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ISME Commission on Policy: Culture, Media and Education

Virtual Conference

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Editors

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Completed papers were fully (blind) refereed by a panel of international authorities before inclusion in the Seminar Proceedings.

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

It is the Commission's mission:
- to examine and explore issues concerning cultural, education and media policy development and implementation;
- to provide an international forum for debate, exchange of information, communication, critical analysis, and expansion of knowledge regarding cultural, education, and media policy development and implementation;
- to encourage active participation in the political process on issues concerning cultural, education, and media policy development and implementation;
- to respond to current cultural, education, and media policy concerns through research, policy briefs, and other collaborations across different geographic regions;
- to disseminate the proceedings of seminars internationally; and
- to ensure the broadest possible geographic representation at Commission seminars, including new and experienced researchers.

Commissioners 2018-2020

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Note from the Commission Chair:

The 2020 Pre-Conference Commissions and Biennial World Conference of the International Society for Music Education (ISME) were required to cancel their in-person conference and commission meetings due to the SARS-CoV2 virus (COVID-19). This illness was declared a global pandemic and negatively impacted individuals in every country of the world. The illness required communities to ask their inhabitants to stay at home. Subsequently, schools, universities, and business were closed to lessen the infection rate. In addition, air travel, especially international travel, was greatly reduced.

The Commissioners of the Commission on Policy: Culture, Education and Media decided to go forward with the pre-conference meeting using an online format. Those individuals who were accepted to present at the in-person meeting were given the opportunity to agree to discuss their work in a synchronous, virtual meeting space. Over the days of July 29-31, 2020 there were five working group meetings of approximately two hours each with approximately four presentations at each working group meeting. In addition, the Policy Commission hosted a keynote address by Jouni Välijärvi titled *Societal Changes Challenge the Finnish Educational Policy*. One additional event, a social time, was held to allow attendees of the Policy Commission meetings to interact with each other in a more informal setting.

The following proceedings represent the different presentations that were given at these meetings. All papers include a connection to policy and address many other interesting topics. These papers represent scholarship from twenty-five people from eleven different countries.

While we were unable to hold our Commission meeting as planned in Helsinki, Finland, an immense amount of attention and work went into its planning. I want to acknowledge Dr. Tuulikki Laes and Dr. Heidi Westerlund, both of ArtsEqual, who helped us find a wonderful location and plan additional excursions for what would have been an inspiring meeting. We are indebted to their generosity and saddened that we were unable to bring our vision to fruition.

I also want to acknowledge the Commissioners for the 2018-2020 Biennium, Alexandra Kertz-Welzel, Hung-Pai Chen, Carlos Poblete Lagos, Lauren Kapalka Richerme, and Anita Prest, who graciously gave of their time and energy to assist in planning what was to be our in-person meeting and the shift to the remote commission meeting. Their insight has been a valuable asset to the planning and success of this year's Commission meeting.

Finally, I want to specifically thank Alexandra Kertz-Welzel and Hung-Pai Chen for their service to the Policy Commission for the last six years. They have diligently contributed to the success of the Policy Commission and I have learned so much from their guidance and leadership. I look forward to their continued contributions to the Commission and other areas of ISME.

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

Carla Aguilar, Commission Chair

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Symposium Papers

Technology in school music education: Taiwan perspectives

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Abstract

In Taiwan, Computer Technology has appeared in the national curriculum document for over two decades. Nowadays, the school education in Taiwan is in its "transition period" of curriculum reform, that is, the Ministry of Education launched new curriculum guidelines in 2019, which are now practised in the first grade of primary, and in the first year of junior high and senior high schools, while other levels of learning are regulated by an old curriculum implemented in 2001. In both guidelines, technology is stressed as one of the important factors to be integrated into teaching; teachers and students alike are encouraged to utilise technology in teaching and learning. For music education, the term "technology" has appeared in the competency indicators of the former curriculum, and now, it is a feature in the "essential learning focuses" to guide music teaching and learning.

In primary and secondary schools, the interviewees in this study are all willing to adopt technology to assist their teaching in order to follow the curriculum guidelines. Technology for them is not an alternative to blackboard and chalk, but a powerful tool in the classroom. Technology media offer students more possibilities to experience and understand music. It is widely used in music classrooms for demonstrating learning content, music composition, music theory learning, or assessment. Meanwhile, teachers recommend that more music teacher training regarding technology is needed, and support from school administration and the government is essential.

Background

This paper is part of panel discussion of Asian perspectives toward technology in school music education. The panel discussion focuses on the issue of "technology" and its application in school music education in various regions of Asia, including Hong Kong, Japan, Korea, Malaysia, and Taiwan. The overwhelming technology media, such as mobile devices, social media, streaming media, and online databases, nowadays not only change the way people think and communicate but also foster new possibilities in education. In music education, technology provides students diverse channels to experience and learn music. This panel discussion refers to the main theme of the ISME main conference: *Visions of Equity and Diversity*; panelists will review the term "technology" in their national education policy or curriculum and sum up diverse applications of technology in actual school music teaching. Although the 34th ISME conference has been canceled due to the global pandemic of COVID-19, this discussion will still be held virtually online and seek comprehensive feedback and worldwide perspectives.

   Based on the conference theme, the research questions of this panel discussion are:

1. How is technology described in educational policy and music curriculum?
2. How do elementary and secondary music teachers in service perceive the use of technology in their teaching?

For the first research question, the panelists will review and analyse the curriculum documents to understand the state of technology in school music curriculum in their region. For the second question, the panelists will design a series of interview questions which will elicit teachers' perceptions, applications, and needs regarding the integration of technology in their music teaching. Suggestions concerning teacher education/training and government support are also discussed. In this study, two primary and two secondary music teachers in each region were interviewed. The panelists expected to obtain in-service teachers' perspectives of applying technology in their teaching, as well as the outcome of employing such applications throughout various cultural and social backgrounds.

   Most importantly, these research data will provide the information for further comparison and contrast among different regions in a future study. Hong Kong, Japan, Korea, Malaysia, and Taiwan, all located in the East Asia, share similarities and differences in their cultural backgrounds, and their education systems might present various aspects of this "technology." This discussion will present their insights for future connections and comparisons.

Technology in Music Curriculum in Taiwan

In Taiwan, Computer Technology was introduced to assist teaching in the 1970s and appeared in music instruction starting in the 1980s. Over a half a century, the policy regarding information technology in education had been launched mainly by government technology and education sectors, in order to promote the infrastructure and application of technology nationwide (Chen, 2012).

   Computer technology was firstly included in school curriculum in the 1993 curriculum document, the last version of national curriculum standard. However, it was set as a single and independent subject rather than an approach or teaching material to be integrated into music teaching (National Education Resources Centre, 1994).

During the 2001 education reform, Taiwan government implemented a new "Curriculum Guideline" to replace the national standard. Roughly, the standards seemed to focus on refactoring the learning subjects and their content, while the new Curriculum Guideline emphasized the integration of different learning domains and students' capabilities of lifelong learning (Wong & Xu, 2006).

In the 2001 curriculum guideline, technology was one of seven major branches of learning areas, and information technology was classified as one of six crucial issues to be integrated into all seven areas of learning. In addition, in this curriculum document, the competency indicators were introduced to guide the teaching in each learning area. And in the Arts and Humanities Learning Area, where music was located, several competency indicators encapsulated the term "technology" (Ministry of Education, 2003).

"Technology" has appeared in the national curriculum document for over two decades. Yet, since the government launched the new curriculum guidelines in 2020, and technology is now practised in the first grade of primary, and the first years of junior high and senior high schools, currently, school education in Taiwan is still in its "transition period" of curriculum reform, as other levels of learning are regulated by an older curriculum implemented in 2001.

Technology in the new curriculum is defined as a learning domain as well as an important factor that teachers are encouraged to incorporate it into the teaching content. The curriculum also identifies the Content of Core Competencies in different Educational Stages. In the primary school stage, it focuses on the basic competencies such as using technology and information and understanding the meaning and impact of media. And in arts courses, in which music education is included, the curriculum documents particularly focus on understanding the connection between IT, media, and the Arts. At the junior high school stage, it further cultivates students' competency of effectively using technology, information, and media to enhance learning. In addition, it expects students to learn the Arts, art creation and appreciation. At the senior high school level, the 'competency' is defined as appropriately using technology, information, and media to interpret and criticize media information, and be able to reflect on ethical topics related to technology, information, and media, and that is also what students are expected to achieve in Arts learning (Ministry of Education, 2018).

Similar to the competency indicators in previous curriculum guidelines, this new curriculum identifies "the essential learning focuses" based on various learning stages and subjects. The term "technology" is identified in the "the essential learning focuses which shows its importance.

In both sets of guidelines, technology is stressed as one of the important factors to be integrated into teaching; teachers and students alike are encouraged to utilise technology in teaching and learning. For music education, the term "technology" has appeared in the competency indicators of the former curriculum, and now, it is an attraction in the 'essential learning focuses' to guide music teaching and learning.

School Music Teachers' Perspectives
This section illustrates elementary and secondary music teachers' perspectives in relation to technology and teaching, including application, support, resources, needs, and professional development. After in-depth interviews with four interviewees, the researcher found the following results:

Defining "Technology" in Present Music Curriculum
All teachers see "technology" as a powerful tool in today's music teaching. Although teachers address different dimensions of technology in arts teaching (e.g., teacher S2 addresses its combination with video, audio, and multimedia, teacher S1 mentions the internet technology makes ubiquitous learning possible), they all agree that technology could be a useful assistant in music class.

The Application of Technology in Music Class
The research found that YouTube, PowerPoint, and Mobile App are widely used in school music classes. Three teachers agree that YouTube is an important resource for their teaching. It combines visual and audio features and provides students diverse learning experiences. The PowerPoint is also a handy media for the teachers to present ideas and knowledge.

Technology is also used for students' music compositions in the three teachers' classes and teachers reported that students found it easier to create, organise, and play their music ideas via technology/computer programs such as Google Doodle or Composition APP. The Apps for music theory were also used to assist students' theory learning. The teachers mentioned that mobile devices such as iPads with various Apps were used to help students' music learning. Students utilised iPad, sometimes in groups, to learn the music and enjoyed the opportunity for adaptive and student-centered learning.

In addition to music teaching and learning, technology is used for assessment and ensemble training. Teacher P1 and P2 used the Interactive Response System (IRS) such as the Plickers or Kahoot to evaluate students' learning; while teacher S1 recorded music accompaniment for recorder training. It is worth mentioning that teacher S1 also uses the function of "Transpose" in her electronic piano keyboard for tone changing during her students' voice changing period.

In contrast to my previous study regarding the application of technology in school music teaching in 2010 (Chen, 2012), throughout this decade, the use of technology in music classes is much more popular. In music class, the utilization of technology is no longer to merely play CD/DVDs or PowerPoint. Technology now is an integral part in school music class, used in diverse ways for music exploring, experiencing, learning, creation, and assessment.

Advantages and Disadvantages

The biggest advantage of integrating technology in music teaching is that through multimedia presentations, students learned music via diverse media, both auditory and visual. Various media help students to concentrate more on their learning and assist their cognitive development. This advantage was mentioned by three interviewees. Moreover, in the learning that requires drill and practice, such as music theory, technology helped individual students to practice, especially game-based computer programs or apps, which makes repeated practice interesting. This advantage was addressed by two primary and secondary stage teachers.

Another advantage teachers identified is that technology makes the process of music creation easier. Even those who do not own appropriate skills to perform music creation, by using technology, students could create and listen to their own music works immediately. It is a huge encouragement for students to engage more with music learning.

Of course, using technology in music class has its disadvantages. Music teachers need to spend more time in teacher preparation or getting familiar with various technology facilities and

apps. During the class, technical issues of technology devices sometimes become an obstacle to teaching. Sometimes the students are too excited when using technology in class, which might influence order in the classroom. These all challenge music teachers' professional abilities and their classroom management skills.

The teachers, however, believe that technology is not an alternative to paper and pen or blackboard and chalk. Three of the teachers believe that technology is a powerful medium in their class; it not only provides more possibilities for music learning, but also enhances their teaching. Using technology in teaching is a general trend in students' daily lives as well as in their music learning. As a result, teachers are willing to spend their time preparing the class and overcome technical issues in teaching.

Teachers' Professional Development and Support

Music teachers in this study stressed that the government should provide more professional development regarding technology for music teachers. The content of professional development should be a series of training, that is, from the fundamental knowledge to the present use of technology. Besides, learning the approach of integrating technology in teaching is more important than just manipulating the technology in teacher professional development.

Three of the interviewees expressed their satisfaction with the IT facilities their schools provided. Still, all music teachers in this study expect more support from their schools (i.e. buying more iPads) for a better teaching environment. Two of the teachers indicated that, in addition to IT facilities, it is essential for the school authority and government to support teacher's IT-related professional development.

Conclusion

This study shows that technology has been used in school music education for several decades in Taiwan. The government identifies its importance and indicates its status in national curriculum guidelines and encourages teachers to utilize technology for the enhancement of their teaching.

In primary and secondary schools, the interviewees in this study are all willing to adopt technology to assist their teaching and to follow the curriculum guidelines. Technology for them is not an alternative to blackboard and chalk, but a powerful tool in the classroom. Technology media offer students more possibilities to experience and understand music. It is widely used in music classrooms for demonstrating learning content, music composition, music theory learning, and assessment. Meanwhile, teachers recommend that more music teacher training regarding technology is needed, and support from school administration and the government is essential.

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How Music Teachers Teach Children to be Alone through Digital Technology in Music?

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Abstract

The purpose of this paper is to develop a new teacher education policy in order to clarify the direction towards Society 5.0 where technologies such as big data, IT, AI and robots possibly fuse into music classrooms. Japan, the Ministry of Education, Culture, Sports, Science and Technology (2017) has recently revised their curriculum guideline (the COS) paying much more attention to globalization, IT and AI. The American socio-psychologist Sherry Turkle (2012) researched on technologies of mobile communication among all generations in the US and explained in a TEDTalk: "Being alone feels like a problem that needs to be solved … The best way to describe it is, I share therefore I am … How do you get from connection to isolation?" In music education, the COS emphasizes the importance of collaboration and communication among students in order to "foster the ability to make music in a creative and original manner," and implies the utilization of Active Learning. The specific question of this paper, therefore, is: how can children cultivate the capacity for solitude, the ability to be separate, to gather themselves through music education? How music teachers teach children to be alone through active learning in music? In order to answer these research questions, interview surveys were taken at two elementary schools (three different teachers), two junior high schools (three different teachers) and one special needs school (one teacher) respectively in Japan. Referring to the concept of soundscape by the R. Murray Schafer and Universal Design, this paper attempts to enter that discourse.

Keyword: communication; solitude, soundscape, universal design

Background

It was during the last decade that mobile media such as smartphones and tablets made their appearance in Japan: while this appearance did not derive from European epistemological and ontological models specific to the nineteenth century, it was made possible only by post-modernism, which subsumes late capitalism. Kojin Karatani (1989, p.261) states:

> The Japanese nineteenth century differs fundamentally from the nineteenth century of the West…in the nineteenth century, "man" or rather, "meaning" is absent from Japan. This absence is not linked to any premodern character of the period, but is rather the culminating point of a maturation process.

Western modernism was originally advocated by a class of citizen called the bourgeoisie who attempted to gain independence from the authoritarian state in Europe. In order to restrict the dominant political powers, Descartes played an important role. Karatani (1989) observes:

> Those who critique nineteenth century thought always look back to Descartes. But for Descartes "spirit" was not the same as though, nor was it a psychological subject. "I think therefore I am" was a formula repeated since St. Augustine … Descartes … asks if what we think is not merely a custom peculiar to each community, and if, rather than thinking, we are not just conforming to a prescribed system. Descartes doubts which constitutes spirit and makes it clear that spirit is exteriority. (p.267)

Descartes (1988) presumed that an individual feeling sometimes betrays humanity therefore we should doubt everything. Karatani (1989) explains:

> As Husserl has observed, the Cartesian cogito is a transcendental ego through which the psychological ego is bracketed. But to be transcendental is to be exterior—I exist in exteriority and can exist only there. The Cartesian cogito is alien to interior certainty, consisting rather in the doubting of such an interior presence. For such a presence to exist, proof of the cogito would have to be guaranteed by God (the Other), which is not the God believed in by the community or by individual conscience. (p.268)

"I think therefore I am" was therefore introduced. The Cartesian cogito can be explained as "A=A," and "A=A" is the concept of identity. The nature of the concept of identity is to seek the sameness among many different things and to unify those differences (Foucault, 1994). Descartes (1988) states:

> It is a frequent habit…when we discover several resemblances between two things, to attribute to both equally, even on points in which they are in reality different, that which we have recognized to be true of only one of them. (p.77)

In order to consider the two as one and the same thing, you have to prove your existence at the outset, thus European philosophical tradition in the seventeenth century introduced "I think therefore I am" as the foundation of metaphysics and logos. Needless to say, proof of the cogito is guaranteed by God. According to Karatani, this "God" is "the other" and has to be

transcendental; therefore, the Cartesian cogito is not the concept for the simple unification of each small community or single human being. According to Jacque Derrida (1997), for example, a characteristic of Western metaphysics is the concept of soliloquy; that is to say, one has a desire to listen to her/ his own monologue. In other words, it should be explained like "A=A."

The European concept of subjectivity has historically produced power structures, the apparatuses of nations. Various ideologies force people to obey the national power in the form of family, school, factory, hospital, army and mass media and so on through power apparatuses in place of the religious perspective of Christianity. In the twenty-first century that is considered post-Cartesian as well as post "A=A," the American socio-psychologist Sherry Turkle (2012) researched technologies of mobile communication among all generations in the US and explained in her TEDTalk: "Being alone feels like a problem that needs to be solved…The best way to describe it is, I share therefore I am…How do you get from connection to isolation?" Turkle (2016) continues:

> In our world of "I share, therefore I am" we are not primed to give solitude a chance. We can cultivate a different attitude, beginning with our children. We can give them time without electronic devices. And we can give them more time alone. The teachers who complain that parents see free time as their children's enemy are pointing to something real. Children can't develop the capacity for solitude if they don't have the experience of being "bored" and then turning within rather than to a screen. (p. 77)

Jean Baudrillard (1981) says of Marxist basic economic concepts, such as use-value/ exchange-value, and productivity/over-production, that capitalist societies will eventually collapse because of the conflicts of interest between the working-class proletariat and the capitalist bourgeoisie based on a declining rate of profit and periodic crises of overproduction. Baudrillard, however, argues that capital will not self-destruct because of consumption of signs, that is to say, today's capitalist society can be criticized as the production of the sign and the commodity, and has produced the "commodity-sign." In short, electronic devices in the twenty-first century, which are psychologically developed based on the concepts of use-value and exchange value, are not exactly involved in any social acceptance such as average working hours but merely codes signifying consumption and production in a system. To put it differently, technology drew out the words "I share, therefore I am" to suppress European ontological and epistemological tradition symbolized by the terms "I think, therefore I am." In our time, soliloquy is not important anymore. Rather it should be "tweeted" for the public. Turkle (2016) explains:

> You don't have to move to a cabin in the woods to get these benefits, but even a short amount of solitude lets people hear their own thoughts. It opens up the space for self-reflection. (p.78)

In place of Twitter, we need solitude and self-reflection. The specific question of this paper, therefore, is: how can children cultivate the capacity for solitude, the ability to be separate, and to gather themselves through music education? How can music teachers teach children to be alone through active learning in music?

Music Classrooms in Japan

In Japan, the Ministry of Education, Culture, Sports, Science and Technology has recently revised its curriculum guideline (the COS), paying much more attention to globalization, IT and AI. In music education, the COS (2017) emphasizes the importance of collaboration and communication among students in order to "foster the ability to make music in a creative and original manner," and implies the utilization of Active Learning. In order to answer these research questions above, semi-structured interviews were taken at two elementary schools (three different teachers), two junior high schools (three different teachers) and one special needs school (one teacher) respectively in Japan. The multiple cases were reported in a question-and-answer format:

1. How do you perceive/define the term 'technology' in present music curriculum?

   A.K (elementary school): I consider technology as a tool for musical expression and appreciation.
   R.K (elementary school): I only use it when technology can be effective. I don't want to be tamed by technology. It should be avoided.

   K.H (elementary school): I use it for students to present references. I sometimes take advantage of automatic accompaniment software as a transposing device.

   C.S (junior high school): It simply plays an auxiliary role for playing and listening to music.

   H.O (junior high school): As COS says, it is mandatory to teach.

   Y.K (special needs school): I use it as an auxiliary tool for the traditional "creative music making" activities. I have never used it for "sound education."

2. What kind of technology do you use and how do you apply it in your music teaching? How does it work?
   A.K & R.K: Using CDs for accompaniment, recoding students' performance on a tablet, showing graphic scores and so on. I can give an instruction as I sing while the CD plays the piano part. After recording, students can listen to their own performance objectively.

   K.H: I sometimes play YouTube videos for students.

   C.S: I am using a recording function of the electronic organ for a singing activity. The TV monitor is useful for showing recorder fingerings.

   M.S: I simply play CDs and DVDs for appreciation.

   H.O: I use to write on the blackboard but now I am using my own notebook for showing any references. Using the notebook reduces the time required for writing.

   Y.K: I use AI and DTM on the tablet for creative music making activities.

3. What are the advantages and disadvantages of integrating technology in your music teaching? How do you comment on the use of IT in teaching music? (Is it an alternative to (or a better option than) paper and pen / blackboard and chalk? Or is it very powerful for teaching music?)

   AK: Allowing students to listen to various musical sources as well as critically observe their own musical creations can be considered an advantage. Teachers should be an expert on technology. I think this is a sort of disadvantage.

   R.K: Students can check their own performance objectively though they need listening skills as a precondition. Technical troubles really matter. Accompaniment by CD cannot respond to students' live breathing.

   C.S: When I pay attention to students' feelings, IT works better than using a sheet of paper and pen. I have to make IT resources from scratch because good IT material is quite limited in terms of music education.

   M.S: Use of electronic blackboards and notebook computers saves time (advantage). Teachers have to make an effort to master technology.

   H.O: I cannot find any disadvantages. In terms of universal design and social inclusion, technology must be quite important

   Y.K: Technology works more intuitively for my students. It also allows disabled children to make their own music. The use of cloud functions efficiently works for collaboration and remote education (advantage). I cannot expect extra creativity for my students because the application manipulates it.

4. What kind of professional development regarding technology should be provided by the government for music teachers? Is current professional development sufficient?

   Regarding question 4, all the teachers said "No."

5. What kind of support for integrating technology in music teaching is provided by your school? Is it sufficient?

   Regarding the question 5, they answered: CD and DVD playback equipment; electronic organ; electronic blackboard; iPad.

6. Did your music teacher teach you with IT when you were studying in primary and secondary schools? What did s/he do? (a good question for teachers of the newer generation)

   Regarding question 6, they answered: "nothing particular."

7. Is using IT in teaching music normal to you? Would it be easier or more difficult if there were no IT available for teaching? Does technology change the way you teach? If so, how? Examples?

    A.K: It depends on content, that's all.

    R.K: Using IT is not normal, and I think it doesn't have to be normal. I only use it when it works efficiently for my students.

    K.H. Using IT is quite normal for me. It does not change the way I teach.

    C.S: It is normal for me. Technology allowed me to use 50 minutes class efficiently.

    M.S: It is not normal for me to use technology, so it does not change the way I teach. I should be more familiar with it.

    H.O: Technology is sometimes surely useful; however, when students get musical findings, it has nothing to do with technology. Therefore, technology does not change the way I teach.
    Y.K: Using technology is indispensable at special needs schools.

8. In your opinion, is technology-integrated teaching effective for music?

    A.K: It is all about the purpose and aim of my music class. "Real" and "actual" music activities should be emphasized more.

    R.K: I treasure musical communication with my students. Without technology, I can expect effective teaching for music.

    K.H: It is effective to change keys for my students.

    C.S: Technology-integrated teaching is effective for music. A problem is that not so many teachers efficiently manage those programs and applications.

    M.S: It is effective for sharing musical materials.

    H.O: It is effective for time management.

    Y.K: As I answered above, it is effective for special needs schools and remote education.

Response to Research Questions

All the teachers above are getting used to using technology in their music classrooms. Using technology as a tool, they try to customize their music classes efficiently. They also try to not be over controlled by technology. The purposes for which they actually use technology are occasionally replacing manual piano accompaniment for transpositions; checking students' performances by recording; giving references instead of writing on the blackboard; creative

music making activities for disabled students and so on. Y.K (special needs school) considers that technology at special needs schools should be developed and used based on universal design, which was proposed by the American architect Ronald Mace, with such principles as equitable use; flexibility in use; simple and intuitive; perceptible information; tolerance for error; low physical effort; and size and space for approach and use. Except for Y.K, what those teachers are really teaching students is how to sing and play the instruments; how to listen to music; how to create students' own music based on the COS, therefore, technology doesn't need to be involved deeply. They therefore haven't yet reached the stage where children can cultivate the capacity for solitude, the ability to be separate, to gather themselves through music education. In music classroom both teacher and students will never have to be alone since the COS (2017) emphasizes the importance of collaboration and communication among students. And this particular idea, that they will never have to be alone in music classroom, is central to changing our psyches.

Final Thoughts

R. Murray Schafer (1977) speaks in different terms about technology:

> Two new techniques were introduced: the discovery of packaging and strong techniques for sound and the splitting of sounds from their original contexts—which I call schizophonia…The telephone extended intimate listening across wide distances. As it is basically unnatural to be intimate at a distance, it has taken some time for humans to accustom themselves to the idea…The real depreciation of concentration began after the advent of the telephone. (pp.88-89)

Schafer proposes the concept of soundscape and sound education with an awareness of his duty as a composer to expand the music programs in school. He attempts to include all the sounds of the soundscape. Without technology our ears are always open. According to Schafer (2011), the term landscape was originally used by the medieval Italian poet Petrarch. One day he climbed to the top of a mountain and viewed the sights in all directions. His solitude in a sense led him to find the term landscape. Recall my research question once again: How do music teachers teach children to be alone through active learning in music? Hildegard Westerkamp (2006) states:

> Simply put, a soundwalk is any excursion whose main purpose is listening to the environment. It is an exploration of our ear/ environment relationship, unmediated by microphones, headphones and recording equipment. It is an exploration of what the "naked ear" hears and how we relate and react to it. (p.84)

Go outside alone for soundwalk without talking to anyone in order to start thinking of solitude as a wonderful thing. Music teachers should find ways to present this as a value to their students. Turkle (2012) says:

> An ad campaign promises that online and with avatars, you can "Finally, love your friends love your body, love your life, online and with avatars." We're drawn to virtual romance, to computer games that seem like worlds, to the idea that robots, robots, will

someday be our true companions...We spend an evening on the social network instead of going to the pub with friends.

We music educators should talk about how we can use digital technology, the technology of our musical creativity, to make a contact with other subjects such as science, the other arts and the environment, and of course to make this life the life we can love as Turkle says.

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The Use of Technology in Music Classes in The Republic of Korea: In-Service Music Teachers' Perspectives Regarding Technology in Music Classes

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Abstract

Recent innovations in technology have altered our way of life, and changed the knowledge and skills required for the future. In response to this trend, the Ministry of Education in 2011 proposed the intelligent personalized learning system, 'SMART Education,' for enhancing technological competency, including the development and adaptation of digital textbooks, curriculum, relevant multimedia data, assessment items, and learning management features. Moreover, in 2015 the national music curriculum, the foundation for current school music education, recommended that students should develop six core competencies including knowledge and information processing. The use of digital media, computer-based devices, and the internet is also recommended. However, no specific description exists regarding the definition of technology, its recommended use in the music curriculum, nor expected standards of achievement for students through its use in music education.

Interviews with in-service elementary teachers and secondary music teachers revealed that each school has unique rules, facilities, and conditions regarding technology. The interviewees defined technology in music education as a tool for useful and flexible music teaching and learning. The technological devices or hardware, and software programs differed according to each participant's definition of technology and each school's environmental conditions. Two of the participants noted that the use of YouTube or music related software programs was very frequent, adding that more students participated in music activities when technology is used. They used technology to enhance the interest of children in music lessons, but were concerned that children would focus more on devices and software programs than music. Participants responded that until now, technology in music has been recognized and utilized as a tool for teaching, but developing technology-related content is needed in music education. Moreover, they argued that more training for practical usage of technology in music education for teacher development should be provided.

Introduction

Due to the rapid development of science, information, and communication technology, the paradigm of life is completely changing. The educational paradigm is no exception. In the past, technology has been used in education to search for information, to solve problems, and/or for networks to communicate with each other; however, the use of the technology has expanded to improve learning in all subjects (Oh, Jeong, & Seog, 2014). In this digital era, knowledge and skills regarding technology in education, therefore, have become essential. Both teachers and students should be able to transform, process, and develop information in various ways both on and offline to better understand and effectively communicate with others, and to interpret information, develop opinions, solve problems, settle issues, and improve task management (Gye et al., 2013). In this rapidly changing life, anyone with a smartphone can listen to any kind of music, and music educators are gravely concerned about the direction music education is taking. A thorough investigation regarding technology in the national curriculum and research on how in-service teachers use technology in their music classes will provide important implications for future music education. The two research questions guided this study:

1. How was technology described in educational policy and the music curriculum?
2. How do in-service elementary and secondary music teachers perceive the use of technology when they are teaching?

Method

In this study, two qualitative research methods were utilized: document analysis and interviews. The data for content analysis was collected from the Ministry of Education, and other related official documents. After analyzing the content of the national curriculum, the researchers interviewed in-service teachers, 2 elementary teachers, Lee and Park, and 2 secondary music teachers, Kim and Choi from October to December 2019. Two interviews were conducted at participants' workplaces, and the other two interviews were conducted elsewhere. All names in this study are anonymous. Brief information about the participants is shown in Table 1.

Table 1
Brief information about the four participants

Participants	Lee	Park	Kim	Choi
Teaching Level	Elementary	Elementary	Secondary	Secondary
Years of Teaching	6+	10+	6+	10+
Teaching Subjects	All elementary subjects	All elementary subjects	Music	Music

All collected official written documents related to technology in music education and interview transcripts were analyzed qualitatively (Hsieh & Shannon, 2005). The whole text was analyzed in three steps: open coding, finding repeated codes and developing new categories, and determining the relationships among codes and themes. Results were drawn from the coded data.

Policies related to music education and music curriculum

In response to the rapid development of science and technology, in 2011, the Ministry of Education, Science, and Technology proposed 'Smart Education Promotion Strategies' and outlined recommended strategies. "SMART" is an acrostic term: Self-directed, Motivated, Adaptive, Resource free, and Technology embedded. SMART education is a new method required in the 21st century. It is an intelligent personalized teaching-learning support system to lead to changes in pedagogy, curriculum, assessment, and teaching resources. It is a form of education that combines social learning with adaptive learning. Detailed plans of SMART Education include the development and adaptation of digital textbooks, activating online classes and assessment methods, the free and safe use of education content, smart and practical teaching competence, and the construction of an education cloud base. Students can decide when they want to study, what they want to study, and how they learn best. The researcher explored digital textbooks. Although existing textbook publishers and e-book producers have converted existing music textbooks into PDF files which can be read by a computer or a portable terminal, these are not the same as digital books described above. Some teachers use pdf version textbooks in their music classrooms. Digital textbooks include curriculum, relevant multimedia data, assessment items, and learning management features. This enables students to understand, explore, apply, and create information on their own. It was piloted in 2012 and has been implemented nationwide since 2015. Currently and unfortunately, only social studies, science subjects, and English digital textbooks are offered (The Ministry of Education, Science, and Technology, 2011).

The 2015 national curriculum in Korea is competency-based. The six core competencies are "self-management," "knowledge and information processing," "creative thinking," "aesthetic sensibility," "communication skills," and "civic competency." These key competencies provide fundamental guidelines for teachers both in teaching and in student assessments. "Knowledge and information processing" requires developing technological capabilities, including the use of information technology. Specifically, it indicates that digital media, computer-based devices, and electronic musical instruments are important in music classes. Through investigating the music curriculum content related to technology, I found content on music-related occupations; meeting with field experts and learning about their professions can help students think about their career paths. While many jobs relating to technology are available, technology is not the focus of music curricula. Curriculum and music textbooks foreground the introduction and use of software programs that can easily express musical ideas. However, neither the skills that should be developed in relation to technology in music education, nor any specific standards of achievement through the use of technology in music education have been clearly described. In addition, in-service teachers' perception and use of technology in practice will be very diverse. Therefore, a thorough investigation about in-service teachers' perspectives and their use in their music teaching is needed.

Interviews with the Participants

When asked how to define technology in music education, Park and Kim listed various digital devices, media, and software programs that can be used in music classes. Lee defined it as "a helper to open a new education paradigm." Choi defined technology, on the other hand, as "an everyday thing" deeply embedded in our lives today, due to the development of science and technology.

In regard to the question of how to use technology in their music teaching, the participants' answers were different. Park explained when students listened to music, she used her computer, a CD player, and some digital media. In the school where she works, although she can use software programs, computers, or internet in her music classes, she explained that music classes are more frequently conducted using children's own voices and the instruments they play. She added, "We can use music software programs with our tablet pcs, and children would love it. But, I believe that making children's own music with real musical instruments would be more musical and unique." Kim also had similar thoughts about using technology in her music classes. Kim's music education philosophy is that music classes should be sound oriented. Kim provided students with opportunities to listen to music that they would probably not access in their private lives, like 20th century classical music such as Stravinsky, Hindemith, and Schoenberg. Kim added, "It is an age where all information can be accessed easily, quickly and conveniently. In school music education, I think that teachers must provide experiences in a wide variety of music. Making music using technology is good, but it is also important to use their own voices. If students frequently use materials that are quick, easy, and convenient to use, they will want more intense data and devices.

On the other hand, Lee said that he has been actively using technology in music classes. He added that he has often used a variety of media and devices such as creative music activities using software programs and instrumental ensemble classes via YouTube. For example, he recorded the students each playing his or her own instrument, and then combined the recorded images into a single image to complete a virtual instrumental ensemble. Thus, the students, even though they were separated in time and place, experienced contributing to an instrumental ensemble performance. Lee hasn't dealt with technology-centered content yet, but explained that technology is often used as a creative tool, as a performance tool, and as a communication method. Choi emphasized that music classes should be centered on music and students. If students' music learning content is technology-related, or if it is more effective to use devices and media for music learning, Choi has actively used technology. For example, she invited students to utilize notation software programs like Finale, and to explore information via the Internet. However, she added that music classes for technology use are not recommended.

All participants agreed that using technology in music classes can attract children's interest. Lee and Kim added that active participation in music class when using technology was very high. When students had assignments using technology, Lee's students often communicated with each other online and offline. Kim also commented that the greatest advantage of using technology is that students can express their own musical thoughts freely even if they do not abound in playing skills. Lee and Kim pointed this out as one of the advantages of utilizing technology. Park said that children can increase their concentration and interest through the use of technology during music classes, but she is also concerned that teachers need to consider the side effects. Choi noted that nowadays, technology has been a large part of everyone's life, so if technology can be applied at the right place and at the right moment, take advantage of it. She

also noted that without the use of technology, students can experience and feel the music's own uniqueness. Park, Lee and Kim also agreed that children's singing and playing instruments should be the main focus, but that children would have difficulty accessing a rich variety of world musics without technology.

The schools in which the participants are working have supported technology-related resources for students' learning, and the system is well equipped for such classes. Lee said that each classroom in his school was well-equipped with diverse technological systems. Park, Kim and Choi noted that if they needed technology-related materials or devices, the school generally supported the purchase of? what they required.

During their teacher training, none of the participants received instruction on using technology, but some of them had had training on smart devices in professional teacher development. All participants reported interest in any kind of professional development workshops related to technology. Choi explained that since the use of technology is inevitable in the future, accurate understanding and use of technology in music education is a future task and will be utilized if necessary.

Discussion

Content analysis of written documents regarding 'SMART' education revealed that there are still many practical problems in applying SMART education to music. Problematically, the Ministry of Education has provided no digital textbook for music study. The national music curriculum indicated that students should possess competency in processing information and technology. This implies that teachers should also have this competency. The curriculum also included digital media, devices, and settings in relation to the technology.

Interviews with the in-service teachers revealed how technology is being used in the music classes. Teachers' discretion and philosophy have a strong influence on the use of technology. Interviews with Park and Kim indicated that their primary vision? of music education was closely related to the use of technology, and this perspective was reflected in their classes. Meanwhile, Lee has actively utilized technology in music classes, creating a new music education paradigm, according to his own definition of technology in music education.

Interviews also revealed that technology-related professional training is needed. Concepts about technology were not properly explained at the time of pre-service training. Clearly there will be many classes using technology in the future. Therefore, training of teachers to acquire the correct knowledge and skills necessary for this will be essential.

Conclusion

Making good use of technology makes rich, engaging, and creative music activities possible. However, teachers face more practical issues related to technology: they have many concerns about the reliability of the hardware; they often feel that they are not equipped with the knowledge of the software; and they often find it difficult to access the appropriate and educational technology-related content (Oh et al., 2014). As the era of smart education and technological advances, the education paradigm is changing every day. Music teachers will have many concerns about which direction will be most beneficial to students: music education which takes advantage of the original nature of music, or music education which adapts to the context

of students' lives and the trend of the times. Multi-faceted and on-going research and professional development related to technology in music education will be needed.

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Hong Kong Technology Education Policy and Music Teachers' Teaching Strategy

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Abstract

STEM education has been promoted in Hong Kong local schools since 2015. The Government of HKSAR offers the *One-off Information Technology Grant for e-Learning in Schools*, known simply as *WiFi-100* and *WiFi-900*, to a total of 1000 primary and secondary schools in three years. The funding is given for schools to install the necessary equipment to implement IT-assisted learning and teaching.

I had heard anecdotally from some in-service music teachers complaining that the resources usually go only to the major academic subjects, such as Mathematics, Science, and Languages. Thus, it was possible that the subject of music might not benefit from this financial support. To clarify whether enhanced technology in schools supported music learning, I interviewed music teachers from two primary schools and two secondary schools. Fortunately, they did not have the same problem but were greatly encouraged to make use of the new IT facilities for music teaching.

When they were asked about their technology competency, they all agreed that their technology skills have been improving tremendously. Today advanced technology has become part of their daily lives and they are now feeling more comfortable to make use of IT when teaching than in the past. Evidence shows that their teaching strategies are gradually transforming to enhance learning and teaching efficacy.

Keywords: Technology competence, IT-assisted teaching, music education policy

The Initiation of IT-Assisted Teaching

"Hongkonger", a term that was added to the *Oxford Dictionary* in March 2014 (Lam, 2014), refers to "a native or an inhabitant of Hong Kong". Under *One Country Two Systems*, Hong Kong implements the capitalist economic system, which is supposed to be administratively independent of the communist system of the People's Republic of China. For this reason, we Hongkongers distinguish ourselves from the mainland and the education systems of China and Hong Kong are developing in their own ways.

  After the handover in 1997, an education reformation was initiated in Hong Kong, aiming to equip students with the knowledge and skills to cope with a forever changing society (Curriculum Development Council, 2001). Information technology skills thus become a key component of the primary and secondary school curriculum to help them to adapt to the new technological world (Education Bureau, 2014, 2017b). According to a policy document, *Arts Education: Key Learning Areas Curriculum Guides* published by the Curriculum Development Council (2017), the use of IT-assisted teaching "helps unleash the power of our students to learn and excel through engaging in interactive and self-directed learning" (p.16). It is further stressed that:

> *In the process of appreciating, creating and performing/presenting the arts, students can also develop IT skills and information literacy for meeting the challenges of the rapidly changing digital world* (p.16).

In the early 2000s

As indicated in the music curriculum guide (Curriculum Development Council, 2003), at least one computer workstation, which should include a computer with a sound card, a MIDI keyboard, speakers, a headphone, and a printer, must be installed in the music room for IT-assisted teaching (p.65). It may look reasonable and normal today. I was a full-time music teacher in a whole-day primary-cum-secondary school when this policy was established. It made me extremely frustrated at that time since there was no extra funding from the government to purchase the stated equipment.

  In addition to the suggestion of the required hardware equipment, the music curriculum guide made recommendations on how to make use of IT to enhance the learning and teaching of music. The following are the examples (pp.24-30):

- Creating sounds using voice, instrument(s) or electronic means to show the high / low, loud / soft, long / short, fast / slow, thick / thin and melodic direction of a piece of music.
- Creating a sound project employing different changes of music elements, e.g. tempo, texture, dynamics and tone colours obtained from a wide range of means including the use of IT.
- Creating melodies with accompaniments using simple harmonic progression through the application of notation or sequencing software.
- Changing the mood or style of an existing piece by rearranging its harmony, accompaniment or adding a part through the application of notation or sequencing software.
- Creating sound effects or sound projects using wave editing software.
- Using graphic notation or IT to record music ideas and sound projects.
- Notating the melody of a simple song using notation software.
- Recording music ideas with the use of IT.

Obviously, the suggested activities mainly related to the areas of creating music, and recording (or notating) music. A previous study I had done during 2005 – 2007 (Tang, 2014) shows that music teachers may have designed their teaching activities by following closely to the curriculum guide. Four music teachers from different schools were interviewed. They told me that they made use IT in the following ways (pp.114-118):

- To ask students to playback their composition on a computer by using *Finale* to see if it works
- To use *Cakewalk* to teach the students to compose
- To use *Band-in-a-Box* for music arrangement
- To compose polyphonic music using *Super Duper Music Looper*
- To explore sounds and effects

These four music teachers were pioneers of using IT to assist the learning and teaching in music. They received the *Quality Education Fund* (2014) from the government, and had installed more than 20 computer workstations in their music rooms. The *Quality Education Fund* is exclusive to those schools that provide innovative ideas in education. Successful applicants receive an amount between HKD 10k and 100k for each proposal.

However, when I further analysed their teaching strategies, I found that the teachers still retained traditional approaches, and tended to employ the IT facilities as substitution for paper and pencil, or blackboard and chalk (Tang, 2012). In addition, they adopted the traditional "practice-and-drill" teaching method (p.346), without utilizing the strength of IT for interactive learning and teaching. Yet these music activities were just the first step of the transformation from the traditional approach into the more advanced IT-assisted teaching. Their efforts were considered as the models to show how IT could enhance the quality of learning and teaching in music in the early stage of the education reformation in Hong Kong.

A new era begins: 2015 and onwards

A decade has passed. Todays, computers are more powerful. Wireless internet connection is faster and more reliable. Today advanced technology has become part of our daily lives. The IT equipment in schools is gradually becoming outdated. To keep up with the rapid advancement of technology, the Government of HKSAR offered the *One-off Information Technology Grant for e-Learning in Schools*, known simply as *WiFi-100* and *WiFi-900*, to a total of 1000 primary and secondary schools from the academic year of 2015-16 to 2017-18 (Education Bureau, 2015, 2017a). Schools could use the funding to purchase tablet computers and install wireless internet connection for STEM education.

