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## **PROBLEMS IN MUSIC PEDAGOGY**

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## EDITORIAL

### *Dear readers,*

*The new issue of "Problems in Music Pedagogy" contains studies reflecting practical experience and theoretical propositions originated in Finland and Australia.*

*The development of creativity today is an increasingly important aspect in education. The research done by Kagari SHIBAZAKI and Nigel MARSHALL from United Kingdom focused on the way in which teachers from two countries, one Eastern (EEIRD) and mainly collectivistic (Japan), and one Western (WEIRD) and regarded as being far more individualistic (England), viewed the concept of 'creativity'. The author explores the extent to which cultural differences existed between two countries that could both indeed be classed as being Educated, Industrialised, Rich and Democratic, (EIRD) varying only in terms of cultural perspective.*

*The focus in the study of Evelina NIKALI, Antti JUVONEN and Inkeri RUOKONEN from Finland explores the use of participatory future workshop activities as a tool for student teachers in curriculum development work. The idea in the changes in the curriculum content during this study has been teaching the students such skills, practices, and musical knowledge which can be used to carry out high-quality music education at all levels, regardless of the weakening resources at school. This research has had an impact on the content, methods, and practices of music education and its transparency.*

*Annie K. MITCHELL (Australia) shows the results of the research project about the impact of the Covid-19 pandemic and natural disasters (floods) on the education of music students and the functioning of musicians and community orchestras in the North Rivers region of New South Wales, Australia. The author notes the significant contribution of universities, community orchestras and other musical ensembles to the life of local community, the important cultural, social and economic impacts of their mission and performances: the strengthening of the identity and social belonging for the musicians and audiences, and the increase in health, well-being and positive impact of their activities for individuals and society as a whole.*

*I would like to express many thanks to my colleagues for many years of collaboration and significant contribution to the development of music pedagogy. I hope that you, our readers, will respond to the ideas put forth in the articles of PMP and contribute more ideas, descriptions of practice, and research that deepen our collective understanding of how to teach and nurture the younger generation in the 21<sup>st</sup> century.*

**Editor-in-chief**  
**Jelena Davidova**



## HOW WEIRD ARE THE ATTITUDES OF JAPANESE AND ENGLISH TEACHERS TOWARDS CREATIVITY: A CULTURAL PSYCHOLOGICAL PERSPECTIVE

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### **Abstract**

*Previous studies in Psychology have been traditionally based on data collected in WEIRD countries; that is nations that are Western, Educated, Industrialized, Rich, and Democratic (Henrich, Heine & Norenzayan (2010a, 2010b). Hence, many of the beliefs we hold about human behaviours may in fact be describing truths that apply to a very small sample of the worlds' population namely those who live in WEIRD countries (see also Rad, Martingano & Ginges, 2018). This is due to the fact that a wide range of cultural individualities exist that create culturally and psychologically relevant differences. Hence, cultural psychology argues that cultural differences produce psychological differences, and the values, attitudes and meanings that individual cultures experience as the norm, are in fact created and enforced by the structures (e.g. legal and political) and behaviours developed by, and through, that cultural context (Pitesa & Gelfand, 2023).*

*The study aimed to explore the extent to which the cultural ideologies that are dominant within a WEIRD nation can impact on the beliefs and practices of teachers in a music classroom. To this end, interviews were carried out with 12 music teachers; six in Japan and six in England. The two countries were selected as being appropriate representations of an 'individualist' and a 'collectivist' culture (Triandis, 1995). The interview schedule sought to better understand the views of teachers around the idea of 'creativity', and how these ideas impacted on the process of assessing children's creative products.*

*The data suggested that teachers' basic beliefs about creativity clearly reflected their cultural contexts, with the Japanese teachers valuing a more adaptive, and EEIRD approach to creativity whilst English teachers tended to prefer a more innovative and WEIRD form of creativity. The study also found that even within EIRD populations, a*

*wide range of cultural contexts do exist that can create significant psychologically relevant differences.*

**Keywords:** *W/EEIRD, Creativity, cultural psychology, music education, assessment*

## **Introduction**

Many previous studies in psychology have been traditionally based on data collected in what have been termed WEIRD nations; that is countries that are **W**estern, **E**ducated, **I**ndustrialized, **R**ich, and **D**emocratic (WEIRD). A survey of psychological journals carried out in 2008 found that 96% of the articles published came from WEIRD countries, but WEIRD countries represent just 12% of the total world population (Arnett, 2008). Therefore, as Henrich, Heine and Norenzayan, (2010a) have argued, the so called 'acts' about human behaviours discovered by the social sciences over the years, and expressed and believed to be 'true', are in fact probably describing truths that only apply to a very small sample of the worlds' population; namely those who live in WEIRD countries (see also Rad, Martingano & Ginges, 2018). That is, it would appear that published articles in psychology assume their findings to be representative of the global population, and this is most likely not fully representative of the different realities that exist world-wide.

Henrich (2018) argues that people who live in WEIRD populations possess particular psychological traits. For example, they tend to believe in high levels of individualism, and therefore they are more likely to behave in ways that lead to self-enhancement and overconfidence. They seem to rely heavily on analytical thinking rather than more holistic thinking and they place events, behaviours, personality traits, attitudes and objects into distinct categories and subsequently record and detail and predict how members of that category will behave. In contrast, peoples, usually from Eastern and Asian countries who are culturally more collectivistic are more likely to be holistic thinkers who focus on society and issues beyond themselves such as individual relationships, and the influence of the immediate context on their behaviours and attitudes. As Bourdieu (1986) argued, such categories are socially constructed and are constituted by human practices towards each other; an act that also ultimately establishes a hierarchy of behaviours, values, ideas and people (Hunter, 2021).

From this perspective, cultural psychology argues that cultural differences produce psychological differences. Hence, the values, attitudes and meanings that individual cultures experience as the norm, are in fact created and enforced by the structures (e.g. legal and political) and behaviours developed by, and through, that cultural context (Henrich, 2018; Keifer-Boyd, 2017; Pitesa & Gelfand, 2023). For example, recent work by Yilmaz and Alper (2023), found that the relationship between analytical, cognitive thinking and the degree to which an individual tends to hold socially, conservative views only exists within WEIRD societies. Similarly, Valentini et al. (2022) found difference in gross motor trajectories amongst Brazilian children when compared to children living in WEIRD countries. Furthermore, the results of the study argued that differences appeared to have been determined by cultural attitudes to risk, child vulnerability and a predisposition to overall impairments in children, therefore challenging claims made by international guidelines for developing motor skills in children.



