to be too high, due to the percentages that would go to FUNPEC, the university and the university professors' salaries. After the new arrangement was concluded, EMMA's budget became R\$ 15,000 per month, representing an economy of 58% to the City Hall.

The new Director was a 3rd-year university student who had studied with Márcia Pires at Casa Talento, had been a monitor at EMMA since its early years, and knew practically all the students who had passed through the school in those years. Thus, this was the first time in which EMMA was operating without an experienced teacher supervising the work of the monitors. Nonetheless, all the young monitors felt empowered by running the school on their own, even though it would have been better if there were someone clearly thinking about pedagogical policies, teaching strategies, or an overall plan. The repertoire started veering more towards popular music again, although the orchestra still played the classical pieces from the previous period. The group performances at that time had the communal and joyful energy of a karaoke session. At the same time, the political reality was about to interfere in EMMA's future once again. In the words of a violin monitor at the time,

"In 2013, we had another mayoral election, with Marília running against Fernando. Everything was uncertain about the future of the school after the election... So, the director asked that we finish our classes and exams by the election date. (...) In days in which there was a rally in support of the mayor, Marília would order all of her employees to suspend their activities, cancel classes, and go there to show support for her. I couldn't care less about this, if she was going to fire me because I didn't show up at her rally, so be it... I often didn't know much about what all those political fights were about, but I certainly did not like that they interfered with our school."

It stops again (2013)

Fernando Cunha came back to power in 2013, and proposed that EMMA would reenact its partnership with UFRN. However, this meant another long bureaucratic process; until its completion, the school would have to remain closed. To make things harder, some of the government policies had been modified since then: FUNPEC would not sign a contract directly with Macaíba's City Hall; rather, the university's planning department and the City Hall signed a 'covenant', which, among other things, would allow the City Hall to pay each month in advance (whereas a 'contract' requires the monthly payments to be made after the service is done). This would reduce the likelihood that monitors' salaries would be delayed again. The university, then, would subcontract FUNPEC to manage the funds received from the City Hall. There were many errors with this process and its paperwork, and a lot of back-and-forth between the institutions, resulting in a significant delay: EMMA only opened again in March 2014.

At the same time, a sibling project started to be implemented, an after-school program to teach guitar and recorder at Macaíba's public schools. Its goals are to take kids out of the streets and to put them into a safe activity, and to find future students who might want to join EMMA. It reaches 1,800 students in 22 schools in Macaíba; all teachers are music education students at UFRN. However, unlike EMMA, the project was able to start because it involved a different process; the City Hall used a contract it already had with a private enterprise that provides interns to work at several governmental entities.

Discussion

This case study explores the politics and policies woven through the creation of the Escola de Música de Macaíba (EMMA). Macaíba, like many Northeastern Brazilian towns, grapples with scarce resources, serious problems, and multiple stakeholders. The school began as an important initiative to change this scenario. As Kleber, Lichtensztajn, and Gluschkof (2013) affirm, “[m]usic is a potential element of social identity construction and a path away from marginalization, violence, and criminality (p. 235).” The school’s history, spanning eight years thus far, has been forced to adapt to changes in political and pedagogical leadership, as well as fluctuating funding. And yet, for all of this, it continues, even as the tensions between collaborators remain. Some of the tensions are political, fueled by resources and logistics.

For example, based on all the information gathered, 2008-2009 were EMMA's most successful years of EMMA's so far; however, one might wonder if the partnership with UFRN was totally effective, whether it could not have prevented its collapse through better communication with the new mayor. Given the persistent financial difficulties, it would have helped to have long-term planning in place. Proposals such as cutting costs, reduction of FUNPEC's percentage, or, a reduction of the amount of instruments offered at EMMA might have bridged the gap, although each would have negative consequences. Or perhaps there should have been more attempts to involve the community behind the school, in order to pressure the mayor not to close it. Although, as some interviewees have suggested, maybe nothing could have saved the partnership, since EMMA was not one of the mayor’s priorities.

While the partnership with UFRN provided EMMA with a strong pedagogical support and with knowledgeable, passionate staff, it also brought alongside an intricate bureaucracy and a

somewhat unfair system, with a significant percentage of the funds being used to pay FUNPEC and the university; it is worthwhile to explore alternatives to this policy.