As the purpose of the funding is for schools to develop STEM education, it is supposed to be used for the subjects of Mathematics and Science. I had heard from some in-service music teachers complaining that the subject of music did not benefit from the financial support. I wondered: Is it a general situation in Hong Kong? Has there been any improvement in music teaching strategies regarding the advancement of technology? I interviewed music teachers from two primary schools and two secondary schools during September to December 2019 to find out the answers.

Resources and school policy

Unlike the situation described by some music teachers that the funding from *WiFi-100* and *WiFi-900* is being used only for Mathematics and Science, I found that the funding actually also applies to the music curriculum in all the interviewed schools. The music teachers are even encouraged to make use of these new IT resources for learning and teaching. The most frequently used hardware IT tool is, undoubtedly, the *iPad*. Installed with various apps, such as *Score Creator*, *GarageBand*, *BellSolo*, *Xylos*, *iMovie*, *Digital Concert Hall*, and *Kahoot!*, the *iPad* is a very helpful and convenient tool for students to learn music through various kinds of activities, not limited to creating music and recording (or notating) music, but also appreciating music, performing ensemble music, and learning music solfege.

During the interviews, I was particularly interested to know if there was any school policy set to facilitate IT-assisted teaching. A music teacher from one of the interviewed primary schools replied that there was no such policy and it was entirely optional for their music teachers to adopt IT-assisted teaching in class. For the other interviewed primary school, it was found that the case was similar, except that the school had set "IT-assisted teaching" as the theme for class observation of their teaching as part of the annual teaching performance appraisal for the academic year 2019-2020.

On the other hand, the policies for facilitating IT-assisted teaching in the two interviewed secondary schools were slightly more aggressive. A music teacher from one of the interviewed secondary schools mentioned that teachers were required to shift gradually 30% of the curriculum of every subject, including music, into IT-based contexts over the course of the last three consecutive academic years. Although claiming that the target of 30% was still manageable, the music teacher admitted that it was quite stressful to him, as he believed not all the content in the music curriculum was suitable for IT-assisted teaching.

In the other interviewed secondary school, several subjects were selected to take part in a pilot project in the first year after they received the funding. An enthusiast with regards to Hi-Fi sound systems and digital music instruments, the only music teacher in the school self-recommended himself to join the pilot project. He had tried out several new ideas, using IT especially when teaching music appreciation and choir. During the interview, the teacher was so proud to share his innovative ideas with me, and of how students had improved their performance ranking at local music competitions in recent years. Apart from his strenuous and endless effort, he believed that the reason for their success was the trust and support from the school headmaster and the management team.

Teaching Strategy

General speaking, the advanced technology does influence the way music teachers teach. When I was interviewing one of the primary school music teachers, she allowed me to go inside the classroom to observe and to take a video recording of her teaching. She was using *Score Creator* with *iPads* to teach her students to compose songs and lyrics. As the students have already had the experience using the app, she just briefly told them about the objectives of the music activity in the beginning of the lesson, such as how many phrases they need to compose, how many bars, and when and where they will perform the composition. After the short briefing, the students started to work in pairs with the *iPad*. For most of the time during the lesson, the teacher walked around the classroom to provide assistance or give a recommendation when necessary.

Approximately five minutes before the lesson ended, she gave a signal to the class and all students returned to their seats for debriefing.

This is a good example to explain how a free and open environment is formulated via technology to foster students' creativity. I was amazed to see all children were very excited throughout the whole lesson. The teacher was satisfied with her students' learning attitudes and their engagement in the activity. After the lesson, she told me:

> *… it was the first lesson that the kids learned to use IT to compose music. You can imagine how fast the kids can learn. When the students work in groups, they will help each other. The more capable students will help the less capable ones. Working in groups will also help to develop students' communication skills and learn to work with others… Using IT is more efficient. It is more convenient for demonstration. The composition will look more professional…*

Some of the interviewees have explored the use of IT in the areas other than creating music. I was glad to interview the music teacher of a prestigious secondary school. He makes use of IT in many ways. For example, the school has an orchestra. To cultivate students' interests to join the orchestra, he gives the orchestral members the privilege to listen to orchestral music with a 5.1 surround sound system and a 100-inch projection system. The music is selected from the *Digital Concert Hall* app developed by Berlin Philharmonics. Although it is not a free app, they get a pretty good school membership discount. The Berlin Philharmonic Orchestra has recorded their concerts in HD. The students can watch the recordings as soon as they are archived. Imagining we are the members of their school orchestra, we would find that listening music from an HD video recording in front of a 100-inch screen with a 5.1 surround sound system almost sounds like attending a live concert in a concert hall. The music teacher further explained:

> *How can you ask the students to feel the magnificence of an orchestra with just a small television? If you become our school orchestra member, students' ability to appreciate music will be greatly improved. And they will somehow absorb the essence of the performance, which may increase their music accomplishment. Maybe it is also a kind of help from technology.*

Besides the orchestra, the school also has a choir, which is gradually gaining more and more recognition in local music competitions. During the rehearsal, the teacher simply played each voice part and recorded them in separate tracks with the digital piano. He can play all tracks at the same time if he wants to show the overall harmonic effect of the piece. He can also play a specific track to help part rehearsal, or to train students' intonation. He scans the musical scores into his *iPad* and project them on the screen during the rehearsals. When he needs to do some illustration and explanation for a specific section, he can just magnify it on the *iPad* so the students can see it clearly on the screen. The teacher said that it is more efficient and convenient for the choir training.

I am impressed to learn that the teacher also considers the digital piano, wireless microphone, 5.1 surround sound system, and 100-inch projection system are "technology equipment" for "IT-assisted teaching". This is special and inspiring as this perspective in education technology reminds us of the possibility of enhancing the music teaching efficacy with various kinds of tools.

Closing thoughts

The interviewees in this research have demonstrated how to adopt the more interactive teaching approaches with IT, and how to make use of a free and open environment to facilitate students' creative thinking. IT-assisted teaching should not be restricted to creating music and recording (or notating) music, but can also be applied to appreciating and performing music.

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Symposium: Culture, inclusion, and social justice: An international looking of music education policies

Symposium Abstract

The emergence of globalization in the 1990s has modified the forms of cultural exchange between countries around the world within a framework that has favored the installation of a neoliberal economic model as an official playing field for all participants countries.

One of the main challenges for nations is the development of policies capable of responding to the needs of integration and social cohesion in contexts of globalization. In many of them, these challenges are linked to the demands of inclusion of native peoples, together with the need of bridging communities that share a territory, but whose cultural matrices respond to different origins.

Considering that teacher education and the school play an essential role in the integration of different communities and strengthening of social cohesion within nations, this panel proposes a discussion about various national policies of music education, focused on the concepts of culture and inclusion. Likewise, social justice constitutes an essential element to open the discussion towards the social and cultural consequences that globalization has been for the economic development of the countries and how these consequences are visible from music education.

The panel incorporates analytical descriptions from four countries, although organized on two tracks: the first track proposed features a comparative view on inclusive music education policy in Germany and USA, focused on children and disabilities, working through the lens of Christopher Small's musicking. The second track highlights music teacher education and the tensions and challenges for the social justice in the Swedish music education system and different ways to assume culture and its manifestations in the music teacher education in Chile.

The symposium aims to stimulate discussion within the research community in music education around the proposed themes, opening towards new contributions and approaches around the problem.

Keywords: culture, social justice, inclusion, international music education policies

A Comparative View of Inclusive Music Education Policy in Germany and America Through the Lens of Musicking

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Abstract

Small's theory of musicking has been a widely popular theme of discourse in a variety of contexts (Kertz-Welzel, 2018). Yet, this theory has been scarcely researched in view of music education. This finding is not surprising, given Small's intention that "none of my writing has been aimed at music educators" (Odendaal & Kallio, 2013, p. 55). Nevertheless, previous research has shown that the musicking-theory is of undeniable value in the field of music education (Odendaal & Kallio, 2013; Odendaal et al., 2014; Juntunen et al., 2014). Precisely because musical relationships mirror other socially, politically, and culturally constructed relationships, Small's concept of musicking is relevant for the all-encompassing socially just character of inclusive music education. In this paper, we point out ways in which musicking might serve to better implement inclusive music education and music education policy in both Germany and America, providing a comparison between the two educational systems. In the context of the three-tiered German educational system, the notion of inclusive education is advocated by the *United Nations Convention on the Rights of Persons with Disabilities* (2008). In the federal system of the US, the passage of laws such as *Americans with Disabilities Act* (P.L. 101-336) and *Individuals with Disabilities Education Act of 1990* (P.L. 101-476), has facilitated a greater inclusion of students with disabilities into classrooms with their non-disabled peers. However, implementation of these laws and concepts in both countries has been inconsistent, owing to the differences in state and local governance. Therefore, Small's Musicking-philosophy and its idea of establishing networks, both on an innermusical as well as interindividual level could further help inspire social, political, and cultural relationships in an otherwise patchwork context in America, as well as in Germany.

Section 1: Philosophy

> "The fundamental nature and meaning of music lie not in objects, not in musical works at all, but in action, in what people do. It is only by understanding what people do as they take part in a musical act that we can hope to understand its nature and the function it fulfills in human life." (Small, 1998, p.8)

For Christopher Small, the musical work is not the focus of attention. Small refuted the concept of music as a noun and coined it instead as a verb: "musicking." Musicking is not only a verb, but also an activity that necessarily occurs in the context of community. Small (1998) defines musicking as, "[taking] part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composition), or by dancing" (p. 8). Music, according to Small, is not an object to be studied, but a thing to be done, much like ethnomusicologist John Blacking, who asserted that all humankind is musical (Blacking, 1973).

In Small's philosophy, musicking focuses on the social relationships built up through the musical event. Musical activities are relational and contribute to interpersonal communication. This interconnection of relationships, which comes into being in connection with musical performance, also reflects macro-systemic or overall social structures (Small, 1998).

In engaging in musical activities together, people become part of a community, which mirrors society as a whole (Small 1998). This interaction is not restricted to the interpersonal level but also creates relationships between the individual and society (Small. 1998) – between micro- and macro-level. These include the community of educators, the musickers themselves, the community in which they live, and the culture and Zeitgeist in which they participate. These communities all share some relationship to one another and to the musical rituals with which they engage.

Christopher Small's Musicking philosophy is also fundamentally based in his belief that all humans are endowed with a natural capacity to make music. This perception of musical activity as a sociological phenomenon with societal relevance closely connects his philosophy with the idea of inclusivity. In a global society characterized by pluralization and diversification, Small's perception of musical activity as a bridge-builder between people might serve as a basis for inclusive music education educational policy.

In the context of the classroom, "musicking" is fundamentally an egalitarian concept of music-making occurring in the context of community. This approach also encourages teachers to promote a sense of musical agency in their students. Odendaal, et al., (2013) define musical agency as "a capacity to use one's musical skills for self-regulatory strategies as well as for social coordination and interaction" (p. 170). Using the realm of musicking, both educational goals and evaluation can become a group effort as individuals are valued for their contribution to the community.

A music education policy regarded through the lens of Musicking constitutes a step towards an inclusive, democratic society, based on moral and ethical standards. A music education practice in this sense would make a contribution, reaching far beyond the transmission of domain-specific musical expertise. Considering recent societal developments, as for example the migrational movements of refugees from war-ravaged countries such as Syria to Germany, or Mexico/Central America to the United States, music education practice takes a significant role in initiating inter- and sociocultural exchange besides inducing tolerance and openness.

Germany: History and current state of inclusion

The first official document of German educational policy advocating joint schooling of students with and without special needs was the *Recommendation of the German Education Council* (1971) in West Germany, which addressed the importance of dovetailing mainstream and special needs education (Bund-Länder-Komission für Bildungsplanung, 1973) (Textor, 2018, p. 47). However, in the same year, the Conference of ministers of education issued their Recommendations of the *KMK* (1971), which meant a setback to furthering integrative education by only referring to special schools as institutions for educating students with special needs (Textor, 2018, p. 47). This setback can be explained by the political conflict between the social-liberal government and the federal states (Schnell, 2003, p.78 ff.).

Despite a lack of legislative initiatives for the next 20 years, parent-initiated pilot projects for the integration of special needs students were brought into existence (Textor, 2018, p.47f.). By looking beyond national borders, German parents were inspired by the "People First" Movement in the US and the Danish Normalization movement. As Merkt (2019) points out, this is a prime example of civic protest against structures of societal and educational exclusion.

Up to the 1990s, integrative schooling was successfully implemented locally and regionally due to specially authorized pilot projects with only a limited degree of inclusion (Textor, 2018). The advocacy of citizen's initiatives changed this in 1994 by reformation of the constitution. Another steppingstone was the *Behindertengleichstellungsgesetz* (BGG) (2002). It made specific the rather general demands of the constitution, ensuring the equality of people with disabilities on a federal level. The BGG was implemented within the equality laws of the federal states in a similar but not unified form (Textor, 2018). It was not until 2006 when the *Allgemeines Gleichbehandlungsgesetz* (AGG) came into effect that civil and employment law featured the prohibition of discrimination based on gender, religion or age (Textor., 2018)

The ratification of the *Convention on the Rights of Persons with Disabilities* – CRPD – in 2009, enabled people with disabilities in Germany the chance to formally claim their rights and choose between attending a mainstream or a special school (Merkt, 2019). The CRPD (2009) serves as a further example for the influence of bottom-up civic initiatives. In this treaty, both bottom-up and top-down processes are reflected on an equal basis. On a bottom-up level, the CPRD is committed to combating discrimination against people with disabilities and encourages joint sociocultural and musical endeavors (Merkt, 2019). Top-down policy making is reflected by the demand for establishment of barrier-free physical environments.

Since 2009, the number of students being educated in inclusive settings has risen from 18.4% to 25.0%, (Klemm, 2013). Furthermore, there has been a perceptibly increasing migratory movement into Germany since 2014. Inclusive music education should therefore dismantle prejudices and build bridges between people from different cultures. Alas as vital as a comprehensive implementation of an inclusive music education may be in the current societal situation, this *Convention on the Rights of Persons with Disabilities* is not realised throughout Germany.

Analysis of Inclusion in Germany

Education policy in the interest of establishing inclusive music education in Germany remains greatly influenced by the countries' federal system. When the German Education council issued their recommendation, it acted from a humanist viewpoint, valuing heterogeneity, and

transcending federal and party political discrepancies. However, discrepancies between local/state governments and the federal government lead to a stalling of establishing nationwide inclusive education.

On the civic level, however, people looked beyond national borders and inspired political change by advocating equity and inclusivity. Within pilot projects, movements such as "People First" in the US and the Danish Normalization movement paved the way for integrative education on a local and regional level. The unwavering persistence and advocacy of civic initiatives in Germany lead to the gradual reformation of the constitution and the eventual passing of laws such as the *BGG* (2002), the *AGG (*2006), culminating in the ratification of the *CRPD* (2008). This is an example of successful reciprocity between bottom-up and top-down processes (Merkt, 2019). Small's (1998) idea of musical activity providing inter-individual interaction, forging relationships between the individual and society is reflected here. The reciprocity between civic and policy level mirrors Small's notion of exploring, affirming and celebrating concepts of ideal relationships. Participants are thereby empowered to contribute to the Musicking-process according to their abilities (Small, 1998).

Even though decisive stepping-stones have been laid for an inclusive music education in Germany on the legislative level, there remains a correlation between socio-economic and socio-cultural background and educational career (Autorengruppe Bildungsberichterstattung 2016). There exists an undeniable correlation between cultural participation and socio-economic status (Lehmann-Wermser and Krupp-Schleußner, 2017). Examples of countermeasures include nationwide implemented projects such as *An instrument for every child* and its successor JeKits – An Instrument, Dancing or Singing for Every Child, which offer cost-free access to instrumental and musical tuition to elementary students in Germany. There are similar movements in the United States such as El-Sistema-based after-school music education projects for underserved students in states such as Oklahoma and North Carolina. Yet, these cooperative projects between elementary schools and external partners are only drops in the ocean. Considering the fact that Germany's three-tiered educational system is still focusing on homogenization in terms of evaluation and selection (Textor, 2018), a collaborative effort between music educators and music education policy would be essential, in order to ensure a sustainable and inclusive music education practice reminiscent of Smalls Musicking-theory.

The patchy implementation of CRPD may be due to the convention not being a mandatory provision in all of Germany's federal states (Appel, Lieske, & Reinelt, 2012). Small's Musicking-theory could help ignite a paradigmatic shift in education policy and further the establishment of relationships between a macro and micro level, between the bottom-up and top-down level of policy making.

The American Education System

The United States is a republic, in which citizens are governed by elected officials. According to the United States Constitution, all powers not directly delegated to the federal government are left up to the states (US Const. amend. 10). Since education is not mentioned in the United States Constitution, the states govern the majority of educational matters. States often leave the day-to-day implementation up to individual counties or towns, often called local educational agencies (LEAs). However, in reality, the federal government intersects with the state in many educational affairs, most notably with large pieces of legislation such as Individuals with Disabilities Act (1990), No Child Left Behind (2001), and Every Student Succeeds Act (2015). As a result of

shared oversight and vast differences between state politics, implementation of inclusive education in the United States is often at best inconsistent and at worst, requires lawsuits on the federal level to be brought to force the state educational agency to provide the necessary services to the student.

Passage of P.L. 94-112/IDEA and the Inclusion Movement

The largest piece of American legislation that affects children with disabilities is IDEA, or Individuals with Disabilities Act. Patterning the legislation after the social reforms of the Civil Rights Act of 1964, the U.S. Congress passed the Education for All Handicapped Children Act in 1975 (P.L. 94-112); it was later renamed the IDEA (Individuals with Disabilities Education Act) in 1990 and reauthorized in 1997. The law has six major components to which all educators must adhere (Adamek & Darrow, 2010):

1. **Least restrictive environment (LRE):** Educational services are provided for the child in the least restrictive environment possible. The wording of "least-restrictive" allows children with known disabilities to be placed into general education classrooms and educated alongside their non-disabled peers.
2. **Free appropriate education with zero reject:** Once a child is diagnosed as having a disability, they are entitled to an appropriate educational experience, financed by taxpayer dollars.
3. **Nondiscriminatory evaluation:** A child who has a suspected disability must be evaluated in a nondiscriminatory fashion when determining eligibility of coverage under the law.
4. **Individualized services:** The child's educational services must be individualized to meet the specific needs of that student through a formal Individualized Education Plan (IEP). The IEP must list the child's strengths as well as outlining educational goals for the year and what services will be provided.
5. **Parental involvement:** Parents have the right to be included and participate in the formation of their child's IEP. If the parent's first language is not English, the parents have the right to an interpreter present at each IEP meeting. The parents also have the right to approve or reject the final IEP.
6. **Due process:** To ensure that the law's requirements are being met, any disputes about the types of services covered must be handled through a formal due process procedure.

Passage of laws, which directly affect policy, have their roots in philosophy. Laws often form the cultural basis for morality, in that they send a message about what a society deems as acceptable and desirable, and which behaviors they find unacceptable. The passage of P.L. 94-142 sent a message that educational discrimination based on disability was no longer socially acceptable and that disabled persons belonged and had as much of a place in American public life as non-disabled persons. In that sense, the United States was saying "This is who we are – a country who serves every person's educational needs." This can be paralleled with Small's claim that in essence, when people participate in a musicking experience, it is a statement of identity, that they are claiming "This is who we are!"

Analysis of American Inclusion

Despite the desire to teach music education in a socially just way, the United States still faces many barriers in implementation. These challenges are three-pronged: first, each of the 50 states administer education policy slightly differently. Second, many U.S. music teachers do not receive training to work with children with disabilities due to extensive certification requirements for a Bachelor of Music Education (Salvador, 2010). Finally, many educators still view musical education for students with disabilities as a primarily socializing function, rather than for the benefit of music-making itself (Frisque, Nieber, and Humphreys, 1994; Hourigan, 2009). However, what binds them together is the concept of equal protection under the law, particularly as expressed in the 14th Amendment to the Bill of Rights:

> All persons born or naturalized in the United States and subject to the jurisdiction thereof are citizens of the United States and of the state in which they reside. No state shall make or enforce any law which shall abridge the privileges or immunities of citizens of the United States. *Nor shall any state deprive any person of life, liberty or property, without due process of law, nor deny any person…equal protection under the law* (U.S. Const., Amend. 14).

The concept of equal protection under the law – a practice held to both in Germany and in the United States – can be likened to Small's (and others') concept of the inherent musicality of all humankind (Blacking, 1978; Small, 1998). First, all humankind is equal under the law. Second, all humankind is musical. Therefore, all humankind, regardless of disability, is entitled to a socially just education, including a musical education. This aspect of community binds us together, even across international boundaries.

However, the concept of musicking as a community has to be reconciled with the concept of assessment and strengths. This proves to be a tough proposition, as individual assessment runs contrary to Small's concept of musicking as a community (Small, 2010). Odendaal, et al. (2014) suggest qualitative evaluation as opposed to individual assessment as a solution to this problem: "This would mean that instead of focusing on clearly defined goals, assessed with some measure of achievement, evaluation would be first and foremost interested in musical experience, valued in qualitative terms" (p. 171).

An inclusive music education curriculum as an ambitious goal will require hard work, collaboration, creativity, and magnanimity. Music educators and special educators must admit that they need one others' expertise to facilitate inclusion. Long-standing concepts of ableism in the United States that manifest in education need to be challenged through group-based activities and assessments. Musicking as a global, human phenomenon should be experienced and celebrated by every child served by our schools.

Synthesis

A framework for music education policy based on Christopher Small's Musicking-Philosophy would be built on the concept of establishing relationships between a micro- and macro social level. The figure below shows one visualization of these relationships:

Figure 1. Model of Relationships in International Inclusive Musicking Education
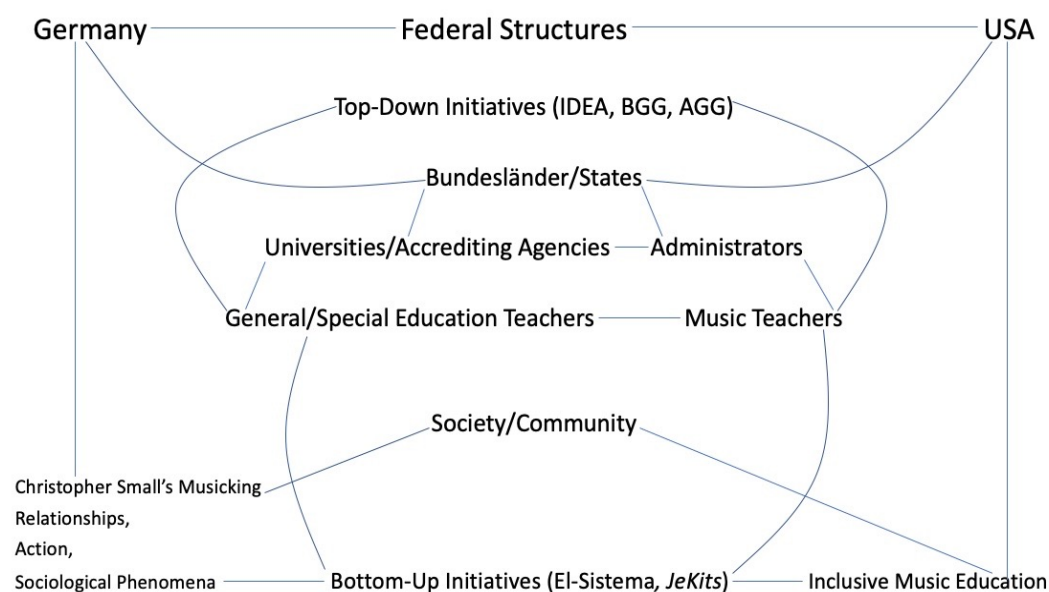
The relationships among those present at the musicking-event constitute a microcosm of society as a whole (Small, 1998). An inclusive music education practice should mirror a society and education policy built on equity and diversity. Cooperation and an expedient exchange of knowledge would first be needed on the microcosm level of music education practice. Both American and German research have shown a successful exchange of knowledge and cooperation between special education teachers and mainstream music educators to be paramount in view of successful inclusive education (Jellison, 2015; Lee & Smith 1996; McCord & Reh, 2008; Watts, 2006; Wilson & McCrary, 1996). In this regard, both the German education system and the American education system, as well as educational systems on an international scale are still in need of interdisciplinary teamwork based on an equal footing (Arndt & Werning, 2013; Bernstorf, 200; Fennick & Liddy 2001; Friend et al., 2010; Gebhard et al., 2014; Scruggs et al., 2007; Werning 2010). Reciprocity, a key aspect in Small's musicking theory, also plays a decisive role in the development of sustainable music education policy. This reciprocity manifests in the combination of bottom-up and top-down processes of civic initiatives and policy in Germany that eventually lead to the legal anchoring of inclusive music education. Therefore, frameworks should endorse circulating exchange of competence between educators, the civic level and policy makers instead of unilateral top-down processes. Kertz-Welzel (2018) addresses this exigency of holistic policy building processes in the globalization of music education: "We need music educators and scholars active in music education policy, familiar with the processes in this field" (p.113).

Facilitation of dynamic philosophical exchange in globally shared points of criticism is indispensable in terms of initiation of exchange between music educators on international terrain. This kind of exchange and relationship building would significantly help foster assurance among music educators. This reassurance and sense of communality could perhaps encourage music educators worldwide to voice their requests and concerns on a political level.

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Culture and Music Teacher Education in Chile: an approach from Chilean universities

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Abstract

The current work aims to know the treatment of culture in the music teacher education programs (MTEP) in Chile, looking to identify how they are working on culture and cultural difference, from their institutional discourses, and the voices of their scholars. The importance of the study lies to know how Chilean MTEP is responding to current sociodemographic and cultural changes in our society, specifically, those derived from the growing emergence of migratory processes, and the role of music education as a facilitating element of understanding cultural and social integration of socioculturally diverse communities.

The study assumes a qualitative approach (Flick, 2002), working with a purposed sample composed of four music teacher education programs from Chile. Data was obtained from curricular documents and questionnaire. The analysis considers the application of thematic analysis, and categories.

Theoretical background is based on Appadurai (1996), and Edward Said (1978), supported with documental data from policies and research policies from Chile.

Outcomes are showing different ways that MTEP working on culture and cultural difference, but evidencing distances between institutional and personal discourses of their scholars. At the same time, is possible to note presence of subjects in the MTE curricula, involving or eliciting about culture, and cultural difference. However, is possible to infer a more substantive than adjective meaning of culture.

The results of the study bring an impact on the music teacher education programs in Chile, in strengthening the professional capacities of MTEP, as well as on the development of new lines of research possible to be approached from different disciplines of teacher education.

Keywords: Culture, Music Teacher Education, Chile.

Introduction

Along the last fourth years, Chile has lived a slow and profound transformation in its educational policies, in the frame of a democracy reconstruction that even today is not complete. These policies has emphasized the strengthening of educational system, across a new legal framework (General Law of Education, 2009), the creation of several curricular instruments between 1996 and today (MINEDUC, 1996, 1998, 2019), and the establishment of diverse procedures to ensure the quality of education (Law nº20.126, Manzi, González, & Sun, 2011; MINEDUC, 2006; Zapata & Tejeda, 2009,).

      In parallel, the sociocultural frame which have been elaborated and implemented these policies, its characterize for speed development of communications and media, and the installation of globalization as structural element of a new world order based in the neoliberal economy orientations. Both elements have deep impacts on the culture, specially, in the way how are working with cultural diversity and cultural difference: in one hand, raising new links between cultures and peoples, in ways that's appears as horizontal relationships in a globalized world; in other hand, showing us how globalization is helping to raise new questions about identity and cultural differentiation, but no questioning about power symmetry and cultural domination underling to globalization.

      In the case of music teacher education policies, it's possible to recognize three specific milestones referred to policies: the inclusion of music teacher education programs (MTEP) to national accreditation policies system (Law nº 20.129, 2006), the creation of a set of national standards specific for MTEP of Chile (MINEDUC, 2014), and the incorporation of music education in the national test for undergraduate students of teacher education programs (INICIA assessment, 2015).

      In Chile, music teacher education programs are part of universities, as both public and private universities[1], either in education, music, or arts faculties. Curricula can be organized in two modalities, both as post-secondary education: first, a full-time modality, with four-year term, and without musical knowledge requirements to enter; second, consecutive, which require a previous university degree in music, and offer a 2-years curriculum, just based on pedagogical skills acquisition (Poblete, Leguina et al., 2019). The full-time modality concentrate 87.5% of total offer, and consecutive modality, the 12.5%.

      Every MTEP is free to define the configuration of the knowledge of their curricula, according with national standards, following the orientation provided for their owns universities, and the own interest of the faculties or unity in charge. However, in the full-time modality is possible to identify two big common areas of knowledge, mainly focused on disciplinary contents, and pedagogical skills.

      After reading this brief view of MTEP in Chile, and considering the complexities of a cultural issues derived of globalization and its consequences, it is reasonable to ask how MTEP are approaching to the culture and, specifically, to the cultural difference. Assuming the large literature which are linking music education, cultural diversity, and globalization, music education constitutes a privileged space to watch, to reflect, and to act in active ways regarding culture and cultural difference, and where music teacher are key pieces to articulate significative works with students, schools and communities.

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[1] Currently, music education program are offered for sixteen universities, where ten correspond to private institutions, and only six are public. Offer is mainly concentrated in the central region, which concentrate the 40.1% of the total population of the country.

According these ideas, three driving questions are structuring the study:

1. In which ways MTEP are driving issues related to culture?

2. Do exist guidelines to work with the students about culture inside MTEP?

3. What is the opinion of professor that are working in the MTEP, about the institutional

   approach of the culture and cultural difference?

Theoretical background

The study assumes a relational position about culture (Appadurai, 1996), in a more adjective than substantive meaning. According Appadurai, it is necessary to use proposes an adjective look, which thinks of culture "as a dimension of phenomena, a dimension as attends to situated and embodied difference", emphasizing "its heuristic, and comparative dimensions" (Appadurai, 1996, p. 13).

It is possible to find a similar approach to the relational and adjective use of culture in Edward Said, who looks culture as a narrative, intrinsically associated with the construction of an *other* (1993). Narrative that is historically built, integrating relational, cultural and social dimensions as key elements in understanding and explaining the past (Burke, 1991, 1997), which in turn take a critical stance regarding the conditions from which it is constructed (Chartier, 1992). In this sense, history assumes a role in transmitting and structuring the social heritage, contributing to the creation of a collective narrative that finds in the past the principles and practices upon which a community recognizes and distinguishes itself (Poblete, 2020).

The articulation between an adjective vision of culture, its narrative condition, and the ways which its built a perspective of otherness, its used to understand how MTEP are conceiving culture and cultural difference in their discourses (institutional and personal). At the same time, historical component looks to make visible how these ways can respond to older conceptions, still present in the institutional and/or personal perspectives on culture.

Scope, method and materials

The study assumes a qualitative position, looking to find and understand relationships between institutional and personal discourses of scholars from MTEP, about culture and cultural difference. For this aim, a purposed sample of MTEP was constituted from four university institutions (two private, two public), which offer music teacher education in full-time modality. Specific information was obtained from three sources: first, an analysis of institutional profiles of MTEP referring to the student that they are aspiring to train, looking to identify cultural guidelines that could be orient work; second, the analysis of total subjects that compound music teacher education curricula for each MTEP; third, an application of a questionnaire *(n=10)*, built strictly in a qualitative dimension, and applied to a sample of scholars from each institutions. Complementary, was analyzed the General Law of Education (2009), the National Standards for Music Teacher Education Program (2013), and the Curricular Basis for Primary (2018) and Secondary Education (2019),

because all of them constitute the framework where MTEP are embed, in term of disciplinary and pedagogical guidelines.

Outcomes

In the analysis of institutional profiles of universities, it was possible to find explicit references about culture, respect to diversity, the importance to value and considering the social cultural dimensions in the teaching practices. These principles and values are aligned with the principles from General Law of Education (2009), which referring in more general terms to promote respect of cultural, ethnic, and religious diversity, and equal rights between female and male people (art. 29, General Law of Education, 2009). However, references to culture are presented in different logic levels, in explicit or implicit ways, and in general terms, or linked to musical activity.

It is interesting to note that all institutions are referring to culture across multicultural or intercultural scopes, but divided according dependence: private institutions are emphasizing multicultural visions of the contexts, public institutions declare intercultural approach as a position from their reading of the social contexts.

In the analysis of MTEP curricula, explicit approaches to culture on the subjects that are composing each were found. At the same time, the subjects are assuming culture in direct or non-direct approaches, considering in the first category these subjects that are naming culture linked to other areas (for example, "Music, culture and society", in institution nº 1, or "Human rights, laws, and multiculturalism" on institution nº 2), and the second approaches all subjects that are assuming culture, inside a major area (for example, "Chilean traditional oral culture" at institution 3, or "Musical cultures", at institution 4). In the same way that public institutional profiles, we can observe differences of logic levels, in which a more substantive rather than adjective view of culture prevails, which always appears "referring to something else". either in general terms or in musical terms. Next table are showing extract from institutional profiles, and the analysis of curricula, referring to culture or cultural difference in the sample:

Institutional ID	Public profile (extract[2])	Subjetcs linked to culture	%
1	"To continuously reflect on their practice in the educational system, respecting the multiculturalism of the contexts and the individual differences of their students, progressively rethinking their professional performance."	"Music, society and culture"; "Traditional Chilean culture"; "Traditional Latin-American culture".	5.7% of total subjects of curricula
2	"To know historic-normative changes, which drove to the emergency and expansion of Human Rights, analyzing its status and linking with two order of transformative social and politic demands which contributed in a decisive way to turn our age as they are gender and multiculturalism."	"Human Rights, gender, and Multiculturalism"; "Music in the Western Culture"; "Quenas y zampoñas[3]"; "Chilean dances"; "Traditional Chilean Music Lab"	17.7% of total subjects of curricula
3	"is able to seek solutions to problems that arise in their professional work, relevant to the context, respectful of the beliefs and customs of individuals and their communities. To manage diverse projects for the development of musical expression in formal and non-formal educational contexts, strengthening the integrating and intercultural value of music in the educational community in which it is inserted and in society."	"Chilean traditional oral culture", "Latin-American traditional oral culture"; "Public policies on education and culture", "Folk ensamble", "Latin-American music seminar"	7% of total subjects of curricula
4	"Their preparation extends to areas such as musical research, through the appropriation of methodological strategies that allow them to systematize knowledge about music and its problems in different cultures. The training that our graduates receive responds to the challenge of interculturality by facilitating creative and reflective dialogue in artistic, investigative and formative terms, between different musical cultures, with emphasis on those present in Chile and Latin America".	"Musical culture", "Music, culture, and society I and II".	3.4% of total subjects of curricula

Table 1. Institutional Discourses and Curriculum of MTEP

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[2] The original are in Spanish. The translation of each extract is the responsibility of the author of this article.
[3] Wind instruments of ethnic origin, traditional at the Andean region

Questionnaire responses are opening to a more diverse outcomes. First, all participants declare that its institution have explicit guidelines about culture and cultural difference; however, they say that institutional definition don't have specific strategies to work applying this guidelines, or they are not sure that scholars are effectively working on this inside the classroom. Participants from one public university says that they are living "a cultural change process" inside the institution, discussing and implementing several strategies from the musical repertoires, but not declaring in explicit ways inside the curricula, and worked only from individual actions. In the same way, participants from other public institution says that cultural difference are being incorporating inside the curriculum and teaching practices, but with resistance from minority groups of scholars.

The comparison between institutional and personal discourses of academics reflects distances between what is prescribed, and what the professors declare. They also point to the existence of institutional guidance, either from the MTEPs or from the universities themselves. However, they recognize that it is not certain that such guidance will be carried out in all subjects. It is also striking that only one participant indicates the presence of culture in the subjects. Both situations may indicate a lack of dissemination of the ways in which the curriculum is being implemented, weak controls around such implementation.

Findings

Outcomes are showing differences between public and private institutions, and between declarative principles and discourses or scholars. According to this, it is possible to see that MTEP are implementing approaches to culture inside programs, as both as part of general guidelines, curricula, or personal initiatives of scholars and professors.

However, quality of approaches to cultural difference in the curricula is still on development. Even if is not possible to appreciate the real presence of these approaches just based on the analysis of the prescript curricula, a descriptive analysis of issues that are compounding curricula is showing a more objective than adjective approach to culture, with high presence of folklore and traditional music subjects, followed for a less proportion of linked with other areas subjects. Anyway, with exception of one institution, presence of culture and their treatment in MTEP curricula is still minority.

It is important to say that the sample is not necessary representative of all Chilean MTEPs, as both for the narrow number of institution considered as for the diversity inside every institution, respect to approaches to music teacher education. However, we consider that could be a starting point to know in the future a more extensive work, to explore a greater number of institutions, and to carry out a more in-depth analysis of the contents and ways of dealing with the subjects on regards to culture and cultural difference.

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Creating awareness –music teacher education for future children

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Abstract
The Swedish school has an aim to overcome social and economical differences between pupils, and that all pupils should have equal opportunities. To make this aim possible, also in the subject of music, teacher education is central. Music teacher education should make students aware of the challenges. In this paper, the challenge discussed is gender and cultural diversity partially based on the curriculum for the mandatory school and partly on contemporary political issues. Gender has been addressed within music education, both as a general issue and within practical musical performance. Cultural diversity proves to be more difficult to address due to access to research, the definitions of the concepts, and students' awareness of and identification with the concepts.

Keywords: music teacher education, gender, cultural diversity

Creating awareness –music teacher education for future children

To be a music teacher educator means to think about education in several steps, not only what I will teach these students but what these students will teach the children in school, and how they will act in the classroom. Thus, it matters what assignments I set and what texts they read when I want to make them aware of certain questions and challenges. To make students aware is the goal of many individual teachers and streams within music teacher education. In this paper I put focus on music teacher education in general in Sweden, but also how challenges regarding gender and cultural diversity are met at the university at which I teach.

Equality in the Swedish school system

The Swedish school system has the aim to make people equal, and to overcome social and economic differences between pupils. All pupils should have equal possibilities, and their education should not be dependent on economy or their, or their parents, social position. The values which the curricula are based on makes this clear (Skolverket, 2011). However, even though equality is an aim, it is clear that all pupils do not have the same possibility. One issue which challenges the values in the curriculum is the emergence of a school market, based on neo-liberal ideas. Sweden has a deregulated market, in which private schools are allowed to make profit from education. They are financed with money from the state and are not allowed to take fees from the pupils. This has opened up for different types of schools, which might be a basis for segregation for example based on parents' social position, economic status, or religion.

The subject music in the Swedish curriculum for mandatory school, *Läroplan för grundskolan samt för förskoleklassen och fritidshemmet*, (Skolverket, 2011) is also based on the central values of equality. Even though music is mainly described as a subject in its own rights, it is also described as a tool for inclusion and a tool which can be used for understanding different cultures. It should be noted that there is also a parallel curriculum for the Sami school, the indigenous people which live in the north of Sweden. Within the subject of music, the education in Sami school has the same goals but fewer hours to reach them.

Music teacher education

Music teacher education in Sweden usually takes five years (there are some exceptions). It is important that students in these years have practical experience from schools and not only theoretical knowledge from universities. Thus, within teacher education students always have internship in *grundskola* (F-9, children between 6-15 years old) and *gymnasium* (1-3, young adults between 16-19) three periods, in total 20 weeks (5+5+10). Depending on the local university, students also might have more contact with different schools. At the Linnaeus University there are periods with auscultation, music projects with schools and concerts at schools. At these periods the student's awareness of the challenges for equality is addressed.

Within the subject of music in the Swedish curriculum for mandatory school, (Skolverket, 2011), there is one goal which focuses on the function of music to signify identity and group affiliation. To reach the goal, there should also be a focus on gender and ethnicity, and in the comments published to the curriculum religious affiliation is added. Since these concepts are in focus in the curriculum, they also have to be dealt with in music teacher education. Gender issues have been part of the curriculum for music teacher education for a long time; however, focus on

ethnicity is now emerging. Another reason for focus on ethnicity or cultural diversity as another of the concepts used in the curricula is the fast demographic changes in Sweden for the last ten years. Due to wars in the Middle East there has been an increase of Muslim children and young adults in Swedish schools, which has triggered both xenophobia and served as an example of how different concepts for inclusion are used in the curricula.

Music teacher education and gender

Gender issues have for many years been part of the curriculum for music teacher education. Gender issues affect music education and music in its broadest sense. It affects, for example, which instruments students and children choose. Music in compulsory schools are still affected by a "rock band norm", which may limit children in their music making since many of the connotations are gender associated (Bergman, 2011).

This issue is of course present and challenged in the music teacher education at the Linnaeus university. All students have to be proficient players in several different instruments, regardless of sex. Some instruments may have gender connotations (Bergman, 2011; Björck, 2011; Griswold & Chroback, 1981). Students also have to study music education in preschool and younger ages as well as having lessons in music technology, subjects that are often gendered in education. When choosing what subjects to specialize in, students often make choices that are not gender neutral but mainly according to gender norms. And when regarding the staff at the university, it is obvious that the patterns are difficult to challenge.

Another way of approaching the issue is through what the students read, write, reflect and discuss, which is addressed during their whole education. From the first year of their education, students are made aware of the gender norms that imbue music in society and schools. Their own reflection and collegial discussions, connected to scholarly works, make them aware of their own choices in the light of trends in the society and things taken for granted. They connect gender issues, but also other issues such as ethnicity, class and socio-economic issues, to identity and societal roles to create awareness of how these issues affect themselves and their future pupils. The goal of the awareness is to make the issues transparent to be able to give their future pupils more choices. At the moment, there seems to be a trend of students breaking the gender norms in music education, such as female students specializing in music production and male students specializing in singing. However, the reasons may not be due to gender awareness.

Cultural diversity in music education

Cultural diversity can in this context may be associated with ethnicity (Lonnert, 2013). In many cases the narrative about the Nordic countries has been an idea about a historic cultural unity, as nation states (Eriksen, 1993/2002). This narrative can of course be discussed and challenged. However, it is a strong narrative today in political debates, especially due to nationalistic tendencies. It is also a fact that Sweden has recently had immigration that affects the compulsory school. For example, it is common in schools that children do not speak Swedish as their first language or even speak Swedish at all. This issue is at the centre for generalist teacher education today, but it also affects music teacher education.