That having been said, Henrich's work has not gone unchallenged (e.g. see for example Maryanski, 2010), and the idea that cultural distinctions can be accounted for simply through a lens of WEIRD/Non WEIRD nations has been seen as an over simplification. For example, McCrae and Terracciano (2005) have argued that even within WEIRD populations, a wide range of cultural contexts exist that can create significant psychologically relevant differences. We therefore decided to explore the ideas and values around one defined concept, namely 'creativity' within two countries that contrasted solely in terms of culture: one collectivistic and one individualistic (Fatehi, Priestley & Taasooobshiraz, 2020). Therefore, the study investigated the way in which teachers from two countries, one Eastern (EEIRD) and mainly collectivistic (Japan), and one Western (WEIRD) and regarded as being far more individualistic (England), viewed the concept of 'creativity'.

Our **principal aim** was to explore the extent to which cultural differences existed between two countries that could both indeed be classed as being Educated, Industrialised, Rich and Democratic, (EIRD) varying only in terms of cultural perspective. That is, how WEIRD is Japan or even how EEIRD is England, in terms of their attitudes to creativity?

## **Creativity in School**

Over the past few years, '*creativity*' has increasingly been seen as an important aspect of the school curriculum and continues to feature more prominently in curricular and education policies in many countries around the world. The increasing demand for life-long learning, and the need for people to develop whole new skill sets in order to fulfil the needs created by rapid globalisation and developments in technology has generated a growing call for schools, colleges, universities and other educational institutions to better understand, teach and develop student creativity (Kapitzke & Hay, 2014). Yet, the success the UK has previously enjoyed as a world leader in the creative industries appears to now be at risk with a recent UK government report (HMSO, 2023) noting that although the creative industries contribute more economic benefit to the UK economy than the life sciences, aerospace and automotive sectors combined together, the English school system is not preparing students adequately for careers in the creative industries. The report goes on to conclude that children should be encouraged by their schools, to combine studying the arts and creative subjects alongside science and technology in order to meet the creative needs of the future. It also emphasises how developing creativity should not be restricted to the so called 'creative subjects' and argued the case for more science and technology based subject to be taught in a way that fosters creativity.

Similarly, in Japan, policy makers have become increasingly concerned with issues around creativity, including how this should/could be taught. Particularly in Japan, as Smith (2016) has argued, there are a number of country specific reasons for this increased level of concern including the period of economic catch up that took place during the 1980's (Hirakawa, 1989; Rappleye & Kariya, 2011); the greater realisation of the limitations of a regimented education system (Hood, 2001), and the increasing acknowledgement of the need to innovate new social and economic values within current Japanese society (Monbukagakusyo [MEXT], 2014). However, it is interesting to note that a number of questionnaire surveys have demonstrated that although

Japanese people tend not to regard themselves as creative/inventive (Nakamura, Tsuchiya & Maeda, 2015), contrasting evidence from PISA tests suggests that Japanese students actually excel at creative problem solving (OECD, 2014).

Hence, many governments throughout the world have expressed their belief that creativity has to be a central and important aim of any school curriculum, and an important skill for pupils and students to develop in order to be better prepared for life in the world of business and leisure. In the UK, the National Curriculum argues strongly that developing children's creative potential is essential for the economic future of any country (DFEE, 2010). Creative pupils, appear to be more interested in discovering things for themselves, demonstrate increased levels of motivation, more readily accept new ideas and are more willing to work collaboratively in teams. Creative children also appear to work both beyond and outside their normal lesson time making maximum use of formal, non-formal and informal settings.

Similarly, the Government of Japan has recently amended the education policy requiring educational institutions to ensure that teachers develop and employ appropriate pedagogical practices to meet the demands of the new national curriculum and the role of creativity within it, and to make sure that children and students develop skills in critical thinking and self-expression that best prepare them for a global, competitive and rapidly changing world (Monbukagakusyo [MEXT], 2017a, 2017b).

## **Tradition, Creativity and Culture**

Certainly, the recent increase in interest from Governments in creativity and the way in which increased levels of creativity can contribute to both a nation and its population appears to be relatively well researched however, the question as to what creativity actually is, is more difficult to answer (Gardner, 1994; Ryhammar & Brolin, 1999; Economidou Stavrou, 2013). Traditionally, creativity has been viewed and researched according to the '*the three P's of the creativity equation*' (Balkin, 1990) namely:

- *Process*: including studies of the cognitive stages of creativity (Sloboda, 1985, 1995; Collins, 2005);
- *Product*: namely what items are considered to be creative (Guilford, 1957; Vaughan, 1971; Torrance, 1974; Laycock, 1992; Kiehn, 2003);
- *Person*: studies about the individual creative potential and the traits of creative people (Balkin, 1990; Kemp, 1996; Goncy & Waehler, 2006; Gardner, 2011).

To this trio of perspectives, one further category, namely that of environment or *Place* was subsequently added (see for example Auh, 2000; Hickey & Webster, 2001). This category included studies of the immediate creative environment, and including incentives and opportunities. For teachers, place is most likely to focus on their own classroom environment but would also need to take account of the wider school context, local traditions and social attitudes. Most recently, according to Kozbelt, Beghetto and Runco (2010), we may also add *Persuasion*. Studies in this area focus on the ability the creative person has to persuade others that a product is creative. This is best illustrated by the techniques used to account for contemporary art.

However, the process or method, by which levels of creativity can be investigated or measured is far from straight forward (e.g. Amabile, 1996; Kaufmann, 2003; Burnard, 2012; Helfland et al., 2016). For example, most previous studies have been carried out in non-naturalistic settings, and as a consequence, the results of these studies have tended to be limited in terms of identifying or demonstrating the level of impact which additional factors beyond either the process, product or person (e.g. gender or cultural environment or place) can have (Rudowicz, 2003). For example, Lubart (1999) argued strongly for the benefits to be gained through an understanding of the ways in which different cultures frequently hold different concepts of creativity, and in particular, the different conceptions of creativity that exist within Western and Eastern cultures were identified as being potentially valuable and exciting and worthy of additional educational and psychological research (see also: Lau, Hui & Ng, 2004; Goncalo & Staw; 2006; Niu & Sternberg, 2006).

In individualistic societies (mainly associated with the WEIRD nations), creativity tends to place value on individuality, uniqueness and originality. Therefore, knowing what others do is important in order for me to understand how I can be different. However, in more collectivistic societies (mainly in the East), creativity is valued in cases where it achieves social rather than individual goals. So knowing what others do is important in order that I can fit in better with society. Therefore, for Asian cultures, the social or moral worth that a creative product has, is considered to be part of their value, whereas creativity that causes disruption is seen as having far less value (Mizuno & Xu, 2022). From this perspective, 'creative' people who prefer to promote their individuality and either break the rules, or go against their cultural traditions, are not regarded as having creative value. Thus creativity in the Japanese context can be seen as having both a social and an individual focus. Hence, the belief amongst collectivist societies that creativity should include a contribution to society can impact significantly on the educational context, in terms of the way in which children are taught and the context and the way in which their creative products are assessed (Goncalo & Staw, 2006).