Another aspect of this research concerns the school policies about the musical materials selected and the methods of teaching and learning. These are central to understanding how the school connected or failed to connect with the wider community. Freire and others who endorse the philosophy of critical pedagogy argue that the educator should enter into the students' universe. Hallam (2011) writes, “pedagogy needs to match the needs of young people, as well as their music choices and aspirations” (p. 164). Barbosa (2003) argues in favor of a balanced approach.

All classes have a right to familiarity with the codes of erudite culture because these are the dominant codes – the codes of power. (...) [But] [s]ocial mobility depends on the interrelation between the cultural codes of different social classes, and understanding the world depends on a broad vision integrating the erudite and the popular (p. 25).

The repertoire performed during Casa Talento's partnership was entirely made up of popular music, mainly American pop rock and Brazilian forró. Later, during UFRN's partnership, the focus became much more devoted on classical music, especially for the orchestral instruments, although they also played some regional/folk music; in the beginning, for instance, the professors decided that the students would play pieces assigned by the monitors along with pieces chosen on their own. As one of the professors explains, “what happened, though, was that the students themselves started to become more and more interested in Classical music, and would not have had interest in playing other kinds of repertoire.” Then, during the 2011-12 period, the repertoire presented a more varied combination of styles, increasing the amount of popular music again.

Joana, a violin student, comments, “the community in general was very appreciative of our concerts, even of classical music. (...) I remember one guy from school who used to make fun that I played the violin, until one day he came to listen to us in a concert, and he liked it so much that he decided to join EMMa next semester.”

Mainly, EMMa has been directed towards a traditional conservatory-based teaching style since 2008, with few attempts to critically think about repertoire choices or about how relationships of power in the society were represented in these choices. It would definitely be advisable for EMMa to change its policy, to improve students' critical listening habits in relation to all styles of music – both new and old – popular and classical. As Giroux (2011) affirms, critical pedagogy should allow the students to “actively transform knowledge rather than simply consume it” (p. 7). The teachers should “connect classroom knowledge to the experiences, histories and resources that students bring to the classroom,” which should lead them to become “critical agents” who can then use this knowledge to change their world (p. 8). In order to accomplish this, it is fundamental for EMMa's monitors to ask (1) how the repertoire is chosen, (2) how they can integrate different learning styles in their approach to both western classical music and traditional/popular music, (3) whether their teaching methods are authoritarian or collaborative, and (4) whether the learning that occurs is truly democratic and participative. Despite these possible improvements, we cannot ignore the transformative impact that EMMa had on students' lives, many of who are nowadays pursuing university degrees in music.

Both politics and policy come together in the final important matter to consider of social capital. As Kleber, Lichtenstein, and Gluschankof (2013) comment, the social capital of a group is one factor that makes it possible for individuals to transform themselves. The networks formed among individuals and also other social groups – “spontaneous networks that arise from human interaction mediated by musical practice” (p. 236) – create this social capital to which they speak. This case study reveals strong bonds between many of the people who studied at EMMA; their sense of identity totally changed after they started belonging to that place. They were no longer defined by their environment's limitations; they were given the opportunity to shape their lives in a different way, to take “an imaginary leap from the world 'as it is' to a glimpse of the world 'as it could be'” (Wadsworth, 1998, p. 6). Their engagement in musical activities as a group, as a community, made them feel empowered and gave meaning to their lives.

This research project, by necessity, remains incomplete, as EMMA's future is still being written. We hope that it will be less eventful than it has been in the past, although the experiences witnessed so far do not make us entirely confident that this will happen. Macaíba is a town with scarce resources, many serious problems, and unexpected issues that might arise at any moment. All we can do is hope that the lessons learned so far in EMMA's history will help guide its future. At the time of this writing, the school is a persistent and qualified success, attended by 105 students who want to play music, and 22 teachers who want to teach music.

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Cosmopolitan ethics as a framework for music education policy analysis

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Abstract

The assumptions that education serves to equip workers to compete successfully in a globalized world and that overarching standards and assessments will best facilitate such ends resound in contemporary American education policy and practice. Cosmopolitan philosophers draw on global interconnections while simultaneously asserting the worth of each individual human. This philosophical inquiry investigates the ethical implications of current American education policy discourse and action by drawing on two aspects of moral cosmopolitan philosophy: universal concern and respect for legitimate difference.