In the curriculum for music teacher education, as for all teacher educations at Linnaeus university, there has been guidelines to address cultural diversity. Since the concepts in the curriculum for the mandatory school are associated, and they both can be seen as based on equality

and social justice they are often treated in similar ways within education. This might be problematic from a practical view.

Gender vs. cultural diversity in music education

There are three differences when teaching gender and cultural diversity: access to relevant research, the definitions of the concepts, and students' awareness of and identification with the concepts.

Firstly, there is the access to research about the topics. In Sweden, there have been major studies and dissertations on gender issues connected to Swedish music education; it is also an established international research field. Thus, it is easy to get access to material on gender and music education, both published research and material based on research published in books. Much of this research is about Swedish conditions which makes it highly relevant for music education students (for example Bergman, 2011; Björck, 2011; Borgström Källén, 2014; Björck, 2011; Kvarnhall, 2015; Persson, 2019). So far, there have been few studies on ethnicity or cultural diversity and music education (Hofvander Trulsson, 2010; Saether, 2003, 2016; anthologies by Westvall, Lidskog & Pripp, 2018 and Hofvander Trulsson & Westvall, 2018; Rønningen's dissertation, 2015, should be mentioned even though it is not about Swedish education, since education systems in Nordic countries are very similar). A search on DIVA, where research and student essays from 49 Swedish education organisations and research institutes are published showed gender as more researched than ethnicity (even with keyword search on several different concepts in English and Swedish) within music education. It also shows that gender in student essays is a well-established field, compared to cultural diversity/ethnicity. Thus, gender issues are more established in both research and music teacher education.

Secondly, the definitions of the concepts are a problem. The concept of gender has been problematized more than the concept ethnicity within music education – see for example Borgström Källén's (2014) discussion on concepts compared to Hofvander Trulsson's (2010) from their dissertations. Music education perhaps could have use of definitions from other disciplines; however, the concept ethnicity is problematic in Swedish context. The concept ethnicity is politically associated (Lonnert, 2013), which may be one part of the problem. The concept of ethnicity in the curriculum cannot be separated from contemporary political issues, in which migration and immigration are central. There is thus a difficulty with choosing and using concepts.

Thirdly, there is students' awareness of and identification with the concepts. Students are very aware of gender issues; they discuss them with ease and have experience of doing so from different perspectives. This can be shown by the amount of student essays on the topic. It can be due to the issues above, that gender has been researched more and that the concept gender has been problematized more in music education. This is of course a problem which can be addressed within education. However, the connection of the concept ethnicity to music education is more problematic than the concept gender and music education. This can be related to how the concept relates to "the other" in the classroom (Lonnert, 2013) and also within the classroom of music education students.

In conclusion

Equality is at the core of education in the Swedish school; however, what teachers have to do in the classroom to reach equality is a challenge. For music teacher education, it is central that students get an awareness to make a change. The awareness regarding gender has changed education, even though there is still a lot to before equal opportunities is possible.

In the music education teacher classroom, the issues of cultural diversity can be addressed similarly to how gender is addressed. Students can have discussions, read and write texts, they might observe and act in the classroom when having internship. However, it proves to be more difficult in practice to handle the questions without singling out "the other" in the classroom both in music teacher education and in schools. What aims to be a tool for inclusion, sometimes proves to be the opposite. This is a central question to music education; it is a question of equality and of social justice.

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Educational Policy for English Language Learners in the United States: What do music educators need to know?

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Abstract

In United States' current cultural and political climate, the word *immigration* sparks many different understandings and responses. This may be especially true in public education as administrators and teachers may be unclear about their responsibilities in teaching children who are learning English. Lack of experience and training in teaching English language learners and culturally responsive pedagogy may present challenges for current administrators and teachers. This lack of understanding and experience may raise questions such as, what are the United States federal policies that guide local education agencies in the education of children who are learning English? What are state-level policies that guide local education agencies in the education of children who are learning English? What are policies that support students who are not native English speakers? While these questions are not directly associated with music teaching and instruction, the answers may impact what responsibilities public school music teachers have in the education of children acquiring English proficiency. The purpose of this paper is to describe United States federal and state policies around the education of children specifically related to English language acquisition. I will use Richerme's (2019) framework of policy texts and policy actions as a means of understanding the written policies (policy texts) and how they may be enacted in public school settings (policy actions).

Introduction

In June 2018, the Colorado State Board of Education, the state's policy making body for education, adopted a new rule requiring currently licensed educators to have training or professional development in Culturally and Linguistically Diverse Education (Colorado Department of Education (CDE), 2020). All teachers who held endorsements in elementary, math, science, social studies, and English language needed to complete 45 clock hours or three credit hours of training or professional development by the time that they need to renew their license. In addition, *all* educators in all content areas and endorsements who were currently enrolled in teacher preparation programs were required to complete 90 clock hours or six credit-hours of similar course work or training.

As these rules were being discussed and adopted, I worked with teachers to include *all* teachers (especially arts teachers) to be included in both parts of these rules – those individuals who were currently teaching, as well as those individuals who were in teacher training programs. While the rules that were adopted did not include current teachers, they did include teachers in training programs. My institution interpreted these rules by adding a three-credit hour Culturally and Linguistically Diverse Education course (taught by School of Education faculty) and then requiring music education instructors to include the topic in their current course work.

Philosophically, I agree that teachers in the United States need training and professional development in working with students who are culturally and linguistically diverse. I am happy to be on the teacher preparation side of this work to encourage and support teacher education in this area with my students. This rule change in Colorado caused me to wonder about how and if these kinds of rules were being implemented in other states, and to wonder what were the federal rules that supported culturally and linguistically diverse students.

The purpose of this paper is to describe federal and state policies in the United States around the education of children specifically related to English language acquisition. I used three questions to understand these policies:

- What is the number of English language learners in each state?
- What is the federal legislation that supports English language learners?
- What is the state legislation that supports English language learners?

I use Richerme's (2019) framework of policy texts and policy actions as a means of understanding the written policies (policy texts) and how they may be enacted (policy actions). The focus of this paper will be on policy texts.

Policy Texts and Policy Actions

In her 2019 article, Richerme problematizes the uses of the word "policy." Using Foucault's ideas on power and writings of Jones (2009), Kos (2010), and Schmidt (2017), she suggests that we update our discourse around policy to the terms "policy text" and "policy action." Policy texts are those things which articulate policies—explicitly or implicitly—such as mandates, standards, curriculum, or textbooks. I think of these as the materials, rules, and laws for implementing policies. Policy actions, then, are the behaviors that are taken by individuals to interpret and implement the policy texts. For example, the rule in Colorado states that "All educator pre-service programs including Institutes of Higher Education Educator Preparation

entities, Alternative Educator Preparation entities and district-, BOCES[1]-operated educator preparation programs must ensure the English Learner standards referenced in section 5.12-5.15 of 1 CCR 301-37 are fully taught, addressed and practiced in their programs. These standards equate to approximately 6 semester hours or the equivalent of 90 clock hours." (CDE, 2020). This is the policy text. The policy action is the implementation of the rules. For example, my institution chose to implement a required three-credit hour class for half of the requirement and to allow content teachers to address culturally and linguistically diverse information for the other three-credit hours. The policy action taken at other universities around the state were different than those taken by my institution.

Number of English Language Learners

To respond to the first question, what is the number of English language learners in each state (in the United States), I used the National Center for Education Statistics (NCES) report on English Language Learners in Public Schools (NCES, 2020). Updated in May 2020, the map presented in the report shows data collected from states in Fall 2017. States are organized into four tiers based on the total number of students who are English language learners in the state—those with less than 3% English language learners, those with 3.0% to 5.9% English language learners, those with 6.0% to 9.9% English language learners, or those with 10% or higher.

Data indicates that there are eleven states with 10% or more students who are English language learners. Twenty-one states had between 6% and 9.9% of students who were English language learners. Fourteen states had between 3% and 5.9% of students who identified as English language learners. Five states had less than 3% of students who were English language learners. Spanish is the primary language of approximately 75% of the English language learners, and nine other languages make up small percentages of the remaining 25%.

Federal Policy Texts

To respond to the second question, What is the federal legislation that supports English language learners, I reviewed the piece of legislation that has had the largest impact on the United State education system from the federal level, the Elementary and Secondary Education Act—or what is known today as the Every Student Succeeds Act.

The 1965 version of the Elementary and Secondary Education Act had six titles, none of which directly responded to the needs of non-English speakers (Paul, 2016). An amendment in 1968 by Texas senator Ralph Yarborough added Amendment VII, the Bilingual Education Act. This voluntary act recognized the needs of students with limited English-speaking abilities and provided funding for school districts to support students with language needs. Another law passed in 1974—the Equal Education Opportunity Act—required states to have programs for students with limited-English speaking skills. Additional amendments expanded the definition of a student with limited-English speaking skills and by 2002, Title III in the No Child Left Behind Act is called Language Instruction for Limited English Proficient and Immigrant Students (United States Department of Education, 2010).

In 2015, under the Every Student Succeeds Act, Title III is called the English Language Acquisition, Language Enhancement, and Academic Achievement Act (United States

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[1] Boards of Cooperative Educational Services. These are organizations of school districts in the state of Colorado. A BOCES has more power as an organization and one individual district.

Department of Education, n.d). The stated purposes of the act include that English learners, including immigrant children and youth attain English proficiency to develop academic achievement in English and other Standards-based subjects area, to assist teachers, administrators, State agencies, and local agencies in "establishing, implementing, and sustaining effective language instructional … programs" and in developing their capacity to provide effective programs, and to promote participation in instructional programs for learning English for parents, families, and community members.

State plans submitted as part of the Every Student Succeeds Act are required to include specific policy text about how funding from the federal government specific to Title III is allocated and spent. States are expected to establish timely assessment procedures to determine if a child meets the threshold for needing services as an English language leaner. They are expected to provide professional development activities on English Language Acquisition for educators and administrators. They have to outline their planning, evaluation, administration, and the methods by which they provide technical assistance for local education agencies. Finally, they are required to recognize those who significantly improve the achievement and progress of English language learners in meeting language proficiency expectations and the state academic standards. For the purposes of this paper, I am going to discuss two points: timely assessments and teacher training.

State Policy Texts

In reviewing every state agency's websites on federal programs, I determined that each of the 50 states (that are included in the National Center for Educational Statistics map) has a Title III website and plan for implementation. Because of the policy to identify students who may need English language learning support within 30 days, states typically identified a "home survey" as the means to determine if a child may need English language learning support (United State Department of Education, n.d). It seemed that this "home survey" was completed by the caregiver of the child, likely in a paper format. If a child was identified as a possible candidate for English language support, they were to be administered a standardized test that provides information on the level of English language acquisition. Assessments are administered annually to determine the baseline of the student and enter them into the program, if necessary, determine their progress, and/or to exit them from the program. The assessments are decided at the state education agency level. Some states, such as Arizona, California, Connecticut, Kansas, Louisiana, Mississippi, New York, Ohio, and Texas, use state-developed assessments. The rest of the states used WIDA ACCESS or ELPA21 assessments, developed by third-party organizations.

Developed by WIDA or the World-Class Instructional Design and Assessment Consortium, ACCESS is a suite of assessments used to determine English language proficiency of students who have been identified as English language learners by the state home survey (WIDA, 2020). The suite includes a Kindergarten Assessment, a Screener, an assessment for students who may also have diagnosed special needs, and the WIDA assessment in paper and online formats for students in first through twelfth grade. ACCESS was developed from the WIDA English Language Proficiency Standards. According to the WIDA website, these English Language Development Standards "represent the social, instructional and academic language students use to engage with peers, educators and the curriculum in schools" (WIDA, 2020). These assessments meet the United States federal requirements for monitoring and reporting

students identified as English language learners, as required by federal law, and can be used to measure student entry level and progress, or to exit them from the English language acquisition program.

ELPA21 is a customizable assessment system that measures English learners' communication needs in relation to state standards. It includes a screener and the annual summative assessment (ELPA21, 2018). These assessments were developed from the English Language Proficiency Standards developed by the United States Council of Chief State School Officers in 2014. According to their website, the ELPA21 Language Proficiency Standards center "on features and professional learning for not only EL educators and administrators, but content teachers as well. The ELP standards are adaptable, student-centered, and clear" (ELPA21, 2018). The assessments meet the United States federal requirements for monitoring and reporting and can be used to measure student entry level and progress, or to exit them from the English language acquisition program.

To gain a greater understanding of how states were working on the teacher training as part of the Title III requirements, I reviewed one randomly chosen state for each of the tiers of students identified in the NCES map. From the lowest to the highest tier, I chose these states—Montana, Idaho, Delaware, and Kansas. I reviewed the information on the websites for each of these states. For current state plans, there was no language on how any of these states was implementing teacher training for Title III.

While approximately 2% of students enrolled in public schools are non-native English speakers, Montana is a unique state where 67% of these English language learners are Native American (Montana Office of Public Instruction, n.d.). Montana uses WIDA for its federally mandated assessment tool. This past school year, the Montana Office of Public Instruction held a two-day WIDA workshop in the fall that was directed at "general classroom teachers, ELL teachers, coordinators and coaches who lesson plan for ELLs." They also offer e-workshops available from WIDA for teachers who want to take a self-paced approach to professional development.

Idaho is identified as having 6% English language learners in their public schools. Their website articulates, "We help districts create, implement, and maintain development programs that provide equal learning opportunities for ELLs. Our goal is to develop curricula and teaching strategies that embrace each learner's unique identity to help break down barriers that prevent ELLs from succeeding in school" (Idaho Department of Public Instruction, n.d.). There are several opportunities to attend in-person professional development, watch recorded webinars and training videos, and for school districts to make a request to the state. Idaho also uses the WIDA assessment.

Public schools in Delaware have 9.1% English language learners. Their Title III websites includes opportunities for professional development with the intended audience of EL Coordinators, district level leadership, and EL educators (Delaware Department of Education, n.d.). Most of their professional development opportunities are centered around implementing WIDA.

The final state I reviewed was Kansas. Kansas is included in the highest tier with 10.3% English language learners. The Kansas State Department of Education has several links to support English to Speakers of Other Languages (ESOL) but finding the link for professional development was not easy (Kansas State Department of Education, 2020). The link to "Program Guidance" for the 2019-2020 school year includes a section about the criteria that must be met for teacher's contact hours with EL students in order to receive funding. This section indicates

that teachers must have an English to Speakers of Other Languages endorsement or be in the process of applying for this endorsement to be eligible to teach English language learners. In the ESOL Education Resources link, there are links to monthly webinars hosted by the Kansas State Department of Education. Kansas is a state with its own English Language Proficiency Assessment.

Conclusions and Questions

The purpose of this paper was to describe federal and state policies around the education of children specifically English language acquisition. Because of the update to a Colorado educator rule, I wanted to know what other states were doing with education related to culturally and linguistically diverse students.

What I found was that states are following the policies outlined by the United States federal law of the Every Student Succeeds Act with regard to students who are English language learners. Each state has a mechanism that supports identifying students who are English language learners and then assessing their level of proficiency. There are two often-used measures of assessments—WIDA ACCESS and ELPA21—and a few other states have their own assessments. For this part of the federal policy text, the policy actions seem clear and are being implemented in a way that makes sense.

Professional development at the state level for teachers and professionals working with students who are English language learners is unclear. The federal policy text on professional development is vague, which may contribute to the policy action taken at the state level being varied. Many of the professional development activities included on state websites that support educators working with English language learners are focused on understanding and implementing WIDA standards and assessments. States do not seem to include many professional development activities that focus on culturally relevant pedagogy or these kinds of instructional understandings and strategies. In addition, these professional development opportunities seem to be focused on an audience of educators who have training or are endorsed as English Language Acquisition teachers.

While the main questions proposed in the paper are somewhat clearer, there are still more questions to ask. Therefore, I am going to end with a few questions that I have about music education related to teaching students who are identified as learning English:

- What states require pre-service music teachers to have training to work with English language learners?
- What states require in-service music teachers to have training to work with English language learners?
- How do music teachers know if a student is on a proficiency plan for learning English?
- How do music teachers know what assessed level of proficiency a student has acquired in learning English?

Because of the new rules in Colorado, I am becoming increasingly aware of the needs of students in public schools who require different language supports to be successful. I believe in preparing music teachers to have an understanding of the variety of students that they may have the opportunity to teach.

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Arts and Music Education Leadership: Transforming from the Reactive to the Positive and Creative

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Abstract

Arts leadership has trended towards reactionary. Moreover, leaders and organizations have tended to employ traditional top-down, industrial, and linear approaches to leadership. There is a need to disrupt habitual, linear-rational ways of working together to support creative potential and take advantage of timely cross-fertilization of the arts and leadership. Learner-centered, arts-driven methods that focus on leadership of possibility, hope, aspiration, and innovation rather than constrained pragmatism are gaining recognition. Admittedly, across the globe, arts and music organizations often meet less than supportive climates. In such environments a back-to-basics, problem-solution methodology is instinctual. Breaking down our preferences and prejudices while considering alternative arts-driven models for effective leadership and policy creation could be positive. This paper outlines several recommendations from the literature on leadership and suggests that the arts and music-based activities be used by arts organizations in team building and leadership development. Descriptions are also made for effective leadership models to support highly-functioning arts organizations.

Keywords: arts leadership, leadership development, arts-based learning, organization development, music education, arts education.

Many works of art or music materialize from independent efforts. However, all types of artists organically converge into a variety of organizations. Many of these organizations form by necessity, for example for advocacy and support, or to turn hope into reality (Adler, 2006). Because arts funding is tied to both political and private sector funds, organizations necessarily arise to administrate and negotiate on behalf of artists and musicians. There are many different leadership styles identified in the study of leadership. I propose in this paper that arts and music leadership organizations have trended towards reactionary. Moreover, leaders and organizations have tended to employ traditional top-down, industrial, and linear approaches to leadership (Uhl-Bien et al, 2007; Gillis & Amaladas, 2019).

Arguably, there is a need to disrupt habitual, linear-rational ways of working together to support creative potential (Crow & Grogan, 2005; Schmidt, 2012) and take advantage of timely cross-fertilization of the arts and leadership (Adler, 2006; Jenlink, 2015). Learner-centered, arts-driven methods are recommended that focus on leadership of possibility, hope, aspiration, and creation rather than constrained pragmatism (Cameron, Dutton, & Quinn, 2003; Seligman, 1998, & 2002; Gillis & Amaladas, 2019). Admittedly, across the globe, arts and music schools or organizations often meet less than supportive climates. Politicians faced with recessions target arts endowments, school testing finding literacy scores weak cause school boards to scale back music offerings for literacy enrichment, and even renowned performing arts groups consider the looming threat of bankruptcy while weighing ticket prices and audience numbers. In such environments pragmatic back-to-basics, problem-solution methodologies are instinctual. Therefore, breaking down our preferences and prejudices while considering alternative arts-driven models for effective leadership and policy creation could be positive.

Identifying the Problem and Solutions

Schmidt (2012) recommended critical leadership (CL) in music educational practices. Admitting that there are many models of arts and educational leadership predicated on business models, Schmidt suggested more creative and participative leadership. Schmidt was critical of how traditional practices such as strategic planning seeking narrow outcomes restricted autonomy and emphasized clerical work and hierarchical dependence. While Schmidt was referring to music education leadership contexts, the applications may apply broader into arts leadership. CL emphasizes autonomy of members, accountability of members within the organization and profession, and avoiding isolation. More specifically, Schimdt related the lack of autonomy in music education to the "absence or suppression of creative, innovative, and pertinent thinking— (that) leads to both dependency and diminished accountability and thus to further balkanization" (p. 224). Schmidt defined balkanization as the isolation of members and practices. Within an organization when ideas, practices, or people become isolated or suppressed, stagnation may occur preventing members from motivating themselves or emerging as leaders.

Promoting a more creative and participatory leadership model fits ideally in the arts. Asbjornson (2007) stated how the "idea that art and leadership are two sides of the same coin" (p. 22). Asbjornson suggested that because superior artists are in the business of inspiring others, they naturally bring people together, change the way people think, and invent. Asbjornson then considered whether the most effective artists are also leaders and the most effective leaders also artists. Others concur with the principle of leadership as art (e.g., Ladkin & Taylor, 2010). At the base of both effective leadership and artistry is emotional intelligence. Therefore, could

leadership learn from artists and beneficial connections drawn between the two? Asbjornson outlines eight key points leaders can learn from artists:

- *Reach and influence the audience*: good leaders must connect with stakeholders and act, using discourse, voice, and charisma. This is a focus on the human aspect of leadership as opposed to the science of leadership.
- *Recognize the actual rather than the intended impact of your voice*: Asbjornson describes that leaders must both tune (focus on what you are saying) and tone (focus on how you say it) their voices like concert pianists.
- *Listen with intention rather than hear with filters:* As in the arts of music, theater, or dance listening requires attentiveness, openness, synthesis, and willingness to create new patterns of thought.
- *Facilitate solutions by asking the right questions rather than dictating the right answers*: As may relate to Schmidt (2012) isolating members can occur through a top-down leadership style that does not incorporate the thoughts of members. This requires a facilitator using constructive questioning that resulting from creative listening.
- *Balance action with reflection:* Discussed elsewhere in this paper is the tradition of organizations focusing on doing and acting. However, without reflection Asbjornson suggests that this results in premature decisions, wasted efforts, and mediocre results.
- *Recognize and acknowledge the talents of others:* While artists, for example theater groups or musicians, regularly seek out and build upon the talents of others, many leaders fail to engage their members because they do not take the critical step to recognize talents of their colleagues.
- *Recognize that a leader who does not practice is like a performing artist who doesn't rehearse – they lose their audience:* Leadership is not an entitlement and must be earned, practiced, and constantly developed.
- *Understand that leaders inspire people; people motivate themselves:* As artists create from internal motives, individuals in organizations bring intrinsic motivation to their work. The amount of motivation is correlated with the ability of leaders to inspire through spurring imagination and creative instinct.

In these eight points, there are evident benefits of recognizing the artistic aspects of leadership. Can the arts, or artistic activities, further enhance leadership in a practical way?

In recent years, leaders have been turning to the arts to innovate the process of leadership and organization development (Adler, 2006). The reasons that organizations have been turning to the arts include (a) increasing global interconnectedness, (b) increasing domination of market forces, (c) an increasingly chaotic environment, (d) as advances in technology decrease the scarcest resources become the dreamers, and € a prioritization of significance—success is no longer enough. In both poetry and music can be found examples of activities that can impact leadership. Asbjornson (2007) suggested that a newly formed team or task force could introduce themselves by sharing favorite albums or recording artists. By recognizing individual differences and personalities, and practicing active listening, meaningful business relationships are fostered. Asbjornson (2007) also recommends using Boomwhackers in the hands of teams and leaders to

create music, therein practicing the components of musicianship as a parallel to effective leadership.

In other arts, Jenlink (2015) suggested the use of poetry in the preparation of leadership, for its ability to foster moral creativity and practical wisdom, and to further develop an ethical and moral positioning as a leader. A simple exercise would be to have a team or developing leaders find a poem and interpret its meaning and significance in relation to leadership. Jenlink provides several examples of doctoral students interpreting poems. For example, Robert Frost's poem, *Stopping by Woods On a Snowy Night*, was related to the student's own self-examination of what it means to be a scholar-practitioner leader.

Further supporting the idea of leaders as performing artists, Biehl-Missal (2010) described theater activities in relation to leadership. Leaders should see themselves as actors, and practicing acting can benefit delivery of speeches, connections with audience, or relationships with members. Other benefits of study of role-playing, heroes, or improvisation include reflective thoughts and aesthetic experience that are essential to successful leadership (Biehl-Missal, 2010). In particular, it is recommended to choose scripts to study that have insecure and contentious protagonists with the intention not to promote a personality, but to encourage audiences to "question, and maybe reject positivistic role models and the social systems that surround them" (p. 290). Theater then can allow for deconstruction of styles, increase self-awareness, and counter the restrictive ways leaders traditionally influence audience perception.

Gaya Wicks and Rippin (2010) support the principle of leadership as art, and that arts-based leadership development supports growth in core leadership capabilities through fine art activities. More specifically, doll-making was used as a way of exploring leadership, allowing participants to work intuitively and bypass their customary processes and reflect on their selves as leaders. Perhaps like Asbjornson's (2007) use of Boomwhackers by non-musicians creating music in leadership and organization development, breaking people out of their comfort zone takes away their patterns of behavior and work, allowing for a sort of renovation of behaviors and reflection on intent or purpose. Moreover, critically reflective and restorative activities found through arts-based activities were determined particularly relevant to leadership development. Gaya Wicks and Rippin, however, caution that facilitators of such workshops or activities need an awareness of both artistic process and organization realities. Again, arts and leadership work symbiotically through creative activities focused on reflection.

What is Effective Leadership?

Amaladas (2019) attempted to synthesize a number of important texts on leadership to determine what effective and practical leadership is. Leadership effectiveness was defined as the realization, accomplishment, or achievement of what was intended by an organization among leadership scholars since the 1950s. It includes influencing the activities of a group, guiding the actions of members and assistants towards goals, establishing direction of groups and individuals, and both defining and achieving common goals. How best to arrive at these goals then becomes an issue of leadership style.

Flyvbjerg (2001) described three types of knowing: *episteme*, scientific or analytical knowledge; *techne*, craft art or technical skill; and *phronesis*, ethical, value-based actions. Amaladas (2019) applied these three types of knowing in relation to leadership effectiveness. *Techne* and *phronesis* are primarily how leadership effectiveness have been defined, that is,

practical wisdom and practical reasoning. Leadership has focused on deliberating about what is best for their organization and most attainable then turning it into action.

On the other hand, is the principle of *Homo Faber*, or one who is skilled in his or her art or work of fabrication. Amaladas (2019) discusses three steps of a *Homo Faber* model of leadership effectiveness in reaction to the traditional model. First, determine what is best for people. Second, determine how best to attain what is best. Third, achieve what is best. Amaladas states that the strength of this approach is that it can bring forth something that did not exist before, and therefore has creative power. Amaladas, therefore, suggests focusing on both the product and the process of leadership, including writing about the reflective process and what it means to act. There is also a moral and ethical factor to this model. Arriving at the focus on creative power, the need for reflective process, and a focus on process to result in a more effective and moral leadership model it would seem that the cross-fertilization of arts and leadership is appropriate (Biehl-Missal, 2010; Gillis & Amaladas, 2019).

Conclusions

The purpose of this paper is not to suggest what arts organizations or leaders should pursue as outcomes. Outcomes are dependent on individual arts and as described earlier should emerge creatively from members. Instead, alternative approaches to the process of leading and developing organizations is suggested that contrasts with long-standing traditions in administration. Several authors suggest that traditional methods are reactionary, outdated, or decrease the autonomy of members (Adler, 2006; Schmidt, 2012; Amaladas, 2019). Current thinking in general and arts leadership suggests a focus on participation of the membership, a focus on process, creativity in planning, and integration of the arts in organization or leadership development.

One of the advantages of the arts is the longstanding tradition of attempting to escape societal conformity (Adler, 2006). For most of the 20th-Century managers stressed conformity, but this is no longer the case (Adler, 2006). While top-down, bureaucratic paradigms were effective for material productions, they are not well suited to today's knowledge and skill based world (Uhl-Bien et al, 2007). Instead, organizations function best and are more likely to attain their goals when members are involved, intrinsically motivated, vested in outcomes, and inspired by leaders.

As is described throughout this paper the arts and music provide creative perspectives and potential activities for cross-fertilization of the arts and leadership (Biehl-Missal, 2010). No longer is it sufficient to orient an organization on simply doing and acting, or achieving goals set by the top (Asbjornson, 2007; Amaladas, 2019), rather creative and participatory initiatives focusing on process are recommended. Through the arts new ways of thinking and acting can be found in leading. Art as leadership and leadership as art "is about creating new ways of understanding the world that embraces its inherent complexity… (and) a vision for a form of leadership which might just rise to the challenges of being human in today's world." (Ladkin & Taylor, 2010, p. 240.

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Music classroom as the shifting ground for patriotism: National Anthem Law in Hong Kong

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Abstract

Music as an expressive art form can convey meaning and carry emotional associations. It can promote universal values such as anti-war and equality, or political ideology including both pro- and anti-establishment sentiments. As a result, various countries regulate customs and usage related to their national anthems, such as education policies and guidelines on the inclusion of the national anthem in the school music curriculum. Opposition and resistance to such policies are sometimes faced, especially during the legislation and enactment period.

In the 20 years since the handover of Hong Kong from the United Kingdom to China, the Hong Kong Special Administrative Region government has made a great effort to strengthen its citizens' sense of national identity, including attempts to introduce "Moral and National Education" as a compulsory school subject and the enactment of the National Anthem Law. The promulgation of the National Anthem Law is currently under debate in the education sector, where concerns have been raised about its influence on civil rights in Hong Kong. So far, the national anthem has been taught at most schools on a voluntarily basis, and the curriculum guide has never required the teaching of its historical background, regardless of its political correctness. Despite a relaxation of the patriotic measures and the absence of punishment, which differentiate this legislation from that of mainland China, countercurrents have been observed among youths and practitioners in the education sector.

The enactment of National Anthem Law has always resulted in a pang of distress at the school and classroom levels, as exemplified in other civil law jurisdictions. While school principals in Hong Kong are obligated to ensure the alignment of teaching content to the curriculum guide, students may have different views on the patriotic agenda of the anthem law, especially given the current tensions in Hong Kong. School music teachers will thus find themselves at the center of the shifting ground between the two poles of the political divide, regardless of whether their own ideology is pro-democratic or pro-establishment. Music teachers in the near future will face the difficulty of deciding how to respond to patriotic obligations versus the will of the students, whether to take an instructive or constructive approach to the subject matter of the national anthem, and whether to incorporate their own views during the teaching and learning process.

Keywords: music education, national education, patriotism, national anthem, Hong Kong

Introduction

Music, as an expressive art form, is able to convey meaning and carry emotional associations, and to promote universal values and political ideologies such as anti-war, equality, democracy, or patriotism. The national anthem is one of the most common intersections of music and politics, and can be used to cultivate political and civic values in school and the wider community (Ho, 1999). Because of its sociopolitical value and unique constitutional position, the use and customs related to national anthems are regulated in different countries, including in education policies and guidelines, which may stipulate incorporation of the national anthem in the school music curriculum. Many nation-states have faced opposition and resistance to such legislation, especially during the legislative and enactment periods. In Hong Kong, the legalization of the National Anthem Bill has almost reached the final stage after years of debate, although no satisfactory agreement has been reached among the political parties or the general public.

It is more than 20 years since Hong Kong's handover from the United Kingdom to China, which not only established Beijing's rule over Hong Kong, but also created the unique identity of Hong Kong Chinese citizens (Fok, 1997). Since then, the Hong Kong Special Administrative Region (HKSAR) government has striven to strengthen its citizens' sense of national identity, despite some resistance to the cultural icons representing the Chinese state and countercurrents among the youth, as demonstrated by the Umbrella Movement and the recent protests against the Fugitive Offenders amendment bill (Fung & Chan, 2017; Fung & Su, 2016; Lee, 2020). Political initiatives favoring the development of national identity in response to the resistance include the attempt to introduce "Moral and National Education" as a compulsory school subject (Morris & Vickers, 2015), and the enactment of the National Anthem Law (Hong Kong Legislative Council, 2018). However, concerns have been raised about the deterioration of civil rights and freedom of speech among Hong Kong people (Ho, 2018). While the government and the pro-establishment camp have their finger on the trigger to pass the National Anthem Bill, the school sector and frontline music teachers are not yet prepared to respond and take responsibility for the aftermath. This paper reviews the origin and development of the National Anthem Law, the impact of anthem laws on the school sector in other countries, and the implications of the anthem law for school music education in Hong Kong.

Origin and Development of the National Anthem Law

The beginning of the National Anthem Law in Hong Kong can be traced back to the passing of this law in mainland China a few years ago. In 2017, the central government promulgated *The People's Republic of China on the National Anthem*, which aimed to cultivate social values and promote patriotism in mainland China (Lam, 2017). The law bans the improper use of the national anthem, such as for commercial purposes and funeral services, and specifies customs of behavior during the playing of the anthem. Violation of the law, including modifying the lyrics or mocking the anthem, can result in criminal prosecution or detention (Yeung, 2018). One month after its promulgation, the central government subsequently added the National Anthem Law to Annex III of the Hong Kong Basic Law, which is a list of national laws to be applied in Hong Kong confined "to those relating to defense and foreign affairs as well as other matters outside the limits of the autonomy of the Region." Annex III itself is often considered to be a backdoor for the central government to impose legislation on Hong Kong at will without passing

through the local legislative process, as there is no clear definition of what constitutes "the autonomy of Hong Kong" (Tai, 2018).

The insertion of the National Anthem Law in Annex III of the Basic Law is therefore widely considered to be a formal request by the central government for the HKSAR government to apply the law locally by promulgation or legislation. Subsequently, the HKSAR government proposed and presented the *National Anthem Bill* to the Legislative Council for discussion (Hong Kong Legislative Council, 2018), with much of the content aligned with that of the National Anthem Law in mainland China, such as the behavioral customs and penalties for infringement. The proposed bill suggests three to five years imprisonment and a maximum penalty of 50,000 Hong Kong dollars for anyone who "publicly and willfully alters" the lyrics or the score, sings the song in a "distorted or derogatory manner," or any other form of insult. It also suggests that the national anthem be taught in primary and secondary school education, together with its history and the underlying patriotic ideas. Concerns have been raised by lawyers that it would be impractical and unrealistic to have to stand up in all circumstances when the national anthem is being played, should the law be fully enforced. They are also concerned about the requirement to follow the ideology and expression of socialism as in mainland China, which may conflict with freedom of speech (Cheng, 2017). The requirement for schools to teach students to sing and understand the history of the national anthem is also a "complete deviation" from common law norms (Sum, 2018).

The degree of control and restrictiveness of national anthem laws vary around the world. Some countries do not have a national anthem law, while some common law countries such as the United Kingdom and Australia use protocols instead of legislation to guide citizens' behavior toward the anthem (Ng & Chen, 2017). In the United States, the national anthem law is a federal law, but provides recommendations and is non-compulsory in nature. Some Asian countries, such as Singapore, Malaysia, India, and Japan, have their own specific national anthem laws with compulsory and restrictive elements. When a dispute emerges over the infringement of anthem law, freedom of speech or thought is usually invoked in defense.

National Anthem Law in Schools in the United States and Japan

The national anthem of the United States was recognized by the president in 1916 and the law came into effect in 1931 by congressional resolution, with no prescription on how one should behave during its playing. Since then, the law has been continuously amended by the addition of codes to guide customary behavior concerning the national anthem, similar to that of the Pledge of Allegiance. The law clearly states that freedom of speech shall not be abridged under the First Amendment to the United States Constitution adopted in 1791. Refusal to follow the codes during the playing of the anthem has arisen mainly due to anti-war protests and the promotion of civil rights. In *Sheldon v. Fannin* (1963), the court held that students may not be disciplined for choosing not to stand during national anthem; and in *Circle Sch. v. Phillips* (2003), the court again emphasized freedom of speech over the patriotic customs of the nation anthem, citing that "if the Act does not allow students to opt out of reciting the Anthem, it violates their First Amendment rights."

Japan's Act of National Flag and Anthem was ratified in 1999. It had previously failed in 1974 because of opposition from the Japan Teachers Union concerning the symbolic connection of the flag and anthem to Japanese militarism. It was put to the vote again and succeeded after a school principal committed suicide over a dispute about the use of the de facto flag and anthem

in a school ceremony (Aspinall, 2001). The government had claimed to have no intention of regulating the use of the flag and anthem in everyday life (Repeta, 2007), yet the Ministry of Education issued a new curriculum guide in the same year, requiring schools to raise the national flag and sing the national anthem on entrance and at graduation ceremonies (Hiroshima Prefectural Board of Education Secretariat, 2001). Regulations were put in place later in Tokyo that if teachers did not meet the behavioral standards for these patriotic customs, penalties could result, such as re-education courses, pay cuts, suspension of duties, and termination of contracts (Nagano, 2011; Tabuchim, 2009).

The promulgation and enforcement of the regulation led to a landmark case, *Nagai v. Tokyo Kyõikuiinkai* (2006), in which more than 400 teachers were found not guilty of not standing, singing, or accompanying the national anthem. The discipline and warnings imposed on them were therefore waived (Fujita, 2011). The court held that teachers "owed no duty" to stand, sing, or accompany the national anthem. The argument was similar to that of the United States cases, in that the Act of National Flag and Anthem was seen to conflict with the notion of "freedom of thought and conscience," as stated in Article 19 of the Japanese Constitution. This ruling, however, was overturned by the Tokyo High Court, which claimed that the order did not represent a violation of the Japanese Constitution. The final decision was made by the Supreme Court, which agreed with the Tokyo High Court that requiring teachers to stand did not violate the constitution (The Windsor Star, 2011). Other lawsuits about the infringement of national anthem law include *Shino v. Otsu Kyõikuiinkai* (2002) and *Kawakami v. Saitama Kyõikuiinkai* (2001), which affirmed the power of school administrators to order teachers to sing the national anthem and discipline those who refuse to do so (Young, 2009).

National Anthem Law in Hong Kong School Education

These court cases about the enactment of national anthem law in the United States and Japan provide several insights: (1) there can be consequences and lawsuits after the legislation of national anthem law; (2) freedom of speech or thought can co-exist with anthem law even if there are contradictions; and (3) freedom of speech or thought may not be a sufficient defense for violating the anthem law. Amid the current tension between the government and citizens of Hong Kong, it is foreseeable that the enactment of the National Anthem Law could result in lawsuits against those who refuse to follow it. Despite the intense debate in society and the urgent need for public consultation, Chief Executive Carrie Lam emphasized that there would be no public consultation, as there is almost no controversy in society (Sataline, 2018). The HKSAR insisted on putting the law forward without further delay, neglecting the controversial series of debates over the potential pitfalls and effects of local implementation (Yu, 2018).

Interventions in the patriotic direction have been attempted in the Hong Kong public education sector through advocating for educational policy and curriculum changes to strengthen the development of a national identity among the younger generation. They started with the adoption of the Chinese Medium of Instruction (CMI) teaching methods, the attempt to introduce "Moral and National Education," a stronger focus on Chinese history, and the integration of Basic Law education in various school subjects (Morris & Vickers, 2015; Tsui, Shum, Wong, Tse, & Ki, 1999). These education reforms to update the curriculum for better school education were considered to serve more of a political than an educational need. The requirement for primary and secondary schools to teach students to sing and understand the history the national

anthem in the proposed National Anthem Bill is undoubtedly another example of the political agenda of patriotic education.

Music, perhaps because of its marginal status and its perception as "cultural" rather than "academic," is considered a low-value, unimportant subject in the school curriculum (Cheung, 2004; Leung & McPherson, 2010; Ng & Morris, 1998; Vong & Au, 2003). Although the curriculum guide is provided by the authorities, music panels and teachers enjoy a certain independence and autonomy in choosing the subject content and depth according to students' capabilities and needs, as provided by the principles of the school-based curriculum. In response to those advocating for educational reform, the recent curriculum change in the music curriculum reflects a cultural and political paradigm shift. The new curriculum seeks to shift music as a subject from the homogeneity of Western classical music toward a more globalized and inclusive curriculum encompassing Western classical music, Chinese music, world music, and popular music (Curriculum Development Council, 2017). More Chinese elements have been incorporated into the curriculum, as evinced in the two separate papers on music as a subject in the Hong Kong Diploma of Secondary Education (HKDSE). The music curriculum guide also explicitly states its aim of developing students' national identity, which is defined as one of the "positive values and attitudes" to be cultivated (*ibid.*). While the school curriculum has rarely been informed by legislation in Hong Kong, the suggestion to teach the national anthem and its patriotic ideas in school education by law would disequilibrate the current school-based mechanism that balances the expectations of the authorities with school autonomy. Music teachers would have very little bargaining power to apply their professional judgment regarding what content is included and how it is approached when confronting their obligation to an authority whose power is conferred by law.

The promulgation of the National Anthem Bill would impose stricter guidelines for the music curriculum than ever before. Although the national anthem has been taught by most schools on a voluntarily basis, the further requirement to teach the history of the anthem raises issues about its political correctness, which has already been questioned (Liao, Zhang, & Zhang, 2011), and it is to be expected that students, teachers, and the general public will challenge its validity and the one-sidedness of the content. Schools have an obligation to ensure that teaching content is aligned to the curriculum guide, yet the differing views of students, teachers, and the general public may create a political crisis that polarizes the school sector. Conflict can also be expected after the National Anthem Law comes into effect if infringement occurs in the school context, for example, if students refuse to stand, or boo during the playing of the anthem. Such scenarios are not new in Hong Kong and have occurred many times in sportsgrounds (Yu, 2018). In the near future, music teachers and the school sector will face difficulties over how they should respond to patriotic obligations versus the will of students, whether they should take an instructional or constructive approach to teaching the subject matter of the national anthem, and whether to incorporate their personal views in the teaching and learning process.

What Music are We Teaching?

No school is an island, and responding to the ever-changing social and political climate and its influence on classroom teaching and learning is unavoidable (Chubb & Moe, 1986). Music, as both a subject and a vehicle of expression and communication, cannot escape its association with the historical and cultural values of its origin. Yet, as the world becomes more globalized, with shared universal values and thoughts among its global citizens, problems inevitably arise as

national concepts of culture and identity are subjected to challenges (Ho & Law, 2009). If the patriotic direction imposed by the authorities lacks the consent of the school sector and broader society, then teachers as the key agents of school education will become caught in the middle, especially when a policy change is more an act of propaganda than an educational refinement. To avoid a political crisis that could potentially destroy harmony within and beyond the music classroom, the values embodied in the content of music education need to be based on consent rather than imposed on the school sector and the wider community.

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The Pragmatic Experience in Dewey as a Possibility for School Music Education Processes

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Abstract

In recent years, school music education has faced several challenges. Among them, there are the lack of human, physical and subject resources; indiscipline and disinterest on the part of the students; and the absence of propositions that dialogue with this time. In this context, this study aims to understand the applications of John Dewey's pragmatist theories and their possible applications for music education. It proposes methodological suggestions and technological updates. Regarding methodology, this work is developed from a qualitative multimethodological approach, comprising a theoretical and exploratory research. It argues that Dewey's considerations comprise many answers to this time; and that technological upgrades are imperative for the 21st century music education, especially in Latin American countries. It is the conclusion that, with regards to the expansion of students' aural skills there is still deep resistance.

Keywords: music education, pragmatism, experience, technological update.

Introduction

We live in a time when the challenges of teaching music at school seem almost insurmountable. We either face disciplinary problems among students of various social classes and stages of basic education, or apathy and disinterest in the proposed activities. These represent some of the problems observed in the contemporary school context. In the meantime, the incompatibility between teacher training processes and the development of competences regarding the manipulation of massive repertoires and technological updates are added, thus characterizing a challenging historical moment for music education.