However, one further and possibly interesting perspective on creativity was argued by Kirton (1976, 1978, 1994), who distinguished between 'innovators', and 'adaptors'. 'Innovators', he argued, prefer to do things differently, and they tend to focus on being original, having new ideas and generating novel solutions to novel problems. 'Innovators' tend not to be bound by traditional boundaries and take pride and purpose from breaking rules. In contrast, 'adaptors' prefer to find creative ways in which familiar solutions can be found to new problems by reframing them, by improving things within existing rules and boundaries and therefore producing creative adaptations rather than original and novel solutions. Hence, the individual working with a collectivistic culture who appears to lack originality and individuality, could in reality be equally creative but in a more 'adaptive' sense.

Herbig and Jacobs (1996) took the idea further by identifying what they believed to be the characteristics and traits of innovating and adapting personalities; as illustrated below in Table 1.

**Table 1: Characteristics of Adaptors and Innovators (Herbig & Jacobs, 1996)**

<b>Adaptors</b>	<b>Innovators</b>
Have a tendency to adopt a disciplined, precise, and methodical approach	Tend to approach tasks from unusual angles
Tend to be more concerned with solving problems, rather than finding problems	Search for problems and new ways to solve them
Prefer to refine current practices	Tend to question the basic assumptions on which current practices are based
Have a sensitivity to group cohesion and co-operation	Have little tolerance for routine work

Therefore, in this study, we were interested to identify the values, beliefs, and schemas expressed by music teachers within each of these two contrasting cultural contexts, and how they reflected their personal and professional traits and experiences through their language use, within their individual society's historical and cultural context.

### **Creativity in Music Education**

The 'Creative Partnerships' project (DFEE, 2010) suggested that creative learners tend to be curious, ask questions and often challenge the knowledge offered by the teacher. They do not follow rules and frequently think independently. So, from this perspective, whether or not these particular characteristics or behaviors are judged as being 'creative', or 'rebellious' and therefore the extent to which they are rewarded, supported and encouraged to develop e.g. through praise and higher assessment grades, is dictated more by the view of creativity which the teacher holds and, as Crow (2008) argues, the teacher's perception of what creativity in music education implies, is often very subjective.

A number of previous studies, carried out in contrasting settings have focused on teachers' perceptions of creativity. Kokotsaki (2011) argued that appropriate instruction and guidance could impact on levels of creativity in English pupils, whilst Zbainos and Anastasopoulou (2008) found that Greek music teachers believed that creativity included a number of innate factors and therefore could not be taught. This discrepancy between the two sets of findings could be accounted for in a number of ways, but may also be seen as an illustration of what Muthukrishna et al. (2020) argues about the benefits of focusing on cultural differences rather than cultural distance. That is, researchers often assess the generalizability of their findings by comparing Western nations with East Asian nations but the contradictory findings in previous studies could also be highlighting the benefits of also exploring differences in small-scale societies. Additionally, such contradictions could also be explained by the fact that in the UK, a wide range of formal documents highlight not only the definition of creativity, the value and the use of creativity but explain also how it can be promoted in the classroom, whilst in Greece, appropriate definitions and explicit guidance on the development of creativity is not readily available in most formal

documents (Kampylis, Berki & Saariluoma, 2009; Kokotsaki, 2011). That is, the findings are not representative of teachers' views but of the political/educational or cultural context in which they are working.

As previous work has produced a range of contrasting outcomes, the fact that the majority of these previous studies had been carried out in secondary schools, and that the teachers' definitions of what creativity is, can have a significant impact on the pupils' musical learning, this research chose to focus on primary music teachers working either in Japan or in England in order to more fully understand their views of creativity. Our basic expectation was that those teachers from the more collectivistic culture (Japan) would tend to display more examples of 'adaptive' creativity whilst their colleagues working within a more individualistic culture (England) would display more examples of 'innovative' creativity. Therefore, our research aim was to explore how cultural differences and traditions impacted on teachers' views of creativity and the extent to which teachers from each culture used adaptive or innovative creativity and therefore to examine how WEIRD/EEIRD were the teachers' views of creativity.

**The study had three objectives** namely,

- i) To what extent can the concept of WEIRD/EEIRD account for any cultural and psychological differences in Japanese and English teacher opinions of creativity?
- ii) How do the views, values and attitudes of Japanese and English teachers influence their pedagogy?
- iii) How do the Japanese and English teachers' views of creativity impact on the way they assess the concept of creativity within children's musical compositions?

## **Method and Analysis**

Given the fact that previous comparative studies had produced a number of significant discrepancies in their findings, we accepted the argument set down by Muthukrishna et al. (2020) who, as noted previously, argued for a respectful difference to be seen between cultural differences and cultural distances. From this perspective, we drew on the definitions of 'adaptive' and 'innovative' creativity set out by Kirton (1978) and the creative stimulus/response theory outlined by Kaufmann (2003). Kaufmann argued that the concept of creativity had too often been associated with originality, novelty and individuality which in effect cannot enable creativity to be distinguished from general intelligence, given that both concepts frequently employ novelty and appropriateness as key defining features. He therefore proposed a clear distinction between the creativity (or originality) of the stimulus and the creativity of the response.

Our participants for this initial, investigative study were 12 specialist primary school music teachers; six taught music in primary schools in Tokyo, Japan, whilst a further six taught music in primary schools situated in South East London, England. All participants in our sample had similar background experience and qualifications, namely an undergraduate degree in Music Education. Participants' ages ranged between 35 years and 58 years with between 10 and 32 years of teaching experience.