Analyzing current American education policies through the moral cosmopolitan principles of universal concern and respect for legitimate difference reveals both commonalities and points of contention necessitating alternative discourses. Education leading to the fulfillment of basic human needs through employment addresses one aspect of universal concern. However, the current emphasis on successful global competition is problematic because it implies that the needs of some people will not be adequately met and posits economic prosperity as the sole purpose of education.

Current American education policies theoretically allow for a variety of teaching processes and thus respect some legitimate differences. Yet, the increasing standardization of American education resources and outcomes contradicts the cosmopolitan principle of respect for legitimate difference. Cosmopolitans' respect for difference conflicts not with standards and assessments, but with standardization and standardized assessments. Applying the cosmopolitan principles of universal concern and respect for legitimate difference to music education requires promoting long-term engagement with and in the arts as an aspect all humans' lives and embracing the existence of multiple valid, high-quality forms of musical engagement. Music educators might become grassroots policymakers by interconnecting with those on diverse grounds and reimagining our practices from the ground up. Such actions may enable music educators to prepare not just standardized workers but diverse global citizens.

Keywords

policy, cosmopolitanism, ethics, global competition, diversity, standards

Introduction

The assumption that the primary purpose of education is to equip workers to compete successfully in a globalized world resounds in contemporary American policy and practice.²⁶ In this philosophical, I engage with questions related to ethics in order to analyze contemporary education and music education policies and practices. I have chosen a subset of cosmopolitan

²⁶ See, for example, Democratic National Committee (2013), U.S. Department of Education (2009), and Partnership (2011).

philosophy, moral cosmopolitanism, as an ethical framework for analyzing current American education policy language.

First, I detail the role of globalized competition, standards, and assessments in current policy rhetoric. Second, I offer an overview of cosmopolitanism and an explication of moral cosmopolitanism. Third, I problematize the emphasis on capitalist economics and standardization that pervades current American education policies by drawing on two aspects of contemporary moral cosmopolitan philosophy: universal concern and respect for legitimate difference. Lastly, I offer discussion and questions that might guide music education discourse, policy, and practice.

Contemporary American education policy discourse

Contemporary American education policy statements, documents, and websites reveal the extent to which rhetoric asserting success based on international economic competition and the necessity of overarching academic standards and assessments permeates current thinking and action. For example, the authors of the current Democratic platform write, “We’re dedicated to ensuring the next generation has access to a first-rate education and the tools to drive our economy forward (DNC, 2013). Similarly, Dennis Van Roekel, the current president of the National Education Association, recently stated, “Educators know that the road to economic security and prosperity starts in America’s classrooms” (National Education Association, 2014).

The websites of prominent American education organizations also contain statements specifically noting the necessity of American success in a globalized economy. For instance, the authors of the Partnership for 21st Century Skills website emphasize “21st century interdisciplinary themes” including “global awareness” and “Financial, Economic, Business and Entrepreneurial Literacy” (capitalization theirs, Partnership, 2011), while the STEM Education Coalition’s website states that the organization “works aggressively to raise awareness in Congress, the Administration, and other organizations about the critical role that STEM education plays in enabling the U.S. to remain the economic and technological leader of the global marketplace of the 21st century” (STEM, n.d.). The authors of the Common Core Standards go even farther, insinuating the need not just for American economic leadership, but also for Americans to triumph monetarily over those in other countries. They write, “With American students fully prepared for the future, our communities will be best positioned to *compete successfully* in the global economy” (italics mine, Common Core, 2012d). In other words, American educational institutions succeed when its citizens flourish while those in other countries flounder. For the leaders of such organizations, the idea that education serves primarily as a means of producing future workers in a global economy goes unquestioned.

Both education policymakers and organizations posit overarching standards and assessments as paramount to forming a 21st century workforce. For example, 35% of a state’s score (175 out of a possible 500 points) on the Race to the Top application directly related to standards and assessment (U.S. Department of Education, 2009). While only states entering in the Race to the Top competition had an incentive to adopt such policies, the procedures for obtaining a waiver from the requirements of No Child Left Behind (the current version of the Elementary and Secondary Education Act or ESEA) affected almost all states.²⁷ The authors of the ESEA

²⁷ Currently, 45 states, the District of Columbia, Puerto Rico, and the Bureau of Indian Education have submitted requests for ESEA flexibility (U.S. Department of Education, 2014).

flexibility policy documents state, “Approved states are tailoring their teacher and leader professional development strategies to promote rigorous college- and career-ready standards” (U.S. Department of Education, 2012, p. 3).