It is noteworthy that the research is developed in a federal public high school in the city of Macaé, in the state of Rio de Janeiro, Brazil. The school has characteristics that undoubtedly portray a common context for the countries in Latin America, but an unusual one for countries in North America and Europe. In most Brazilian cities, the lack of teachers specialized in music is common, as well as proper rooms, instruments, sound equipment, and even some technological resources. This demands alternative teaching practices from the teachers that, despite the absence of resources, collaborate with the students' full musical learning.

Given such context, some issues that emerge from the it is presented: How is it possible to teach music in the school environment, considering the students' aural skills, so that the contents provided in the curriculum are guaranteed? What are the implications of technology upgrades or non-upgrades for teaching music in schools? What are the alternative ways for the full development of music teaching in schools, given the lack of physical and material resources? Also, what training processes should future teachers be subjected to in order to become competent for the teaching of music in this current context?

With the objective of seeking answers to these questions, this study is developed as a partial clipping of a research under development in the Ph.D. program in Cognition and Language at the State University of Northeast Fluminense (UENF). In addition, such concerns are not the result of merely theoretical reflections, but of empirical impasses, given the application of practical activities for the teaching of music in high school classes in Brazilian public schools. The theoretical framework for this research is John Dewey's concept of experience. It is argued that the principles defended by pragmatism in education and especially presented by the author gather answers to the observed questions.

Methodology

Considering the particularities of the object, as well as the propositional vocation of this study, we opted for a qualitative approach. Regarding the procedure, a multimethodological action was proposed (Mazzoti and Gewandsznajder, 1998, p.163). In addition to the theoretical research previously mentioned, an exploratory research was carried out, aiming to achieve greater familiarity with issues related to technological updates (Gil, 1999) and, lastly, four research cycles (Tripp, 2005), each developed in one of the academic quarters. It is added that the propositions evidenced in the research were applied in seven high school classes, formed by approximately thirty students, girls and boys, in a technical and integral public school, that is, with professional formation and full time, during the school year. The existence of an exclusive room properly equipped for music lessons, containing the material resources: chairs, keyboard, TV, guitar, percussion musical instruments and flutes made of reused materials.

The research investigation cycle presents an action planning with intentional preparation of activities according to the research theme and the implementation of the actions

with the planned. Monitoring through data observation describes the perceptions and evaluation process by which the practice of reflection for process improvement and reapplication is exercised (Tripp, 2005). These cyclic processes were applied observing the practice, as shown in the diagram.

Picture 1 – Cyclic Research Processes (Tripp, 2005).

Thus, for each academic quarter, a new theme was proposed, a didactic sequence was planned, it was implemented during eight classes, it was evaluated, and the observed questions
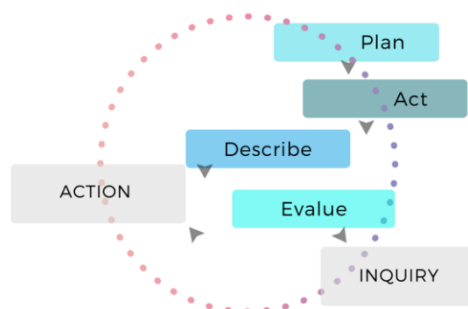
were considered for the proposition and planning of the subsequent quarter. For the first bimester a sequence was developed with the objective of expanding the spectrum of musical listening. For the second, a sequence was made with the objective of learning the sound parameters, its perception, notation and vocal emission, in the second, the third bimester. It is a project for building musical instruments with reused materials and collective musical practices with these instruments, and for the last two months, construction projects of thematic musical shows.

Theoretical Framework

To understand the concept of experience developed by John Dewey and its consequences in education and aesthetics, it is necessary to situate it with pragmatism. So, the concept, etymology and epistemology are presented. Pragmatism could be conceptualized as a method that emerged in the early 1870s, during the meetings of a club of philosophical studies, formed by young students from Cambridge, Massachusetts. It should be noted that the main converging points in his discussions refer to the definition of belief presented by Alexander Bain as "that based on which a man is prepared to act" (De wall, 2005, p.17) and the position of it is not just a new method, but a new nomenclature for something developed since antiquity by Socrates, Aristotle, Locke, Berkeley and Hume. (James, 2005, p.46)

According to James (2005, p.44), the term Pragmatism derives from the Greek word pragma (πρατχα) translated as action, from which the word denotes: practical. As maintained by the author, the term was first developed in philosophy by Charles Peirce, in January 1878, in his article entitled "How to make our ideas clear." However, it is noted that his first printed dates from August 1998 by William James. (De Waal, 2005, p.52). Dewey (2008) corroborates and adds that its origin reflects the studies carried out by Peirce of the work: "The Metaphysics of Customs" by Kant.

The pragmatic method consists of an attempt to interpret each notion by means of an outline relating it to its respective practical consequences. Thus, our beliefs are characterized as rules of action, so that the meaning of a thought is determined through the conduct that it is able to produce. (James, 2005, p.44). This description, presented by James, refers to the maxim originally proposed by Peirce: "Consider what effects, which may have certain practical

behaviors, that we conceive that the object of our conception has. Our conception of their deeds constitutes our conception of the object". (Peirce, 2020, p.12).

Some scholars have already proposed pragmatism related to issues of music education, such as music education in the face of the American multicultural context, practical actions and music education, democracy and aesthetic education, among which, some stand out: Westerlund (2002), Vakeva and Westerlund (2007), Noon (2009) and Goble (2005). In Brazil, we highlight the research conducted by Barbosa (2002, 2012) and Andrade and Cunha (2016), regarding the importance of Dewey's thought for the teaching of art in the country. For this study, we primarily consider John Dewey's concept of experience, in its educational and aesthetic forms, through problematic experiential modeling, or through projects.

As stated by Dewey (1925), experience is the only method for attaining nature, revealed empirically. This way, the agent interferes with the medium, which then reacts on it. Indeed, one body acts upon another, and the latter, on the other hand, suffers a reaction from the other, so that in an admittedly reflexive experience it is impossible to establish any cleavage in the act of its consequence. Two existences change as the relationships between them change.

Acting on a technological apparatus invariably transforms what acts on the thing, but after its transformation the relationship that once existed between the parts also changes, so both are transformed through experience. So, it is possible to say that the act of thinking is configured by the students' relations that are done, as well as their consequences." (2007, p.165). As believed by the author, this concept is confirmed when applied to everyday or ordinary questions. Dewey also states that education can be understood as a process of reconstruction and reorganization of experience.

Regarding educational quality, it is stated that two certifying principles are necessary to judge value (2011). There is the principle of relations of continuity (2007, p.153), where any and all experiences must take something from past experiences and somehow modify subsequent experiences (p.26), so that the reflexive act is not purely sequential but consequential, and that each idea promotes the latter in a natural way while supporting itself, its predecessor (p.14).

The author also points out that any kind of disciplinary learning is inconceivable and highlights the importance of encouraging the desire for new learning as a flow of experience. As for Dewey's pragmatism, it is worth adding that his influence from Rousseau's (2004) studies led the author to the conviction that the educational experience develops fundamentally in an environment of freedom.

Thus, the teacher's authority is not characterized by actions of social control, but by the proposition of activities that produce the interest themselves, and not through punitive or compensatory strategies (1978, p. 62) through the knowledge that the teacher holds of contents and individuals. This way, the necessary conditions for educational projects are constituted, for example: interest, intrinsic value, curiosities and enduring. (1953, p. 216). Regarding artistic experience, Dewey (2010, p.71) establishes the recovery of the continuity of aesthetic experience with the normal processes of living as the core of the issue.

Reconnected to the objects of concrete experience, everyday human activities, and everyday enjoyment. Here the author refers to the nuances of common experience. By applying this concept to the practice of teaching music in the school environment, it can be stated that, despite any moral or aesthetic resistance, the sound material to be worked on, even initially, refers to the actual listening of the students, so that the aesthetic experience is not supplanted by moral, structural, marketing, or symbolic analyzes of the repertoire (Shusterman, 1998).

Given the above, the rationale for this study is configured. The conclusion is that the educational musical experiences will be truly promoted by the reconstruction or reorganization of the experience, and that these keep the responsibility for the connections of the students' musical interests to the artistic contents foreseen in the normative documents. That objective conditions, in this context identified as the presence of portable applications for mobile devices, interact with other internal issues such as desires, dreams and, in this case, with students' daily repertoire, preserving freedom and prioritizing experience.

Exploratory

The first stage of the exploratory part refers to the reuse of materials, with the objective of proposing solutions to the problems caused by the lack of resources for music classes in Latin American schools. Thus, the proposition was to build musical instruments using reused materials, such as PVC tubes, glasses, plastic packaging, metal objects, and tires.

It should be noted that the instruments constructed by the students' free choice included wind instruments, bass drums, snare drums, melodic percussion and instruments of effect. As a result, the class would be equipped with the material resources necessary for the development of collective musical practices. It is noteworthy that the choice of materials was related to the availability of resources found in the community.

Another important factor to be reported is the involvement of family. In all projects there were reports of presence of family and its contribution. In addition to the construction, students presented reports describing the process of building their instruments: the development, the materials used and their stage of decomposition. Students also presented their sound exploration.

Considering the interest of young people in the constant use of smartphones and their massive presence in classrooms, often contributing to inattention and deviation of focus, a table is proposed as a second aspect of technological updating. The table features the list of portable applications for mobile devices on the android platform that were identified, tested, and selected for the practice of music education. In some cases, no manufacturer was indicated, as there were no distinctive features among them. The applications were divided into six different categories, as shown in the table below. It is noteworthy that it is possible to apply its use by areas of activity or combined.

Table 1 – App

Sound measurement	Games	Workstation	Virtual instrument	Sampler	Utilities
Chromatic tuner	Genius	Music Maker Jam	Real Piano	superpads	Spotify
Spectrum analyzer	Voice Changer	Band Lab	Real drum	Samply	Youtube music
Decibel meter	Smule	walk band	Real guitar	Simple Sampler	Ampme
Metronome	Auto rap	Acapella Maker	Real bass	G-Stomper	Shazan

Sequences

In the first two months, the didactic sequence containing musical experiences through audio streaming applications, such as Spotify and YouTube Music was proposed. This way, students were challenged to organize collaborative playlists containing each student's favorite song. This step was followed by activities of music sorting by style, and by a mind map montage containing observations and video references. Some students used the Shazan app to identify some music

playing on the radios or at parties, as well as the AmpMe app for listening to music in the classroom. After the sorting by styles, activities of identification of form and musical phraseology were developed with this very repertoire. During the execution of this sequence, some resistance was observed to listen to the songs of the classmates. There was also some opposition to the expansion of this playlist to other music styles.

In the second bimester the study of the sound phenomenon was proposed. In addition to disciplinary dialogues with the disciplines of science and mathematics, the use of game applications and sound measurements was sought. It should be noted that the chromatic tuner app was very valuable for developing vocal tuning experiences.

In the third bimester, the construction of musical instruments with reusable materials was proposed. Then, the students should perform collective musical practices playing, composing and recording their compositions by presenting them with their own built instruments. It is noteworthy that this sequence contributed to the development of learning related to the preservation of the environment.

In the fourth and last bimester, the production of musical shows with the classes was developed. Other artistic languages, such as dance, theater and visual arts were contemplated in this step, as well as choreography, stage performances and the production of posters and sets. It is noteworthy that this activity, since developed in group, contributed towards the maturity of students and their growth both collectively and individually.

The production of musical shows required students to organize themselves in work teams, to strategically develop task lists, planning, budgets, and to arrange the details of rehearsals, meetings, and other actions that were necessary to meet the demands of the process. Naturally, some conflicts of ideas and positions were risen, which required dialogues and negotiations. In addition to that, many students that are usually shy made the effort to fulfill their part, while others, who had traditionally held more prominent positions among classmates, dealt with the situation of being supportive and submitted their opinions to the group.

Conclusion

Taking the so far exposed text and the following paragraphs into consideration, the conclusion is that there are many possible connections between Dewey's thinking and the challenges of teaching music in schools.

The mobile devices and their portable music listening applications contributed to the expansion of students' repertoire through the suggestions of albums, songs, and similar performers. The games and sound measurement apps, as well as the construction of musical instruments, added to the significance of sound parameters. Thus, it was observed that the objects required changes of students' overall attitude, which makes it possible to affirm that nature has acted on individuals through indeterminate situations and knowledge-generating experiences.

Furthermore, concepts such as polyphony, pulse, and musical form gained meaning through musical practice that used the virtual instruments constructed by the students. Objects reused for the construction of such instruments have been re-signified by their new functions. These two processes connect the practices presented here with Dewey's perspective on the meaning of an object being determined by the changes that it requires in our attitude, and his thought that the meaning of a concept is the change that it causes on such objects (De Waal, 2005, p.171).

His concepts have a propositional and organizational potential in situations of educational experiences to contribute to the improvement of music teaching in Brazilian schools. His considerations on the student's freedom and how the experience can interfere with the discipline dialogue with very current issues, as well as the indicated for the students' daily music.

It is also concluded that technological updates, through the reuse of materials and the selection of portable applications, are essential for the practice of music education in Latin America, especially in Brazil. These are available and portable resources, capable of equipping most schools in countries with a shortage of manufactured educational resources. With regards to the use of applications, it is worth adding that, at some points, some students did not have access to their devices because they were being punished by their guardians, or they were victims of robbery. Finally, it is concluded that the expansion to new styles and sounds is still a challenge that needs strategies for its full development.

Therefore, it is expected that this research, which is, as stated before, a part of a long-term academic work for a doctoral program, will contribute to the practice of school music education and establish new perspectives for other researchers. It is also hoped that pragmatism will be better studied and brought back to the educational scenario as an answer to the questions established during this current time, which some call postmodernity.

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Declarations on Education: The place of music within policy

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Abstract

In Australia School Education is the responsibility of the States and Territories with input and oversight from the Federal government. The States and Territories are responsible for curriculum development and funding of public education while the Federal government funds specific and targeted agendas.

The connection and communications between the jurisdictions come in the form of Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA). This body includes the Federal as well as the State and Territory ministers with responsibility for education. Since 1989 the Ministers through MCEETYA have arrived at a series of agreed statements and principles to guide the provision and implementation of Education including: *The Hobart Declaration on Schooling* (1989), *The Adelaide Declaration on National Goals for Schooling in the Twenty-First Century* (1999*), The Melbourne Declaration on Educational Goals for Young Australians* (2008), and the *Alice Springs (Mparntwe) Education Declaration* (2019). While each declaration has been a relatively simple series of statements on Education, they have had massive implications for the development and implementation of policy, particularly it relates to Music and the Arts.

The 1989 Declaration was significant because it was the first time that The Arts were acknowledged in the curriculum as one of the eight key learning areas. Until this time, Music and Visual Art were separately identified within the curriculum of most jurisdictions. While the formation of the key learning area was a positive development as well as an acknowledgement of the integral place of the Arts in education, it was identified that the place of Music and Visual Art would be diminished over time. With the grouping of the Arts (as dance, drama, media, music and visual arts) there has been a reduction of provision both within schooling and music education within Teacher Education programs nationally.

The paper will present an analysis of the place of music within the curriculum and policy documents that have emerged from each of the Declarations. It will outline the first attempts at a national Australian curriculum in the early 1990s which put in place structural frameworks for the actual development of the *Australian Curriculum* (2014). This will be considered with reference to the place of Music and the Arts within the implemented curriculum in the jurisdictions. The developed policy has an overriding agenda of equity of provision and opportunity, and an accommodation of the diversity of the Australian community.

Keywords: Australian Curriculum, Education Declarations, policy, Arts, Music

Declarations on Education: The place of music within policy

This paper presents a consideration of a series of declarations that have guided and directed policy on School Education in Australia over the last 40 years. This investigation is focused on the place of music and the arts within these declarations and the impact this has had on the place of music in the school curriculum.

In Australia School Education is the responsibility of the States and Territories with input, oversight (and some funding) from the Federal government. The States and Territories are responsible for curriculum development and the funding of public education while the Federal government funds specific and targeted agendas. In addition, early childhood, Independent schools, and Universities are funded by the national government.

While each educational authority acts independently, the connection and communications between the jurisdictions come in the form of the variously named Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA). This body includes the Federal and State and Territory ministers with responsibility for education. Since 1989 the Ministers through MCEETYA have arrived at a series of agreed statements and principles to guide the provision and implementation of School Education including: *The Hobart Declaration on Schooling* (1989), *The Adelaide Declaration on National Goals for Schooling in the Twenty-First Century* (1999*), Melbourne Declaration on Educational Goals for Young Australians* (2008), and the *Alice Springs (Mparntwe) Education Declaration* (2019).
While each declaration presents a relatively straightforward series of crafted and timely statements on the significance and importance of Education, they have had massive implications for the development and implementation of policy. Each declaration has impacted on agreed national agendas across School Education and have impacted on the provision of early childhood education and Teacher Education in the tertiary sector. They have been the foundations on which the jurisdictions have come together over the last decade on an agreed national *Australian Curriculum* following the attempts in the early 1990s. In addition, they have formed a cohesive statement on the place of our Indigenous cultures in Education.

The 1989 Declaration was significant because it was the first time that The Arts were acknowledged in the curriculum as one of the eight key learning areas. Until this time, Music and Visual Art were separately identified within the curriculum of most jurisdictions. While the formation of the key learning area was a positive development as well as an acknowledgement of the integral place of the Arts in education, it was identified that the place of Music and Visual Art would be diminished over time. As will be discussed later, the grouping of the Arts (as dance, drama, media, music and visual arts) there has been a reduction of provision both within schooling and music education within Teacher Education programs nationally.
The paper presents an analysis and discussion of the place of music within the curriculum and policy documents that have emerged from each of the Declarations.

The Hobart Declaration on Schooling (1989)

In April 1989 the Education ministers met in the southern city of Hobart. They were "conscious that the schooling of Australia's children is the foundation on which to build our future as a nation" (MCEETYA, 1989). The ministers agreed on ten national goals, as "a framework for collaboration and co-operation on schooling between the States, Territories and Commonwealth Non-dogmatically" (MCEETYA, 1989).

The Agreed National Goals for Schooling include the following aims:

1. To provide an excellent education for all young people, being one which develops their talents and capacities to full potential, and is relevant to the social, cultural and economic needs of the nation.
2. To enable all students to achieve high standards of learning and to develop self-confidence, optimism, high self-esteem, respect for others and achievement of personal excellence.
3. To promote equality of education opportunities, and to provide for groups with special learning requirements.
4. To respond to the current and emerging economic and social needs of the nation, and to provide those skills which will allow students maximum flexibility and adaptability in their future employment and other aspects of life.
5. To provide a foundation for further education and training, in terms of knowledge and skills, respect for learning and positive attitudes for life-long education.
6. To develop in students:
   a. the skills of English literacy, including skills in listening, speaking, reading and writing;
   b. skills of numeracy, and other mathematical skills;
   c. skills of analysis and problem solving;
   d. skills of information processing and computing;
   e. an understanding of the role of science and technology in society, together with scientific and technological skills;
   f. a knowledge and appreciation of Australia's historical and geographic context;
   g. a knowledge of languages other than English;
   h. an appreciation and understanding of, and confidence to participate in, the creative arts;
   i. an understanding of, and concern for, balanced development and the global environment; and
   j. a capacity to exercise judgement in matters of morality, ethics and social justice
7. To develop knowledge, skills, attitudes and values which will enable students to participate as active and informed citizens in our democratic Australian society within an international context.
8. To provide students with an understanding and respect for our cultural heritage including the particular cultural background of Aboriginal and ethnic groups.
9. To provide for the physical development and personal health and fitness of students, and for the creative use of leisure time.
10. To provide appropriate career education and knowledge of the world of work, including an understanding of the nature and place of work in our society.

Aim 6 "to develop in students…" became an important series of points in that it became the foundation of the key learning areas that were adopted by each of the jurisdictions around the country. This provided the impetus for the newly established Curriculum Corporation of Australia to develop *A Statement on the Arts for Australian Schools* (1994) and *The Arts – a*

Curriculum Profile for Australian Schools (1994) which became the detailed basis for the first attempts to develop a national curriculum. What was accomplished was the basis of curriculum development across the eight key learning areas (including the Arts) for the next decade. The identification of "an appreciation and understanding of, and confidence to participate in, the creative arts" was an important statement. This was in essence the first time that the Arts had been considered as a key learning area and a secured place within the curriculum. It was unfortunate that at the time the States and Territories could not fully agree on the adoption of a national curriculum but in most cases the *Statement* and *Profiles* were adopted within the separate reworked curricula around the country.

The Adelaide Declaration on National Goals for Schooling in the Twenty-First Century (1999)

The Preamble to the Adelaide Declaration opens with the statement that: "Australia's future depends upon each citizen having the necessary knowledge, understanding, skills and values for a productive and rewarding life in an educated, just and open society. High quality schooling is central to achieving this vision" (MCEETYA, 1999). As with the Hobart Declaration the aim was to provide broad directions and guidelines. Included in the Preamble is the statement that "Schooling provides a foundation for young Australians' intellectual, physical, social, moral, spiritual and aesthetic development" (MCEETYA, 1999).
Interestingly, it is in this Declaration that we see the constitutional division of responsibility:

> Common and agreed goals for schooling establish a foundation for action among State and Territory governments with their constitutional responsibility for schooling, the Commonwealth, non-government school authorities and all those who seek the best possible educational outcomes for young Australians, to improve the quality of schooling nationally. (MCEETYA, 1999)

The Declaration is presented under three National goals: Schooling should develop fully the talents and capacities of all students, Curriculum, and Schooling should be socially just. Under Curriculum the key learning areas are identified as: the arts, English, health and physical education, languages other than English, mathematics, science, studies of society and environment, technology, and the interrelationships between them**.** This articulation of the agreed key learning areas established the arts as a component of a "a comprehensive and balanced curriculum". The interrelationships between and within the learning areas prompted significant debate, particularly in relation to the implementation and delivery of discipline specific content and knowledge.

Melbourne Declaration on Educational Goals for Young Australians (2008)

The Melbourne Declaration was delivered as two goals. The first, Australian schooling promotes equity and excellence; and the second, All young Australians become: Successful learners, Confident and creative individuals, Active and informed citizens. Under the heading of "A Commitment to Action: Promoting world-class curriculum and assessment" is a defined section on learning areas stating that they will be "incorporated into the curriculum with breadth, balance and depth of learning appropriate to students' phases of development". It was at this time that the

issue of "breadth, balance and depth of learning" was brought into question. It was evident that the "learning areas are not of equal importance" and English and mathematics were deemed of "fundamental importance" and asserted their dominance in the curriculum with mandated times in the school timetable in some jurisdictions. Interestingly, the language later in the Declaration shifts from English and Mathematics to literacy and numeracy. With defined and allocated time resulted in the time available for all of the key learning being significantly reduced, and in particular the Arts. The clarification that "Each learning area has a specific discipline base and each has application across the curriculum" (MCEETYA, 1989. p. 14) had implication for each of the constituent disciplines within the key learning areas.

In was this Declaration that the naming of the learning areas became slightly more defined with the arts listed as "the arts (performing and visual)". The reason behind this was to ensure that all students would have an experience of the visual and performing arts across the compulsory years of schooling. This was not always the case over the previous decades where students might only experience visual art and have no exposure to the performing arts, and in particular music.

The *Melbourne Declaration* provided the policy framework for the development of the *Australian Curriculum*. Within the Declaration is an emphasis on "the importance of knowledge, understanding and skills from each learning area, general capabilities and cross-curriculum priorities as the basis for a curriculum designed to support 21st-century learning" (MCEETYA, 2008, p. 7). These formed the basis of the guiding principles that drove the development of the national curriculum over the following years (ACARA, 2010).

Alice Springs (Mparntwe) Education Declaration (2019)

The Alice Springs Declaration was released in late 2019 and articulated two Education Goals for Young Australians: 1. The Australian education system promotes excellence and equity; and 2. All young Australians become confident and creative individuals, successful lifelong learners, and active and informed members of the community. As with the previous Declarations there is the statement that "Education plays a vital role in promoting the intellectual, physical, social, emotional, moral, spiritual and aesthetic development and wellbeing of young Australians, and in ensuring the nation's ongoing economic prosperity and social cohesion (Australian Government, 2019, p. 3).

This Declaration makes the important links with the *Australian Curriculum*. It is important to note that the national curriculum was implemented not as one document but as a model that each of the jurisdictions adopted and adapted around the agreed principles. The *Australian Curriculum* "enables students to develop knowledge and understanding in the learning areas" and "the learning areas in the curriculum support the development of deep knowledge within a discipline and allow for a depth of learning appropriate to students' phases of development" (Australian Government, 2019, p. 15). In the State of Victoria this was initially implemented as *AusVELS* (2013) and then the *Victorian Curriculum F-10* (VCAA, 2015).

Curriculum developments and music

Table 1 provides an overview of the main national and State of Victoria policy developments that have resulted from each of the four Declarations.

Table 1: Declaration and curriculum developments

Declaration	National development	Victorian response
The Hobart Declaration on Schooling (1989)	*A Statement on the Arts for Australian Schools* (1994) *The Arts – a Curriculum Profile for Australian Schools* (1994)	*Curriculum and Standards Framework* (1995)
Adelaide Declaration of National Goals for Schooling in the Twenty-First Century (MCEETYA, 1999)		*Curriculum and Standards Framework 2* (2000) *Victorian Essential Learning Standards* (2005)
Melbourne Declaration of the Educational Goals for Young Australians (2008)	*Shape of the Australian Curriculum* (2009) *Australian Curriculum* (2017)	*AusVELS* (2013) *Victorian Curriculum F-10* (2015)
Alice Springs (Mparntwe) Education Declaration (2019)	*Australian Curriculum* [2020 review]	

Through all these developments in policy, and the acceptance of the key learning areas there has never actually been a diluting (at the policy level) of the actual disciplines that constitute the arts. In each of the iterations (at the national and State level) the discipline of music is articulated as a program of study in schools. The components of listening, performing and composing (in the myriad of permutations) are developed and expressed in a developmental and sequential manner. In the *Australian Curriculum* there is a defining statement that music knowledge, understanding and skills ensure that, individually and collaboratively, students develop:

- the confidence to be creative, innovative, thoughtful, skillful and informed musicians
- skills to compose, perform, improvise, respond and listen with intent and purpose
- aesthetic knowledge and respect for music and music practices across global communities, cultures and musical traditions
- an understanding of music as an aural art form as they acquire skills to become independent music learners. (ACARA, 2020)

Possibly, no one could ask for a clearer statement of what is both aspirational and possible. Throughout the development of this curriculum the body charged with the development of the work – the Australian Curriculum, Assessment and Reporting Authority – was not the body that actually implemented the curriculum. This was the responsibility of the States and Territories through their Departments of Education.

As noted earlier in this paper, there was some cause for celebration with the *Hobart Declaration* recognising and bringing the Arts together to form the Key Learning Area. There was also, as it turned out, some cause for concern and despair. No longer did Music and Visual Art hold their long-established place in schools. The learning area became the means by which some schools actually decreased their offering of Music and Visual Arts and in many ways their offering of the other arts forms.

      With the requirement that all schools are to provide experiences in the visual and performing arts in many cases a school principal will engage one teacher to cover the arts and reduce the offerings across the timetable to one offering of the arts in a week. This is an issue across most key learning areas made up of several stand-alone disciplines that have their own knowledge and traditions. There is a similar expectation that they will be delivered as a group by one teacher. We must not lose sight of the fact that there remain some school principals who retain their music specialists to teach across the year groups. In addition, many Independent (non-State schools) maintain extensive classroom and instrumental music programs in their schools.

      With this diminution of time in the curriculum, there is a reduction in skill and knowledge acquisition in the compulsory years of schooling. This then impacts on the ability of students to appropriately choose courses of study in their senior years of schooling which has the flow on effect of course selection in higher education.

      Complementary to this is the requirement of education registration bodies that require teachers to teach "the arts" and not one of the disciplines. While many authorities still recognise a specialist degree in one of the arts disciplines, the offering within teacher education programs have been compressed into one (or possibly two) arts offerings within teacher education programs in higher education.

Conclusion

The four Declarations have provided common and agreed goals for the education authorities in Australia over the last four decades. They have become the foundations for educational reform and the development of policy in the form of curriculum. When we go beyond the aspirations and aims of the Declarations to the actual goals, we see the direction and nature of these agreements. In the adoption of the Declarations, the States and Territories have implemented detailed and articulated curricula in each of the disciplines of the key learning areas, and in particular the arts and music. It is in the detail of the actual disciplines that constitute the key learning areas that we see the breadth and depth of engagement possible in a sequential and development program of study.

      While there are issues with the implementation of a policy including key learning areas, it is what is in place at present and there is little likelihood it will change in the immediate future. We must continually advocate for the place of music (and not just as part of the arts) within the curriculum. Music cannot be relegated to an extra-curricular or out-of-school activity for children in school.

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Social Emotional Learning (SEL) in Schools and Music Education: Implications for Music Education

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Abstract

Several national music education associations in the United States have recently adopted Social Emotional Learning (SEL) as a policy agenda with the intention of simultaneously enhancing music teaching practice and expanding the advocacy coalitions that serve music education. The appetite for this initiative has been building for several years, and it has accelerated during the COVID-19 pandemic. In this paper, I examine factors surrounding its sustainability in policy.

Social emotional learning (SEL) is a unifying framework for advancing youth development with an explicit focus on self-awareness, self-management, social awareness, relationships and responsible decision-making. This idea is rooted in the recognition of the rich social and emotional environment in music instruction and that professional development in SEL can make music educators aware of how their professional practice can shape social and emotional outcomes. Furthermore, music education advocates believe that the widespread adoption of SEL can increase the positioning and legitimacy of music and arts education in education policy.

After discussing the context, I explore the conceptual connection between SEL and other reform efforts in music education and emphasize that student-centered learning, reflection, growth, social awareness, critical thinking and problem solving are common elements of reform efforts in music education. Then, I propose using the Advocacy Coalition Framework to examine the benefits and limitations of SEL for professional development and advocacy. I conclude that it could lead to notable benefits for music education. However, I also caution that other efforts of music education have been limited by the power of tradition. I note the importance of aligning policy and practice and engaging of a wide segment of the field in shaping policy and advocacy related to SEL.

Social Emotional Learning (SEL) in Schools and Music Education: Implications for Music Teacher Education

In 2019, the Arts Education Association of New Jersey in the United States created a task force to "illuminate the intersection between arts education and social emotional learning" (artsednj.org). On June 2, 2020, this task force released a framework "to illuminate the intersection" between arts education disciplines and social-emotional learning competencies.[1] The release of this crosswalk included lesson examples, an integrated website and forthcoming professional development on the relationship between Social-Emotional Learning (SEL) and music instruction. Simultaneously, national associations have also put forth professional development (nafme.org) and advocacy materials on the relevance and application of SEL for K-12 music instruction in American schools and a special issue on social-emotional learning in arts education will be published in *Arts Education Policy Review* in September. This is notable because over the last two decades, Social-Emotional Learning (SEL) has been influential on U.S. school policy and teacher education but has had few explicit connections to music education (Edgar, 2017; Jones & Bouffard, 2012; Schonert-Reichl et al., 2015; Schonert-Reichl, et al., 2017). This developing SEL policy agenda for music education appears to be emerging with the aims of (a) advancing equity in K-12 music instruction, (b) developing more precision in advocacy messaging and (c) positioning music education into broader policy deliberations (Elias et al., 2020).

SEL advocates contend that music educators are particularly positioned to influence social emotional learning (Edgar, 2017; Elias et al, 2020; Farrington et al., 2019; Farrington & Shewfelt, 2019). For instance, music educators work with students over numerous years—many more years than teachers in other subjects areas—in a context that allows for the development of positive relationships, deep levels of emotional experiences and connection with local communities (NAfME, 2020).[2] Secondly, that SEL occurs as part of music learning and shapes student future musical experiences and personal development is not in dispute. The emotional components of music learning have a rich discourse in music education theory, scientific study, advocacy and practice (e.g. Bowman & Frega, 2012; Juslin & Sloboda, 2010; Mark, 2007), and many music education theorists have pointed to the role that music educators have in shaping the emotional outcomes of music instruction as an ethical obligation (Bowman & Frega, 2012). Farrington & Shewfelt (2020) and Farrington et al (2019) provide a theoretical explanation on the connection between SEL and instruction based on the rationale that music teachers should shape learning experiences to create emotionally safe spaces, provide opportunities to explore and express personal identity and develop trusting relationships with students.

Edgar (2017) and others argue that SEL is a natural fit for music educators and can serve as an overarching theory for its integration with the content of music instruction and advocacy (Elias et al., 2020, Farrington, 2020; NAfME, 2020). The framework of SEL does appear to share commonalities with other calls for reform in K-12 and higher music education (Schmidt, 2020). For instance, in a report on policy recommendations on the undergraduate curriculum in music education for the College Music Society, Campbell et al. (2016) argued that structural changes to the undergraduate curriculum can serve to promote student voice and humanity as important outcomes, which aligns closely with the goals of SEL. Similarly, the National Core Arts Standards (2014) focus upon the role of student choice and empowerment in creating, performing and responding as an important outcomes of music education. In this paper, I will examine the relationship between the emerging SEL agenda that is beginning to be used for

advocacy by music educators and arts education advocates and the relationship with other aspects of reform in music education. Second, I will use the Advocacy Coalition Framework (Weible & Sabatier, 2006) as a means to conceptualize about potential opportunities and challenges for activist approach to policy formation and entrepreneurship (Schmit, 2020). Before examining the common threads of the National Core Arts Standards and the College Music Society report, I will provide an overview of the components of SEL.

Social Emotional Learning (SEL)

The central belief of SEL is that social and emotional competencies can be nurtured and developed similarly to other academic skills (CASEL, 2019). It is an umbrella term that encompasses several other education initiatives such as character education, character development, trauma-informed instruction and service learning. What differentiates SEL from similar constructs is its comprehensiveness. SEL is framed conceptually as an ecosystem. Schools, families, communities, governmental entities, other organizations are all considered to be important stakeholders and contributors to social-emotional development. In the framework of SEL, schools are influential but are only one of many institutions in the ecosystem of youth development. A student's ability to focus, manage their emotions and stay engaged plays a large role in the ability to perceive, process and ultimately learn. In SEL, social and emotional skills are the means for becoming more resilient, responsible, empathetic and collaborative and are also a means for increasing academic success and capacity (Aspen, 2018). SEL is central for relationships, emotional regulation, behavioral regulation, attention/concentration, employment capacity, future parenting capacity, future teaching capacity and fulfillment in life.

Conceived across all facets of youth development, SEL is a holistic concept that advances skills as a process that is supported across home, community, school and classroom environments. The Collaborative for Academic, Social and Emotional Learning (CASEL) defines SEL as five key skills areas: (a) self-awareness, (b) self-management, (c) social awareness, (d) relationships and (e) responsible decision-making (CASEL 2019; Edgar, 2016). Students with high levels of SEL exude qualities such as high self-efficacy, perseverance, empathy, collaboration, and negotiation. The premise behind SEL is that these skills will provide a means to improve the life skills, educational experiences, motivation, and resilience of students (Jennings & Greenburg, 2012; Jennings & Frank, 2015; Schonert-Reichl et al., 2015). Advocates claim that SEL should be an explicit, integral and essential part of the school curriculum. Schools districts have devoted significant resources to providing professional development and school programs aimed at instituting and developing SEL in schools.

Policies embracing SEL in schools have been widely adopted by policy makers (e.g. ESSA, 2015; National Council of State Legislatures, 2018). The Illinois State Board of Education adopted a set of comprehensive SEL standards in 2003 that have served as benchmarks for other states (Illinois State Board of Education, 2019). These standards are organized into three macro levels goals: self, other and decisions and contain subgoals in each of these categories as listed in Table 1. All 50 U.S. States have adopted SEL standards for preschool (CASEL, 2017). Sixteen states have adopted standards for the elementary and middle school level, and eight have adopted a comprehensive set of K-12 standards across K-12 (CASEL, 2018). In June, the state of New Jersey published a crosswalk of state standards and arts standards (Social Emotional Alliance for New Jersey/Arts Ed New Jersey, 2020).

Table 1. Illinois Social Emotional Learning Standards

Macrogoals	Subgoals
Self	1A. Identify and manage one's emotions and behavior.
	1B. Recognize personal qualities and external supports.
	1C. Demonstrate skills related to achieving personal and academic goals.
Others	2A. Recognize the feelings and perspectives of others.
	2B. Recognize individual and group similarities and differences.
	2C. Use communication and social skills to interact effectively with others.
	2D. Demonstrate an ability to prevent, manage, and resolve interpersonal conflicts in constructive ways.
Decisions	3A . Consider ethical, safety, and societal factors in making decisions.
	3B. Apply decision-making skills to deal responsibly with daily academic and social situations.
	3C. Contribute to the well-being of one's school or community.

The focus on SEL in K-12 school policy has led to a growing interest in SEL in general[3] teacher education with defined goals and intricate connections across research, instructional and policy initiatives. Developing preservice teachers' social-emotional competence, coordinating child development coursework with practical teaching experiences and integrating social-emotional development with pedagogical content knowledge are part of the official SEL policy agenda in teacher education (Jennings & Frank, 2015). The National Commission on Social, Emotional, and Academic Development (2019a) has recommended that instruction should be reformed to "intentionally teach [SEL] skills and competencies and infuse them in all aspects of the school setting not just in stand along programs or lessons" (p. 33). This framework also articulates recommendations that educational policy should be leveraged to achieve shared vision, equitable access and equitable distribution of resources and teacher preparation in support of SEL. The recommendations for teacher preparation include reforming teacher education curricula to address a "knowledge base and competencies required to support students' comprehensive development" (p. 28) and ongoing professional development on child development, social, emotional and cognitive learning.

Social Emotional Learning (SEL) in teacher preparation policy has focused on enhancing teacher competence, classroom management, motivation, resilience and the fidelity and impact of in-service professional development (Jennings & Greenburg, 2012; Jennings & Frank, 2015; Schonert-Reichl et al., 2015). Schonert-Reichl et al. (2017) examined teacher preparation certification and curricular requirements across disciplines for the presence of SEL components in a national scan and found that all states have addressed some components of SEL in state standards and certification requirements but have differed in the degree of comprehensiveness reflected in the requirements. Self-awareness and social awareness were the least frequent addressed areas. They also reviewed standards and course descriptions in teacher preparation courses and found differences. Social awareness, responsible decision-making, relationship skills and classroom context were frequently addressed, but the areas of self-management and self-awareness were not. SEL teaching skills can only be developed within the context of a particular teaching environment. Hellman and Milling (2020) found similar findings in studying the presence of SEL content in music and arts education programs. They found few indications of explicit SEL content, but they did find that the standards used by arts accrediting agencies,

including music (NASM) are broadly constructed and can thereby allot flexibility that would allow for expanding the music teacher education curriculum in support of SEL. They also analyzed course descriptions used in music teacher education in two states and found few indications of SEL content in teacher preparation course descriptions.

Commonalities Between SEL and Reform Efforts[4] in American Music Education

There are numerous approaches to restructuring in K-12 American music education. While the term reform is often used to refer to market-based approaches to education, I use the term more broadly to refer to deliberate attempts to improve music education. Reform efforts in music education have focused upon increased engagement in music class, increased future engagement in music, increased community and social engagement and increased life skills (Schmidt, 2020), which have overlap with many SEL outcomes (Edgar, 2017).[5] In practical terms, the National Core Arts Standards (2014) serve as a broad advocacy framework for synthesizing a variety of approaches to music education reform organized around the processes of performing, creating, responding and connecting. The NCAS standards are built around a set of core goals that are shared across dance, music, media arts, theater and visual disciplines are aligned with ideals for lifelong outcomes. Increasing student voice, choice and engagement are themes that are central both to the national standards and to SEL. The National Core Arts Standards articulate developing creativity, artistic citizenship, individual insight, personal meaning, emotional well-being and community engagement as important outcomes. A systematic study of the National Core Arts standards revealed that more standards were aligned with interpersonal (self) goals than were aligned with intrapersonal (other) or decision-making and responsible behavior (Omasta Graham et al., 2020). The development of self-understanding, social understanding, emotional insight and decision making is the core of SEL.

SEL also holds commonalities with music education reform agendas in higher education as well. While similar to K-12, a range of sub-agendas permeate professional literature in higher education, fewer policy levers stimulate changes at the university level. In 2016, a national task force developed as set of recommendations over 18 months that was intended to reflect societal changes to music and increase the focus on creativity in university music programs (Campbell et al., 2016). Part of these recommendations provided recommendations on issues that are central to social emotional learning: (a) excluding local traditions from university curricula, (b) expanding curricula that limit on student responsibility and self-exploration, and (c) developing an emphasis on creativity. While guiding music teachers toward greater training in SEL is not explicitly mentioned, musical skills are identified that could complement SEL preparation. Elements that are in common with other reform efforts in music education include an emphasis on student-centered learning, reflection, growth, social awareness, critical thinking and problem solving.

Advocacy Coalition Framework

Advocacy coalitions are loose affiliations who share beliefs and goals relative to particular policy issues. In the Advocacy Coalition Framework (ACF), there are two primary sources of entrepreneurship: new policy learning and "shocks" (Weible & Sabatier, 2006). New policy learning usually results in minimal change because stakeholders learn on their own terms and focus on the information that is most strategically relevant. "Shocks" involve the combinatory effects of external factors and policy failure. Traditionally, advocacy coalitions have been used

to describe complex policy environments that develop over time. As a framework, it provides a long view of policy change that is shaped by both intensely politicized and more technical issues.

An advocacy coalition framework has potential for explaining the potential adoption, growth and use of SEL in music education. Perhaps, SEL will lead to more authentic opportunities for students to exercise choice and independent decision-making in music education classes. On other hand, the historical effect of previous reform initiatives in music education has been limited by failing to acknowledge the power of tradition (McCarthy, 2020). The necessity of the moment of COVID-19 has led some music educators to a focus on addressing the social and emotional challenges of their students, and correspondingly, professional development and advocacy around SEL has accelerated (Eddy et al., 2020; Elias et al., 2020). The sustainability of SEL in music education will require that music educators view emotional growth, social awareness, critical thinking and problem solving in combination with musical development as important and essential goals for music teaching. However, given the autonomy of local control in the United States, a strong consensus among music teachers is needed for this to become a reality. The current economic downturn and its associated threat to music education programs may also be a factor. It is possible that the use of SEL may grow more easily, if it is simultaneously viewed as both a pedagogical enhancement and a useful advocacy strategy against political and economic threats.