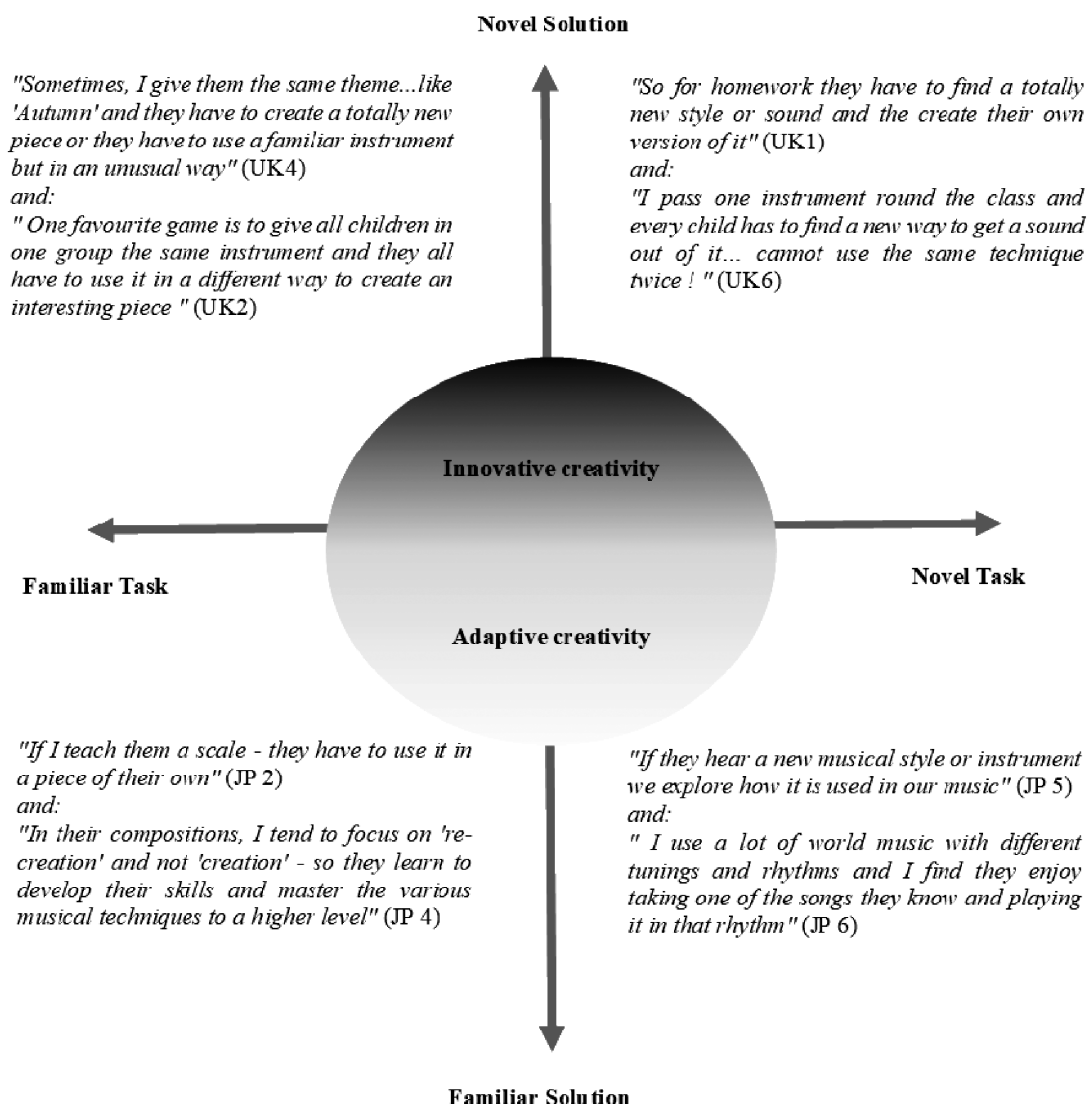
Each teacher participated in an individual interview and all interviews were recorded and later transcribed and analysed using standard qualitative thematic procedures (Cohen, Manion & Morrison, 2018). Transcriptions were then sent to each participant to check for accuracy and to obtain continued, informed consent. All Japanese interview data were first translated into English, and this enabled the development of initial data summary sheets. We then generated a number of initial categories and following an iterative process, a number of themes emerged into which all data could be assigned. Subsequently, we drew on, and adapted the work and definitions of 'adaptive' and 'innovative' creativity set out by Kirton (1978) and the creative stimulus/response theory outlined by Kaufmann (2003). To this end, we selected the four categories involving different combinations of the novelty value of the stimulus and the novelty value of the required solution as the criteria for our analysis of the data, namely: i) Familiar Task - Familiar Solution; ii) Familiar Task - Novel Solution; iii) Novel Task - Novel Solution and iv) Novel Task - Novel Solution.

We were therefore able to generate a model, which we argue can be seen as illustrating the extent of adaptive and innovative creativities. Comments made in the interviews by teachers that suggested they favoured the use of familiar, traditional, or culturally accepted solutions to resolve either a familiar or novel task, were deemed to represent adaptive behaviours. That is, cases in which familiar or novel stimulus/tasks are addressed or resolved by adapting familiar solutions. Whereas, comments made in interviews by teachers that favoured the use of novel, individual or unique solutions to resolve either a familiar or novel tasks, were deemed to represent innovative behaviours.

## **Results**

### ***A. Analysis one***

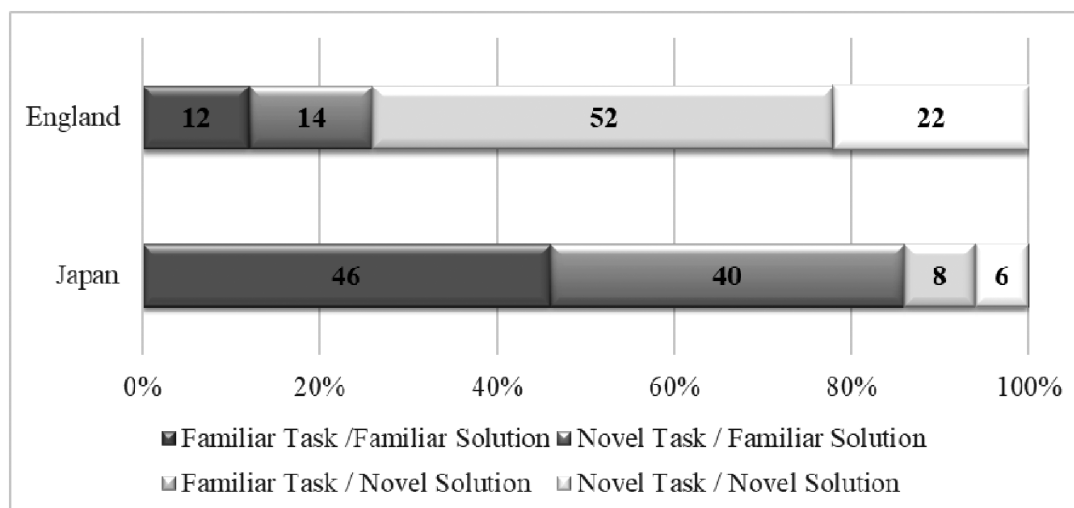
Therefore, Author 1 initially assigned teachers' views and definitions of creativity into one of the four categories. All comments were categorised according to the degree to which the participant opted for the use of either familiar or novel tasks and/or familiar or novel solutions to the tasks they set. The use of the innovative - adaptive module enabled teachers' comments to be assigned to one of the four quadrants. All comments were then checked by Author 2 plus one additional independent adjudicator. Checking and cross checking of categorisation continued until a high level (+95%) of reliability had been established. In the case of three comments it was decided that an accurate interpretation of the participant's intention was not possible and in such cases, these comments were removed. Therefore, following our reliability check, all remaining comments from our summary sheets were assigned to one of the 4 categories within the model. Examples of the content of the comments assigned to each category are given below in Figure 1.



**Figure 1. Teachers' comments on Innovative – Adaptive module enabled**

## **B. Analysis two**

Having assigned teachers' comments from both countries into one of the four quadrants of innovative/adaptive creativity, we quantified the number of comments in each category according to the teacher's nationality. Namely, frequency counts, expressed as a percentage of the total number of comments were taken of each category. This enabled us to see the number of adaptive/innovative comments made by Japanese and by English teachers. The addition of frequency counts to a qualitative study cannot technically be seen as a form of analysis, but can be useful in terms of discerning the differences between the emerging themes (Bryman, 2016). The results are shown in Figure 2 below.