As a result of such policies, 45 states, the District of Columbia have adopted the Common Core Standards (Common Core, 2012a). In tandem with the Common Core Standards come standardized assessments. Authors of the Common Core State Standards website highlight that the Common Core standards will enable “the development and implementation of common comprehensive assessment systems to measure student performance annually that will replace existing state testing systems” (Common Core, 2012c). According to the authors of contemporary American education policies, standards and assessments, particularly those that transcend not only district but also state boundaries, serve a pivotal role in creating workers for a globalized economy.

An overview of cosmopolitanism

Like current American education policymakers and organizations, cosmopolitan philosophers concern themselves with relationships between people in diverse corners of the globe. Martha Nussbaum (1997) explains that the idea of cosmopolitanism dates back to Greek philosophers, particularly the Roman Stoics, who developed “the idea of the *kosmou politês*, or ‘world-citizen,’” asserting the worth and reason of each individual human being as the basis of community life (p. 4), while still acknowledging the importance of local identifications and affiliations (p. 9). Steeped in the cosmopolitan writings of the Greek philosophers, Kant further developed the idea of cosmopolitanism, developing “a politics based upon reason rather than patriotism or group sentiment, a politics that was truly universal rather than communitarian” (Nussbaum, 2010, p. 28).

More recent cosmopolitan philosophers extrapolate on the writings of the Greeks and Kant and apply them to various aspects of modern life, addressing topics ranging from universal justice (e.g., Brown, 2010; Tan, 2005) to culture (e.g., Szerszynsky & Urry, 2002). Cosmopolitan philosophers’ disparate emphases have led researchers distinguish between different categories of cosmopolitanism including legal and moral cosmopolitanism (Poggee, 1992) and political, cultural, and moral cosmopolitanism, with moral cosmopolitanism serving as the dominant conception (Delanty, 2006). Appiah (2006) defines the two primary principles of moral cosmopolitanism as “universal concern and respect for legitimate difference” (p. xv). In the remainder of this essay, I further explicate the moral cosmopolitanism principles of universal concern and respect for legitimate difference and use them as a framework for understanding contemporary American education policy discourse and action.

A cosmopolitan analysis of contemporary American education policy discourse

Analyzing current American education policies through the moral cosmopolitan principles of universal concern and respect for legitimate difference reveals both commonalities and points of contention necessitating alternative discourses. Appiah (2006) defines “universal concern” as the belief that “every human being has obligations to every other” (p. 144). Viewing current American education policy rhetoric through the lens of the cosmopolitan principle of universal concern elucidates common ground regarding the issue of the obligation to fulfill basic human needs.

Part of universal concern includes enabling all humans to obtain the material items needed to survive. Appiah (2006) writes, “People have needs – health, food, shelter, education – that must be met if they are to lead decent lives” (p. 163). As noted previously, contemporary American education policy makers and leaders advocate for “ensuring student preparation for success in college and career” (U. S. Department of Education, 2009, p. 2) and teaching “the knowledge and skills that our young people need for success in college and careers” (Common Core, 2012d). Education leading to employment and thus the fulfillment of basic human needs, such as food and shelter, addresses one aspect of universal concern.

Yet, when viewed in light of the principle of universal concern, the above policy discourse is problematic for two reasons. First, its emphasis on successful global competition implies that the needs of some people will not be adequately met. Phrases such as “leader of the global marketplace of the 21st century” (STEM, n.d.) and “compete successfully in the global economy” (Common Core, 2012d) insinuate that not all individuals will flourish economically. While competition in and of itself is not necessarily problematic, the absence of rhetoric regarding a responsibility to people residing on both local and geographically separated grounds implies a lack of universal concern. By starting from the assumption that there will be economic winners and losers, the authors of these policies fail to imagine a world of globally interconnected societies that meet the basic needs of all citizens.

Second, these policies are problematic because they posit economic prosperity as the sole purpose of education. In contrast, Appiah (2006) argues, “Death isn’t the only thing that matters. What matters is decent lives” (p. 167). He specifically notes artistic endeavors as an important aspect of such an existence, writing:

What would the world look like if people always spent their money to alleviate diarrhea in the third World and never on a ticket to the opera ...? Well, it would probably be a flat and dreary place. (p. 166)

Music education thus aligns with the cosmopolitan vision of a “decent” life. While cosmopolitans may support the teaching of knowledge and skills needed for meaningful employment, they reject a purely economic rationale for education. The aforementioned education policies are troubling *not* because they emphasize the interrelationship between education and a global economy, but because their authors and promoters neglect any other purpose of education.