Previous approaches to music education advocacy have largely focused on touting particular unique and universal benefits about music education such as enhancing social skills, creativity, critical thinking discipline or enhancing knowledge in other subject areas that may or may not be connected with what actually occurs in classrooms (Bowman, 2009). SEL in theory and implementation focuses on the value of music programs to the school and community as a whole (National Commission on Social, Emotional, and Academic Development, 2019a). Some of the latest advocacy materials that draw upon SEL focus on how students' purposeful connection to music can be enriched personally by music teachers (Appendix A). Similar connections are made to school connectedness, empathy, perseverance, diversity, self-assessment and culture. Consequently, in social emotional learning, the values of individual music educators inform not only instruction but also advocacy efforts.

In conclusion, how to promote self-awareness and social and emotional awareness in music learning and to sustain music education are important issues for music educators. Ideally, music educators who adopt an SEL approach would make their own approach to advocacy an integral part of their teacher identity (Schmidt, 2017) and the development of their students' identities is a key part of their teaching. The *intentional* integration of SEL into instruction is central for its usefulness as a strategic approach to advocacy. The use of SEL as an advocacy strategy is a move away from artistic rationales as the *sole* basis for music instruction. The degree to which music educators are able to embrace multiple goals for music instruction and relate to other stakeholders the ways in which music instruction can achieve multiple goals, including shaping student lives is likely to be a key factor in its sustainability over the long term.

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Appendix Social Emotional Learning in Music Education Advocacy Flyer

Notes

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[1] This framework is published online by Social Emotional Alliance for New Jersey and Arts Ed New Jersey (2020). This crosswalk was designed to blended way to conceptualize state arts learning and social emotional learning standards. School districts in New Jersey are required to revise curricula to align with these new standards by September 2022. The standards specify understandings that reflect this integration and also specify foundational questions aimed to frame learning.

[2] The role of music educators in social emotional learning should be clearly distinguished from the role of counselors and psychologists. As teachers, music educators can have a role in promoting students' self-awareness, self-assessment and decision-making as means to simultaneously improve SEL and music learning. It is possible that this leads to situations in which music educators recognize or become suspicious of neglect, self-harm, abuse or counterproductive behaviors that call upon involvement of counselors and psychologists. Music educators should be astute and aware of the difference. For a discussion on this difference, see Edgar (2017).

[3] "General" is used in this context to distinguish teacher education from music teacher education. In the United States, music teacher education coursework is frequently located in music departments or colleges and is often distinguished from more general teacher preparation coursework provided to future teachers across teaching specializations and typically taught in Colleges of Education or Schools of Teacher Education.

[4] Some readers may consider "reform" to be a term that specifically refers to the coercive use of market-oriented policies to deprofessionalize education and define its outcomes based upon test scores in specific subjects, such as math, language arts and science. This reluctance by educators to use the term "reform" may reflect how pervasive market-oriented policies are embedded into contemporary concepts of the purpose and outcomes of education. For an analysis of neoliberalism and education reform, see de Saxe, Bucknovitz, and Mahoney-Mosedale (2020).

[5] There are numerous examples of reform initiatives in American music education, and a full accounting would be beyond the scope of this paper. Examples include composition, community music/place-based education, comprehensive musicianship, El Sistema, Modern Band/popular music, multicultural music education, El Sistema, standards-based, student-centered learning, technology.

Soundscape Design, Sound Education and Social Inclusion as a New Curriculum Policy in Music

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Abstract

The purpose of this paper is to develop a new teacher education policy in order to bring inclusive education into music classroom based on the concept of soundscape in Japan. Specific research question was: How can music teachers develop all the children's creativity at elementary, secondary and special needs schools? In order to answer this question, an action research was undertaken at secondary and special needs schools in Hirosaki, Aomori, Japan. In 2017, a couple of music classes, based on the concept of soundscape, were given for children with differences such as pervasive development disorder, down syndrome, autism at Hirosaki University Special needs School. They experienced "soundwalk" and instrumental improvisation based on their own body movements. In 2018, the same children from Special Needs School had another instrumental improvisation together with students from Hirosaki University Junior High School. In regular music classes where music composed by others is valued and high technical skills are required, children with disabilities have no chance to take advantage of their own creativity. In this particular class, their flexibility and creativity gave a rich inspiration to the junior high school students. Quoting Hermann Hesse's *The Glass Bead Game*, the Canadian composer R. Murray Schafer (1977, p.7) writes: "Hesse claims to be repeating a theory of the relationship between music and the state from an ancient Chinese source: 'Therefore the music of a well-ordered age is calm and cheerful, and so is its government. The music of a restive age is excited and fierce, and its government is perverted. The music of a decaying state is sentimental and sad, and its government is imperiled.'" Based on the concept of soundscape design, Schafer (2005) indicts current music education: that foreign music, music composed by others is valued above our own or anything we could achieve, and music has been isolated from contact with other subjects (science, the other arts and the environment). Many students become discouraged because of meeting excessively high technical demands. His indictment and the concept of universal design by the American architect Ronald Mace can be considered compatible since Mace proposed such principles as equitability, flexibility, simplicity and intuitiveness in use, tolerance for error and low physical effort. Referring to both soundscape and universal designs, this paper attempts to enter that discourse.

Keywords: Sound Education; Universal Design, Inclusive Education, Creativity

Background

Minae Mizumura (2015, pp.122-123) states:

> The Japanese language escaped threats from the outside. Yet the path to becoming a national language is fraught with difficulty, as is shown by what happened next. After the Meiji Restoration—however incongruous this may seem—the Japanese language was faced with threats from inside, form the Japanese themselves. Many Japanese intellectuals at the time doubted whether their language could be turned into the language of a modern nation-state.

It was during the last decade of the nineteenth century that Western modernism including literature, visual and performing arts made its appearance in Japan. While it did not derive from European ontological and epistemological models, it was implemented with some urgency and speed in order to offset anticipated European colonial ambition. Modernism in Japan can, therefore, be considered as a kind of allusion. From 1887 to the early twentieth century, there arose a movement for "Unification of the Written and Spoken Languages," in order to create a new written language in place of existing one: while at the same time, the modern Japanese literature was advocated, as Mizumura (2015, pp.137-138) explains:

> Remember, this was the era that celebrated national language, the ear when the language of literature was regarded as transcendent over the language of scholarship. And precisely because of the challenges that Japanese intellectuals faced, there was a far greater urgency in Japan than in the West for the language of literature to transcend. The language of literature carried the heavier intellectual, ethical, and aesthetic burden of making sense of the maelstrom of change.

In the field of visual arts, the concept of "Japanese arts" was proposed to challenge Auguste Rodin, for example. Because of a kind of incompatibility in terms of musical semantics and rhetorical tradition, Japanese traditional music was rejected in school music education in Japan. Since then, European music's autonomy and hegemony has been believed and taken for granted in Japan. The Meiji Government (1868-1912) strongly promoted European music and introduced the portable reed organ to many elementary schools to teach European solmization right after the failure of creating the new Japanese music (e.g., Imada, 2012). What is more significant, however, is the fact that the history of European classical music, which evolved over several centuries in the West, was concentrated in Japan within a period of approximately ten years.

Problems

At the very moment when the avant-garde or contemporary music of the West challenged European tornal music tradition since the seventeenth century and looked to the non-Europe for a way out of its impasse, music education in Japan found itself inscribed with the framework of the superficial or counterfeit nineteenth century musical traditions of the West along with such an aspect as major or minor key function. Jean-Francois Lyotard (1984) considered postmodernism as the death of the grand narratives. In Japan, the term "music" was initially organized around "grand narratives" as an import.

The Universals of Music

Though we live in what is called post-modern world, the term universal still matters. Physics, for example, has progressed from one set of "universals" to another-- from Newton to Einstein. However, in the case of cultural products like music, counting commonality does not directly connect a "universal" as post-structuralists argue. Many ethnomusicologist, simultaneously, have

gone off in quest of the universals of music. McAllester (1971) and Blacking (1973) pays attention to musical commonalities such as some sense of the tonic; some kind of tonal center as well as structural principles such as the use of mirror forms; theme and variation; repetition; binary form in music across many different cultures. The same thing applies to music psychologists. Harwood (1976, p.522), for example, pays attention to human behaviors such as perception of pitches and so on:

> …we must ask whether a cross-cultural musical universal is to be found in the music itself (either its structure or its function) or way in which music is made. By "music-making," I intend not only actual performance but also how music is heard, understood, even learned.

Harwood (1976) attempts to find commonalities among such aspects as "perception of pitches, generalization of octave, differentiation between different scales, dividing melody into component units, and grasping melodic contours,"(Harwood, 1976, p.525-527). Robert Walker (1996, p.126) points out:

> Music psychology is mostly informed by formalism or structuralism, and pays attention to commonalities across all humans usually without testing assumptions across different cultures and environments.

Even through the use of research methods based on formalism or structuralism, they operate with the assumption of the universals of music, that is to say, we do not yet know the answers toward the universals of music, as Blacking sees (1973, p.108):

> I seem to suggest that there are no grounds for comparing different musical systems; there is no possibility of any universal theory of musical behavior and no hope of cross-cultural communication.

What is more problematic, however, is that they merely pursed universals pre-existing musics and acoustic cultures. Since ethno-musicologists seek the universals of music based on the data collected from preexisted or established music including ethnic, traditional and folk tunes around the world, no contribution towards designing or creating the universal of music is unfortunately expected. In short, they are not interested in creating the brand-new universals of music at all.

Soundscape and Universal Design

The concept of design has, however, always been proposed in order to create what we have never seen, heard or touched. R. Murray Schafer (1977, p.4) proposes the concept of soundscape design as "an interdiscipline in which musicians, acousticians, psychologists, sociologists and others would study the world soundscape together in order to make intelligent recommendations for its improvement." Based on this idea, Schafer (2005, xi) denounces contemporary music education with the indictment:

> that foreign music is valued above our own; that music composed by others is valued above anything we could achieve ourselves; that in trying to meet excessively high technical demands, many students become discouraged or are forced to forgo the pleasures of music-making; that by insisting that music is an expensive subject, opportunities for inexpensive music-making are ignored; that teachers (and parents and principals) fail to understand the value of music beyond the year-end concert or tour; that music has been isolated from contact with other subjects (science, the other arts, the environment); that teachers do not

speak out strongly enough against the commodification of music by the entertainment industry and the trash that it produces.

The original concept of universal design was proposed by the American architect Ronald Mace at North Carolina State University. The following seven principles are brought by the Center for Universal Design at North Carolina (Centre for Excellence in Universal Design, 2018): 1) Equitable use; 2) Flexibility in use; 3) Simple and intuitive; 4) Perceptible information; 5) Tolerance for error; 6) Low physical effort; 7) Size and space for approach and use. Thus, the principles of universal design can be considered compatible with Schafer's criticism against contemporary music education. Schafer paradoxically speaks in different term about the universal design in music education above. In short the universal design in music education should value our own above foreign music; anything we could achieve ourselves above music composed by others. It shouldn't try to meet high technical demand. Music teachers should pay more attention to opportunities for inexpensive music-making; attempt to connect music with other subjects and speak out strongly against commodification of music in order to develop the universal design in music education. In the next section, I focus on the sound education including soundwalk, graphic score and improvisation as an alternative to the concerns and practices discussed thus far.

Soundwalk

Hildegard Westerkamp (2011) explains:

> One specific listening activity that was initiated by R. Murray Schafer and appealed to me greatly from the start was the soundwalk. In any soundwalk – whether done alone or in groups, whether blind folded or not - we move through any environment without talking, focusing our listening on every sound around us. Not only does a place reveal itself in most interesting and often new ways but also we learn much about our own listening, such as the ways we hear a soundscape, how we get distracted and stop listening outwardly, how we respond to sounds, what we think while listening, what draws us in and what discourages us from listening. (pp12-13)

The soundwalk was the first excise those students at Hirosaki University Elementary School (instructed by Asami Kimura, music teacher at the Hirosaki University Elementary School), Junior High School (instructed by Imada) and Special Needs School for intellectual disability children (instructed by Yohei Koeda, music teacher at the Hirosaki University Special Needs School and a doctoral candidate at Hirosaki University) experienced respectively in this action research. I asked music teachers (Kimura and Koeda) in each school to create, plan and lead such a soundwalk for students at elementary, junior high and special needs schools. They proceeded to explore the space of each school (both indoors and outdoors) with their ears and came up with a soundwalk that featured interesting acoustic spaces and experiences. They beautifully led their own students while paying attention to the sound of different footsteps from various types of ground, trees rustling in the wind, birds singing, the most distant and the closest sounds, the sound made by leaves falling and so on. If music teachers designs and structures interestingly and beautifully, her or his participant-followers can enjoy the soundscape as if they are in a concert hall. Since the actual soundscape is unstable, the leader has to take on both roles as a composer and improviser.

Graphic Scores for the Elementary and Junior High Schools

Walker (1976) writes about graphic score:

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

Schafer (Schafer & Imada, 2009) also provides the following excise:

> Let's draw pictures of some of the interesting sounds we've brought to class. Let someone sound them while all the others draw them on sheets of paper. Make one drawing for each sound. (p. 56)

In order to advocate contemporary music education based on soundscape in place of an existing inflexible one (e.g., intolerance for error), both Walker and Schafer focused on the basic elements of music such as pitch, timbre, duration and dynamics rather than melody, harmony and the lengths of notes. After the listening excise, these students at the elementary and junior high schools returned back indoors and undertook the second exercise "drawing graphic score." The following figures are graphic scores drawn by the junior high school students:

Figure 1 (elementary school)   Figure 2 (junior high school)
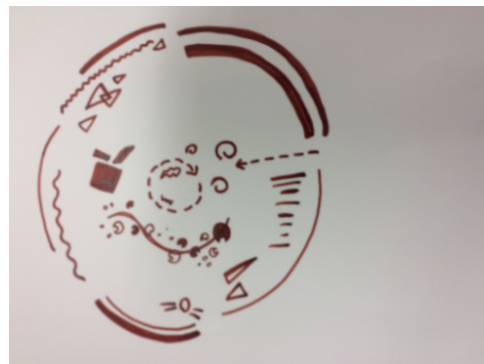
The students were divided into a couple of groups and each of them was expected to compose using a graphic score they selected. The elementary school students used their voices. The junior high school students used mainly a variety of percussions, kitchenware and handmade instruments, and the pianos and the violoncellos. Both elementary and junior high school students paid the most scrupulous attention to the shapes and patterns on the graphic scores and composed using different kinds of sounds such as "firm," "dull," "round," "crowding," "expanse" and "scattered," while at the same time looking for different sound colors by their voices and touching the instruments. They also took advantage of many kinds of verbs, such as "to scrub," "to tap," "to drop," "to shake" and

so on when reading and playing graphic scores because these different actions are quite effective in creating a variety of sound colors and timbres. Thus, they considered the firm visual information as signifier. Many groups reached the stage where they could perceive both visual and auditory information to develop their own creativity. Thus, they actively and successfully created their own music.

Instrumental Improvisation for the Junior High and Special Needs Schools

A joint class with special need schools was taken place at Hirosaki University Junior High School, instructed by Koeda and Motoko Saito (music teacher at the Hirosaki University Junior High School). Each student picked up their favorite instruments such as the hand-bell, the guiro, or the shaker. In order to enable students to create different musical colors, timbres, tempos and dynamics, some hand signs were instructed by Koeda. The students along with their own instruments made a big circle and a leader (conductor) designated by computer application went the center of the circle to give them hand signs for their own instrumental improvisation. The session was quite successful since they had already learned how to listen, move their bodies and response to others through the previous excises. What should be noted is that the junior high school students learned most from the special needs students in terms of musical flexibility and creativity. After the class, a junior high school student, who was a designated conductor, commented: "Not knowing what to do, I made his (a special needs school student) moves a model." Through the concept of soundscape as a tool towards universal design in music education, there must be a way for all the students from the elementary, junior high and special needs schools to work together at some point.

Final Thoughts

It is at this point that we should recall the research question: How can music teachers develop all the children's creativity at elementary, secondary and special needs schools? Students from elementary, secondary and special needs schools all create their own music without valuing foreign music and music composed by others. Through the concept of soundscape and universal design, students from secondary and special needs schools can collaborate intuitively and flexibly. Their relationship in instrumental improvisations can be considered equitable and productive. Where do we go from here? In European classical music, the "professional" called the "virtuoso" attract large audience using superhuman skills and immaculate techniques. In order to be a professional musician, she or he has to make a quite high physical effort. Their music teachers must be intolerance for error. It simultaneously brought about dichotomies such as artist and audience; producer and consumer; winner and loser in music competitions; colonizer and colonized, for example. Imada (2019) points out:

> Thus, a tradition of "Big music" was formed. Since "Big music" is being forced to serve this tradition, small music for everybody and creativity is somehow forgotten, especially in music education. (p. 38)

The aim of music education should be to place higher importance on small music, rather than to devote to Big Music (performing at theatre or stage for audience) as Lyotard sees as the grand narratives. Through the concept of soundscape and universal design, the universals of

music can possibly be produced from music classrooms by children, and then, the historic Western confusion about the relation between the aesthetic and the ethical can be eliminated, for example. In place of a hermeneutics in music we probably need the music of philosophy, (Imada, 2015). How can we think musically and feel philosophically?

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Utopia and music education policy

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Abstract

In recent years, notions of a just society realized through music education have become important in research and practice. While many concepts such as artistic citizenship or music education for social change present visions of how the world could be otherwise and thus develop utopias, music education has so far not been connected to the long tradition of utopian thinking in philosophy, sociology and political studies. Therefore, the implicit notions of just societies presented in music education research have not been discussed explicitly or even criticized. They seem to be a blind spot of our profession. It is assumed that everyone might agree on, for instance, music education for social change because it is silently considered to be a valuable goal for music education. But the tradition of utopian thinking, particularly in sociology, offers concepts and methods to facilitate a more reflective and open approach to the transformative power of music education and notions of a better world. These concepts can be useful for music education to further refine its political and societal mission.

Introduction

The social responsibility of music education has been an important topic in recent years. Music education for social change (Hess, 2019), music education and social justice (Benedict et al., 2016), or music education and artistic citizenship (Elliott et al., 2016) have defined music education as a means of societal transformation. They present visions of a just society realized through music education – and this means they present, in fact, a utopia. However, we usually do not connect these notions with utopia. But to realize the link with the long tradition of utopian thinking in the arts, education and politics opens new perspectives for better understanding the political dimensions of music education.

Thus, this paper investigates how the concept of utopia can be a useful point of reference for political thinking in music education today. It reconnects exemplary music education concepts aiming at social change with the tradition of utopian thinking in sociology and political studies. It indicates how to unearth the hidden utopian energy in current music education research and argues for an open and critical discussion of our visions and dreams. This can help to refine music education's societal and political mission. The paper starts with a brief analysis of what utopia is, particularly in relation to current research in sociology. It then scrutinizes music education from the perspective of utopian thinking before offering concluding thoughts about the perspectives for such a line of inquiry.

What is Utopia?

The notion of utopia represents a better world, something everyone dreams about, some place where everyone would like to be. While there are many folk tales and stories, for instance about the *Land of Cockayne* or the German *Schlaraffenland*, where an abundance of food and pleasure awaits those who find it, there are also political utopias. Thomas More's book "Utopia" (1992), originally published in 1516, coining the name for an entire genre and way of thinking, is one of those concepts. It started terminologically the tradition of thinking about a good society, a place people would like to be – in contrast to the often-depressing present of despotic kings and the daily battle to stay alive. The success of More's vision of a just society where goods and rights are equally shared, exemplifies people's longing for a better future. It illustrates its political potential, since a utopia is not only a notion of a better world, but thereby also a critique of the present society, and thus highly dangerous for those in power.

The notion of utopia, however, can be understood in different ways. It can be a literary genre as created by More, a genre which is still alive, also regarding its opposite, dystopia. Authors such as Aldous Huxley (1894-1963) and George Orwell (1903-1950) significantly contributed to the dark side of utopia (Sargent, 2010, pp. 26-29). But utopia is also a method, a way of criticizing the current state of society and imagining a better world. Ruth Levitas (2013) describes utopia as the desire to be otherwise, as a passion and interest in transforming the world. This indicates that utopia is often about (social) dreaming. While dreams can certainly be individual, about one person's notion of a better future, utopias are often about collective dreams, for instance of a just society. Utopias can be political if they present an image of a better future for everyone, as can be seen in many works of the literary traditions of utopian writing such as by Roger Bacon's "New Atlantis" (2000), originally published in 1627. They present a new order of society and an alternative political system, which is appealing in view of the often-problematic state of contemporary societies. While these works are "utopian" in terms of being

imaginative, they are not only a product of fantasy. Most often, utopias were understood as models for a better society, something which could be realized if the right means would be identified.

However, utopia's relation to reality and political thinking is complex. Is utopia not the complete opposite of politics, concerned with unrealistic visions of a better world, to provide comfort in possibly challenging social circumstances? Thus, the relationship of utopian and political thinking might depend on the respective definition of utopia. Plato's vision of a good society, as presented in his *Republic* (2000), is clearly a utopia – a vision of how the society could be otherwise. Plato and many political philosophers, such as Jean-Jacque Rousseau (1712-1778) or John Rawls (1921-2002), indicate that there is a close connection between utopia and politics, even though it might be a complex relationship. By offering visions of a good society, utopias provide a critical analysis of the current society (Goodwin & Taylor, 2009) – and certainly something to aim for. Lucy Sargisson (2007) might be right that "utopianism needs politics, pragmatically and conceptually," because "without politics, utopia remains on the page" (p. 36). But this already underlines that it is not enough to have a notion of a good society. Political thinking is necessary because it involves knowledge about how to realize a just society. Many utopias, such as More's (1992), present precise descriptions of how a new society should be organized regarding the form of government, property, or the division of labor. This indicates that utopias are more than mere dreams. They are often interested in the practical aspects of a new society and might even present a blueprint, but do often not have the means to implement it. Political philosophy, political thinking and politics can be a way to accomplish this. But how could music education benefit from this tradition of utopian thinking in philosophy, sociology, and political studies?

Music Education, Policy and Utopia

There are many utopias in music education which are usually not identified as such. We dream in different ways about the social impact of music education, based on the notion of music as social fact and as societally relevant. Certainly, it is part of our human heritage to be interested in improving our societies to facilitate a better life for the next generation. While many music educators are driven by this motivation, there might also be other reasons. It could be that this societal mission makes our jobs as music teachers more relevant if we are not just people leading leisure time activities, but really matter for the society at large. Community music was the first area to claim this purpose in a more open way, putting it at the forefront of its endeavors (Higgins, 2012). Music education followed. Particularly connected to praxial music education, the notion of the social relevance of music education has become more important. Social justice (Benedict et al., 2015), artistic citizenship (Elliott et al., 2016) and music education for social change (Hess, 2019) are prominent examples for this approach. What these publications promote are clearly utopias – they propose just societies, realized through the power of music (education). They picture a society in which social justice, equality and equity, human rights, inclusion and cultural participation are implemented (Elliott et al., 2016, p. 7). They understand music as social and political fact (Hess, 2019, p. 107), deeply connected to cultural recognition, communal and individual well-being or Eudaimonia (Elliott et al., 2016, p. 7). They promote an understanding of a democratic society where everyone is welcome, invited to political engagement to participate in decision-making processes and thus supporting a better society for all (Giroux, 2006). But what is most interesting is the fact that these utopias are not presented explicitly and

discussed critically. It is just assumed that all of us would have the same vision of a just society and would agree on pursuing it as one goal of music education (Elliott et al., 2016, p. 6). This is particularly interesting in view of the fact that critical pedagogy is often a point of reference for such approaches (Hess, 2019, p. 15). Questioning every assumption, but not challenging the utopian vision of a better society is a most interesting fact.

While the claim that we all might agree on a respective vision of a just society, facilitated through music education, is most likely an illusion, it is difficult to challenge. Eleonora Belfiore and Oliver Bennett (2008) might be right when stating that it is often considered as a sacrilege to question the social impact of the arts, both in research and practice. This means that it takes courage to question music education for social change because by doing so, one might possibly be suspected to interfere with the realization of a just society. However, to utilize music education's societal and political power, we need to make the implicit utopian ideas explicit; we need to turn the implicit notions of a better society into a point of discussion. One reason for this might be that in the history of political philosophy, there has been a variety of notions of a just society (Carlton, 2006). Even if we might be correct to assume that many of us would agree in many regards, given the context of a democracy, there will be differences. All of us live in different kinds of societies worldwide, and we might have different notions of what the just society is, given our communal and personal political principles, assumptions about the nature of human beings and what contentment might mean. We could even be secretly driven by utilitarian principles regarding our notion of a good society, without noticing it. Eric Carlton (2006) points out that there are various perspectives on the just society, e.g. the free, the egalitarian, the open, or the liberal society. Additionally, we might want to discuss if music education's main goal should indeed be activism and social change. This is something which should not simply be taken for granted. It might be one goal among many other possible ones for music education. There clearly is a need for a critical discussion of these issues.

The British sociologist Ruth Levitas (2013) argues for a more conscious and critical approach to utopias. She proposes utopia as a method for renewing a society, by making implicit ideas about a better society explicit. By following three different modes of thinking, she suggests a critical, yet visionary method which could also be useful for music education. The first step, the archeological mode, identifies hidden ideas about a good society in political documents, research and other kinds of discourses. The next step, the ontological mode, further develops the utopian ideas regarding picturing another world or society in more detail so that it is possible to critically approach it. The final mode, the architectural, further develops ideas presented in the ontological mode, but also adds a more critical component, aiming at a critical reflection of the notion of society created before. Applied to music education and its hidden utopias, this could mean to identify, for instance, the notion of a good society as presented in many publications (e.g., Benedict et al., 2015; Elliott et al., 2016; Hess, 2019). It could be fleshed out, including the role the arts could play, and further be scrutinized in an open discussion about what kind of good society we want – and what exactly music education could contribute. This would certainly help to unearth hidden political implications of our professional discourses and support a critical dialogue about many so far unquestioned aspects of music education. This would facilitate a much-needed discourse about the goals of music education and its social responsibility.

Levitas' (2013) concept of utopia as method is just one example among many others in sociology, utopian or future studies, philosophy or political research. It emphasizes the need to identify and critically discuss our utopian ideas, our notions of a just society – and not just take it for granted that everyone would submit to the same political propositions of our profession, just

because it would make the world a better place. Rather, it is about a critical discourse on the political potential of music education, connected to the old tradition of utopian thinking. This can open new perspectives for our profession, if applied wisely. Music education has a lot to learn from other fields such as sociology or political philosophy regarding its political dimensions. It might be time to make implicit utopian ideas explicit and to start an open dialogue about them.

Conclusion

The concept of utopia, as developed in philosophy, sociology or political studies opens interesting perspectives for music education. It demands to identify what kind of just society might be the goal of music education understood as social activism, including the question of if this indeed should be the only goal of music education. This could lead to a more open and critical discussion of what the good society that music education would like to facilitate could look like. Considering and applying the tradition of utopian thinking, particularly its emphasis on critique, helps to reconsider what music education's societal mission could be.

But certainly, utopia is also a dangerous notion, as many researchers, such as the American sociologist and historian Immanuel Wallerstein (1998), point out. He insists that political utopias are "breeders of illusions and therefore … of disillusions" (Wallerstein, 1998, p. 1). Thus, he does not think that we need more utopias, but rather more realistic visions of a good society, which he calls "utopistics." Certainly, Wallerstein makes an important point regarding the dangers of utopias. They can be close to ideologies (Mannheim, 1979) and have driven totalitarian movements such as Hitler's National Socialism in Germany. We should therefore be careful regarding music education as activism not to fall into the trap of confusing an ideology for a utopia. Both are, as Zeus Leonardo (2006) rightly emphasizes, distortions of reality. This could mean that music education needs critically and openly to discuss its utopian potential and to further refine it. This supports understanding music education as a political endeavor, emphasizing its social responsibility, but it might also lead to a critical discussion regarding what music education is really about. To refine music education's goals, we need to reconnect it with traditions of philosophical, political and sociological thinking such as utopia to better understand what its true mission in the Twenty-first century could be.

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Tracking creativity in Arts and Music: A document analysis of national educational goals and curriculum in Victoria

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Abstract

An analysis of national educational goals and curriculum documents played an important role in my doctoral study in Victoria, Australia. The study was a mixed methods investigation into teaching for creativity and creative processes for music educators in primary schools. The analysis aimed to explore the place of creativity from an educational goal and curriculum perspective. Documents from a forty-year period were investigated qualitatively to seek the portrayal and contextual meanings of the word "creativity". The paper is presented in two parts: the influence of three national declarations of educational goals on the changing place of creativity in contemporaneous curriculum, and creativity as communicated to teachers in curriculum documents in Arts and Music. The purpose of the document analysis was to gain a detailed view of creativity within the two specifically selected document types. In doing so, it informed the development of the survey instrument of the study and was distilled to form an adjunct to the literature review. The document analysis showed variation and similarity between historic and recent contexts of creativity in Arts and Music curriculum. The place of creativity in the Music curriculum in Victoria shows a sense of continuity through different iterations of curriculum. Yet, despite this, there are clear shifts in the language that describes or implies creativity in Arts and Music curriculum. Ultimately, the document analysis presented a glocalised and historic perspective of educational goals and curriculum in Victoria and has the capacity to inform future research and teacher practice in creativity and education.

Introduction

A document analysis was part of my doctoral study about teaching for creativity and creative processes for music educators in primary schools in Victoria, Australia. The mixed methods study adopted a pragmatic worldview and was underpinned by social constructivism. The research questions driving the study explored how and why teachers teach for creativity and engage children in creative processes particularly in music education experiences. Teaching for creativity is about facilitating other people's creative work (Robinson & Aronica, 2015) and "involves forms of teaching that are intended to develop young people's own creative thinking or behaviour" (Craft, 2000, p. 22). Teachers in Victorian State schools are required to deliver curriculum pertaining to the development of children's creative thinking (VCAA, 2015b), and must demonstrate their capacity to engage children in critical and creative thinking as part of expected practice as set out in the *Australian Institute for Teaching and School Leadership's* (AITSL) (2011) *Australian Professional Standards for Teaching*.

 A vital starting point in the study was to explore the meaning teachers attribute to the word "creativity". As such, a document analysis was conducted prior to the commencement of the survey and interview phases of data collection. The aim of the analysis was to gain contextual insight into teacher perception of creativity through the language of educational documents such as national goals for schooling, government reports and curriculum. The analysis spanned 25 documents that were published between 1985 to 2017 in Victoria and Australia, noting that only a key selection of these documents show representation in this paper. The timeline of forty years was selected in recognition of the career span of some teachers currently still in service (Victoria State Government: Education and Training, 2019), and to provide an adequate historical lens to gauge the place of creativity in these documents.

 The document analysis was qualitative in approach and involved "finding, selecting, appraising (making sense of), and synthesising data contained in documents" (Bowen, 2009, p. 28). The word "creativity" and other derivations (such as creative, creating, create) were located within each of the document types. In the national and State curricula, "creativity" was searched for particularly within introductory sections, rationales, aims and statements of learning outcomes. The document analysis drew upon the words used to indicate the meaning of "creativity" and "creative" through associated words and contextual placing.

 This paper is presented in two parts. The first part discusses the changing place of creativity in national educational goals—specifically within three decennial declarations—and the influence of these on contemporaneous general curriculum, that is, across the curriculum including the Arts. The second part of the paper is a chronological discussion about creativity in curriculum in Arts and Music in Victoria over forty years. The first part of the paper provides the context and background for the second part.

Creativity in national educational goals and curriculum

The influence of national educational goals documents on the place of creativity in contemporaneous curriculum is the focus of this section of the paper. The declarations are guidelines for schooling that provide "a philosophical basis for curriculum development in each Australian State and Territory" (Carter, 2019, p. 126). The first declaration was the *Hobart Declaration of Schooling* (1989), a national initiative from the Australian Education Council to establish a set of guidelines for school education in Australia. It stated that, "ten national goals

for schooling will, for the first time, provide a framework for co-operation between schools, States and Territories and the Commonwealth" (MCEETYA, 1989). The *Hobart Declaration of Schooling* minimally mentioned creativity. The only references to creativity (or derivations of it) were with respect to children's engagement in creative arts and for the creative use of leisure time. The *Hobart Declaration of Schooling* prompted a national collaboration in curriculum, resulting in the *Statements* and *Profiles* documents (Curriculum Corporation, 1994a, 1994b) that placed creativity in a contextual and background position.

The second of the decennial declarations, the *Adelaide Declaration of National Goals for Schooling in the Twenty-first Century* (MCEETYA, 1999), gave slightly more prominence to creativity. It stated the additional aim for children to be "confident, creative and productive users of new technologies" (MCEETYA, 1999). This echoed into the subsequent iteration of curriculum in Victoria which was the *Victorian Essential Learning Standards* (VELS) (VCAA, 2005). VELS included an interdisciplinary learning component titled: "Design, Creativity and Technology" (p. 6).

Creativity was most visible, however, a decade later in the *Melbourne Declaration on Educational Goals for Young Australians* (MCEETYA, 2008), referred herein as the *Melbourne Declaration*. It contained the goal: "All young Australians become successful learners, confident and creative individuals, and, active and informed citizens" (p. 7). The *Melbourne Declaration* prompted another national collaboration in curriculum resulting in the *Australian Curriculum* (ACARA, 2017). Creativity is represented in one of the seven "General Capabilities" (life skills) of the *Australian Curriculum* (ACARA, 2017) in the general capability titled: *Critical and Creative Thinking.*

The document analysis revealed differences in the changing place of creativity over time between the general curriculum and curriculum for the Arts. In the former, creativity shifted in emphasis between the learning areas of personal development, everyday life skills, thinking processes, Information Communication and Technologies (ICT), design and innovation, and the Arts. In contrast, a relatively consistent placing of creativity was shown within Arts curriculum iterations. It is the language used to describe creativity within the Arts curriculum iterations that alters. The impact of these changes filters into the language used to describe creative processes in music—a key area of focus in the study.

Creativity in Arts and Music curriculum: The document analysis commentary

The second part of the paper focuses on the presence or intimations of creativity in Arts and Music curriculum in Victoria over time. It is a commentary about the language to describe creativity in these documents. The starting point is the *Curriculum P-12 Framework* (Education Department of Victoria, 1985), namely the *Arts Framework*. It described "Learning in the Arts" as "student centred, experiential, creative and developmental," involving: "creative, imaginative, innovative thought and action" (Ministry of Education Victoria, 1988a, p. 13). An Arts Learning Model is presented in the *Arts Framework*, which includes: Perceiving (sensing, receiving, experiencing), Transforming (thinking, feeling, imagining, intuiting), Expressing (making, designing, communicating), and Appreciating (reflecting, understanding, analysing) (Ministry of Education Victoria, 1988a, p. 15). The Music Statement is the component for music teaching and learning in the Arts *Framework P-10* document. The aims within it include, "Musical experience goals of composing, performing and listening" (Ministry of Education Victoria, 1988a, p. 201). There are three *Guidelines for Curriculum development in Music,* including a section for

"composing" (p. 211). It includes a description about composition that highlights the educative nature of this document, "Composing is a creative and expressive activity. It is an act of making a musical statement by organising and manipulating sounds in an expressive way" (p. 211). The document is comprehensive, utilises music specific language and includes discussion about the intersection of music principles, "listening is essential to performing or composing" (p. 223).

The *Hobart Declaration of Schooling* prompted a national collaboration in curriculum which resulted in the *Statements* and *Profiles* documents for each learning area, including for the Arts. These documents were titled: "Statement on the Arts for Australian Schools" (Curriculum Corporation, 1994b) and "The Arts – A curriculum profile for Australian Schools" (Curriculum Corporation, 1994a). Creativity is mentioned within "Cognitive Learning", under the heading "Characteristics of learning in the arts" (Curriculum Corporation, 1994b, p. 6). It is part of a list of thinking skills: "perception, creativity, logical thinking, metaphoric thinking, question-formation, decision making, critical thinking, concept-formation and memory are all developed through…arts experiences" (p. 6).

The *Curriculum and Standards Framework* (CSF), first published in 1995, was the Victorian interpretation of the national *Statements* and *Profiles* documents. Similarly to the *Statements* and *Profiles* documents, CSF comprised eight Key Learning Areas (KLAs), in which the knowledge and skills for each KLA was grouped into strands. The Arts KLA in CSF (Victorian Board of Studies, 1995) mentions key phrases related to creativity. Such phrases are "take risks, be imaginative, question prevailing values, explore alternative solutions" (Board of Studies, 1995, p. 9). The Arts in *CSF* (referred to as *The Arts CSF*) contains five strands – the five art forms (Victorian Board of Studies, 1995). Music is one of the strands, and it is worth noting that the word "strands" was continued from use in the *Statements* and *Profiles* documents to CSF and is still used in the current Victorian and Australian curricula. In the Arts in CSF each strand shares the same three sub-strands, identical across the artforms.

The first sub-strand of the Arts in CSF, "Creating, making and presenting", is discussed in relation to creativity in Music. It states for children to "use musical instruments and voice to compose, improvise and perform" (Board of Studies, 1995, p. 10). The document, although not as comprehensive as the Arts *Framework P-10*, does show attention to composition within the sub-strand of Music. Jeanneret and Forrest (2008) discussed the use of the word "creativity" in regards to the *Curriculum Standards and Framewor*k (Victorian Board of Studies, 1995), "perhaps the creative process is so deeply embedded in the Arts and the minds of arts educators it simply doesn't need to be emphasised. It simply comes with the territory and does not need elaboration" (p. 93). Using that idea as a lens, creativity is evident in stimulus activities such as in Level 3 Creating, Making and Presenting, "create a musically simulated storm, zoo or park", "creates a sound sequence", "improvises to capture mood", "improvises movement patterns" and "selects and combines sounds to create a short musical piece" (p. 91). These activities imply children's engagement in creative process experiences in music.

CSF was updated in 2000 and 2001 (VCAA, 2015) and became known as *Curriculum and Standards Framework* 2, or, CSF2, in which the Arts component was significantly altered. The word "creating" was removed from the strand "Creating, making and presenting" to became "Arts practices". In the descriptions of the sub-strands in the introductory section of *The Arts*

CSF2 (Victorian Board of Studies, 2000), there is literally no mention of creativity or use of the term "creative". Indicative words are used, such as were present in the previous curriculum documents, suggesting creativity through "exploring personal experiences", "imagining", "experimenting", "developing arts ideas" and "making" (p. 8). Additionally there is no mention of creativity or creative process explicitly in any of the discussion sections about the sub-strands (p. 13) or in the learning outcomes for each level (pp. 12-13).

The Arts CSF2 for Levels 1-3 is divided into "Performing arts" and "Visual arts" and at times the language for each is similar. This meant that there were minimal uses of music-specific language to describe creative processes and few examples. A deeper look within the sub-strands reveals learning outcomes Music in Level 1, states that children "improvise patterns" and "use sound and patterns to create their own music" (p. 18). The learning outcome for Arts practice is, "communicate ideas when making and presenting performing arts works" (p. 19) which is almost identical to Level 1 in Visual Arts, "communicate ideas when making and presenting visual arts works" (p. 20). Again it is presumed that the nature of arts practices inherently includes creative processes within music practices.

The *Victorian Essential Learning Standards* (VELS), published in 2005, comprised a set of "common state-wide standards which schools used to plan" (VCAA, 2005). The overview for VELS stated, "VELS curriculum encourages a flexible and creative approach to learning" (VCAA, 2005), which in regards to the generic and non-specific approach to the art forms within the Arts, this was true in terms of resourcefulness and interpretation, as it required teachers to develop their own description and detail, such as for Music, which was not evident or explanatory as it had been in previous curricula.

The Arts were included in VELS as one of the nine learning areas in the discipline-based learning domain, stating "Imagination and creativity, pivotal to the Arts, are essential to our wellbeing". In VELS, *The Arts* are considered for the most part, as a whole. There is guidance for teachers in VELS that encapsulates the Arts generically, assuming relevance for each of the art forms. "A common feature of the curriculum content of arts frameworks is the use of generic language to describe the development of skills, techniques, processes and understandings associated with all the Arts disciplines" (Forrest & Watson, 2012, p. 156). Noting, "teachers are not provided with sufficient support to determine what is considered to be essential learning or indicators of essential standards in the discipline of music" (p. 156). VELS shows a return to the word "creating" in the first of two strands, Creating and making, and Exploring and responding (VCAA, 2005). "Creating and making arts works involves imagination and experimentation; planning; the application of arts elements, principles and/or conventions; skills, techniques and processes" (VCAA, 2005).

VELS suggests creative process engagement, inherent in the use of arts language, yet it is minimal in comparison with the examples given from previous curricula. In VELS, For Level 3 Music, there is just one music-specific example: "in Music, with a journey to an imaginary world in mind, students create sound pictures that show variation in rhythmic patterns and contrasts in pitch and duration" (VCAA, 2005), along with just one example for each of the other art forms. Amongst the generic arts statements there are other ideas about creativity, "exploring arts processes", "select, combine, experiment" and "explore arts ideas sourced from their

imagination" however these are not discussed in music specific ways, and as such, there is no mention of improvisation or composition in VELS. Retrospectively, the lack of music-specific language (or for other art forms too) has implications for the ways in which music educators perceive creativity in music. The next curriculum iteration in Victoria, superseding VELS, was *AusVELS* (VCAA, 2015a) published in 2013. It was the combination of VELS with the *Australian Curriculum* and did not contain any new information for the Arts (VCAA, 2015a).

The *Victorian Curriculum F-10* was implemented in 2017 as the compulsory curriculum for state schools in Victoria (VCAA, 2015a). It represented the filtering of the *Australian Curriculum* into *AusVELS* and impacted the look, content and language of the Arts with echoes of creativity in the Arts from previous curricula. Although there is no mention of creativity in the rationale of the *Victorian Curriculum F-10*, it does state, "The Arts enable students to develop their creative and expressive capacities" and "contributes to the development of confident and creative individuals" (VCAA, 2015b) echoing educational goal of the *Melbourne Declaration* (MCEECDYA, 2008).

In Music in the *Victorian Curriculum F-10*, the rationale refers again to the three principles, "students listen to, compose and perform" and that "through performing, composing and listening with intent to music, students have access to knowledge, skills and understanding, which can be gained in no other way" (VCAA, 2015c). There is no mention of creativity *per se*, yet music is described as "exciting the imagination and encouraging students to reach their creative and expressive potential" (VCAA, 2015b), in which children, "manipulate, express and share sound" and develop the "confidence to be creative, innovative, thoughtful, skillful and informed musicians" (VCAA, 2015b). Continuation of the word "explore" from previous curriculum strands is demonstrated in the first of four strands in the *Victorian Curriculum F-10*, "Explore and express ideas" (VCAA, 2015b) which discusses composition and names it as such.