**Figure 2. Relative frequency counts – Familiar against Novel**

Findings suggested that overall, English teachers tended to mostly favour the use of familiar tasks but encouraged their students to create an individual and original response (52%). In other instances, setting a novel task and expecting an original and novel outcome were seen as more valuable than a task that involved any kind of familiar solution. We judged this to be an indication that teachers in England tended to put emphasis and value on innovative, original and novel solutions to the compositional tasks they set regardless as to whether these were familiar or novel tasks. Overall, adding the two adaptive/innovative categories together, as per Figure 2, suggests that English teachers operate – or at least express the view that ‘innovative’ creativity is preferred over ‘adaptive’ creativity with 74% of comments supporting more innovative ideas, against 26% of comments supporting working with more familiar or more adaptive ideas. As one teacher stated:

*“We need to report on each child as an individual – so what they cando – what they have done – so they need to show their individual contribution and not just copy what others do.” (UK 5)*

In contrast, frequency counts suggested that Japanese teachers mostly favoured the use of familiar tasks and solutions at 46%. Responses in this category were mentioned far more than those involving novel or original solutions (14% combined total). Very few comments were provided that suggested the setting of novel tasks or the expectation that students should produce an innovative or original solution to the compositional task they had been set. On occasions where novel tasks or new musical knowledge was incorporated into a lesson, it appeared to be far more important for this knowledge to be adapted and incorporated into more familiar solutions rather creating something novel or substantially different. Combining the frequencies of their comments suggested that Japanese teachers preferred ‘adaptive’ creativity in 86% of comments against 14% of comments that appeared to value promoting or creating anything that was deemed to be ‘innovative’.

*“Children cannot make new things without experiences. So we should give children rules and format and then they can produce a creative product.” (JP 4)*



## Discussion and Conclusions

Overall, our results suggested that English teachers valued individuality and viewed creativity as being synonymous with originality. As a result, the assessment activities they employed, the nature of the feedback they gave to children and the expectations they had of musical compositions mostly cultivated WEIRD ideas - as defined by Henrich (2018). Comments also tended to chime with the personality descriptors set down by Herbig and Jacobs (1996) in that teachers tended to require children to approach their composition task:

- Tend to approach tasks from unusual angles:

*e.g. OK – “but if they did the thing in a previous task, then there is no progression” (UK1)*

- Search for problems and new ways to solve them

*e.g. “If they have a quiet instrument - how can they make this heard and noticed in their composition.” (UK4)*

That is, musical tasks were deliberately developed and set in a way that required each child to display their individual and original contribution to a group composition and teacher expectations were concerned with the child's ability to create an individual and novel response. Hence, the feedback and grade they gave to each child supported the dominant ideas of individuality, and originality with a focus on identifying and developing individual musical attributes. English teachers also valued the social skills that can be gained from children working in a group. However, this was frequently not just seen as a way of working or collaborating with others, but as a way of learning more about how to be different and how to remain an individual within a group and how to demonstrate that individuality (Storr, 1968).

In contrast, Japanese teachers tended to be in line with the adaptive characteristics (Herbig & Jacobs, 1996). For example:

- To adopt a disciplined, precise, and methodical approach:

*e.g. “The uniqueness of the musical outcome is less important for me as I often demonstrate a new rule or format about composition, so the work is often similar - but that is good because then I can compare their progress.” (JP3)*

- Have a sensitive to group cohesion and co-operation

*e.g. “Originality is important, but if the outcome does not relate to the class content or to each other, then it is of less value for me.” (JP1)*

Overall, responses from Japanese teachers tended to also be more uniform than those of the English teachers. Although this shows a degree of evidence for the 'collectivist' cultural background of the Japanese teachers, it might also reflect real issues and the purposes behind a number of other factors such as the increased amount of professional development in which Japanese teachers appeared to engage. That is, the purpose of professional development for Japanese teachers seemed to be far more

about ensuring they remain in alignment with other teachers, and not just about developing the self as a teacher and gaining new ideas about the teaching of music. An alternative view could also be that the aims and objectives of the Japanese curriculum was itself clearer, more focussed and precise in terms of what each child should achieve.

In terms of our first research objective, we suggest that significant differences do exist between WEIRD/EEIRD nations with cultural values playing a major role in how teachers define and teach creativity. Teachers in Japan appeared to be more likely to adopt a disciplined, precise, and methodical approach to composition with a focus on skills and ability. We found evidence of a desire to expect and promote group cohesion and co-operation and take pride in a collective product. From this perspective, children were expected to be 'adaptive' in that they valued and encouraged children to 'adapt' and subsume their individual ideas for the benefit of the group. We found the Japanese teachers in our study to be more concerned with the development of musical skills, of achieving a high level of performance and developing children's confidence, and the upholding of cultural traditions by creating compositions within a 'rule and format'. In this respect, our Japanese teachers fulfilled the prediction by Henrich (2018) who had argued that people from more collectivist, less WEIRD nations tended to reason less analytically and be more holistic.

Henrich, (ibid.), also argued that people, who live in WEIRD populations, tend to believe in high levels of individualism, and therefore they tend to behave in ways that lead to self-enhancement and overconfidence. He continued to argue that WEIRD people focussed on themselves and their own attributes, and expected the same of others. From this perspective, teachers from England tended to hold views of creativity that were far more WEIRD. We have no evidence as to the extent to which pupils taught by teachers in our study felt over confident but:

*"I don't like it when you just get endless repetitions of the idea you gave them to start with, I like them to do something 'different' with my idea."  
(England 3)*

Our second and third objectives looked at the extent to which the views, values and attitudes of teachers influenced their pedagogy and the way they assessed the role of each child within the group composition. In this respect, we found that the teachers' basic ideas about creativity seemed to influence every aspect of their music lessons, including the design of composition classes, the teaching approaches they adopted and the assessment procedures they employed. English teachers tended to create assessment tasks that enabled them to identify the contribution made by each child to the final group composition. Feedback often encouraged original thinking and ideas and frequently focussed as much on formal reporting as musical learning. That is, teachers frequently talked about their professional responsibility to assess and report on the ability and progress of each individual child and this requirement appeared to be equally important and impacted on the design of their musical tasks, the feedback they gave and the outcomes they expected of the children.