A second tenet of cosmopolitanism is respect for what Appiah (2006) calls “legitimate difference.” He asserts that cosmopolitans “take an interest in the practices and beliefs that lend [individual lives] significance... We neither expect nor desire that every person or every society should converge on a single mode of life” (p. xv). Applying the principle of legitimate difference to current education policies reveals both common ground and points of contention.

Policies such as Common Core and teacher evaluations partly based on student growth enable a degree of difference in teaching processes. For instance, McTighe & Wiggins (2012) explain that the Common Core Standards do not prescribe curriculum or instruction but rather enable

individual teachers to choose unique resources and pedagogical techniques to meet each standard. In practice, however, such policies are problematic because they minimize diversity by presupposing certain conceptions of literature and art.²⁸

The Common Core Standards may further restrict legitimate differences by encouraging schools and states to adopt uniform instructional materials. The Common Core website touts that the standards “enable collaboration between states on a range of tools and policies, including: the development of textbooks, digital media, and other teaching materials aligned to the standards” (Common Core, 2012c). While Common Core does directly prescribe specific content, as teaching materials become further standardized across the country, educators may find their access to unique resources restricted. Even if teachers can retain some difference in their instructional techniques, they increasingly face the prospect of producing uniform educational outcomes through “common comprehensive assessment systems to measure student performance annually that will replace existing state testing systems” (Common Core, 2012c).

Cosmopolitans’ respect for difference conflicts not with standards and assessments, but with standardization and standardized assessments. In light of the current emphasis on an economic rationale for education, the promotion of standardization is particularly problematic because it limits possible visions for alternative forms of globalized economic engagement. Rather than facilitating the development of citizens who may think creatively about global economic practices that promote universal concern and respect legitimate difference, the emphasis on standardization foregrounds the creation of a uniform workforce who may function in the current economy but who may not have the dispositions or skills to reimagine the future.

Policy, cosmopolitanism, and music education

Recalling the power of policy rhetoric, music educators might raise their voices in support of policy language that reinforces the principles of universal concern and respect for legitimate difference while simultaneously questioning and offering alternative paths when policymakers contradict these principles. For instance, music educators and policymakers may agree on the necessity of meeting the basic needs of all children by preparing them for meaningful careers. Conversely, music educators might challenge practices that neglect the needs of all global inhabitants, including the minimization of education to a solely economic endeavor. Our profession has an obligation to interface with stakeholders who debate, make, and enact education policies. Additionally, music educators might consider how our own policies and practices reinforce or contradict the cosmopolitan principles of universal concern and respect for legitimate difference.

Universal concern in music education involves the promotion of long-term engagement with, and in, the arts as an aspect of a ‘decent’ life for all humans. Yet, researchers suggest that students do not draw on their musical experiences after graduation (e.g., National Endowment for the Arts, 2013). Furthermore, Elpus & Abril (2011) found that fewer than one quarter of American high school seniors participate in school music ensembles and that various groups of students, including those who are English language learners, Hispanic, and in the lowest SES quartile, remain underrepresented in music programs.

²⁸ See, for example, *Common Core English Language Arts Literacy Standard RL.9-10.9* (Common Core, 2012b).

K-12 and collegiate music educators do not cultivate universal concern if we, like those promoting global economic winners and losers, foster selectivity and competition to the exclusion of the growth of each individual student, and if we remain silent about and inactive against overarching systems of inequality that propagate discrimination based on qualities such as race, class, gender, and sexual orientation. Music educators might foster long-term engagement in the arts for *all* humans by encouraging diverse students to join existing music classes as well as by *continually* creating music curricula and classes that might better suit the *long-term* musical needs of unique individuals residing on diverse grounds. While music educators will inevitably need to make decisions about how best to use their limited time, part of universal concern means ensuring that students leave K-12 and collegiate classrooms with the understandings and skills that will enable them to use music to reimagine our world's evolving artistic futures in integration with its social and economic ones.