Conclusion

A document analysis was conducted in a doctoral study to track the word "creativity" in national educational goals and curriculum over a forty-year period in Victoria, Australia. The study is about teaching for creativity and creative processes for music educators in Victorian State primary schools. The document analysis—a starting point to explore the meaning teachers attribute to the word "creativity"—discussed the changing place of creativity within national educational goals and curriculum. The first part of the paper drew specifically on three decennial declarations of educational goals to guide schooling, and the ways the declarations influence or underpin curriculum. The second part of the paper and emphasised the change and continuity in the language to describe creativity in Arts and Music curriculum in Victoria and Australia. It showed that creativity is somewhat of a constant in the Arts documents, comparably to the general curriculum, yet it is present to a greater or lesser extent in each document discussed.

Arts and Music curriculum demonstrates changes over time in the language used to describe or imply creative work. The *Curriculum P-12 Frameworks* document of 1985 contained a strong emphasis on creativity within the Arts and in composition and improvisation in Music. Whilst CSF of 1995 retained an emphasis on composition, there was less detail about creativity as an experience in the Arts. VELS, published in 2005, provided teachers with discussion about the ways in which the Arts involve children in creative development, but gave only minimal

guidance for teachers about composition and improvisation within Music. The Arts in VELS did not change with the advent of *AusVELS* in 2013. It was not until the *Victorian Curriculum F-10* of 2017 that music-specific creative processes, including that of composition and improvisation, became more of a focus again and were named using music-specific terminology.

The document analysis was a starting point in my doctoral study towards gaining contextual insight into teacher perception of creativity through the language of educational documents, specifically in Arts and Music curriculum in Victoria. It revealed that Arts curricula maintained somewhat of a level of continuity in the inclusion of creativity, although often featuring indicative words such as: exploring and experimenting. These words have persisted along the timeline to describe the nature of creativity in education in the Arts. The document analysis emphasis of the presence of creativity in Arts and Music curriculum—albeit in a variety of ways— and in the increased visibility in later decades in national educational goals documents including the *Melbourne Declaration*, reaffirms the importance for teachers to teach for creativity and engage children in creative processes.

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Developing a music curriculum in Afghanistan: The role of UNESCO

Sharon **LIERSE**

Abstract

UNESCO (United Nations Educational, Scientific and Cultural Organization) work with local governments to improve education in selected countries. In 2015, the Ministry of Education (MoE) began working with UNESCO to develop a Curriculum Framework, an Afghan Life Competencies Framework (ALCF) and subject area syllabi through its Capacity Development for Education 2030 (CapED) program with the support from UNICEF. The Government of the Islamic Republic of Afghanistan (GoIRA) has made education a key priority in the next five years. This is in order to improve the educational quality, preparedness for youth employment and inclusiveness for national reintegration. Moreover, this is to ensure inclusiveness as well as a continued expansion of access to education. In 2019, UNESCO and the MoE worked with technical working group to develop specific syllabi for subject areas. The Arts was one of the areas in which a music educator from outside of Afghanistan was employed to work with UNESCO and the MoE to further develop and refine subject specific materials. The process was for all subject specialists to meet face-to-face with UNESCO and the MoE and work together for an extended period of time. This occurred during the last two months of 2019. Following this, the curriculum documents were prepared, translated and then reviewed to ensure that they not only met the expectations of the key stakeholders, but also reflected the values and culture of the country. The paper will discuss the experience of a music educator who was given the responsibility to develop the music curriculum within an Afghanistan arts context. It will explore how ideas were developed and decisions were made when working with other educators and policy makers from a completely foreign country, culture and system. Issues of diversity and equity will be discussed and how music is perceived and valued within the arts, education system and society. It will also explore how the music curriculum and syllabus will be implemented for future generations in a society which has experienced so much change. From this, the themes of 'Visions of Equity and Diversity' will be the focus in a global context.

Keywords: music curriculum, Afghanistan, UNESCO, arts curriculum

Introduction

> "The Arts in most, if not all, cultures are integral to life: function, creation and learning are intertwined." UNESCO

In 2015, the Afghanistan Ministry of Education (MoE) began working with The United Nations Educational, Scientific and Cultural Organization (UNESCO) to develop a Curriculum Framework, an Afghan Life Competencies Framework (ALCF) and subject area syllabi through its Capacity Development for Education 2030 (CapED) program. The Government of the Islamic Republic of Afghanistan (GoIRA) has made education a key priority in the next five years. This is in order to improve the educational quality, preparedness for youth employment and inclusiveness for national reintegration. Moreover, their aim was to ensure inclusiveness as well as a continued expansion of access to education. In 2019, UNESCO and the MoE worked with technical working group to develop specific syllabi for subject areas. This project has occurred in a series of stages in which the music curriculum was first discussed in 2019.

Afghanistan is situated in Asia with approximately 35 million people. It is a landlocked country and borders Pakistan, Iran, Turkmenistan, Uzbekistan, Tajikistan and China. Afghanistan's identities are "ethnic, tribal and clan based" with "fourteen ethnic groups" making any changes for the country complex (Chua, 2018, p.60). The official languages are Pashtu and Dari with other languages and dialects spoken.

Afghanistan has experienced conflict for more than forty years which has impacted the nation on many levels. The Human Rights Watch (2019) reported that, "More than half the Afghan population, including many survivors of conflict-related violence, struggle with depression, anxiety, and post-traumatic stress" and "85 percent of the Afghan population had experienced or witnessed at least one traumatic event" (Braithwaite, 2020). The impact of war cannot be underestimated. This disruption has a flow on effect on schools and universities, and education, most notably a banning of music. Teacher training has also been a challenge: this has been due to issues of safety and accessibility. These issues have been taken into consideration when designing a new music curriculum.

Literature Review

The literature review on music education in Afghanistan has been positioned within its socio-cultural context. Since the Afghan Civil War from 1992 to 1996 and the Taliban's influence from 1996, there has been a suppression of music education in the form of cultural censorship (Braithwaite, 2020, p.1). However, music education and music making has continued in a variety albeit limited contexts. Braithwaite (2020) in her current Doctor of Philosophy study "The Right to Music in Afghanistan?", has used three philosophical frameworks for music education (p.3). The first is *utilitarianism* as a use "for healing" and "as a tool for cultural diplomacy", the second a *war narrative* and finally as *a cultural contestation* "which will be used to conceptualise the violent conflicts prevalent in media reports" (p.3).

The arts have been used in humanitarian efforts in post-conflict contexts for transformation and peace and is a relatively new discipline (Bergh and Sloboda, 2010; Pruitt, 2011). An issue is the power imbalance between the organisers and participants. Bergh and Soboda (2010) discussed how "the power wielded by NGOs and (visiting) artists is largely

ignored in writings on music in this field" (p.10). This is an issue with UNESCO whose role is the participant for the project, but have the required resources.

There has been opportunities for music education in Afghanistan through Ahmad Sarmast (b.1963) an ethnomusicologist. He has been highly influential in promoting the practice of formal music making within the country with the development of the co-education Afghanistan National Institute of Music (ANIM), and Afghanistan's all women orchestra Zohra. ANIM was set up as specialist music school for students from grade four to twelve where they could then continue their studies at the university level. Sarmast stated (Forrest, 2013) how he wanted to "help the Afghan people use the power of music to bring about social changes, to transform the life of Afghan children and return their musical rights" (Forrest, 2013, p.76). This unique institution received publicity in Australia through the Eddie Ayres' memoir *Danger Music* (2017) who spent a year teaching cello at ANIM. He commented about the range of pressures for ANIM: "from the Ministry of Education, making sure the curriculum was covering enough academic subjects; from Muslim conservatives, who strong objected to a music school existing in any way, let alone one that accepted girls; and from a wider music community, who wanted to see the school succeed, but also perhaps felt a sense of jealousy that the school was receiving so much money and so much publicity" (p. 30).

Traditionally, music making in Afghanistan has been a gendered segregated activity in which men perform in public spaces and women in their domestic space in the absence of men (Doubleday, 2011, p.4). The segregation also extended to the contexts of the songs and instruments played. The United Nations (2013) describes how "Empowering girls, ensuring their human rights and addressing the discrimination and violence they face are essential to progress for the whole human family. One of the best ways to achieve all of these goals is to provide girls with the education they deserve" (United Nations, 2013). The education of girls has also been manifested through Sarmast's initiative of forming the Zohra girl's orchestra from students who received their training at ANIM. The girls were the "first women in their families, communities and country to study music in over 30 years" (Kary, 2019). They have performed globally at the World Economic Form in Davos in 2017, and a concert at the Sydney Opera House and Robert Blackwood Hall at Monash University, Melbourne in October 2019 which was to celebrate a Centenary of Reclamation of Afghanistan's Independence and 50 Years of Diplomacy between Afghanistan and Australia (Kary, 2019; Weir, 2019). The Zohra girl's orchestra has had a social impact highlighting to the world the issues of gender and equity. Ahmat Sarmast has used this as a platform for global exposure, of what was possible in Afghanistan, the potential and need for change. The author attended the concert in Melbourne and observed that the event was an artistic, social and political platform for the promotion of music education.

The policy for the new school music curriculum was through UNESCO in which it was to be designed for all Afghani students regardless of geographic, religious of political backgrounds. The challenge is to create a music curriculum for teachers who have not received any training, nor exposure to music.

Context and Approach

In November 2019, the international subject specialists, UNESCO staff, the Ministry of Education team met in Delhi for two weeks of intensive face-to-face team workshops followed by remote work online. Due to safety concerns, stage three of the project was relocated from Kabul to Delhi, India. There were over fifty people involved in the project, and was held at the

same hotel for the two weeks of intensive workshops. The international subject specialists and UNESCO staff arrived two days earlier to meet and for curriculum planning. The original Ministry of Education team was modified due to passport and Visa issues. Consequently, the team of arts specialists from Afghanistan was reduced from what was originally anticipated.

Redesigning the Curriculum

Afghanistan was in the process of updating their curriculum after thirty years. Developing a music curriculum had to be in context with the political and cultural situation, and the role of music in society. The task was to guide and develop the entire arts curriculum with subject specialists and advisors from within Afghanistan. As an outsider, there was the challenge of maintaining the balance between the goals of UNESCO, the individual advisors without my own biases clouding my judgment.

Stage three of the project focused on changing the existing Content Based Curriculum to a Competency Based Curriculum. UNESCO's International Bureau of Education described the change as follows:

> A curriculum that emphasizes the complex outcomes of a learning process (i.e. knowledge, skills and attitudes to be applied by learners) rather than mainly focusing on what learners are expected to learn about in terms of traditionally-defined subject content. In principle such a curriculum is learner-centred and adaptive to the changing needs of students, teachers and society. (UNESCO, 2020)

Teachers had previously relied on predesigned lesson plans which were available to them in textbooks. This ensured a consistency of curricula throughout the country, and maintaining standards. Changing to a Content Based Curriculum, that is a focus on knowledge and skills rather than learning information was a major change in mindset for the teams. One major shift was problem-solving through group work rather than individualised textbook learning. These ideas were workshopped each morning in a plenary session so that teams could first experience the new approach, before applying it to the curriculum and eventually the classroom.

Stage three of the new curriculum was in a series of steps. The first steps was to work out the 'big picture ideas' for the curriculum. These are concepts of themes in which the curriculum is based. From this module are designed, then broken down to individual lessons. The lesson plans were then to be created into a textbook, translated to the main languages and sent to all teachers.

The Arts Subjects and Music

Afghanistan has had a rich arts culture and history in which they take great pride. The arts were connected to aesthetics and to express beauty. During the workshops, we had a long discussion on what were considered arts subjects, and how much time and emphasis should be allocated to each. Here, there was great diversity in the arts, and within each arts subject. The arts subjects which were deemed central to their tradition were visual art, handicraft, calligraphy and drama. It was interesting that calligraphy was considered an art form. After discussion with the language teachers, calligraphy remained in the arts because it was considered 'the art of beautiful handwriting'. Dance was banned due to the Taliban and photography and plays had also been banned. Music was a 'sensitive issue' and were initially reluctant to include it in the curriculum.

Before redesigning the curriculum, we had to determine which years the arts would be taught in schools, how many lessons a week, the length of each lesson, and the number of weeks for the school year. The current condition of schools made learning and teaching challenging. The school day was often only in the morning due to safety issues. During the winter months, schools were often closed due to the lack of heating. The recommendation was to write the curriculum for a twenty-eight week school year with each lesson lasting an hour in duration. The final consensus was at this stage to include two arts lessons a week from Grades 1 to 12. This was to ensure equity amongst the subject areas.

Music Curriculum

As discussed above, music had been banned in Afghanistan. Instrumental music was not allowed, and girls were not allowed to play music in public. Instrumental music was not allowed, nor were folk songs. However, after probing, I asked whether they had a National Anthem, and if they sang the National Anthem. This was allowed provided it was sung in unison and unaccompanied with boys and girls singing separately. Nationalist songs were also allowed. Consequently, music could be added to the curriculum through learning the National Anthem and Nationalistic songs. The UNESCO staff, subject specialists and the Ministry of Education were at first hesitant to include music, but were accepting of music education for the explicit aim of learning the National Anthem and Nationalistic songs. Music was now included in the curriculum albeit a small component of the arts curriculum. The inclusion of music in this form was to ensure it had an existence and presence for future students. Moreover, there was an opportunity for both boys and girls to learn music which would encourage a level of equity. Learning the National Anthem and singing does play a fundamental role in music making, and is hoped that it lays a foundation for future opportunities.

After the two-week intensive workshops, we continued to work remotely, and produced a curriculum outline. The arts curriculum was developed with the years divided into subjects with overall themes of big ideas in which topics could be explored. Examples of ideas or themes were 'the arts express who I am'. These subjects were treated as lenses in which to explore concepts. Due to the traditions, practicalities and accessibility, the arts curriculum commenced with visual art and handicrafts, and music was placed towards the end of the year. There was the vision of gender equity and subject diversity within each year, and potential for much growth and development in the future.

Future Developments

Stage four of the curriculum was to take place in Kabul in March 2020. Due to travel restrictions from the Coronavirus pandemic, very few international subject specialists were available to travel. There was also a changeover of staff at UNESCO. The project, as many around the world is on hold.

Conclusion

The new school curriculum for Afghanistan has been designed through the Ministry of Education, UNESCO and subject specialists. Music now has a place in the curriculum through singing the National Anthem and Nationalistic songs. Once the project resumes, it is hoped

that lesson plans will be designed, a textbook created, and then the new curriculum rolled out to all students in Afghanistan. For the future generation of students, this will be the first time that they can all formally have music education at school.

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Technology Policy Mandates and the Music Classroom: General Music Teacher Perceptions

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Abstract

Teachers, parents, and communities are often assumed to embrace the use of technology in schools, but not all agree as to the necessity and effectiveness of implementing strategies and devices based on policy via school-level (or higher) administrative mandates. In this study, in-service elementary general music teachers in the central United States (N=34) responded to a series of questions regarding the effectiveness of technology-based strategies on sociological topics (power of shared group experiences, communication of values through music, enjoyable engagement, exploring cultural norms, etc.), pedagogical topics (processes, musical concepts, listening, singing, musical response, etc.), and professional perceptions of school mandates for use of technology (stress levels as a result of computer use, effects on isolation and professional respect, etc.). Tablets, laptops, phones, lab work-stations, and easy access to social media may indeed offer new ways of stimulating student interest in music, and most teachers seem to have adapted to the ubiquity of technology in classes. Others, however, may be growing more discerning regarding both the beneficial effects and cautionary advice regarding screen time on children, and favor continuing the use of interpersonal and traditional developmental processes students may come to appreciate later.

*Keywords***:** Music, Technology, Pedagogy, Functions, Concepts

Introduction

Few things in the history of education have brought as much change to schools as has technology in the past few decades, with music and technology embedded together in the broader culture and individual lives of students today. In schools, administrators, teachers, students, parents, and communities are typically assumed to embrace the use of technology in virtually all classrooms. Strategies and the use of devices based on technological mandates are indeed widely adopted. Tablets, laptops, lab workstations, and the ever evolving frictionless social media may offer new ways of stimulating student interest in music, but research specific to the perceptions of music teachers regarding the many facets of engaging students via technological tools is uncommon.

Responding to legislative mandates, socio-cultural trends, and the providing of access to technology in schools is a policy issue falling primarily on administrative officials. These personnel often lack the time and experience to handle complex issues regarding curricular uniqueness and outcomes, while also addressing demand, infrastructure, access, privacy, and security. Keeping up with purported improvements and changes in effective use in the classroom raises not only interesting pedagogical questions, but also philosophical and economic issues regarding choices and equality of access. Music teachers themselves are often under pressures to adapt and include instructional technology in their classrooms, as it has become an increasingly fundamental consideration across districts and communities.

Background and Related Literature

Early technology in schools upon the emergence of computers focused largely on acquisition and hardware, with schools focusing on training teachers for skills in use and appropriate knowledge of software and hardware. Communicative technologies were adopted readily by schools, as described by Minkel (2005), often under the general description of distance learning processes. Teachers and administrators would eventually come to recognize the importance of social processes and cultural values integration (Murphie & Potts, 2003), and the external determinism of progressing technology as the agent of change. Within the arts and music, Levinson (1999) suggested that Marshall McLuhan perhaps had best understood early media technologies as optimistic extensions of human sensitivities and perceptions, and the foreshadowing within the arts of those agents of change. Considerations aligned with the more infamous, pessimistic side of McLuhan might well suggest that technocratic approaches (or purported solutions by way of technology) bypassed ethical questions and broader social awareness. Indeed, the democratizing potential of policy initiatives to place computers at the fingertips of all students in schools has been suggested to be socio-culturally inadequate and naive (Armstrong, 2008).

Accreditation and curriculum policy organizations have recommended technology oversight in recent decades. The United States National Core Arts Standards include language intended to be applicable to technology-based teaching, although the language is essentially the same as within other music areas (creating, performing, responding, connecting). This may be unhelpful to non-musical administrators hoping to guide and develop policies for teacher expectations and evaluations, curriculum development, and student assessments. The International Society for Technology in Education provides guidelines for teaching with technology and related school experiences, though these documents do not prescribe specific curriculum or assessments in technology-based music areas, leaving these curriculum and faculty development decisions to district and school level administration and teachers (Dorfman, 2019).

Traditional public schools are often thought to be the standard by which we assess participation in traditional music education programs in the United States. In the recent years paralleling the broad adaptation of technology in schools, charter schools in the United States have also become common, and music programs provide a useful comparative measure across traditional public schools and charter schools in describing curricular offerings and enrollment. An initial study of 122 music programs across the United States by Austin and Russell (2008) demonstrated that music instruction of any type was largely contingent upon grade level, with general music being the most commonly cited offering in both traditional and charter schools. Elpus (2012) surveyed 39 administrators in charter schools in New York City, and found the most common type of music instruction to be choral. Curiously, respondents in neither of those studies cited any mention of technology in music offerings, even as the access to computers and labs in schools was, by the years 2008 and 2012, widespread. Kelley and Demorest (2016) completed a more recent, similar study of the Chicago traditional public and charter schools, inquiring about compulsory and elective offerings in all possible areas specific to music being offered. While a number of somewhat less traditional offerings were cited (mariachi, drumlines, guitar, and popular musics), no specific examples of the curricular use of technology in classrooms were provided. The apparent absence of technology related offerings in these substantive and recent studies would seem to be problematic in that they suggest not only a lack of available current and relevant curricula, but also a very limited role of digital citizenship and the modeling of responsible and ethical use of technology by teachers and school leaders. This would seem to be in sharp contrast to the last several years among traditional general music programs, where the school policy pressures to embrace and utilize the technology that districts have provided at considerable expense has only expanded. Elementary general teachers seem to be increasingly expected to use technology even with the youngest of students. Exploring the teacher perceptions of these expectations, their functions and pedagogical value, and likely future use within schools, was the intent of the current study.

Study and Results

In this study, in-service elementary level general music teachers (N=34) responded to a series of questions regarding the application and effectiveness of technology-based strategies in their schools. Technology was not defined, although the term computer was also utilized on the response form. Three broad areas were addressed: 1) sociological topics (power of shared group experiences, communication of values through music, enjoyable engagement, exploring cultural norms, etc.), 2) pedagogical topics (processes, musical concepts, listening, singing, musical response, etc.), and 3) psychological and professional perceptions (school mandates for use of technology, stress levels as a result of computer use, effects on isolation and professional respect, etc.). Open response comments were also requested regarding personal and predictive experiences in their ongoing professional roles.

Data were collected via a series of questions requesting a rated response on a 5-point Likert-type scale with anchors "strongly agree" and "strongly disagree" on the variable response continuum. To the initial question in the series regarding school-level expectations, respondents indicated a very high level of agreement (M= 4.56) to the statement suggesting that their school or district expected them to implement technology in their teaching. This initial statement on the survey also demonstrated the highest level of implied agreement (lowest variability, with a SD=.70) on the entire survey instrument. The statement that music teachers are more respected

professionally because of the their implementation of technology generated the highest variability (*SD*=1.16) with a mean agreement response of 3.56, followed by a statement suggesting they feel better about their professional roles as a teacher as a result of their use of technology (*M*=3.53, *SD*=1.10).

A series of statements posed questions about the effectiveness of technology in teaching music as focused specifically on content. Musical concepts were indicated as the most effectively taught (*M*=3.65, *SD*=.95), while emotional musical response was the lowest (*M*=1.85, *SD*=.95), the lowest response in the study. Singing and playing skills were also rated low as taught via technology (*M*=2.15, *SD*=1.02).

Another series of statements posed questions about the effectiveness of teaching described as beyond basic content also using a 5-point Likert-type scale, slightly modified semantically ("effective" rather than "agree" etc.). The statements were drawn from previous research in the broad functions of music and were based on the anthropological study of music by Alan Merriam and the therapeutic use of music by E. Thayer Gaston (Misenhelter & Kaiser, 2006). These statements were all rated considerably lower than the basic content area. Music as a group experience through which we communicate shared values was rated lowest (*M*=2.53, *SD*=1.19), with music as a means to encourage social norms and the teaching of values and ideals also rated quite low (*M*=2.56, *SD*=.99). Highest effectiveness ratings were for music as a means of enjoyable engagement (*M*=3.24, *SD*=1.21), and for musical expression as a means whereby the uniqueness of a culture is exposed (*M*=3.29, *SD*=1.08).

Open response statements by teachers were generally optimistic and constructive, including positive predictions regarding student capacity for exploring composition and musical discovery, and "accessing amazing musical examples." Other positive statements suggested that technology will allow students to beneficially share their compositions with others, that lessons can be embedded into smart notebooks, and that student work will helpfully be able to be accessed at home. Open response teacher concerns (negatives) suggested that no amount of technology will ever effectively take the place of a real teacher, with another respondent suggesting that younger students are already demonstrating an inability to behave appropriately unless they have a device in their hands.

As an exploratory corresponding measure and in an attempt to corroborate the teacher responses, pre-service undergraduates (*N*=28) enrolled in a required university music education course were asked to cite examples of technology use witnessed in visited elementary general classrooms during their required observations. Interactive smart board use was cited most frequently (13 instances) with comments that included noting the smart board as keeping the teacher on track, for displaying online lessons, being used to teach note names and the staff, for games, for teaching words to a new song, and for engaging breathing exercises to calm a class of kindergarteners. In one instance it was suggested that the smart board unit worked poorly and functioned as a distraction for the students and problem for the teacher. Other uses of technology observed included videos, audio playback, an electronic keyboard, and iPad given to a very young class to play musical games.

Summary and Implications

Teachers indicate that broad policy initiatives to embrace technology in their schools and districts do include music classrooms. In the area of pedagogy, teacher responses demonstrate a belief that musical concepts are taught very effectively through technology, while singing,

playing, and musical response are not. Broad use of music in the areas of sociological functions are largely not seen as being conveyed effectively, with enjoyable engagement and unique cultural exposure being the noteworthy exceptions. Professionally, teachers suggest that some stress reduction is associated with their use of technology, and that they feel somewhat less isolated as a result of the utilization. Teachers also indicate that they expect these technology requirements and opportunities to continue.

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Policies, Music Education, and Culture:
An analysis of the Music Education Policies in Chile

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Abstract

The uncertain context of post-democratic era (Alba-Rico, 2017), and the current impacts of the COVID-19 pandemic on social-cultural life, challenge us about how music education can contribute to understandings and create new forms to be, and to build community, in collaborative, inclusive and mutual respectful ways. In this scenario, music education policies play a foundational role, proposing means and guidelines allowing connections across classroom contexts, music teachers, and communities where they are inserted. Music education policies created in Chile from 2013 onwards changed the structure of school music education in two ways: first, consolidating its status as an optional discipline during much of the formative trajectory; second, focusing on the "doing music perspective", over a more reflective understanding of music.

The current work seeks to identify the treatment of culture in the primary and secondary music education curriculum, analyzing the cultural guidelines underlying learning aims along the formative trajectory. Analysis includes thematic analysis and the creation of categories, focusing specifically on the learnings and value aims of music education curricula. Rationale considers theoretical elaborations around culture (Appadurai, 1996), educational policies in Chile (Cox, 2003, 2011, 2012), music education policies, and internationalization and globalization (Schmidt, 2017, 2018; Karlsen, 2012, 2017; Kertz-Wetzel, 2018). The current work aims to contribute substantive information to support music education research and policy development in Chile, and to strengthen the cultural dimension of music, as a basis to make music in community and society.

Keywords: culture and music education, music education policies in Chile, music education curricula

Antecedents

The construction of policies initiated in the 1990s (Cox, 2003, 2011, 2012) acquire new features into the mid-2000 onwards, as a consequence of the student mobilizations of 2006 (Cox, 2012, p.17). As a consequence, the old Organic Constitutional Law of Education (MINEDUC, 1990) was replaced by the new General Law of Education (MINEDUC, 2009). This law has substantive importance for the arts since it opened important spaces inside the educational school system. Thus, in article 20, artistic education is recognized as one of the three modalities of differentiated instruction, together with the humanist-scientist and professional technician. This is reinforced in article 21, which distinguishes the arts within the four macro constitutive areas of higher education (along with the sciences, humanities and technologies). Later, in 2018, Curricular Bases for primary school was promulgated, gradually replacing the curriculum implemented in 1990s (MINEDUC, 1998). This development was followed by a new reform (MINEDUC, 2019), which redefined the structure of mandatory subjects for the last two grades of secondary curriculum by introducing a set of new issues aimed at strengthening the citizen formation inside the school.

Current policies recognize Curricular Bases as the main curricular instrument for all school trajectories, which define "the common learnings required to all students" (MINEDUC, 2018). For music education, the Curricular Bases has introduced changes in the philosophical perspective underlying music, privileging a pragmatic conception of sound phenomena, over a cultural vision of music. This modification had a direct impact on teaching practices, which concentrated music education on music performance and creation practices, to the detriment of the formation and development of reflexive, critical and aesthetic abilities around music.

Chilean Music Education Curricula

According to General Law of Education (LGE, 2009), music education is part of the curricula alongside all school trajectories. School curriculum is organized in two levels of six years each: primary (first to sixth grade), and secondary (seventh to eighth grade and, and first to fourth year). Music has a presence along 12 years of curriculum, although with a different status: it is compulsory between first and sixth grade, with two hours per week; in seventh and eighth grade, music education shares time with visual arts, with three hours per week total for both subjects. Finally, music education is optional in the last four years of secondary school, and has only a minority presence in the last two. In terms of internal organizing, Curricular Basis for music define learning rests on three axes: Listening and Appreciating (L&A), Perform and Creating (P&C), Reflecting and Contextualizing (R&C). These axes are included across all of the primary curriculum and across the first four years of secondary curricula, seeking to join the main capabilities of music education to offer a broader and more comprehensive approach to music for students. The last two years of secondary curriculum, reorganizing the previous structure, changed the old Perform and Creating axis into Expressing and Creating (E&C), merged Listening and Appreciating, and Reflection and Contextualization into the new axis Appreciating and Responding, and introducing a new axis, named Communicate and Disseminate (C&D).

The change was based on a new purpose for the arts: "To strengthen the skills to handle artistic languages, their means, techniques and procedures, applying them in the development of the creative or perform process, as appropriate." The new guideline–common to the four areas

that composed the arts subject–is oriented "to promote citizen awareness through the recognition and respect of diversity" (MINEDUC, 2019, p. 116).

About Culture and Policies

Usually, the term culture is applied to refer to the customs of a community, its cuisine or artistic expressions, or even certain values and beliefs that would sustain its way of life. However, the common use of this meaning brings with it the conception that culture is composed of objectifiable elements, which form an exclusive (and excluding) part of any human group, and whose characteristics possess properties that are immanent in time. This conception reflects a substantive use of the term culture, naturalizing the difference until it is transformed into a thing possible to be watched and analyzed with independence of the context from which it emerges. On this, Arjun Appadurai (1996) says:

> Much of the problem with the noun form has to do with its implication that culture is some kind of object thing, or substance, whether physical or metaphysical . . . . Viewed as a physical substance, culture begins to smack of any variety of biologisms, including race, which we have certainly outgrown as scientific categories. (p. 12)

In the face of this, Appadurai proposes the use of an adjective look, which thinks of culture "as a dimension of phenomena, a dimension as attends to situated and embodied difference," emphasizing "its heuristic, and comparative dimensions." This feature represents "a pervasive dimension of human discourse that exploits difference to generate diverse conceptions of group identity" (Appadurai, 1996, p. 13).

The relational view described by Appadurai asks us to stop treating culture as a fixed and structured object, to consider it as a series of processes intertwined with social, historical and economic dimensions and components, and whose nature is essentially dynamic. This conception of culture distances itself from more conservative perspectives that recognize culture by distinguishing elements based on tradition, and the patrimonialization[1] of the history, in a "reified" vision of culture in which it is presented as a set of historically legitimized milestones and artifacts, with immanent values is attributed, and which are recognized as signs of authenticity and identity.

Policy and Music Education

An essential part of this discussion refers to the evaluation of policies now, inside a context focused on aesthetic practices or discourses, which is not always aware of the value of policies and their achievements. This assessment, according to Schmidt (2017), should be reinforced, as policies "exemplify and direct ways to engage with others, with contexts, and with needs, all the while inciting particular kinds of thinking and action" (p.3) and adopt multiple forms, according to the contexts in which they were created. A position that needs to be reinforced and objectified

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[1] The term *Patrimonialization* has been developed to note the way in which an idealized account of popular culture is constructed, whether as a result of processes of cultural domination, or as a socio-political or even commercial strategy. I suggest reviewing Santos-Granero, F. (2017). Patrimonialization, Defilement & The Zombification Of Cultural Heritage, *Nuevo Mundo Mundos Nuevos* [Online].

from the development of policy thinking is "the capacity to understand, speak, and act with a policy frame of mind" (Schmidt, 2018, p. 49).

The changes in the Chilean music education policies make it imperative to examine the foundations and ways that music education is considering culture in the curricula, especially in terms of relationships with the local contexts, internationalization, and globalization (Karlsen, 2012; Kerz-Weltzel, 2018). Possible effects of these changes are posing challenges of form and substance concerning social integration, the recognition of otherness, and the constitution of new bases and principles of social cohesion. And, underlying the above, the need to respond to the requirements related to cultural diversity, human rights, and social justice, raised from the policies emanated from UNESCO (UNESCO, 2005, 2018).

Analysis and Discussion

Preliminary guidelines do not inform about explicit approaches or theoretical bases about culture in music education, also in primary and secondary curricula. As a scope, the primary CB declares the link between music and different human groups, and how, as a sound phenomena, it can be understood with regard to different places and cultures. It is noting the relationship between music and geographic, historical and social contexts, and how music is a constitutive part of students' personal experiences (MINEDUC, 2018, p. 348). At the same time, a section named "Attitudes" (referring to aims focused to achieved values throughout education) only refers to culture in a tangential way, looking to "recognize and value different styles and musical expressions" (op.cit., p. 349).

Secondary curricula provide a more extensive reference to relationships between music and culture, reinforcing that music "occurs in different contexts and it is part of our lifes" (p. 285). Also, they declare, as expected outcomes: "students recognizes music as an own mankind language, dynamic and generative, that allow to know as both the own culture as others, sustaining to us self as part of a personal identity, and valuing the existent as starting point of every experience" (p. 286). Secondary curriculum reinforces the consideration of music as sound phenomena, and the attitude toward recognizing and valuing different styles and musical expressions. Still, in the cultural concept sphere, but without a specific reference to culture, secondary curriculum proposes valuing aims in order to "recognize and value diverse musical manifestations, their contexts gazes and styles, from its own self," highlighting the importance of "to work in groups, in an inclusive way, with honesty and engagement, respecting diversity" (Secondary Curricular Bases, p. 295).

The next table inform about learning aims linked with, according level, axis and grade.

Level	Axes	Learning aims	Grade
Primary	L&A	Listen to music in abundance from diverse contexts and cultures, with a focus on classical, oral tradition, (folk and aboriginal music) and popular music.	1th - 6th
	R&C	Identify and describe musical and sound experiences in your own life.	1th - 2th
		Identify and describe musical and sound experiences in their own lives and in society (celebrations, meetings, festivities, everyday situations or others).	3th - 4th
		Explain the relationship between the works performed and/or heard, with elements of the context in which they arise.	5th - 6th
Secondary		Recognize the role of music in society, considering its own musical experiences, contexts in which it arises and the people who cultivate it.	7th
		To appreciate the role of music in society on the basis of the repertoire worked on, respecting the diversity and richness of socio-cultural contexts.	8th
		To evaluate the relevance of music, highlighting the unique meaning it has in the construction and preservation of identities and cultures.	1th*
		To critically evaluate the role of recording and transmission media in the evolution of music in different historical periods and spaces.	2th*
Secondary	A&R	Analyzing expressive purposes of musical works of different styles based on aesthetic criteria, using disciplinary concepts.	3th - 4th
		Arguing aesthetic judgments of musical works of different styles, considering aesthetic criteria, expressive purposes and contextual aspects.	
		To critically evaluate processes and results of musical works, both personal and of their peers, considering aesthetic criteria, technical aspects and expressive purposes, and giving account of a well-founded and respectful personal position.	

This analysis of aims has showed consistence with the guidelines that, in considering music as a phenomena in the curriculum, "to doing music" is a priority, although with some added cultural themes (listening of diverse repertoires, relationship with contexts, respect to diversity), without go deeply into the nature of the cultural. The aim structure is organized in a progressive way along grades, concentrating links with culture in the Reflecting and Contextualizing axis, mainly at the secondary level.

Both the guidelines and learning aims are grounded in a substantialist perspective of culture, focused into musical genres as representatives of cultural diversity and reinforced across the consideration of the repertoire as a nuclear part of every learning. This is explicit in the sentences proposing that "repertoire is constituted as a principle, means and end in the musical activity" (MINEDUC, 2019, p. 287), with the purpose "to provide students with the opportunity to meet and interact with music from various contexts and cultures, taking their own as a starting point" (MINEDUC, 2018, p. 345).

Findings

The consideration of the cultural dimension in the music education curriculum is valuable, even if the emphasis is on music performance and creation practices. In this sense, it is interesting to think of new ways of establishing relationships with the cultural dimension of music, proposing deeper dialogues between creative and performing practices, identities and cultural diversity.

At the same time, the effects of globalization on people, communities and countries, the raising of migration, and the emergence of new forms of circulation and cultural transmission related to hybridization and cultural change in contemporary societies, make it essential to strengthen appreciative and critical reflection skills in music education within the school. Both are key to developing dispositions and criteria from a relational perspective, capable to confront the diversity of media, practices and musical repertoires that students are accessing.

Finally, a broader critical view of the curriculum is necessary to understand the Chilean policy context over a longer perspective, which, even after 30 years, still is living the effects of democratic and cultural rebuilding after the dictatorial government. In this sense, generational policy processes form part of a complex fabric, which is affected by political changes and depends on both deepening democracy and cultural maturity of agents and agencies that operate in cultural and educational fields. Policy and politics, framed by sociocultural contexts are all linked, but each with particular dynamics that work as the landscapes of Appadurai (1996). And, underlying these dynamics, the different rhythms of historical time (Braudel, 1979), framing every layer, and all of them, at the same time. This means that the relational view of culture must be not only a required philosophical perspectives of Chilean music education policies, but it must be part of the lenses that sustain policies analysis, in connection with politics and social-cultural and historical contexts.

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Music Teacher Competences in the Policies of the European Union – a Hungarian Perspective

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Abstract

The aim of this paper is to outline the main discourses relating to school music education and music teacher training in cultural policies, strategies, communications of the European Union between 2007 and 2018. EU recommendations, strategies and policies, along with their dedicated developmental framework programmes, affect cultural policies and actions of Member States. Therefore, it is important to explore 1) the role of music in the EU according to its documents, 2) the factors which determine the goals and objectives of school music education, which in turn 3) outline what the EU expects of music teachers.

Based on the 10 Arts-related EU strategies and policy documents from the researched period, two interconnected yet distinctive themes emerged: 1) The Arts are manifestations and carriers of European culture, parts of the cultural heritage and important elements of European identity; and 2) The Arts are sectors of cultural and creative industries, potential pathways to sustainable development. Consequently, the objectives of Arts education in schools are 1) to develop cultural competences, 2) to transmit the cultural heritage in order to strengthen the European identity, and, more prominently, 3) to develop employability skills – especially creativity – which are required by the cultural and creative industries.

The final part of the paper will summarise how the effects of these recommendations and policies appear in the Hungarian National Core Curriculum (2020) and the Teacher Training Learning Outcomes (2013, updated in 2019).

Keywords: music education, educational policy, teacher training, learning outcomes, European Union, Hungary

Introduction

Following the principle of subsidiarity, the EU can support, but not govern, Member States in their decisions and actions related to cultural policies and their applications. Despite this, however; EU recommendations, strategies and policies, along with their dedicated developmental framework programmes – such as the "Culture 2007-2013" and "Creative Europe 2014-2020" programmes – strongly affect the cultural policies and actions of Member States. Therefore, it is important to explore 1) the role of music in the EU according to its documents, 2) the factors which determine the goals and objectives of school music education, which in turn 3) outline what the EU expects of music teachers.

The aim of this paper is to outline the main discourses relating to school music education and music teacher training in cultural policies, strategies, and communications of the European Union between 2007 and 2018 – from the publications of the *Communication … on a European agenda for culture in a globalizing world* (European Union. Commission of the European Communities, 2007) until the adoption of the current strategic framework, titled *A New European Agenda for Culture* (European Union. European Commission, 2018).

The final part of the paper will summarise how the effects of these recommendations and policies appear in the Hungarian National Core Curriculum (2020) and the Teacher Training Learning Outcomes (2013, updated in 2019).

The analysis is limited to formal primary and secondary schooling, and does not include primary instrumental and professional musician education.

Culture, and music within that, in EU documents

The EU does not have specific policies for music and musical industries; these are included in the cultural policies, strategies, communications and recommendations. Member States have authority and autonomy in cultural political issues; the EU can only offer guidelines in order to facilitate intercultural communication and understanding.

In November 2007, EU Member State Ministers of Culture agreed upon *a European Agenda for Culture in a Globalizing World*[1] (hereinafter: "*European Agenda for Culture*") which contained recommendations for the period of 2007–2013. The European Commission's "*Communication on a European agenda for culture*"[2] (hereinafter: *"Communication"*) defines culture as:

"Culture should be regarded as a set of distinctive spiritual and material traits that characterize a society and social group. It embraces literature and arts as well as ways of life, value systems, traditions and beliefs" (European Union. European Commission, 2007, p. 1).

It should be noted that the EU's broadly interpreted concept of culture cannot be clearly identified with the arts or artistic activities (much less so-called "high culture"), which are often not specifically named, but can be placed along the concepts of cultural heritage, cultural works /goods, and cultural and creative sectors.

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[1] European Parliament resolution of 10 April 2008 supported the programme. (European Union. European Parliament 2008)

[2] Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalizing world {SEC(2007) 570} /* COM/2007/0242 final

The *Communication* also quotes Dario Fo: "The arts, literature, music are the connecting link of Europe" (European Union. European Commission, 2007, p. 1).

Both previously mentioned discourses appear in the *Communication*; however, the safeguarding of cultural heritage, and the support of cultural activity, are never limited to the protection and passing on of cultural values and practices, but also serve social and economic ends.

The cultural agenda drafted in the *Communication* lists three objectives (European Union. European Commission, 2007, p. 8):

- Cultural diversity and intercultural dialogue;
- Culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth and jobs;
- Culture as a vital element in international relations.

In order to ensure easier access to culture and cultural works, the document places a special importance on education. The European Council's resolution on 16 November 2007 supported the *Communication* and recommended "promoting better use of synergies between culture and education, in particular by encouraging art education and active participation in cultural activities with a view to developing creativity and innovation" (European Union. Council of the European Union, 2007).

The Council's resolution also aims to encourage "the mobility of artists and other professionals in the culture field" (European Union. Council of the European Union 2007), which necessitates the harmonization of aspects that facilitate mobility within the EU. Although the "*European Agenda for Culture*" was created for the period between 2007–2013, it remained the fundamental document of the EU's cultural strategy until 2018.

The *Culture 2007–2013* developmental framework programme was followed by the *Creative Europe 2014–2020* which was established in December 2013, as part of the *Europe 2020* strategy. The regulation lists arts among the cultural and creative sectors, and designates economic goals to them. However, in accordance with the 2005 UNESCO Convention which came into effect on 18 March 2007, the document emphasises that cultural activities, goods and services must not be treated as solely having commercial value. The regulation defines cultural and creative sectors as "all sectors whose activities are based on cultural values and/or artistic and other creative expressions, whether those activities are market- or non-market-oriented, whatever the type of structure that carries them out, and irrespective of how that structure is financed" (European Union. European Parliament 2013).

In May 2018, the European Commission submitted its communication on *A New European Agenda for Culture* (European Union. European Commission, 2018), which has become the cultural strategy of the EU for the 2019–2022 period. It was preceded by the *Strengthening European Identity through Education and Culture* (European Union. European Commission, 2017) communication that does not mention the arts, but highlights the importance of safeguarding cultural heritages and cultural diversity. Cultural diversity also serves as an inspiration for creativity and innovation, and as a basis for the common European identity. The overarching objective of the *New European Agenda for Culture* is "to harness the full potential of culture to help build a more inclusive and fairer Union, supporting innovation, creativity and sustainable jobs and growth." (European Union. European Commission, 2018). It also aims to promote the arts, culture and creative thinking in all levels of formal and non-formal education.