In common with findings by Zhou et al. (2013), Japanese teachers in our study showed little preference or motivation for divergent thinking, or the ability to generate a large number of different ideas or consider this to be a necessary feature of a creative

student. Hence, the pedagogy took a different form and purpose mainly requiring pupils to demonstrate improvement in skill and clear links to reproducing what had been taught. What Japanese teachers in our study also valued, was the way in which students working with a group would begin to initially voice - and even strongly argue - a wide range of individual ideas, these were ultimately adapted into a more cohesive and social whole. That is, the creativity became apparent in the way that a range of individual ideas were adapted and brought together, and this perspective was reflected in the feedback and form of assessment that took place within the classroom. We would therefore argue that in some respects, both the English and the Japanese teachers were equally 'creative' but in different ways. English teachers were more creative in innovative, novel and original ways and this produced a pedagogy that encouraged individuals and originality whereas the Japanese teachers were far more creative in an adaptive, social, and collective way and this produced a pedagogy that encouraged working together, blending ideas and taking collective responsibility. Hence, in their own way, each of these creative paths is valuable in its own way and each has something to offer and to teach the other.

Secondly, as discussed earlier, creativity has been examined from different perspectives in many different fields. Although the number of research studies focusing on the relationship between creativity and culture has increased, many studies tend to be conducted in line with the western concept of creativity. Particularly, in terms of the measurement of creativity, almost all previous tests have been based on the western concept (Niu & Sternberg, 2002). Therefore, one implication for future research would be that the creative process, product and person could perhaps also be investigated and assessed from a much broader definition as to what exactly constitutes 'place'. We believe this to be important, because as Mizuno and Xu (2022) have pointed out, many previous studies tend to involve comparing and contrasting one Eastern and one Western country e.g. USA and Japan. However, our study argues that future comparative studies should consider 'cultural difference' far more than 'cultural distance' taking full note of differences in the way that different cultures define seemingly universal concepts in very different ways.

The notion of 'Place' within studies of creativity was originally added to enable researchers to more fully explore the immediate context in which the creative *process* happened, and the created *product* was produced by the creative *personality*; that is the original '3 p's of creativity' (Balkin, 1990). We would hereby argue for an extended definition of the term 'place' when applied to creativity by stating that even within the immediate 'place' i.e. the classroom, of more significance is the actual cultural context in which the classroom is placed. Findings from our data suggested that individual teachers were far more subject to cultural influences. As we argued previously, cultural differences exist that create cultural, psychologically relevant alternatives and from this perspective, cultural psychology argues that cultural differences produce psychological differences. We therefore argue that these differences should be accounted for by extending the current definition of 'place' to include a more ecological context in which the actual musical product produced by pupils within a classroom is also influenced by the individual teacher, the classroom environment, the local and national traditions, government policy and social and cultural definitions. Certainly, in our current study, it would appear that cultural influences impacted in a significant way on the classroom pedagogy and the pupil's learning experience in two main ways. Firstly, as a result of culturally different definitions of the concept of what

is creativity, and secondly as a result of the individualist/collectivist cultural traditions in which the teachers were operating.

Our initial aim was to explore how WEIRD the views of teachers from Japan and England were in terms of creativity. Overall, we find ourselves in agreement with McCrae and Terracciano, (2005), who argued that as many cultural differences can exist within WEIRD nations as between what we have termed EEIRD nations. That is, although both countries in our study were accepted as being similarly Educated, Industrialised, Rich and Democratic, we argue that the cultural (Western/Eastern) aspect does exert a strong influence resulting in interesting and significant differences. We therefore again concur with Muthukrishna et al. (2020) who argued for the benefits of focusing on cultural differences rather than cultural distance.

Finally, the UK department for education argues that 'creativity' must consist of the four characteristics of thinking or behaving in an imaginative way and with purpose to produce a product that is both original and valuable. Findings from this study suggest that numerous differences appear to exist in terms of what creativity is, if and how it should be taught and how it can be assessed. These differences could possibly be as a result of 'place' i.e. the cultural values of 'collectivism' or 'individualism', or because of the focus and impact of different curricula approaches and policies prominent within each country. The data also appears to suggest that English teachers appear to opt for more innovative forms of creativity whilst Japanese teachers appear to opt for a more adaptive form. That is, both cultures are creative but the creativity expresses itself in different but equal ways. The creative aspect of the English teachers seemed to be in the way they encouraged and promoted the individual, the original and the novel, whereas the Japanese teachers valued and encouraged the creativity required to blend numerous individual and original opinions into a more socially acceptable whole. To put this in Kaufmann's (2003) terms - the English creativity is innovative - generating ideas and originality; the Japanese creativity is more adaptive - taking the individual and original ideas and adapting them into a socially acceptable whole. However, in conclusion, when placed alongside the criteria set down by the UK policy statements on creativity, both the adaptive form and the innovative form adopted by the Japanese and English teachers respectively, appear equal in terms of producing creative products that are 'purposeful', 'imaginative', 'original' and 'valuable'.

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## THE FUTURE WORKSHOP AS A TOOL FOR DEVELOPING THE MULTIDISCIPLINARY STUDIES IN MUSIC EDUCATION AT THE UNIVERSITY OF TURKU

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### **Abstract**

*The purpose of this developmental study is to elaborate the multidisciplinary studies of music education of class teacher education at the University of Turku into a level which will optimally strengthen the skills of students. The research is carried out by means of educational design research with a developmental extract. The focus in this research article explores the use of participatory future workshop activities as a tool for student teachers in curriculum development work. The aim of this research was to find out what kind of proposals the student teachers (n = 60) made during the eleven future workshops in the development of music education multidisciplinary studies in 2013–2017 and how their proposals and ideas were carried out in real life through the curriculum changes. Finally, we also sought to find out what the overall changes were in the curriculum of music multidisciplinary studies when the initial and final situation were compared after carrying out this part of the research project. All eleven future workshops were video recorded, and the material-based content analyzed. Development ideas raised by students in future workshops were considered and carried out when possible. There were many changes in the two curricula which were implemented during this research. The participatory future workshops for students proved to be very suitable for the development of teacher education curricula.*

**Keywords:** Curriculum development, teacher education music, future workshop, design study

## **Introduction and Background**

The current research was prompted by the transition of Finnish schools to a new national teaching plan in 2014 after the Board of Education issued an order on the new primary school curriculum, which was introduced on August 1<sup>st</sup>, 2016 (Finnish National Agency for Education, 2014, 3). Building upon the new curriculum text, municipalities and schools set out to work on their own curricula. The purpose of the national curriculum is to create a cohesive basis for local curriculum development, thereby strengthening educational equality throughout the country. The curricula of municipalities and schools guide teaching, as they take better account of local needs and perspectives in schoolwork. The music education in the National Core Curriculum for Basic Education (Finnish National Agency for Education, 2014) does not differ much from the 2004 National Core Curriculum. Traditional methods of working, such as singing, playing, listening to music, and music and movement with their aims, are almost like those of previous curricula, although in the present curriculum, common music making, participation, and inclusion have been raised as the main issues. Many things in the curriculum have been expressed differently compared to the previous one. The importance of composing has been underlined and thus has gained equal status alongside other working methods (Finnish National Agency for Education, 2014, 263-264).