Respecting legitimate difference in music education includes acknowledging the existence of multiple valid, high-quality forms of musical engagement. Music educators negate respect for legitimate difference if we use various forms of standardization to silence the diverse voices of students, community members, and our K-12 and collegiate colleagues. This occurs if our curricula and course offerings do not reflect a large variety of musical practices, if we neglect to embrace the diversity of musical engagement present in individual communities throughout the country, and if we exclude students, parents, teachers, and community members from ongoing conversations about quality musical practices and corresponding standards and assessments. Music educators might also promote respect for legitimate difference by ensuring that our own policy processes and outcomes, such as revisions of state and national music standards, challenge standardization, instead emphasizing possibilities for diversity.

Returning to the idea of *kosmou politês*, “world-citizen,” I ask to what extent we as music educators remain insular and to what extent we embrace the possibilities of an increasingly interconnected and rapidly changing world? Through ongoing reflection and action, music educators might simultaneously work within, challenge, and think differently about contemporary education policies as well as our own policies and practices. By acting upon the cosmopolitan principles universal concern and respect for legitimate difference, music educators may help prepare not just standardized global workers but diverse global citizens.

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Media education: A new perspective of music education through radio production

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Abstract

The individual who is inserted in the context of the several media platforms begins freely its musical process, be it in the area of appreciation, execution or language, many times without the very critical conscience of what is indirectly being consumed. In this sense, it is up to the educator of this new century, intermediate of the process between Communication and Education, to integrate the different means in its pedagogical practices and not devalue the media culture of the youth, but to rely on it, so that the education serves to promote at the same time a critical spirit on the citizen and the ability of analysis in the student (Jacquinot, 1998). This context of action and thought about the relationship between means of communication and modes of education is what conceptualizes the field of media education, the area upon which the current research is developed.

As a social context, the school is a stage of historical and social changes. It is in these surroundings that the first socio-educational hierarchy interactions of the fields of knowledge occur (Vygotsky, 1987). The child begins to coexist socially with different ideological niches and has to follow strict rules, fundamental to the fluent functioning of the educational system. According to Belloni (2001, p. 33), “this process of socialization is the privileged space of social transmission of the systems of values, the ways of life, the beliefs, the representations, the social roles and the models of behavior.” Based on the ‘educative’ practices of Belloni (2001) and Swanwick’s (1988) musical education development model, the objective is to ally the trichotomy of Education – Music – Communication toward the citizen formation of the child and consolidate a fundamental pedagogical instrument to the democratization of the educational opportunities and, therefore, reduce social inequalities.

To that end, weekly radio workshops with six students of the ninth year of the Antônio de Moraes Barros Elementary Public School in Londrina-PR were given through seven months. Considering the social-cultural perspective of the youth inside the school, the approach of the Media-Education in the workshops allows a re-significance of the students regarding the message through the contents approached in class, such as critical reading of the media, contact with the radio production in its many stances, composition and arrangement of vignettes and soundtracks, ethnomusicology, production of themes and the program’s structuring.

Keywords

media-education, educommunication, media, radio journalism, educational communication.

To analyze the ways in which the notion of ‘educational communication’ can contribute for the critical and creative development of the subjects faced with the means of communication, it is necessary to delimit the conception of educational communication I adopt in this essay. This comprehension precedes the notions of field of communication and education, however, it is not

necessary to go through every chain link of this knowledge field, but to present the ones adopted to turn possible to diagnose the effectiveness and impact of certain approaches.

According to Mário Kaplún (2012), to every type of education there is a specific conception and a particular practice of communication. For this reason, he emphasizes that the purpose of educational communication depends on the interpretation of the very concepts of communication and education.

“Education and Communication are two terms that can be understood in many ways; and as this understanding configures itself, it will be approached with different criterions and uses of the means in the process of education. Within the risks of a schematic simplification, it can be distinguished between two manners of understanding, and the choice for one of them will cross and permeate the whole educational practice” (Kaplún, from Lopes 2012, p. 33).

Highlighting the impetus of the liberating education, the socio-cultural, relational model of educator Paulo Freire has as its main foundation the proposal of that, to be valid, the education must be preceded by a reflection about the human being and its context, because “the man develops himself and get to be a subject as far as, involved with his context, reflects about what he modifies.”(Freire, 2007, p. 22). The tendency postulated by Freire should overcome this relation oppressor-oppressed with a critical education. In this case, the relationship of teacher-student is linear and not imposed, with the purpose that the teacher and student could exchange their scripts, in favor of a meaningful learning. To Fantin (2006), “it is possible to consider that communication is completely present in the learning process, once every educational practice is also a communicative practice, and, in this sense, 'there is no education without communication” (p. 28). So, even education and communication are considered dialogical practices, through which the participation of the subjects is necessary for the construction of a critical and creative formation about the means of communication and the reality.