By applying the cultural and creative sectors terminology (and worldview), the EU documents do not differentiate between "high" and "popular" culture, and assume a value-neutral position based on the principle of diversity. The report prepared for the European Commission (De Voldere et. al., 2017) notes that the music sector is the third largest employer in the cultural and creative industries (following the performing and visual arts), therefore playing a highly significant economic role, but the report does not make any distinctions between genres or any other categories.

To conclude: two interconnected yet distinctive discourses emerge from the cultural strategies and documents of the EU: 1) arts as manifestations and carriers of European culture and cultural heritage with intrinsic value, therefore integral elements of European identity; and 2) sectors of cultural and creative industries that can contribute to sustainable economic development. In the past decade, the latter perspective became dominant.

The objectives of music education

The *European Parliament resolution on the social status of artists* (European Union. European Parliament, 2007) emphasises that "in order to engage in an artistic activity at the highest level, it is necessary from a very early age to develop an interest in the performing arts and culture and hold the keys that give access to the major works which form part of our cultural heritage". Therefore, Member States must ensure the effective integration of arts into school curricula. The *European Parliament resolution of 24 March 2009 on artistic studies in the European Union* (European Parliament 2009) gives several recommendations for Arts education in schools, and also provides insight into its intended role in society: to develop the European identity, to facilitate communication and tolerance between cultures, and to develop employability competencies (creativity, flexibility, sensitivity, openness, etc.). The resolution states that Arts education should be present at every level of education to ensure democratic access to culture. The current cultural strategy, the *New European Agenda for Culture,* advocates that a "focus on creative and critical thinking should be extended to all levels of education and training, in line with the shift in approach from STEM (Science, Technology, Engineering and Maths) to STEAM, including the Arts" (European Union. European Commission, 2018).

In 2019, the Council of the European Union adopted a revision of the key competences that are considered necessary for personal and professional development, social inclusion and active citizenship. The role of public education is to contribute to the development of these competences. **Cultural awareness and expression** is the eighth key competence, defined as "having an understanding of and respect for how ideas and meaning are creatively expressed and communicated in different cultures and through a range of arts and other cultural forms" (European Union. European Commission, 2019, p. 14). It also includes the ability to identify personal, social or commercial value in different art forms.

Similarly to the broad definition of culture, **cultural heritage** is not defined unequivocally. Because of this, and out of respect for national and ethnical specificities and for the authority of Member States in educational policy-making, the EU documents are value-neutral about school subjects and make no recommendations for compulsory cultural content for formal education.

To summarise, the EU documents state that the objectives of art education in schools are **1) to develop cultural competences** as a basis for self-expression, cultural awareness, and intercultural communication; **2) to transmit cultural heritage in order to strengthen the**

European identity, and, more prominently**, 3) to develop employability skills – especially creativity – which are required by the cultural and creative industries**.

Teacher training – music teacher training

"Three key factors contribute to an improved education: the first one is the quality of teachers and of teaching. Teachers play the central role in the process of imparting skills, competences and knowledge as well as in fostering international perspectives early in a young person's life. The better the teacher, the better the outcome." (European Union. European Commission, 2017, p. 7)

The educational objectives mentioned above can only be achieved by well-trained teachers who follow these principles. The issues of teacher training and teacher competences are constantly present in EU education politics. Following the example of the European Qualifications Framework for Lifelong Learning (EQF), a similar framework was developed for teacher competences and qualifications in 2010, but it was not adopted by the EU.[3]

The main common objectives of the strategy for education and training within the *Europe 2020* strategic framework (*Education and Training 2020),* are equally valid for the training of teachers and their teaching activity:

- Making lifelong learning and mobility a reality;
- Improving the quality and efficiency of education and training;
- Promoting equity, social cohesion, and active citizenship;
- Enhancing creativity and innovation, including entrepreneurship, at all levels of education and training. (European Union. The Council of the European Union, 2009)

The *Supporting the Teaching Professions for Better Learning Outcomes* (2012), an accompanying document to the *Rethinking Education: Investing in skills for better socio-economic outcomes* Commission communication (European Union. European Commission, 2012a), summarises the necessary competences for effective teaching, regarding the concepts of knowledge and understanding, skills and dispositions (European Union. European Commission*,* 2012b, p. 25-26.) Teacher training institutions play an important role in developing these competences.

The 12th recommendation of the final report of the Working Group on developing synergies with education - especially arts education - is to provide sufficient support for teacher and artist training and professional development, in order to enable them to "implement cultural activities of the highest quality in educational settings" (Lauret–Marie, 2010, p. 6). Of all the documents analysed in this paper, this was the only one to suggest to focus on the intrinsic value of arts education too, instead of regarding it as solely an instrument to achieve some other objective (p. 59).

Focusing on music education, García and Martínez (2017) reviewed eleven documents of the EU between 1988 and 2015, and concluded that although music education is considered important, especially in early childhood, there are significant differences between the music education policies of individual Member States, making it difficult to implement EU programs for the mobility of students, teachers and artists. Therefore, the authors call for the development of common minimum output requirements for education, in a form that does not infringe on the sovereignty of individual nations in education policymaking.

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[3] Cf. Halász, 2012, p. 197-199.

The *Bonn Declaration (2011)* of the European Music Council also advocated for learning outcomes to be the basis for the development of teacher training curricula (European Music Council 2011, p. 3).

Learning outcomes are clear statements that describe the knowledge, skills and autonomy students should acquire by the end of a learning process, regardless of when, where and how these competences are acquired (Farkas, 2018, p. 13). The practice of curriculum development based on learning outcomes was created with the intention of facilitating student and labour mobility, however as Bókay (2008) stated „it is not simply a new pedagogical technique, but the emergence of a radically new education philosophical mentality" (quoted by Halász, 2012, p. 263).

Farkas (2018, p. 29) also draws attention to the fact that "describing a professional qualification in learning outcomes is not merely a technical transcription, but also value orientation"; thus, training may have a repercussion on the development of the profession. The learning outcome requirements of teacher education also convey an indirectly formulated "ideal teacher" concept.

In higher education, learning outcomes have contributed to making the Bologna Process more effective by clearly defining what knowledge and skills can be expected of students at the end of a given learning phase.

In accordance with the principle of subsidiarity, the EU places the development of learning outcomes – as components of national qualifications frameworks – within the remit of each Member State. However, this leads to the differences that García and Martínez (2017) have pointed out, compromising interoperability.

The *meNet* (Music Education Network) *and EAS* (European Association for Music in Schools) *Learning Outcomes for Specialists and Generalists* were developed between 2007 and 2012 as a possible solution, aiming to serve as a common basis for school music teacher training and to facilitate the mobility of professionals (Hennessy et al. 2013). However, these had little effect in Hungary[4] and the descriptors have not been translated into Hungarian. Although there are overlaps between this document and the Hungarian learning outcomes for teacher training for school music teachers, these are probably due to the common context rather than the result of direct influence.

Hungarian National Core Curricula and the Teacher Training Learning Outcomes

Hungary joined the EU in 2004, and during the last 15 years, it has adopted several policies and guidelines from the EU into its national core curricula for public education and teacher training learning outcomes. However, music education mostly remained traditional – based on mainly folk and Western classical music, following the principles of Zoltán Kodály and the Hungarian music educational traditions. Popular genres and digital tools are more recent additions to the curricula.

Following EU policies, the Hungarian Ministry of Human Capacities [Emberi Erőforrások Minisztériuma] implemented the decree on common qualification requirements for teacher training in 2013 (Magyarország. Emberi Erőforrások Minisztériuma, 2013). The appendix to the decree details the learning outcomes for teachers of each school subject. Classroom Music Teachers should be well-trained in music (especially in Hungarian and

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[4] To my knowledge, there has not been any research conducted on the effect and application of the meNet and EAS Learning Outcomes for Specialists and Generalists in any other European counties either.

Western folk and classical music) and are expected be able to foster openness, creativity and familiarity with European culture in their students, as well as an understanding of Hungarian national tradition.

The new **Hungarian National Core Curriculum (NCC)** [Nemzeti Alaptanterv (NAT)] was prepared within a larger project following the aims of the *Europe 2020* strategy, and it will be implemented in September 2020 starting with the 5th and 9th grades. The NCC serves as a state-wide standard that all public school curricula are required to follow when developing their own local curricula and syllabi. Music is an individual school subject; the recommended weekly instruction time is 2 hours in Grades 1-5 and 1 hour in Grades 6-10. Music education is not compulsory in Grades 11-12.

The long-held objective of Hungarian school music education is to educate the audience for art; thus, less attention is dedicated to individual artistic expression such as composing. Nonetheless, the NCC emphasises the importance of active music-making, as it deepens the artistic experience by providing opportunities for self-expression, and supporting the development of creativity and empathy (Magyarország. Magyarország Kormánya, 2020, p. 407). Compared to the aforementioned EU policy objectives of Arts education in public schools, the first two (to develop cultural competences and to transmit the cultural heritage in order to strengthen the European identity) are more pronounced than the aim to prepare for participation in the cultural and creative industries.[5]

At the same time, it is also important to note that music education in public schools is singing-based. Basic level instrumental education is separate from general schooling, and offered at state-run music schools by trained solfége and instrumental teachers. Those who are interested in more knowledge and skills in music-making, or wish to pursue a professional career in music, usually attend these schools from their early years.

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On Sharing Circles and Educational Policies:
Learning to Enact Indigenous Worldviews in BC Music Classes

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Abstract

Several government policies have recently been established to support the embedding of local Indigenous knowledges, pedagogies, and worldviews in all Kindergarten to Grade 12 classes in British Columbia (BC), Canada. In 2008, the First Nations Education Steering Committee identified the First Peoples Principles of Learning—nine pedagogical principles based on traditional ways of teaching common to the more than 200 Indigenous communities in BC—as guidelines for teachers. In 2015, the BC Ministry of Education issued new music curriculum documents containing Indigenous content and related curricular competencies. In 2019, the BC Teachers' Council (BCTC) revised its Professional Standards for BC Educators, directing (in a new 9th standard) all BC teachers to embed local Indigenous worldviews and perspectives into their classes. Likewise, the Office of the BC Auditor General recommended in 2019 that the Ministry of Education work with Indigenous leaders and communities "to address obstacles to ensuring safe, non-racist, culturally relevant learning environments through teacher professional development [and] cultural awareness training" (p. 5). The BC Teachers' Federation supports these policies and has proactively worked to advance them; however, it has also emphasized teachers' need for support and resources in implementing them.

In 2017–2018, we partnered with the Victoria Native Friendship Centre (VNFC) and obtained funding from several sources to co-host four gatherings of urban Indigenous Elders, musicians, educators, and cultural workers, plus interested non-Indigenous people, in which we worked together to understand the complexities of developing Indigenous resources for choral music classes. In a series of sharing circle gatherings, we discussed specific research questions. The executive director of the VNFC, which represents 18,000 Indigenous people living in the Greater Victoria area, took steps to ensure we followed local Indigenous Protocols (e.g., Elders' territorial welcomes, smudgings, honoraria and gifts, dialogues in sharing circles). We thereby upheld "a relational ethics that is accountable to place … and … seeks to establish contingent collaborations based on shared aims and visions" (Tuck & McKenzie, 2015, p. 162). The Protocols foregrounded the importance of shared process in achieving goals of culturally responsive (Abril, 2013; Lind & McCoy, 2016; Locke & Prentice, 2016), culturally appropriate (Battiste, 2005), and culturally sustaining (Paris, 2012) music education research. In this paper, we describe our research processes and discuss the promise these methods hold for ensuring that Indigenous voices and perspectives guide the enacting of Indigenous ways of knowing in music classes in BC schools.

Background

Canada's constitution grants individual provinces and territories sole jurisdiction over education.[1][2] Thus, each province, through its Ministry of Education, independently creates curriculum, oversees teacher qualifications, and configures school districts. Realizing that local context often influences educational policies and their applications, we recognize three unique historical and political factors that distinguish those in British Columbia (BC), Canada's western-most province. First, BC's history of colonialism dates back only to the 1846 Treaty of Oregon, a shorter period than other Canadian provinces (Claxton & Price, 2019). Second, unlike most provinces, nearly all of BC is unceded territory, land that Indigenous peoples have never "surrendered" to the crown or Canada through treaties or as a result of acts of war (Wilson, 2018, p. 21). Third, in Canada, as of 2020, only the British Columbia legislature has passed legislation to adopt the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), apparently signalling its intention to develop nation-to-nation relationships with BC First Nations.[3]

In light of these factors, several BC educational policies have been established to foster Indigenous resurgence[4] and greater respect for and understanding of Indigenous peoples by non-Indigenous people through the appropriate embedding of local Indigenous knowledge, pedagogies, and worldviews in all Kindergarten to Grade 12 classes.[5] For example, the BC First Nations Education Steering Committee created in 2008 the *First Peoples Principles of Learning*—nine pedagogical principles based on traditional ways of teaching common to the more than 200 Indigenous communities in BC—as guidelines for teachers (Chrona, 2014). Between 2015–2019, the BC Ministry of Education designed new music curriculum documents containing specific content and curricular competencies related to Indigenous knowledge.[6] In 2019, the BC Teachers' Council (BCTC) revised its Professional Standards for BC Educators, directing (in a new 9th standard) all BC teachers to embed local Indigenous worldviews and perspectives into their classes.[7] These policies and recommendations are actively being operationalized in public and private schools throughout the province. The BC Teachers' Federation supports these policies and has partnered with the Ministry of Education to advance them; however, it has also emphasized teachers' need for ministry support and resources suitable for implementing them.

In this paper, we report on aspects of a recent study that we hope will contribute to moving these policies and recommendations from aspiration to practice in music education.[8] This study is the second in a series of federally funded projects investigating how BC music teachers and Indigenous culture bearers[9] might work together to put these policies into practice in ways that are locally appropriate.[10] In this paper, we describe the evolution of the study and our partnership, the research methods we used, and the implications of enacting Indigenous ways of knowing in research with the goal of enhancing cultural equity in music classes in BC schools.

Evolution of the Partnership and the Study

In Canada, the ethics policies of all university and federal granting agencies require both non-Indigenous and Indigenous researchers to engage with community members via collaborative discussion and consensus building in all aspects of research involving First Nations, Inuit, and Métis peoples.[11] All partners (academics and Indigenous community members) decide on the level of community engagement that is appropriate for the various steps of a particular study—

i.e., designing the research questions, selecting the research methods that will be employed, analysing data, and creating non-academic knowledge mobilization activities.

In 2017, one of us was introduced to Ron Rice, an experienced facilitator and events coordinator from Cowichan Tribes,[12] and outlined our aspirations to him. We wished to consult with a range of local Indigenous knowledge keepers and others interested in cultivating closer relationships between schools and Indigenous communities in order to decolonize and Indigenize music education, specifically vocal music classes. Ron agreed to facilitate a gathering to be funded by the Joint Consortium of Research for Music Education (Canadian Music Education Association and the Coalition for Music Education Canada) and The University of Victoria's Office of the Vice-President Academic and Provost's Community Building Fund.

Soon after this initial conversation, Ron was hired as Executive Director of the Victoria Native Friendship Centre (VNFC), a vibrant organization servicing 18,000 urban people from many First Nations, that supports a daycare centre, adult secondary and trades education, cultural education (e.g., drumming, cedar weaving), Nêhiýaw (Cree) and Nuu-chah-nulth language learning, a winter shelter for homeless people, an Elders' centre, and other services. Together with Lisa Mercure, newly appointed VNFC Indigenous Culture and Traditions Coordinator, Ron helped us to revise our original research questions to better serve the urban Indigenous community. Our primary research question was: *What factors must be considered in the creation of Indigenous resources for K-12 vocal music classes that exemplify the holistic, local, relational, interconnected, and Land-based nature of Indigenous cultural practices and attend to issues of appropriation, ownership, oral traditions, and other cultural heritage considerations, while also bolstering choral teachers' confidence to teach local Indigenous musics within the context of formal K-12 education?* Ron suggested we use a sharing circle (described below) as a culturally appropriate research method to discuss the topic, and together we developed an invitation list. Ron designed the sharing circle purposefully so that we could build community, explain the short- and long-term objectives of the project, and share findings of Prest and Goble's first study in rural BC.

In April 2018, our first sharing circle took place at the First Peoples House at the University of Victoria (UVic). Twenty-three people participated. At the end of the event, participants expressed interest in continuing the conversation, and committed to inviting other concerned individuals to share insights and expertise. We determined that three more half-day sharing circles would be required for us to explore how we might proceed in the co-creation of Indigenous vocal resources for music classes "in a good way,"[13] which, to our knowledge, had never been attempted.

We then applied for and obtained a Partnership Engage Grant from the Social Science & Humanities Research Council (SSHRC) of Canada to facilitate three more sharing circles, which took place between February and April 2019 at the University of Victoria and at the Victoria Native Friendship Centre. Again, we drew up invitation lists for each, expanding our circle to include concerned individuals from the Vancouver area. Numbers of participants ranged from 18–40 for the three additional circles. A total of 66 individuals participated; a majority attended at least two circles. Forty Indigenous people, representing 19 First Nations and Métis Nations, voiced their perspectives.[14] At our last two sharing circles, which were much larger than the previous two, we broke into smaller circles after introductions in order to facilitate discussions.

In the next section, we outline the various research methods and Protocols[15] we followed based on advice we received from our Indigenous partners and the Elders they consulted to ensure that our research 1) was legitimate in the eyes of Indigenous community members, 2)

provided a safe space for those who had experienced trauma during their lives as part of historical and ongoing colonialist policies of the Canadian government, and 3) facilitated non-Indigenous participants' understanding of and engagement with Indigenous participants' worldviews.

Indigenous Research Methods and Protocols

Sharing Circles

Wilson (2008) describes a sharing circle as a form of focus group, "where each person has the opportunity to take an uninterrupted turn in discussing the topic" (p. 41). Although sharing circles are similar to focus groups on a surface level, they differ in their intentions, procedures, and end goals. For example, the centrality of *Indigenous voice* is fundamental to any Indigenous research method (Dei, 2013). Unlike a focus group, the sharing circle is *ceremonial*, a sacred commitment to truth (Kovach, 2009), and there is "recognition that the spirits of our ancestors and the Creator are present in the circle and guide the process" (Lavallée, 2009, p. 29). First Nations across Canada maintain distinct sharing circle Protocols. Because our sharing circles took place on traditional Songhees, Esquimalt, and W̱SÁNEĆ territories (Greater Victoria area), sharing took place in a counter-clockwise direction, as is traditional in those communities.[16]

Smudging

Sharing circles sometimes begin with a smudging ceremony. Smudging "is a ceremony practiced by Indigenous peoples and serves as a means of purification to clear the mind, body, and spirit of any negative energy" (Clarke et al., 2019, p. 202). Traditional medicines, such as sweetgrass, sage, tobacco, and cedar, are burned, and the smoke that is created is directed over people's bodies as a symbolic act of communication and thanks (tobacco), cleansing and situating (sage), purification and strengthening (sweetgrass), and cleansing and healing (cedar) (Bell, 2018; Paul, 2014). Urban Indigenous peoples from many, but not all, First Nations often smudge before important events that require clear thinking and respectful engagement. When planning our fourth and last sharing circle, some community members expressed their desire to provide participants the opportunity to smudge if they so wished, prior to beginning circle work.

Territorial Acknowledgement or Welcome

A territorial acknowledgement is a short statement, made at the beginning of an event or public gathering, that expresses the historical and ongoing ties of the local Indigenous people to that land. Anyone can make this acknowledgement. Many institutions in Canada now post a territorial acknowledgement on their websites. Territorial acknowledgements can be informative to non-Indigenous people who visit or live in that particular area; however, they may be considered tokenistic by members of the local Nation if the event or institution is implicated in ongoing colonial practices that work against Indigenous resurgence (Gaudry & Lorenz, 2018). A territorial *welcome*, on the other hand, can only be done by a *local* Indigenous person, usually an Elder.[17] Ron Rice, our facilitator, ensured that a local Elder welcomed all of us to the territory before we began each sharing circle.

Introducing Oneself

At the beginning of a sharing circle, individuals introduce themselves by stating their names, the names of their family members, where they were born and raised, and their cultural background. This information is prioritized so that members of the circle can understand their lateral relationship to others in the group. This form of introduction minimizes the socio-economic hierarchies that can be implicit in other types of information (e.g., form of employment). At the very beginning of our first sharing circle, we went around the circle twice, the first time to share information regarding our origins, and the second to state our job title and our reason for participating in the circle. Then, we explicitly dissected how we viewed each other after learning each other's origins, and how our conceptions of one another may have shifted once we were aware of each other's job titles. In this way, we researchers gained an awareness of some differences between Indigenous and non-Indigenous axiologies, which often indirectly inform procedures.[18] The value systems of the various Indigenous peoples who use sharing circles emphasize relationality, interconnectedness, and interdependence, principles that are reflected in the kinds of information that are deemed important for participants to know before they share information. In contrast, Western European perspectives often privilege individual achievement and hierarchy, values that may predispose participants to give greater consideration to some individuals' opinions over others'.

Food

McGregor (2018) states, "Food is an important aspect of culture … food is about sharing time and connecting with others. To indicate respect for attendees' time and attention, research meetings and presentations should always have food available" (p. 137). Feeding people who share their stories is also a "symbol of reciprocity" (Archibald, 2008, p. 95). For these reasons, we provided substantial lunches at each sharing circle, as well as time for people to have informal conversations while they ate.

Honoraria and Gifts

Many Indigenous scholars and researchers who engage in community-based participatory research with Indigenous communities underscore the importance of honoraria and small gifts as tokens of respect when working with Indigenous Elders and knowledge keepers (Parent, 2018; Tobias et al., 2013; Younging, 2018). In response, several Canadian universities have established culturally appropriate procedures for paying honoraria to Indigenous Elders, culture bearers, and other Indigenous participants in research or university-related ceremonies.[19] In this study, we reimbursed Elders who attended our sharing circles via an honorarium at the prescribed university hourly rate, plus a small gift, as recommended by the UVic Office of Indigenous and Community Engagement.[20]

Documentation and Analysis

We hired Indigenous and music education graduate students to take substantive notes at all sharing circles. Additionally, during the third sharing circle, we used audio recordings of the

conversations generated in the smaller circles, which were later transcribed. For each of the four sharing circles, we analysed in pairs all notes and/or transcriptions in order to create a two-page summary document. At the beginning of the second, third, and fourth circles, we supplied these synopses to sharing circles participants to update them on the conversations from previous sharing circles. Thus, the two-page summaries provided continuity, given that each sharing circle included both new members and previous participants. The summaries were also a primary source for finding common themes that emerged across the series of sharing circles. Eight main categories emerged from the data analysis: collaborations/relations, misrepresentation/misuse, policy, ownership, Indigenous principles embedded in teaching practices, Indigenous knowledge and the use of technology, language revitalization, and shifting paradigms and practices.

Discussion and Implications of Research Methods

As non-Indigenous researchers, we had embraced an Indigenist research approach (i.e., informed by Indigenous Protocols and worldviews) when we began our first study in 2016. However, it was only in this second study that we began to use Indigenous research methods under the tutelage of Indigenous partners in order to engage appropriately in culturally responsive research (Bishop, 2005). We thus found ourselves in an unfamiliar research landscape. In common with other researchers engaged in community-based participatory research, in which "co-learning and bi-directional learning opportunities" arise, the quality of the relationships we developed with sharing circle participants and partners was fundamental to the very possibility of our research, and it remains so (Castelden et al., 2012, p. 162).

Central to our learning has been the realization that it is sharing circle participants who set the pace and direction of the research journey. Tuck and McKenzie (2015) have noted that non-Indigenous researchers who are sincere in their desire to work with Indigenous peoples yet want immediate answers to research questions actually contribute to ongoing forms of neo-colonialism. Refusal to answer on the part of participants is an indication that researchers should stop asking questions in a certain direction (Tuck & McKenzie, p. 147). This occurred toward the end of our fourth and last sharing circle, when, realizing that the remaining time we had together was running out, we accelerated the pace so that we might obtain answers to research questions that were still outstanding. We immediately experienced resistance.

Thankfully, our facilitator's experience and "two-eyed seeing," or ability "to bring two or more perspectives into play," enabled him to navigate this cultural divide (Marshall, May 29, 2018). Ron assured participants that our conversations would continue and that, in his view, the creation of an Indigenous Steering Committee (ISC) to guide us on our ongoing research journey would be central to our moving forward. Sharing circle participants who had resisted our direct questions relaxed and expressed approval of this news. Ron and others then made recommendations about who should be invited to participate in the ISC. Two months later, the ISC met and recommended that we apply for a large federally funded grant to host a large two-day conference with music teachers, Indigenous community culture bearers, and School District Indigenous education leaders from across the province to examine and explore possible locally derived solutions together. ISC members advised us on additional partners we might approach to ensure multiple perspectives (e.g., metropolitan; rural; community, K-12, and university music; governmental; non-profit; Indigenous; non-Indigenous), as well as acceptance and willingness to support by all concerned. One year later, we received word that we had, indeed, obtained funding

for the conference. Although the 2020 COVID-19 pandemic has temporarily halted our planning process, we are well positioned to resume our work when it becomes possible.

In reflection, our facilitator's expertise in bridging communities and the myriad relationships we had developed over a period of 18 months made it possible for the sharing circle participants to forgive our breech of procedure. Simultaneously, and in a caring way, they made clear that it was imperative for us to attend to their advice, even if the reasons were not readily apparent at that moment. Dolloff (2020) offers *cultural humility* as an appropriate framework for decolonizing music teacher education.[21] We have learned that it is also a fitting approach for decolonizing music education research with Indigenous partners.

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[1] See https://www.cmec.ca/680/Elementary-Secondary_Education.html
[2] With the exception of federally funded schools on First Nations reserves.

[3] See https://globalnews.ca/news/6222331/british-columbia-passes-undrip/ for further information. See also https://www.firstpeopleslaw.com/index/articles/420.php for possible legal ramifications of this framework.

[4] Corntassel (2012) describes Indigenous resurgence as, "re-localized, community-centered actions premised on reconnecting with land, culture and community" (p. 92).

[5] Throughout this paper, we use the term *Indigenous* to denote the First Nations, Métis, and Inuit peoples who live on the land now known as Canada.

[6] See https://curriculum.gov.bc.ca/sites/curriculum.gov.bc.ca/files/curriculum/indigenous-knowledge-and-perspectives/arts-K-12-indigenous-knowledge-and-perspectives.pdf

[7] See https://www2.gov.bc.ca/assets/gov/education/kindergarten-to-grade-12/teach/teacher-regulation/standards-for-educators/edu_standards.pdf

[8] The authors are all settlers on this land. Prest is non-Indigenous (Italian ancestry), Goble is non-Indigenous (Norwegian, English, Dutch, and German heritage), and Vazquez is of undocumented Spanish, Afro-Caribbean, and Totonac heritage.

[9] The term *culture bearers* refers to Indigenous people who commit to their communities' cultural teachings, engage in cultural practices (singing, dancing, drumming, storytelling), and are acknowledged by their community for doing so.

[10] We are cognizant of the dangers of pan-Indigenizing and name specific Nations wherever applicable. In this study, we worked with 40 urban Indigenous individuals from 19 Nations. See footnote 13.

[11] https://ethics.gc.ca/eng/tcps2-eptc2_2018_chapter9-chapitre9.html

[12] Cowichan Tribes is one of six Hul'qumi'num speaking First Nations in the lower Vancouver Island area.

[13] Ball and Janyst (2008) explain that doing research 'in a good way' requires 'that topics under investigation are identified as priorities by Indigenous people, reinforce Indigenous values, are informed by Indigenous frames of reference, and yield benefits to Indigenous individuals and groups' (p. 48). See Prest, Goble, Vazquez, and Tuinstra (forthcoming) for more information on embedding Indigenous knowledge in music classes 'in a good way.'

[14] Gitxsan, Nuu-chah-nulth (Nootka), Cowichan Tribes, Mikisew, Little Pine, and Swampy Cree, Salteaux, Montagnais, Haida, Kanien'kehá:ka (Mohawk), Haudenosaunee (Iroquois), Kwakwak'awakw (Kwakiutl), Songhees, Tsartlip, Dokis, Echo Dene, Mi'kmaq, Métis Nation of BC, Métis Nation of Saskatchewan.

[15] Younging (2018) suggests that the word *Protocol* be capitalized 'as a way to mark the permanence and significance of these [Indigenous] systems of knowledge as Indigenous institutions' (p. 36).

[16] Songhees, Esquimalt, and W̱SÁNEĆ peoples belong to the larger Coast Salish language group, which includes First Nations in the southwest corner of what is now known as British Columbia (Canada) and northwestern Washington State (USA).

[17] According to Wilson (2018), "In Indigenous cultures, Elders are cherished and respected. An Elder is not simply an older or elderly person, but is usually someone who is very knowledgeable about the history, values, and teachings of his or her culture. He or she lives according to these values and teachings. Each Indigenous community determines who are respected Elders" (p. 8).

[18] See also Bishop, 2005, p. 118 for similarities in Maori ritualized introductions or *mihimihi*.

[19] See https://www.uvic.ca/vpfo/accounting/assets/docs/Indigenous/quick%20guide.pdf as an example of Canadian university policies.

[20] See https://www.uvic.ca/services/indigenous/facultystaff/working-elders/making-request/index.php for more detail.

[21] Dolloff (2020) has argued persuasively for music teacher education to frame learning experiences within a discourse of *cultural humility*. Following Ross (2010), Dolloff affirms the importance of adopting three components of such discourse, including: (1) acquisition of *knowledge* (including the sociological background of music and music-making within a cultural practice (as well as the political and cultural history of the people involved); (2) adoption of an appropriate *attitude*, (entailing consciousness of cultural bias and stereotyping, self-awareness of one's own privilege, and sensitivity to possible bases for mistrust); and (3) acquisition of *musical and pedagogical skills* (involving new ways of listening, new modes of music teaching, and a willingness to undertake lifelong learning about myriad ways of music-making).

Exit, Voice, or Loyalty?: Choosing Music Education

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Abstract

Over the past decade, the proportion of American students attending chosen public schools, including charter schools, has grown dramatically (NCES, 2009, 2017). Research about whether school choice initiatives cause improvements on traditional measures of academic achievement remains inconclusive (e.g., National Center for Education Evaluation and Regional Assistance, 2010); meanwhile, charter schools increase racial and ethnic segregation within school districts (Monarrez, Kisida, & Chingos, 2019). Only 27% of American charter high schools offer music courses (Elpus, 2017), and Austin and Russell (2008) found that charter schools student received music less frequently and in larger groups than those at traditional public schools. Hellman (2019) summarizes: "Charter schools are not subject to the state regulations that are beneficial for music education" (p. 1). Yet, what the theoretical underpinnings of the education choice movement might mean for music education policy and practice remains largely unexplored.

The purpose of this philosophical inquiry is to examine the assumptions underlying American school choice practices and to consider how music educators might engage with the current education choice paradigm. Using Hirschman's (1970) writings about the roles that exiting and voice play in public spheres as a framework, I begin by examining why the availability of exits within public education tends to minimize voice and further segregation. Parents who care most about the quality of education and therefore tend to constitute "the most active, reliable, and creative agents of voice" are also the most likely to exit schools in the face of a perceived decline (Hirschman, 1970, p. 47).

Next, I argue that, while voice historically served as the primary method for supporting American public school music education, the prevalence of school choice necessitates attention to the problems and possibilities of exiting. Music programs that parents deem successful, including in terms of both quality and relevance, can encourage exits towards and what Hirschman (1970) calls "loyalty" to those schools. Yet, given that school choice fosters segregation, music educators might consider the limits of exits.

Finally, I draw on Anderson's (2013) writings to propose how music education policies sensitive to a combination of voice and exits might contribute to more integrated schools. Strategically developing robust music programs at struggling schools may entice education-conscious parents to choose those schools. Loyalty to those music programs may in turn encourage those parents to voice concerns and ideas that improve education for all students.

Exit, Voice, or Loyalty?: Choosing Music Education

Economically well-off parents in the United States and elsewhere have always had the opportunity to make choices about their children's education, including through private schools and moving to housing located within certain school districts. A recent report from the American National Center on Education Policy notes that these practices have grown more and more common as realtors use websites like Zillow and Great Schools to steer conscientious parents towards more well-rated schools (National Education Policy Center, 2019). Additionally, parents can increasingly enact school choice without moving their home.

Over the past few decades, the proportion of American students attending chosen public schools, including charter schools, has grown dramatically. The National Center for Education Statistics (2019) reports that between 1999 and 2016, the percentage of students attending their assigned traditional public school dropped from 74% to 69%. During the same time period, the percentage of students attending chosen public schools, including charter schools, magnet schools, and traditional public schools "located outside the assignment boundary based on the student's residence," rose from 14% to 19% (p. 6). How have these choice policies impacted education?

Although research about whether or not school choice initiatives lead to improvements on traditional measures of academic achievement remain inconclusive (e.g., National Center for Education Evaluation and Regional Assistance, 2010), researchers have found that charter schools increase segregation of black, Hispanic, and white students within school districts (Monarrez, Kisida, & Chingos, 2019). While authors of one study only suggest that "segregation would fall 5 percent if charter schools were eliminated from the average district in [their] sample" (Monarrez, Kisida, & Chingos, 2019, p. v), because American schools are already highly segregated (National Center for Education Policy, 2019), even a modest estimated effect upwards could have troubling consequences.

In terms of music education, Austin and Russell (2008) found that students at charter schools received music less frequently and in larger groups than those at traditional public schools, and Elpus (2017) states that only 27% of charter high schools nationwide offer music courses. Hellman (2019) summarizes: "Charter schools are not subject to the state regulations that are beneficial for music education" (p. 1). Yet, with the exception of Hedgecoth (2019), few music educators have theorized about why school choice has had these effects and how music educators might act within the existing choice paradigm.

The purpose of this philosophical inquiry is to examine the assumptions underlying school choice practices and to consider how music educators might engage with the current education choice paradigm. In particular, I posit that loyalty and integration might constitute key values that inform contemporary American music educators' actions. I ground this work in nonideal theory, which rests on the premise that "knowledge of the better does not require knowledge of the best" (Anderson, 2013, p. 3). Nonideal theory starts with humans' current motivations, rather than with abstract conceptions of what their motivations should be. Using Hirschman's (1970) writings about the roles that exiting and voice play in public spheres as a framework, I examine the logic behind school choice.

The Logic of Choice: Exits and Voice

School choice may initially seem like a straightforward concept: Students and parents learn about different schools and select the one best suited to their needs. Said differently, schools, like any other non-monopolized business, compete to attract students. Understanding education as a product and parents and students as consumers, however, is problematic on numerous fronts; people cannot consume education the same way they consume soap or electricity. Additionally, since K-12 schooling is mandated, students and parents who do not overtly select a school automatically enroll in their neighborhood public school. This means that rather than beginning from a list of choices, as one might when deciding where to shop for clothes or food, parents and students begin as default customers of a particular product; they can then choose to remain as customers of that product or to go elsewhere for a similar product. As such, the logic behind school choice mirrors that of a customer beginning with a certain brand of product that they may subsequently repurchase or abandon.

Using the concepts of exit and voice, Hirschman (1970) theorizes how individuals decide whether or not to remain customers of one product or organization. He explains exiting as leaving one product for another and voice as communicating displeasure in the hopes of changing a product. According to Hirschman, as individuals perceive that an organization is deteriorating, "Either exit or voice will ordinarily have the role of the *dominant* reaction mode. The subsidiary mode is then likely to show up in such limited volume that it will never become destructive" (p. 33). If parents deem it necessary to react in the face of perceived declines within their neighborhood school, then they will tend *either* to exit the school *or* to use their voices in the hopes of inciting changes. What, then, determines their choice?

Hirschman (1970) suggests two considerations. First, parents will ponder whether or not they anticipate that the use of voice will create change. If they feel sufficiently convinced that school leaders will address their complaints, then they will likely postpone exit. Second, parents will consider the availability, and I would add feasibility, of exits. If exiting demands the prohibitive financial burden of private school or relocating to a more desirable school district, then parents are more likely to raise their voices. Alternatively, when school choice policies enable students to attend what their parents consider a more successful neighboring school or voucher-funded private school, they may exit their current school before voicing their concerns.

The favoring of voice over exit, or vice versa, has serious implications. When voice functions as the dominant reaction mode, parents have incentive to better the school by working with teachers and administrators. Such relationships take time to develop and energy to sustain, but they can lead to more community investment in holistic education practices. Conversely, "The presence of the exit alternative can therefore tend to atrophy the development of the art of voice*"* (Hirschman, 1970, p. 43). When exit functions as the dominant reaction mode, parents not only forego opportunities to work with school leaders, but they do not develop the skillset needed for such interactions.

Additionally, it is important to consider who will exit first. One might think that more educated and economically well-off parents would lead the exodus; indeed, Bosetti (2007) found that students from low socioeconomic households are less likely to make use of school choice options. However, Hirschman (1970) makes a key point: "quality-education conscious" parents will exit first (p. 45). He elaborates:

> Those customers who care *most* about the quality of the product and who, therefore, are those who would be the most active, reliable, and creative agents of voice are for that very reason also those who are apparently likely to exit first in case of deterioration. (p. 47)

For example, given two students from households with equivalent socioeconomic statuses, the student whose parents care more about education will likely be the first to exit.

School choice policies, therefore, have a tendency to drain traditional public schools not only of more economically privileged families but of families who care the most about education. Those parents who remain are less likely to have the motivation and determination "to put up a fight against the deterioration" (Hirschman, 1970, p. 45). Yet, another factor can encourage some quality-conscious consumers to remain longer than others.

Loyalty

Hirschman (1970) explains loyalty as a quality that may initially dissuade education-focused parents from exiting, even in the face of perceived declines. He defines loyalty as a "special attachment to an organization" (p. 77). According to Hirschman, "Loyalty holds exit at bay and activates voice" (p. 78). As such, it can work against the tendency for the most education-quality conscious individuals to exit first and therefore recuperate schools that might falter prematurely through free exit. What might this mean for music educators?

While Hirschman does not detail how loyalty develops or sustains within organizations, I offer an initial theorization about three qualities that may promote or inhibit loyalty within schools: sustained engagement, emotional connection, and community awareness. First, loyalty often forms over time. While students may like a teacher whom they have for a single quarter or year, the opportunity to work with a favorite teacher over multiple years, as well as to develop one's unique skillsets and understandings over time, can foster loyalty toward that teacher and program of instruction. Whether the elementary general music teacher who sees students over the course of five or more years or the band, choir, and orchestra ensembles that students can elect for multiple years, music educators often have opportunities for sustained commitment, and hence potential loyalty, from students and parents. Likewise, while still relatively uncommon in the United States, multiple sequential levels of hip-hop, guitar, songwriting, or other music classes may help foster loyalty more so than a one-time elective music class.

Second, loyalty involves not just a cognitive-centric decision but feelings of pride and personal investment; one can rarely reason their way into loyalty absent significant emotional investment. Imagine the pride parents and students might feel at a high school athletic event accompanied by a pep band or an elementary school holiday pageant. Yet, performing Mozart in a primarily Hispanic town or hip-hop in a rural, predominantly white town may do little to energize the respective audiences. Since loyalty activates voice, it involves not blind devotion but collaborative dialogue between music educators and various stakeholders. While the idea that community interests should inform music offerings is not new, the increasing availability of school choice gives students' and parents' voices added weight.

Third, educators might develop loyalty through increased efforts to integrate music making within school and community life. Musical endeavors that develop pride by bringing large segments of a school and community together can include concerts and interactive musical events in different locations throughout the town and in support of local government, volunteer

efforts, or other initiatives. Examining how parents decided in what school to enroll their child, Bosetti (2007) found talking with friends, neighbors, and other parents as the most influential source of information. As such, focusing on communicating student achievements through exhibitions or digital platforms aimed at evoking parental and community pride can foster loyalty towards a school that might not only dissuade exit but attract other students. For instance, teachers might ask to place recordings or videos of music creations on display in school offices, community centers, town libraries, or government buildings as well as on such organizations' websites. While I agree with Hedgecoth (2019) that the profession has an obligation to advocate for all schools, including charters, to provide music education, such action might occur alongside the thoughtful fostering of loyalty aimed at maintaining, building, and adapting existing music programs.

While loyalty towards a music program may dissuade parents and students from seeking exits, I wonder: Might music programs serve as part of the reason parents choose a specific school? Although parents often select schools in large part because of their academic reputations (Bosetti, 2007), researchers found that most parents ultimately emphasize the more holistic reason of school being a good "fit" for their child, with some specifically avoiding a focus on test preparation (*Villavicencio, 2013). Furthermore,* Montero's (2018) investigation of why parents enrolled their child at a charter high school, rather than at their local public high school, found that sports and extracurricular activities served as one of nine overarching priorities. These results suggest that music programs may play a role in parents' school choice decisions.

When music educators encounter administrators asserting that choice initiatives demand a single-minded focus on test scores, they might present a three-fold counterargument. First, rigorous, emotionally connective, and community engaged music education can foster loyalty that dissuades current parents from exiting. Second, parents and students may select a school in part because music and arts offerings. Third, Kelley and Demorest (2016) found that schools with music programs, regardless of whether traditional public schools or charters, had higher test scores and attendance rates than those without music programs, even when controlling for differences in socioeconomic status.

In short, the availability of exits means that music programs of any kind which parents and students do not perceive as serving their needs—be they too exclusive or too inclusive, too rigorous or too lax, too narrow or too broad—risk decimation and elimination. Alternatively, thriving music programs that remain open to parental and student voice have the potential not only to attract students within a school but to serve as a marketing tool that may attract quality-education conscious parents to a school.

The Perils of Using School Choice: A Call for Integration

By considering how music educators might use the school choice paradigm to their advantage, I have been complicit in policies that I argue undermine key tenets of public schools, most notably the opportunity to integrate across racial, class, and other divides. As such, music educators might elect leaders who push back on these problematic choice policies and encourage local, national, and international music education organizations to make statements detailing the problems of school choice initiatives. In the meantime, music educators could work to mitigate the most detrimental effects of these policies.

At the local level, in addition to developing loyalty through existing well-respected music programs, leaders might strategically invest resources into music programs within schools at risk

of substantial exits. Anecdotally, one district where I taught had great success using a similar project with a language immersion program.[xxvii] Leaders turned the two lowest-performing elementary schools into French immersion schools and enabled parents residing outside of the schools' boundaries the choice of enrolling their children. Since education-conscious parents who valued language immersion exited first, their children's enrollment raised test scores at those schools and contributed to greater integration in terms of race and socioeconomic status across the district. Likewise, given that academically high achieving students tend to enroll in elective music classes, leaders might turn academically underperforming schools into choice-based arts-centered schools. While integration alone clearly does not address societal inequalities, it can counter the increased segregation caused by school choice initiatives.