The curriculum for classroom teacher education must follow the primary school curriculum. At the University of Turku, the curriculum is updated in two-year cycles. At the start of research data collection, the two-year curriculum was made in the previous spring and approved based on the 2004 primary school teaching plan (UTU, 2018).

The aim of the University of Turku's classroom teacher education curriculum for 2013–2015 was to stimulate the student's own interest in music and its teaching, as well as to develop the knowledge and skills required for basic education classes and to integrate them into practice. The content included singing/voice usage, school music instruments, music knowledge, and different situations in teaching, history of music styles and genres, skills of accompaniment while singing, skills of arrangement making, and pedagogical skills. Of the exercises, the didactics received 15 hours in major whole course groups, ensemble playing was taught 14 hours divided in two level groups, and accompaniment was taught 20 hours divided in the three level groups.

In the summer, after the first author of this article (E.N.) entered the profession as a new teacher, the content emphases were adjusted slightly without making major changes to the plans. For example, an 11-hour music history lecture series was transformed into a more diverse didactic ensemble. The classroom teacher education curricula conducted during the study for 2015–2019 were made considering the basic school curriculum of 2014.

The contact teaching volumes of classroom teacher training have been continuously reduced by the administration because of the high costs. In 1980–1981, there were 158 hours of music classes, but twelve years later the number was only 86 hours. At the same time, individual piano lessons became group piano lessons. According to the curriculum, piano studies could be replaced by ensemble playing in accordance with

the educational resources. More detailed information on the implementation of different years is not available, but since the beginning of the third millennium, the accompaniment (piano playing) has been completely taught in groups within the frame of the curriculum. The 50 lecture hours in the early eighties had dropped to 11 hours by the beginning of this study and in the last year of research the number of lecture hours was as low as 7 hours.

During this study (4<sup>th</sup> academic year), the number of contact teaching hours in music multidisciplinary studies decreased by 9 hours. Hourly reductions inevitably show up in graduating teachers' skills as well as in attitudes towards music. The situation is further complicated by the fact that in the incoming tests of classroom teacher education, there is no further emphasis on skills and art subjects. The voluntary music sample was removed from the tests in 1986.

Hourly reductions also directly affect human resources and on what principles the basic (competency) personnel are selected. Previously, the teachers were specialists each in their own field: a piano teacher who had studied for a diploma in piano and a vocal teacher who has been similarly qualified in vocals. Now, teachers selected for the job should master all aspects of music education, which makes the work heavy and demanding. Every music professional knows that only few can simultaneously be specialists in singing, playing different instruments and in the pedagogical control of music teaching. In addition to a heavy workload in teaching, the job description of university teachers also includes conducting research, which is challenging when teaching work is.

Classroom teacher training provides qualifications for teaching all subjects taught in elementary school. The classroom teacher must therefore be able to also teach all arts and skills subjects. But do teachers gain sufficient competence for teaching all subjects in their training?

Suomi (2019) examined the musical competency of future classroom teachers from the point of view of implementing elementary school curriculum basics, and the responses revealed that the future class teachers assessed according to the national core curriculum, that they were able to implement content of music education in years 1 to 4 moderately and in years 5 to 6 only necessarily. Students worry about their own incompetence and fear teaching music in their future profession (Suomi, 2019, 219).

According to Mäkinen's doctoral thesis (2019), every student who has completed multidisciplinary studies in music has qualifications to teach music, but their belief in their own abilities to teach music is weak. In the beginning of the study, half of the respondents did not want to teach music in their future profession (p. 20).

In the group of non-music enthusiasts, the number of people afraid of music education decreased when teaching was developed by converting the first period of arts and skills into an integrated period. This change made students realize that everyone can get by teaching music without being a musician or instrument-playing professional. In the renewed University of Eastern Finland (UEF) curriculum, the students' work was increased and at the same time also raised responsibility for their own learning. The rating was formed based on pedagogical components, and not on the assessment of skills, as was previously customary (Mäkinen, 2019, 7). Mäkinen's research is not a design study and therefore did not examine cycles of development but looked at a

larger whole. Suomi's doctoral dissertation compared teacher training in Finnish universities based on hours, teaching content and results.

In some ways, the research at hand is also longitudinal research, since the development work is spread over several years with one cycle always being one academic year. Consequently, different students participated in each cycle, thus distinguishing the study from the actual longitudinal study on students. The longitudinal approach appears in this study mainly as curriculum development, changes in teaching hours, and focus on teachers' skills and changes in curriculum (UTU, 2018). According to the latest research in classroom teacher education's music studies in the middle of continuously changing elementary school curriculum, there is a growing need for the development of teacher education's music education not only as a whole, but also its individual education modules.

### **The Future Workshop as an Instrument for Developing Curriculum**

The skills to influence the future do not belong only to a small group, but they can call the civic skills of adolescence: it is about the participation and activity of all people. The transition to an ecologically sustainable society requires major changes in behavior, structures, and thought patterns. However, a change is not possible to achieve only by trickling down from the top decision-makers down to the citizens, but people and communities are needed (Aalto et al., 2022; Dufva, 2022).

The future workshop as a working model was developed in the 1950s in Austria and Germany. One of the first is the action circles organized by Jungk and Müllert (1987), which they named future working shops. They are a problem-solving method in which a democratically working whole community jointly solves the problems in mutually agreed issues. The key objective of the method was to activate the ordinary citizens to criticize the existing conditions together and to consider ideas and suggestions about what kind of future they hoped for (Jungk & Müllert, 1987, 5-13). The model has since been developed by social administrators – politicians, and researchers in various fields. Activities like this offer ordinary people an opportunity to make a difference in their own future, and the goal is to unleash their imagination through working methods based on creativity. The future workshops have originally been used for problem-solving collaboratively, but in addition to collecting and producing future data, workshops have also served as a tool for social learning, whereby the people attending the workshops are also responsible for bringing about the desired change (Apel, 2004; Vidal, 2005; Bell, 2006; UTU, 2013; Lauttamäki, 2014; Kaivo-oja, 2015; Pekkilä, Rastas & Laakso, 2021; Raevaara, 2021).

The methodology places emphasis on everyone's participation and prevents control of a meeting or an idea discussion by certain trained, leading experts or the like. Normally, ideation and problem-solving models start from the outset to create and brainstorm something new. Instead, in future workshop ideas, both the past and the future are involved. The relationship with the past must be sorted out before focusing on the future (Schuler & Namioka, 1993). This is done by starting the work with the so-called 'problem phase', which seeks to identify challenges and issues that do not work and need to be changed (Glenn, 1994; Burow & Neumann-Schönwetter, 1997; Kuhnt & Müllert, 2004). Future workshops have also been used in national level

development projects (Heinonen, 2013) and in developing tourists' traveling experiences (Hietanen & Kaivo-oja, 2005; Hietanen, 2009).