The first conception of the interface between communication and education happened in 1973, at International Cinema and Television Council meetings, that is an organization linked to UNESCO, and that used to treat the education for the medias rooted in the school context. In 1979, there was an extension of the spaces in which this genre was practiced, apart from schools (Fantin, 2006). For the entity,

The notion of education for the medias embrace every way of studying, learning and teaching in all levels [...] and in all circumstances, the history, the creation, the use and evaluation of the medias as arts and techniques, as well as the place they occupy in society, its social impact, the implications of the Educational Media, the participation and the modification on the way of perception that they engender, the role of the creation job and the access to the medias” (UNESCO, 1984, from Belloni, 2001, p. 11).

The importance of media education in contemporary society

In the scope of technological advances of new forms of media, within an effervescent evolution, it is necessary to develop a comprehension about the social function of the new agents and their basis for a society towards to the progressive immersion inside a mediated culture.

In the process of mediated convergences analyzed by the sociologist Henry Jenkins (2009), the consumer starts to socially connect himself, turning out to be the content producer, changing or not the structure for a while, of the classical process of communications. For Jenkins (2009), “the convergence represents a cultural transformation, as the consumers are encouraged to search for new information and to make connections among diffused mediated contents” (pp. 29-30).

The migratory behavior of the flow of information and the cooperation between the multiple platforms and markets make the consumers to be invited and inset to actively participate in the creation of new content, generating a participatory culture (Jenkins, 2009). Another approach and conception of the convergence concept between communication technologies and information is also analyzed by Buckingham (2007). Based on that author's knowledge,

The convergence leads itself by the commerce, but it has also become possible due to the digitalization. Along the last decade, the appearance of process like digital TV, internet, e-commerce and paid exhibition of films through satellite or cable has shuffled even more the differences between the linear media diffusion of open model, as the conventional TV, and the narrow and interactive diffusion, as the Internet. (Buckingham, 2007, p. 120)

Attracted by several possibilities of interaction in the Internet, the children and youth are more and more inset in this diffusion. It has already become a popular agreement to say that nowadays children are born with an extremely high capability of handling electronic equipments, getting into the web even before they have a concise opinion about the benefits and damages that it can generate.

However, this setting, according to Buckingham, also represents negative aspects, because “[the children] now have the access to some 'adult aspects', especially, those considered normally inappropriate or for the ones they want to be recognized as psychologically immature” (p. 110).

While observing this it is possible to question what constitutes a correct behavior in education for communication. Are the teachers adapting themselves to the new and mixed means of communication? Does there exist a media literacy appropriated to criticism in what refers to all information received by the means?

Regarding current educational practices, many nuances about the use of the means of communication are found in the classroom.

The new languages in their multiple signical tessitures; the logic generated by concepts of teaching-learning that sculpt the tradition almost unique of the encyclopedism still running in the schools; the marked sociability, nowadays, in different ways of view, feeling and comprehension, emerged with computing; the

recognition that exist distinct ways of learning and dimension the relations space-temporal, as the possibility of exercising logics not necessarily sequentials, linear, or based in explanatory systems too closed. [...] what is expected for the new formal educational picture is the commitment to teaching in a critic dialogue with the communicational and technological realities, concerned about get the student to learn on how to learn (Citelli, 2009, p. 155-156).

With no coherent educational perspective in which there exists an articulation between communication and education, it becomes difficult to create and develop a critical consciousness about the means of communication, as well as about the issues around the world, the same way as it is not viable a social answer to these means.

Radio language

Radio interdisciplinary as educative instrument is a preponderant factor in a scholarly practice. For Zeneida Alves de Assumpção (2008), the school, as working over a radio as an interdisciplinary tool, “reinforce the creativity, the spontaneity, the self-esteem, the critical spirit and the discussion of the participants, giving opportunities to narratives about oral registers, radio plays, among others” (p. 73). The students

...will be able to understand the radio production routines through the construction of programs, knowing and respecting the language and the production technique of the radio text which must be written to be spoken, said, told, listened, and not to be read, what requires competence and linguistic abilities. [...] That is the reason why, the text in a radio must be previously typed, in an oral-communication style, making use of the announcer voice, of the silence and of the sound design that give life, colors and performance to the programming, giving to the “radio listeners” (in this case, students) to the dreamlike, to the world of imagination. (Assumpção, 2008, p. 72)