Additionally, music educators might understand promoting integration within schools as a pressing contemporary ethical aim. While tracking in subjects such as math and English often segregates students by qualities such as race, class, and exceptionalities within schools, music classes have the potential to integrate all students (Anderson, 2019). Since large ensembles unfortunately tend not to represent school demographics (Elpus & Abril, 2019), music educators might reimagine recruitment efforts and curricula with the aim of achieving classes representative of school demographics. They might also assist individuals from historically marginalized groups in developing their leadership skills within such groups. Likewise, while there can be benefits of offering elective music classes that appeal to certain subsets of students, I wonder: What offerings would attract the most diverse group of students? What projects would enable sustained interactions in which students learned not only through music but through and about each other?

In summary, we may not have the direct choice to undo the school choice movement, but we have a choice about how we work within it. Using nonideal theory to work towards the better rather than the best, I argued that music educators might emphasize two values: loyalty and integration. Promoting loyalty through music making might involve organizing events that bring the school and community together and creating sequential electives that develop skills and teacher-student relationships over time. Since loyalty activates voice, it also necessitates remaining responsive to parent and student input. Additionally, music educators might mitigate the segregation worsened through school choice initiatives by promoting integration. Such aims demand altered recruitment practices and the creation of school-specific courses and curricula that welcome diverse students and encourage interactions among them. Working together in our nonideal world, we might continue dialoguing about how to make difficult choices in the age of school choice.

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"I Don't Want to Be Helpless": Investigating Policy Problems With Teachers

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Abstract

I report, as a music teacher in New York City, on one aspect of a two-year participatory study with fourteen teachers in three schools that describes how we sought to investigate policy problems and transform our relationships with policymaking in the context of our schools. In this paper, I specifically probe a central challenge at the site of teachers and policymaking, referencing to a U.S. context but also drawing strong international parallels. Namely, in our policy investigations, teachers in this study repeatedly confronted a sense of helplessness stemming partly from the ways we are positioned by conventional narratives of policy and also policy research, and also the difficulties we face in locating ourselves in larger system-wide policy problems.

I describe here the kinds of strategies we as teachers found ourselves drawing upon in our policy investigations. These included moving between a school and systems perspectives as a way of locating ourselves in this work, gathering and analyzing local data as a space for developing agency, and imagining policy alternatives to expand and question our given roles. The experiences of teachers in this study, I suggest, offers the ISME community a vision for how music educators, particularly in collaboration with non-music colleagues in our schools, might engage in the kinds of broad policy challenges we face.

"I Don't Want to Be Helpless": Investigating Policy Problems With Teachers

It is during a meeting with teachers at The Weather School in New York City that I begin to notice the word "helpless" has surfaced repeatedly in our policy inquiry work.[1] In this particular meeting, we are discussing policies around racial segregation. One teacher, Nina, admits: "I feel a little helpless within my—the people I can affect. . . . I really have no power—whatever that is—to fix this stuff. Everything's broken." Later, another teacher, Gloria, will ask: "Can good teaching mitigate some of these things? And maybe only to a certain extent. . . . I don't want to be helpless, there's nothing we—I'd like to think that teaching will have an impact."

While neither Nina nor Gloria are music teachers—Nina is a sixth-grade special education teacher and Gloria is an eighth-grade English teacher, their sentiments are undoubtedly familiar to many music teachers. The marginalization of music teachers and teaching in policy is well acknowledged, with Patrick Schmidt naming that "music educators experience a state of *permanent receivership*" (2015, p. 55, italics his) and observing that "as teachers, we are used to deflating our assessments of how policy and leadership can be meaningful to our own practices" (2013, p. 108). Where teachers at The Weather School here describe the feeling of being "helpless" in the realms of policy and policymaking, Koza (2010) wrily observes that after decades of policy efforts music educators find themselves "still worth less after all these years" (p. 77).

As a K-12 music teacher in the United States, I am concerned with that sense of receivership, not simply in music education but across all teaching at the schools level. Amidst the increasing deployment of new technologies and regulations to control the work of teachers and schools (Ball, 2003, 2015; Malen & Cochrane, 2008), the diminishing political role of schools and districts—particularly marked in the U.S. (Henig, 2013), and the growing role of the private sector in education policymaking (Ball, 2010), these feelings of teacher helplessness reflect and extend such structural changes.

This brief paper details several findings from a two-year study I conducted with fourteen teachers in three schools, where teachers investigated policy issues relevant to their schools. I report in particular on our struggles in each of the schools with feeling powerless and the strategies we drew upon to work through these difficulties. In doing so, I aim to contribute a more nuanced portrait of the relationship between teachers and policymaking, and suggest some possibilities for how teachers might engage in policy in ways that feel, if not entirely powerful, at least more empowering.

On the Relationship Between Teachers and Policy

There is considerable research, particularly in the field of critical policy sociology, that examines the relationship between teachers and policymaking and the ways we are disempowered by it. It is not simply that teachers are targeted by or removed from it politically in the ways described earlier, but also that we are also positioned discursively as its objects. Policy researcher Jenny Ozga (2000) argues that a sharp distinction is created by the very definition of policy, understood conventionally as "the actions of government, aimed at securing particular outcomes" (p. 2). In the case of educational systems, schools and teachers are portrayed as the "particular outcomes"—objects constituted by policy—or otherwise its "implementers" and "first-order recipients" who may have some say in how it is carried out, but rarely in how it is created (Ball,

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[1] By choice from participants, all names of schools and teachers in this article, save the author's, are pseudonyms.

1997; Lipsky, 1980). This understanding of policy constructs a hierarchical division between the work of authorized education policymakers and the work of school actors, ordering a system in which decision-making flows one-way.

Importantly, while such conceptions of policy and policymaking are commonly assumed, they are also severely limited and obscure the existence of ongoing teacher participation in policymaking. Many policy thinkers, and notably Stephen Ball, Meg Maguire, and Annette Braun (2012), have argued that teachers should be named as policymakers in their own right. Rather than conceive of policymaking as centered in formal government spaces, these researchers policymaking as a collection of all regulatory discourse—encompassing the work of various interest groups, businesses, private and non-governmental organizations, and schools and teachers (Ball, 2010; Burch, 2010). Policymaking occurs not simply when a law or regulation is created, but when any number of existing discourses are transformed in the daily work of teachers and schools (Webb & Gulson, 2013). Tellingly, in a policy "audit" of four schools in the U.K., Braun et al. (2010) counted 177 distinct "policies" in circulation, many of which could not be traced to a government mandate and most of which were circulated and transformed by teachers.

How teachers come to claim such agency, in full recognition of the ways commonly-accepted narratives of "policy" work against us, animates this study. There is limited research on what it might mean to learn policy in such conditions. While a research tradition exists on what "policy thinking" or "policy dispositions" look like (Avery, 1988; Zaal & Ayala, 2013; Stone, 2011), these general dispositions such as "systems thinking" or "cause and effect thought" hardly constitute policy learning and lack the context of teachers and schools. Schmidt (2020) speaks more directly to viewing policy pedagogically, and proposes an approach that includes developing what he calls "policy knowhow . . . a disposition and a capacity to understand, speak, and act with a policy frame of mind that is relevant to teachers, their programs, and their work" (p. 11). He invests centrally in critical pedagogy as a way of developing such capacities, in a way that parallels this study's investment in participatory inquiry—in the work of teachers investigating their own policy contexts and developing their own interventions.

Research Overview

The study described in this paper then is openly values-driven, engaging politically with the current state of policymaking and policy research, and anchored from my own positionality as a classroom teacher. In prioritizing transformative inquiry capable of changing the ways teachers relate to our work in schools, I committed in this work to principles commonly found in participatory action research designs (Zeller-Berkman, 2014). Specifically, this research takes the form of yearlong policy inquiry groups, convened in three schools over the course of the 2018-2018 and 2018-2019 school years. As part of the research's design, each group in this study was collectively responsible for determining the shape and content of its inquiry (Torre, 2009; Heron & Reason, 2006). Each group chose the policy questions we pursued, and also determined the methods by which we would investigate them.

The three schools were located in New York City, but differed widely in their institutional and organizational characteristics: The Weather School is a public (state) school serving grades 6-12, Connectors Charter School is a Pre-K-5 charter school, and Open Doors Elementary is a K-5 public school. Fourteen teachers, including myself, elected to participate in the inquiry groups, and met roughly every three weeks for 60-80 minutes over the course of a

school year. Like the schools, the teachers also differed widely in characteristics such as their teaching positions, experience, and social identifications (Table 1). Some findings of the larger study, only briefly touched upon here, draw from these differences and relate to the ways school context and professional roles impact how teachers approached policymaking (see Shieh, 2020).

Table 1. Summary of participants in the study, by school.

|	Teaching Experience	Professional Role in School	Gender	Race/ Ethnicity
Connectors Charter School				
Alicia	4 years	3rd grade teacher	F	Black
Clara	9 years	Pre-K outreach and 5th grade transition director	F	White
Jamie	1 year	K-5 music teacher	F	Biracial
Eric (author)	15 years	Visiting inquiry group convener	M	Asian
Open Doors Elementary				
Gabrielle	13 years	2nd grade teacher	F	Black
Gemma	9 years	5th grade special education teacher, instructional leadership team member	F	White
Riley	13 years	5th grade English teacher	F	White
Eric (author)	15 years	Visiting inquiry group convener	M	Asian
The Weather School				
Ana	9 years	9th grade Spanish & ELL teacher	F	Latina
Gloria	13 years	6th grade English teacher, department chair	F	White
Irene	15 years	12th grade physics teacher, school instruction coordinator	F	White
Judith	6 years	6th grade special education teacher, special education team leader	F	White
Marie	7 years	10th grade chemistry teacher, grade team leader	F	White/ Latina
Nina	4 years	6th grade special education teacher, Dean of Culture	F	Black
Sam	15 years	8th grade social studies, department chair	M	White
Eric (author)	15 years	7th & 8th grade music teacher, union chapter leader	M	Asian

The Roots of Helplessness
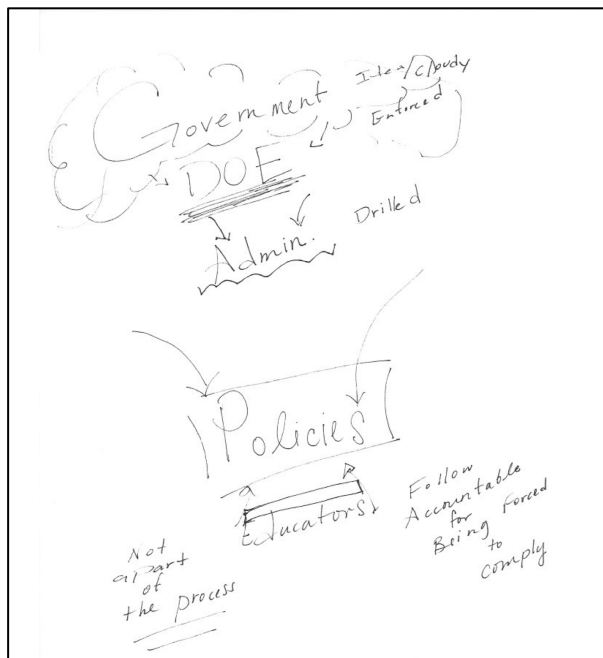
Figure 1. Gabrielle's map of policymaking.

Feelings of helplessness, powerlessness, or a sense of having arrived at a dead end in our involvement with policy were recurring themes in our inquiry across all three schools. In some cases, they emerged from what might be an expected place: the positioning of teachers at the receiving end of policy. This is when, for example, Gabrielle, a second-grade teacher at Open Doors Elementary school, draws a map of policymaking and labels teachers at the bottom, underscored by the words "not a part of the process" and "accountable for being forced to comply" (Figure 1). Or when Jamie, a music teacher at Connectors Charter School, names herself as a "policy receiver" when describing her role in policy.

Jamie's case is particularly interesting, because she has chosen the "receiver" label from a taxonomy of school policy roles developed by policy researchers Ball et al. (2011), who describe it as a role inhabited by "mainly junior teachers and teaching assistants." While the research seeks explicitly to recover roles for teachers in policy, the ethnographic descriptions of teachers had, in this instance, the opposite effect of perpetuating a feeling of receivership. Several other expressions of powerlessness also noticeably emerge when teachers are discussing policy research. The two statements about feeling "helpless" from Nina and Gloria which opened this article were, in fact, responses to policy research on race and student outcomes. What, Nina asks, can she do as a teacher with the knowledge that "the whole system may be mistaken in its fundamental design" (Hochschild & Shen, 2014, p. 6)? The answers, she feels, "are more governmental. . . . Maybe you want to be a senator." There is, I suggest, a difficulty for teachers in locating ourselves in policy research—one that Ozga (2000) observed almost two decades ago but has seen little change. If teachers are unused to asking "What can teachers do?" about policy, it seems many policy researchers are similarly blind to asking the same, assuming an audience of conventional policymakers or other researchers.

I do not wish to overstate the responsibility of the research community; the difficulties faced by teachers in this study must also be attributed to the complexity of the policies we chose to research. Senators, after all, also balk when confronted with the problems these teachers investigated: the relationship between policy and race, the landscape of segregation and school choice, how best to support struggling readers. A distinct difficulty that emerges, I suggest, is one of *location* and where or how teachers might locate ourselves in a wider system of policies and policymaking.

Strategies in Policy Learning and Locating

The larger story of these three inquiry groups, thankfully, is not one of helplessness, but rather one of persistence, and how we cross through disempowering policy positions. Before sharing some of the strategies or actions participants took, let me caution first that this study does not offer achievements, but rather ongoing engagements—engagements that suggest ways for teachers to enter complex systems, for building connections to policy, for placing our values into acts of policymaking. Where prior research has named individual dispositions, I focus here on collective strategies that lend themselves to *learning* and working through moments of helplessness. Each of the three strategies described in this section were characteristics of our work in all three schools, and were highlighted by both participants and me as central in our growth as policy thinkers and actors.

The first of these strategies was a continuous movement back and forth between considering a larger system level and grounding that thinking in our schools. Towards the end of the year, Nina would characterize the work of our inquiry group as:

> A theme of "all right, let's bring this conversation back to [The Weather School], though." Like, someone will say a thing, and then the next comment, and if not the very next comment, then the one after that, was like "All right, what about my classroom? Or about these hallways?"

Near the end of our difficult foray into research on policy and race, for example, Sam, an eighth grade social studies teacher, proposed that we start by looking at our students' experiences with issues we were reading about to help us locate ourselves in the broader and intersecting inequities named in the research. Likewise at Connectors Charter, we found our way *in* to the policies around school choice when we began mapping, on the ground, the concrete choices students made when attending Connectors and the choices they made following middle school. Importantly, we also did not stay at this level, which Nina argues would be "this tunnel vision of 'I and we and us. My bubble, we're good.'" Participants at all schools would also work our way *out*: what would happen if we "flood the market with more [Connectors Charter Schools]?" prompts Jamie at Connectors. "Then the system becomes a different system."

A second strategy we identified was gathering and analyzing data, and particularly local data, to make policy connections and identify areas of intervention. It is no accident that data, and particularly quantitative data, felt important in our work: it is a tool that is widely associated with conventional education policymaking, in ways that too often render teachers as its objects (Coburn & Turner, 2012). It is important to recognize that in this study the impetus to gather data came from authentic questions we defined: what is happening with student achievement in our school based on race? Why don't we have more staff to support struggling students? Working with data, in these instances, included everything from conducting a large scale analysis of disaggregated student testing data across an entire school, but also comparing one school's budget with another's.

For the most part, our work with data was suffused with a sense of discovery or excitement—as when Alicia assigned herself "homework" to compile information regarding which schools students chose to attend after leaving Connectors Charter: "I have to figure this out!" Or when Gloria, looking at disproportionalities in Black student achievement, found herself "caught up," as she put it, with seeing what the data might tell her and what she might do about it. At the end of the year, many participants would name data analysis directly as a *skill* they felt they developed. Marie, a high school chemistry teacher, observed about The Weather School, "I

think there's a small group of people who are doing [data] work and I think it would be interesting to expand that a little bit. . . . I think that you can't make decisions about what should be happening in your school without knowing what's already happening in your school."

A final key strategy we employed was imagining alternatives to existing policies, and doing so in ways that tapped into personal values. This is what happened when Alicia expressed anger at the feeble attempts to desegregate schools in New York City, and asked us as a group to envision something that might be built from "who we're intended to be just as people." Or at Open Doors Elementary, where our work imagining a better policy for supporting struggling readers led us to create our own plan. The group debated at length what to do with our plan:

RILEY: I think we should address it.
GABRIELLE: We're helpless.
RILEY: I think we have to address it. I think maybe [administrator] doesn't know. . . .
GABRIELLE: True. Because she has a million other things that she's worrying about I
guess. . . .

The existence of our plan enables Riley to counter Gabrielle's assertion that this is out of her purview, or that we can afford not to address this. I am reminded of Stephen Ball's (2004) charge that we "recover a language of and for education articulated in terms of ethics, moral obligations and values" (pp. 24-5), and the way such language returns us as teachers to the possibilities of our work.

Conclusion: Music Teachers and Policy Engagement

When Riley convinces the group to act, she taps into a condition that too often faces music teachers: our isolation. When Marie observes that "you can't make decisions about what should be happening in your school without knowing what's already happening," she reminds me of how music teachers too often find ourselves siloed in our schools—if not travelling between multiple schools. Nina might as well be talking to music teachers when she says, "I and we and us. My bubble, we're good." How do we participate in policy and how do we move past helplessness, if we do not have strategies with which to engage with, and work ceaselessly at, the ways we are positioned in schools—doubly marginalized in education policy both as "teachers" and then as "music teachers?"

A truth of this study, and one in which two music teachers took part, is that we are not alone in feeling this way, and that we have potential allies in our schools (see Abril and Gault, 2007). When Jamie, the music teacher at Connectors Charter School, names herself a "policy receiver," she is immediately pressed by a colleague who argue she is a "policy entrepreneur" and begins naming things she has observed Jamie doing with her music program. At Open Doors Elementary School, my presence causes Riley to dwell on the fact the school cut its music program just this year: "Some of the kids were like, 'We don't have music,'" she tells the group. "What happened?" We investigate.

A significance of this study for music teachers, then, is a call for the importance of participating in policy work with our non-music colleagues at the school level. This research also provides a sense of where to begin, and how we might work through some challenges we will face in such engagements. There is an important difference, I argue, between feeling helpless and *naming* our own helplessness, identifying it as part of our own learning in a way that is modifiable and open to contestation from others. This study, additionally, points to a need for education researchers, and in particular policy researchers, to consider the positioning of teachers

in their work. If teachers are not addressed as primary policy actors, then such research may well contribute to the continued disempowerment of teachers, including both those who seek it out and those who are harmed by ongoing discourses around who is and is not authorized to do policy.

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Reframing Leadership as Scholarship: A New Paradigm for 21ˢᵗ Century Global Arts Higher Education

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Abstract

Artists live in a dynamic and vital space, particularly attuned to looking at the world with a strong focus on creativity and innovation. Therefore, it is especially invigorating to think about the leadership realm of 21st century arts higher education as rooted in scholarship and discovery. A pivotal identity transformation occurs when an expert in an arts field takes on a leadership position. It is in, fact, the integration between these two distinct knowledge sectors (arts and leadership) that catalyzes the reformulation of leadership as scholarship. This reframing of the concept is a culture shift from the dominant way of looking at leadership, which is largely service-based. Effective leadership emanates from the authenticity of the person assuming a leadership role. Arts educators should be encouraged to explore a myriad of leadership career possibilities. Reframing leadership as scholarship opens up tremendous growth opportunities for artists. Weaving together autobiographical narrative, stories and a selected review of the literature about creativity and design, three broad areas will be examined: (1) the creative advantage artists bring to the leadership role (2) openness to ideas, original thinking and peripheral vistas, and (3) the power of an individual with a vision to be a transformative leader. Together, these ways of knowing the world compose a tool kit for arts leaders.

Keywords: reframing, leadership as scholarship, 21st century global arts higher education, peripheral vistas, paradigm, tool kit, arts leaders

Introduction

Artists live in a dynamic and vital space, particularly attuned to looking at the world with a strong focus on creativity and innovation. Therefore, it is especially invigorating to think about the leadership realm of 21st century global arts higher education as rooted in scholarship and discovery. This reframing of the concept is a culture shift from the dominant way of looking at leadership, which is largely service-based. Effective leadership emanates from the authenticity of the person assuming the role. Arts educators should be encouraged to explore a myriad of leadership career possibilities. Reframing leadership as scholarship opens up tremendous growth opportunities for artists.

The well- respected leadership textbook by Lee G. Bolman and Terrence E. Deal (2003) entitled *Reframing Organizations: Artistry, Choice and Leadership* focuses on this key term: "Reframing requires an ability to understand and use multiple perspectives, to think about the same thing in more than one way" (pp. 4–5). A pivotal identity shift occurs when an expert in an arts field takes on a leadership position. It is, in fact, the integration between these two distinct knowledge sectors that catalyzes the reformulation of leadership as scholarship. This approach will unlock a successful new paradigm for arts leaders in higher education.

Weaving together autobiographical narrative, stories and a selected review of the literature about creativity and design, three broad areas will be examined: (1) the creative advantage that artists bring to the leadership role (2) openness to ideas, original thinking and peripheral vistas and (3) the power of an individual with a vision to be a transformative leader. Together, these ways of knowing the world compose a tool kit for arts leaders.

The Creative Advantage of Artists as Leaders

Artists have unique insights that can lead to imaginative perspectives. Many years ago, I heard a story that conveys this point. Jules Engel, the American filmmaker, painter, sculptor, graphic artist, set designer, animator and teacher, told his students about an experience he had each day when he came home from work in Los Angeles, where he served as an animator for the Disney Studios and other major film companies. Every evening he would walk up the stairs leading to his apartment. The walls were unadorned, but on the plain walls he saw inspiring images that could influence his art practice. He shared this story to impart the true nature of the artist – who sees something that others do not, which is also a critically important value an artist brings to the leadership role

Artists have a creative advantage as leaders. In the Bolman and Deal book previously referenced, the authors discuss this aspect of leadership:

> We also continue to emphasize artistry. Overemphasizing the rational and technical side of an organization often contributes to decline or demise. Our counterbalance emphasizes the importance of art in both management and leadership. Artistry is neither exact nor precise; the artist interprets experience, expressing it in forms that can be felt, understood and appreciated. Art fosters emotion, subtlety and ambiguity. An artist represents the world to give us a deeper understanding of what is and what might be. (pp. xvii-xviii)

Openness to Ideas, Original Thinking and Peripheral Vision

Cultivating the agency to be an active observer with original perspectives, and then taking initiative, will open the door to unique experiences. The following stories provide examples of living and thinking in a resourceful and innovative way – leading to sometimes unexpected and even quirky outcomes, but most importantly, paving the way to the invention of possibilities that did not previously exist.

In the late 1970s and early 1980s, an era in which I was a violist in the Jerusalem Symphony Orchestra, the orchestra invited choirs to perform in oratorio performances for orchestra and chorus. On one occasion, a choir from Glasgow, Scotland joined the JSO for some concerts. In a casual conversation with one of the singers, I mentioned a very special work for solo viola, choir, and chamber orchestra (*Flos Campi* by Ralph Vaughan Williams) that I hoped to perform in the future. After subsequent conversations, and upon discovery that my colleague conducted a choir back in Scotland, he and I devised a way to rent the Glasgow Town Hall for a day, hire musicians from the BBC Scottish Orchestra, teach the choir this work and locate the music and score to make this happen. Make it happen we did! On a lovely summer day in 1982, I performed *Flos Campi* in Glasgow. Ursula Vaughan Williams (the composer's widow), who had become an acquaintance, came to hear the performance. This idea came to fruition because of my Glaswegian colleague's amazing ingenuity, my great desire to perform this work, and the fact that it never occurred to either of us that it couldn't happen. More recently, when I heard an artist's talk at a conference, in the corner of a PowerPoint in small print, in my peripheral —not front and center on the slide —was the mention of the Dhaka Art Summit in Bangladesh, where this artist had previously exhibited work. When I researched the project, I came across some captivating artists' perspectives that I hadn't seen elsewhere. I decided to attend the 2020 Dhaka Art Summit. As a result of my taking the initiative to contact an artist in Bangladesh, sessions were arranged for me to make presentations and to work with students at the University at Dhaka and at a local cultural center, in addition to visiting an arts collective and artist residency program. Not only was this an incredibly enriching experience, but as Dean of the College of Fine Arts at UNLV, I was able bring back fascinating global arts viewpoints to my university colleagues.

How will the new leadership paradigm create a platform for productive scholarship? In crafting a tool kit with ideas for discovery and analysis, I suggest turning to the "design thinking" literature. Coming out of a Stanford University design program, the book *Designing Your Life: How to Build a Well-Lived, Joyful Life* by Bill Burnett and Dave Evans (2019), discusses what good design does: "it releases the best of what was always there waiting to be found and revealed" (p. 221).

The concepts offered in this book, which also align with the course of the same name taught in Stanford University's d. school (formally known as the Hasso Plattner Institute of Design), are: "(1) be curious (curiosity), (2) try stuff (bias to action), (3) reframe problems (reframing), (4) know it's a process (awareness) and (5) ask for help (radical collaboration)" (Burnett and Evans, 2019, p. 221).

Other congruent resources are *Designing for Change: Using Social Learning to Understand Organizational Transformation* by Beverly Wenger-Trayner and Etienne Wenger (2019), *How to Change the World: Social Entrepreneurs and the Power of New Ideas* by David Bornstein (2007), and *Creating Innovators: The Making of Young People Who Will Change the World* by Tony Wagner (2012).

The Power of an Individual with a Vision to be a Transformative Leader

Many years ago, during the time in which I was working on a book entitled *Your Own Way in Music: A Career and Resource Guide*, I traveled the globe to undertake research about artists' lives. Shortly after I arrived in Fiji for a residency at the University of the South Pacific, I was inspired by a musician I met named Ueta Solomona. Mr. Solomona came from Western Samoa and had attended four years of college in the United States on a Fulbright scholarship, majoring in music education. After graduation he returned to his native Western Samoa and there he created a music curriculum in the schools, introducing Western instruments and fashioning a program of Western and Samoan music. Armed with determination, vision and a trunk of instruments, he vastly changed the culture of the region. He started a Western-style orchestra, teaching all of the instruments single-handedly to community members. In Fiji, where I met him, he founded the music program at the University of the South Pacific, guided programming on the local radio station, and started a police band. He inaugurated a music theory and appreciation curriculum through distance correspondence courses for citizens of the Solomon Islands, Tonga and other places without access to an arts education. He was also active as a local pianist and composer in the musical life of Fiji. One person with an unwavering sense of purpose and a big dream had transformed his communities, embedding new educational opportunities in the Western Samoan and Fijian societies.

This narrative presents a vivid illustration of how the inventive spirit, tenacity and generous spirit of a single person can make such a meaningful difference in the lives of others. Mr. Solomona, working within a reframed leadership paradigm, had successfully integrated the two complementary areas of expertise (arts and leadership) to build a career that encompassed curiosity, agility, and the deep satisfaction of using his boundless imagination to make a big dream real.

Reflections for the Future

In his profound work *Man's Search for Meaning*, Viktor Frankl (1984) says: "This uniqueness and singleness which distinguishes each individual and gives meaning to his existence has a bearing on creative work as much as it does on human love" (p. 87). Perhaps the most important reflection for the future is that each artist leader has the potential to make meaning in a distinctive way. Through the scholarship embedded in the reframing of leadership, the quest for discovery and the capacity to create knowledge is lifelong.

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Exploring the Significance of ECTS in China's Professional Music Education

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Abstract

Marking a milestone in the development of credit system in Europe, the European Credit Transfer and Accumulation System (ECTS) is significantly influential in European music education. Using the Shanghai Conservatory of Music as an example, this paper analyses the development of conservatories in mainland China in terms of their credit systems and teaching management. It then explores the possible impacts that ECTS may have on their teaching system reform and their assuring educational and teaching quality. The objective is to provide pertinent ideas and thoughts working towards the ideal of borderless higher music education.

Keywords: ECTS, credit system, professional music education, Shanghai Conservatory of Music

The European Credit Transfer and Accumulation System (ECTS), as a teaching management system, marks the significant development of the credit system in Europe and radically changes the traditional scholastic year system. It is created for undergraduate and graduate education and is concise and comparable. Its emergence not only helps students understand and compare higher education courses in European countries, but also promotes the reform of teaching in European colleges and universities and the flow of European students. One of the main contents of the Bologna Declaration (EHEA, 2003) is to open up the credit system of European countries with the assistance of ECTS, promote mutual recognition of academic qualifications, encourage European students to study in other European countries, expand the flow of European students in quantity and quality, and accelerate the development of knowledge-based society. (EHEA, 2003) The features of the credit system are to strengthen the purpose, dilute the process, put people first, develop individuality, and adapt to the different characterizes of students to the greatest extent with a flexible management system. With the popularization of higher education in Mainland China, credit system management has become the mainstream of higher education management systems. The implementation of the credit system in colleges and universities, and the accumulation and conversion of credits, have positive significance in mobilizing teachers and students' enthusiasm, improving students' comprehensive qualities, and cultivating professional talents, etc. (Yan, 2015) Also, the teaching reform of colleges and universities in the Mainland of China centered on the credit system reform has also made great progress. Founded in 1927, Shanghai Conservatory of Music is the first professional music education institution in Mainland China. Its school system was basically modeled on European music schools at the beginning of its establishment. Faced with the above development trends, its reforms in the teaching system, compared with ordinary comprehensive colleges and universities, was lagging behind, and development entered a certain bottleneck period, which is related to the particularity of professional music education and teaching management.

Compared with ordinary higher education, the management of higher professional music education has many peculiarities. First, the evaluation methods are different. Most professional music courses do not have uniform evaluation standards, and learning effectiveness is difficult to quantify. Individual professional basic courses can still have relatively objective standards, but performance professional courses often lack quantifiable evaluation standards, and subjective evaluation errors are often relatively large.

Second, music education emphasizes creativity. Music without innovation is an art without life, and innovation has different characteristics and requirements in different majors of music. Composition is an original creation(first-stage). The general performance major and conductor major belongs to the recreation (second-stage), and their creativity is exerted on the basis of the established lyrics or works. Music theory needs to consider the creation of first and second stage, as well as music appreciation and social environment. Therefore, professional music education is not only the transfer of knowledge and skill training, but also the cultivation of innovative spirit.

Third, professional music education has high requirements for basic skills training. All professional categories have their own basic skills. Whether the basic skills are solid or not determines the level of music art to a certain extent. In professional music education, the training of professional skills has the characteristics of continuity, persistence, and inheritance. The requirements and performance of different majors are different, so the teaching plans, teaching methods and methods of each major are also different.

Fourth, professional music education emphasizes individualized teaching. The content of professional music teaching is often realized via" teach by precept, example and passion" of teachers, and most of them are conducted in a "one-to-one" way. As a teacher, need to be proficient in inspiring and guiding students. As a student, need to do your best to understand, so as to avoid teaching results that are thoroughly the same.

Fifth, there are various teaching methods. Public basic courses are taught in large classes, most of the professional courses are individual teaching; professional basic courses are taught in small classes, and other forms include explanation, skill training, practice, on-the-spot investigation, etc. These all require a scientific and flexible teaching system to adapt.

Sixth, the growth rules and requirements of music professionals in different majors are diverse. The instrumental music performance major emphasizes skills accumulated from young age, vocal music teaching encounters with the period of students' voice changes, and the majors of musicology and music education require considerable experience, experience and cultural accumulation. Therefore, different professional categories have corresponding training objectives, and there is no "one size fits all" unified model.

Professional music education is different from general higher education, and the credit system also has its own specific requirements. The implementation of the credit system in higher professional music education in the Mainland needs to strive to achieve the ideal combination of the two characteristics. This article takes the Shanghai Conservatory of Music as an example to discuss the possible impact of ECTS on college teaching reform and the feasibility of ensuring the quality of professional music education. The following will analyze the development process of the credit system of Shanghai Conservatory of Music, discuss the characteristics of ECTS and its macro significance for the credit system teaching management system and the quality assurance of professional music education, and put forward suggestions on the implementation of the teaching system reform of professional music schools in the Mainland.

The Development of Credit System Teaching Management in Shanghai Conservatory of Music

At the end of the Qing Dynasty and the beginning of the Republic of China, China's higher education was in its infancy. Before and after the May 4th Movement, a group of educators absorbed western higher education ideas from Japan, Europe and America and applied them to the construction of teaching system. In 1917, the Ministry of Education of the national government issued an order to abolish the university grade system and adopt the elective system (Qu & Tang, 1991). In 1918, Yuanpei Cai took the lead in implementing the system of selecting subjects in Peking University. In 1922, the national government promulgated the New Learning System, which mainly imitated Germany and Japan at that time and stipulated that universities and colleges should adopt credit system.

In 1931, the Ministry of Education issued the Revised Regulations of Specialized Colleges, which stipulated that "the credit system should be adopted in the courses of specialized colleges, but the credits that students take every semester should be limited and they should not graduate early." (Zhang & Zhang, 1997) Further, the credit system was determined as a means of teaching management at the policy level.

Founded in 1927, Shanghai National Conservatory of Music, the predecessor of Shanghai Conservatory of Music, is the first professional conservatory in modern China. At the beginning of its establishment, Yuanpei Cai served as the president and Youmei Xiao as the dean of

academic affairs. Soon, Youmei Xiao became the president and concurrently the dean of academic affairs. He was the first generation of professional talents who went abroad to study music. At the beginning of the establishment of the college, he put forward the school tenet of "introducing western music while promoting national music, so as to achieve the goal of connecting the East and the West".

At the beginning of the establishment of the National Conservatory, although the scale of running the school was small, the formal organizational regulations, namely, the Organizational Regulations of the National Conservatory (Chen, 2007), have been formulated. According to the regulations, the Conservatory was the "highest national music education institution" directly under the College (later the Ministry of Education). In the early days of the founding of the Conservatory, there were four departments of theoretical composition, piano, violin and vocal music, and one department of national music was added in 1930. There were three kinds of meetings (after which, training meeting was added) for Conservatory affairs, academic affairs and social affairs. There was also a school building plan, enrollment and examination committee to assist the Academic Affairs Office and Social Affairs Office in implementing various plans. The administrative structure of the Conservatory basically reflected the educational system equivalent to that of European single subject higher professional conservatory, and the credit system adopted was also roughly similar to that of European conservatory.

According to the "List of National Specialized Conservatory of Music" published in 1929, the school has repeatedly revised the school system, major settings and teaching system to form a more complete and feasible " National Specialized Conservatory of Music Organizational Outline", which determined "to teach music theory and technique, for the purpose of developing music professionals", set up a preparatory course, an undergraduate course, and set up a normal course and elective course. The first semester after admission of a freshman was the trial period. If the director believed that the student was not suitable for the relevant major during this period, the student could transfer to another group, another subject or other school. Table 1 shows courses for the preparatory, undergraduate, and normal and the respective credits in 1929. 1929.

Formal students must choose a main subject (such as theoretical composition, vocal music, piano, cello, violin, etc.), and students who choose theoretical composition, vocal music, or violin as the main subject must take piano as an auxiliary subject. In the "List of Major Subject Credits and Subjects" listed in the "List of Teaching" (1929), the total scores of the six subject groups of the theoretical composition group, piano group, violin group, cello group, vocal group and Chinese music group were all 60 respectively, the credit allocation was

Table 1: In 1929, the Preparatory, Undergraduate and Normal Courses and the Credits Allocation of the National Specialized Conservatory of Music

		Preparatory Credit	Undergraduate Credit	Normal Credit
Common Compulsory Subjects	1. Party Spirit	0.5		0.5
	2.Chinese Language and Poetry	2.5	3.5	4
	3. Chinese Music	0.5		0.5
	4.First Foreign Language (English or French)	6	8	9
	5. General Music	2		2
	6. Harmony	4		4
	7.Preliminary Composition Method	1		1
	8. Chorus	1.5	0.5	1.5
	9. Sight Seeing	1		1
	10.Music Appreciation Method	1		1
	11.Introduction to Music History	2		2
	12.Education			1.5
	13.Teaching Method			1
	14.Orchestra Conduction			1
15.Main Subjects		20	40	40
16.Minor Subjects		12	30	20
17.Elective Subjects		6	18	10
Total		60	100	100

Formal students must choose a main subject (such as theoretical composition, vocal music, piano, cello, violin, etc.), and students who choose theoretical composition, vocal music, or violin as the main subject must take piano as an auxiliary subject. In the "List of Major Subject Credits and Subjects" listed in the "List of Teaching" (1929), the total scores of the six subject groups of the theoretical composition group, piano group, violin group, cello group, vocal group and Chinese music group were all 60 respectively, the credit allocation was determined by the corresponding subject teaching and research division according to the teaching plan. For example, the credits of main subjects of theoretical composition were divided into 13 courses (see Table 2). Other performance subjects (piano, vocal, violin, etc.) were divided into three courses according to the level, each accounting for 20 credits. In 1930, the three-stage curriculum was more clearly divided into high-level, middle-level, and low-level courses, of which the main subject scores were the most, accounting for 40% of the total, which ensured the compulsory main subjects and their continuity in the number of credits.

Table 2: Theoretical Composition Courses and Credit Allocation

Subject	Credit	Subject	Credit
1. Advanced Harmony	2	2. Orthotics	2
3. Harmony Practice on the Keyboard	2	4. Harmony and Music Anatomy	3
5. Ear Training and Dictation	2	6. Fugue Composition	6
7. Single Alignment Method	2	8. Research on Masterpieces	4
9. Repositioning Method	4	10. Internship of Band Conductor	1
11. Orchestration and Practice	8	12. Free Composition	20
13. Chinese Music Creation	4	Total :	60

Overall, the organizational structure and credit system of the National Specialized Conservatory of Music in the 1920s and 1930s reflected the following characteristics:

1. With the continuous growth of the faculty, the curriculum of foundation courses, undergraduate courses, normal courses and elective courses was becoming more and more complete.
2. Clear regulations for the level, breadth and depth of each subject and major were set. This is both the credit rules and the teaching plan, and the two are inseparable.
3. The system combined the particularity of professional music education, and was flexibly implemented according to the different situations set by each major.
4. The full-time teachers (i.e., chief professors) of various disciplines and specialties guided the teaching content and grasp the teaching progress according to the level of the instructor, the student's foundation and learning status when achieving different levels of teaching goals.
5. The teaching management model implemented had a certain degree of flexibility, to a greater extent, to ensure that students chose their majors independently and mastered more skills.

The above-mentioned credit system was formed after practical inspection and certification, which could not only meet international standards but also adapted to the actual situation of the society at that time. During the period from 1930 to 1949, the National Conservatory of Music experienced name changes, branch establishments, mergers, and the curriculum settings also changed accordingly. However, the relevant system was still the foundation of the school's teaching system, and only minor adjustments have been made. This did not relate to the "seeking personality development" emphasized by professional music education, and the school was also able to cultivate a large number of "generalists" under the difficult school-running conditions because of the guarantee of the teaching system. Although there were still many deficiencies in the relevant system, many of these practices still have reference significance today.

With the changes of the times, after the founding of New China, the domestic education system was influenced by the scholastic year system of the former Soviet Union, and the teaching system of various higher education institutions followed the scholastic year system of the former Soviet Union. This pattern remained until the Reform and Opening-up in 1978, after the college entrance examination system was restored. At the end of the 1990s, the national education authority repeatedly proposed the idea of deepening the reform of the teaching system and gradually implementing the credit system. After entering the new century, "The National Medium and Long-term Education Reform and Development Outline"(2010 ~ 2020)" proposed to deepen teaching reform, promote and improve the credit system, implement a flexible academic system, and promote the integration of arts and sciences. Nine higher professional

music colleges in Mainland China have therefore made corresponding explorations in order to seek a credit management model suitable for the development of their respective college courses. Each school basically maintained the framework of the scholastic year credit system, sets a scholastic limit for undergraduates (four or five years), and provided a certain number of general and professional elective courses for students to choose from. The scores of elective courses basically accounted for 10 ~ 25%. Professional music colleges such as the Central Conservatory of Music, Shanghai Conservatory of Music and other professional music colleges began to use the credit system of educational administration to improve the efficiency of educational administration, facilitate students to select subjects online, check points, and keep abreast of their learning. Although professional music colleges were not able to take a quicker step in the reform of the credit system than comprehensive universities or universities of science and technology due to their special characteristics, they had credit system management methods that could reflect their own characteristics.

Use the Credit System to Break through the Wall between Professional Music Colleges and Comprehensive Universities

For the special requirements of higher professional music education, the credit system has advantages that are not available in the scholastic year system, such as flexibility, respect for individuality, and motivation for creativity. As mentioned above, the diversification and personalization of the credit system in terms of talent training methods, processes and cycles are more suitable for the growth law of the comprehensive development of professional music talents. The credit system's recognition and attention to the differences and flexibility in the teaching concept conforms to the teaching rules of professional music teaching. The credit system's respect for the curriculum management of colleges and universities, and the autonomy of students in choosing courses and subjects in teaching management meets the special needs of professional music education to fully mobilize the subjective initiative of management objects. Therefore, the credit system can meet the universal requirements for new talents under the socialist market economy, and can even be said to be a teaching system that is more suitable for the special laws of higher professional music teaching. The system of higher professional music education in Mainland China has experienced the initial credit system and the post-liberation scholastic system. After the reform and opening up, with the reform of the national teaching system, it has returned to the original setting. However, as is the case with ordinary higher education, the current credit system of various music colleges is incomplete.

In short, professional music education needs a flexible credit system to ensure the quality of teaching, and the advantages of the credit system will certainly be more reflected in professional music education. However, the specialty of professional music education requires that the implementation of the credit system cannot only be done the work of setting up courses and selecting courses. By contrast, it needs to ensure the continuity of skill training, the different nature of the different course categories (basic courses and pioneering courses), and the different treatment of teaching and art practice (systematic), etc. problem. The credit system also has some contradictions in professional music education, such as the continuity, persistence, and inheritance of skill training. However, these contradictions can be overcome during the implementation process to provide the greatest guarantee for the quality of education. For Chinese higher professional music colleges, the cultivation of international music professionals

has become the consensus of higher professional music colleges all over the world. For the Shanghai Conservatory of Music, it is necessary to use AEC, an international platform that actively promotes the concept of the "Bologna Declaration", as well as to make better use of regional comprehensive higher education resource platforms such as the "Southwestern University Alliance". According to the different needs of students, drawing on the setting and operation mode of ECTS, this will eventually make substantial achievements in the reform of the teaching system of professional music education in Mainland China.

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