Accessibility, acceptability, flexibility and low coasts are important factor in the use of the radio for educational reasons. Otherwise, it is necessary to work within the limitations, possibilities and resources from the environment. For Kaplún (1999),

The analysts of communication say, reasonably, that in each mean of collective communication the message is affected by the characteristics of the broadcaster. That is, the radio environment necessarily influence on the message, it conditions, impose specific rules of the game; it imposes the adaptation of the educative and cultural communication to the nature and to the specific characteristics of the environment. (p. 47)

Considering the socio-cultural perspective of the youth in a scholarly context, the approaching of the media-Education in workshops allows a resignificance of the readers/listeners/audience related to the message over the contents used in the classroom, like a critical reading of the media, market concepts in what refers to music and publicity inside the radio, the contact to a radio production and its many instances, reports production, programs structuring, creative

choices and vignettes compositions, arrangements and soundtrack edition, as well as the program script.

Methodology

Faced with a socio-cultural context in which the student begins construction and conceptualization of the world that surrounds him, is that the applicant, to achieve true reality in which it is framed, the researcher enter into the natural environment of the occurrence of the phenomenon, but also interact with the situation investigated. To this end, the research method used in this work is participatory research, emphasizing action research. Two important motivations for the media area, on-site media education are as follow.

Realization of an innovative qualitative research study that would allow achieving high degree of depth. Therefore, it is one derived position of a whole debate that rages in epistemology of science. [...] And the concern to take a step forward in relation to critical studies - research the complaint type - the media (Peruzzo, 2009, p. 130).

The research integrates objective and empirical analysis and qualitative of phenomenon's observation witnessed by the researcher , the primary intention of social transformation not only of the subjects involved in research, but in the community as a whole , and use the results themselves to the resolution of various types disagreements that emerge that social niche. The investigator's interacting as a member, assuming a role within the group. This is an option that requires intellectual maturity, strong ability of detachment , and responsibility towards the environment searched (Peruzzo, 2009).

Workshop development

The media-education workshops in a radio language have had as the main purpose the contribution for a critical, creative and active formation of the participating learners. For this, it has been given priority to a creation of a radio program in a shape of radio magazine, which would be dealing with culture, sport, entertainment, cinema and music as its issues. This format is in a genre of Entertainment, that, for André Barbosa Filho (2009), “the characteristics are linked to a universe from the imaginary, which limits are intangible and cause proximity and empathy between the message and the receptor that can not be unwanted” (p. 113)

All the themes were suggested by the ones involved, and at the usual meeting assignments they were expanded into different slopes. The main intention was that the students, apart from producing all the journalistic content as material, reports, frames and interviews, to use the mediatic tool to build a more critical, active and creative positioning not only to the means of communication but also about the reality in which they are in.

I selected three themes for the fundamental workshops to show the different approaches linked with each other: (1) musicology and creation; (2) the creative musical beginning in the radio genre and its different cultural aspects, themes composition, the arrangement and the vignettes edition, musical appreciation; and (3) critical reading of the media, which understands the critical, active, and creative function of the transmitter while participant of the mediatic context through the facts in which there was total partiality of the means; fundamentals and radio

languages that support the different techniques and nuances of the mean of communication in case.

Final considerations

During the workshops, it was possible to observe from the participants, a new perspective about the media universe, both by the creation of a new cultural repertory that provides many tools to their creative expressions, and by the critical reflection about topics involving the means of communication. These paths bring a citizen formation of the students, even being necessary a longer time of socio-cultural formation that involves other agents in the process, like parents, friends and teachers, in the formal and informal education, to have a critical, active and creative citizen.

Taking into consideration the purpose of this research and its participants, also considering its main reason, it was possible to verify that the initial target of highlighting if the media literacy contributes effectively to the process of learning and development of a critical sense in one's citizenship, has been achieved.

Based on this research, one may note the necessity of the interface fruition between communication and education in different nuances in educational contexts. It is important that we are prepared to the function as contemporary educators from the 21st century. The option for traditional ways of teaching and learning are not valid anymore when it refers to the new technologies that are offered nowadays. Educational media enters into this context as the main basis for the development of a critical consciousness regarding to the production and reproduction of any type of information, promoting a new kind of social cohesion.

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