The basic idea in the research at hand in future studies was to bring together several people interested in a particular issue or problem (in this case, student teachers learning the music multidisciplinary studies) to look for new solutions and implementation possibilities in their studies that would otherwise remain as responsibilities of the teaching staff and faculty decision-making administration (Eickhoff & Geffers, 2006). The purpose of this model's implementation in this research was to motivate students and to strengthen their faith in their own abilities as well as provide them an opportunity to express opinions on the development directions and individual courses of their studies. In this way, they also would be able to bring about changes in their study matters as well as the structures and content of the courses that concern them. At the same time, the future workshop also usually produces material to support and guide decision-making in some other issues (Jungk and Müllert, 1987; Slocum, 2003; Hietanen, Lefutso, Marais, Munga, Nyewe, Semwayo & Taute, 2011). The future working method has been used in many contexts in Finland, the best known in which the workshops are aimed to revitalize village activities (Jarva, 1994).

### **Principles of the Future Workshop Operation**

A traditional future workshop may last a day, a week, or even several months. The duration of the workshop is determined by the issue at hand and the needs of the participants. In this study, one circle of future workshops lasted one academic year, starting from the fall semester, and concluding at the end of the spring term, and the circle was repeated four times. Thus, the total follow-up time of the study was four calendar years. According to the starting points of the method, the number of participants should not exceed twenty, since it is important that everyone be able to actively participate in the groups and make their voice heard (e.g., Mannermaa, 1999). In this study, the ideal number of participants was exceeded (27 students) during the second cycle, apparently because students found themselves getting their voices heard and had an impact on curriculum content and even the number of teaching hours. On the other hand, compared to twenty participants, a group that is too small is unable to bring to work the versatility and variability of perspectives that are important in brainstorming and reflecting on scenarios. Working in this regard suits well with music multidisciplinary students in the classroom teacher education in terms of the number of participants in the three cycles.

The future workshop works sort of like a brainstorming session. Workshops also allow one to find so-called weak signals, minor advance signs of a future larger change or the need for it. On the other hand, in the workshop participants who are often excluded from decision-making can have their voices heard and are able to influence decisions about themselves. This was also evident in the study at hand.

One major benefit of workshops in this research is that they are suited well to be used with students. There is no need for actual prior knowledge of future research or even other scientific research like it, because the workshop activity itself teaches participants in thinking about the future. A workshop is a tool that is suited well to a

wide range of groups, such as teachers and students in a school or an individual school subject area, residents of small communities, members of various organizations, or different workplace staffs (Lyytinen & Räisänen, 2005).

During the action in a future workshop, each participant presents their own views and proposals to solve the existing challenges. It is also clear where the participants in the decision-making process still need additional information. In this way, the activity is a social learning instrument, helping to build collaborative abilities. At the same time, it increases internal communal solidity and integration. Work is successful when it raises the participants' self-confidence and hope for the future by increasing faith in the possibilities of influencing their own affairs. Working in this way gives the participants joy and satisfaction through a common significant activity (Jungk & Müllert, 1987; Jungk & Müllert, 1989/1981).

### **Backcasting as Development Paths to a Predefined Future**

Backcasting is a method of constructing different developmental paths from the present day towards a characteristically predefined future. In this study, the development paths are found in the curriculum of the classroom teacher education and its content, and the predetermined future is the work field of the future classroom teacher working with elementary school pupils with all the required knowledge of school curricula and practical work with demands in capabilities, abilities, and skills.

Backcasting differs from ordinary scenario building in the prefixed goal. In this research, it focuses on all the competence requirements which are imposed on class teachers. All the models which are being built in future workshops lead to this target. In the starting situation of the future workshop, the future under consideration is open and scenarios to be drawn up may end up in different final states (Rubin, 2005). Backcasting is ideally suited to the situation used in this study: the future spaces to be pursued (theoretical and practical competence requirements for the future classroom teacher) have been defined and the target situation is widely unanimously approved, but there is uncertainty about the ways and their impact on different actors and activities to reach the goal, which is the content and structure of the classroom teacher training curriculum.

The future workshop method is quite rarely used in teacher training. The TaITU project, which is one of the leading projects in Finnish teacher education, was implemented as a collaboration between the universities (Aalto University and the Sibelius Academy of the Arts Helsinki) to educate teachers in pedagogical studies in music and visual arts (60 ECTS credits) for the development of workshop series (Laakso & Lehtinen, 2014; Pekkilä, Rastas & Laakso, 2021).

The future workshop is designed for adults, but it has also been found to be a suitable method working with children (Alminde & Warming, 2020). In the school context, the future workshop has been used in Finland to implement school democracy in primary school (Tujula, 2022), to study school development from the perspective of principals (Liusvaara, 2014), and to develop cooperation between home and school from the perspective of guardians (Hietanen, Ylitalo, Keloneva & Kangas, 2014). Future workshops were also used in Hesa Nuorten ääni (Hesa's Youth Voice) activities in the early 2000s (see Nousiainen & Piekkari, 2005).

## **Purpose of the Research and Research Questions**

This article presents the development of multidisciplinary studies of music in classroom teacher education at the University of Turku, which is carried out by using design research (see Nikali, Juvonen & Ruokonen, 2021). It is part of a three-article series describing the development of multidisciplinary music studies and observing the results of a four-year project on the subject. This article explores the use of participatory future workstation activity as a tool for students in curriculum-development work during the four cycles of design study.

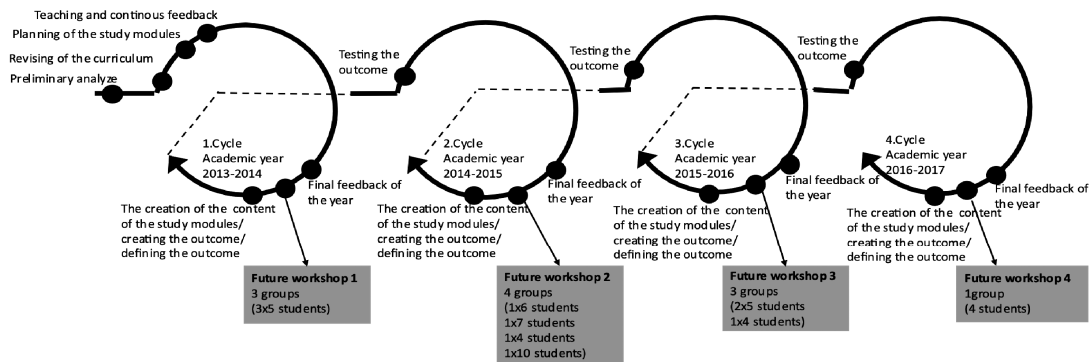
### **The research questions in this study are:**

- 1) *What kind of proposals did the student teachers make during the future workshop action in the development of music education multidisciplinary studies in 2013–2017?*
- 2) *How did the students' proposals and ideas which were implemented in curriculum change after they had been carried out in real life?*
- 3) *What were the overall changes in curriculum of music multidisciplinary studies when the initial and final situations were compared after carrying out this part of the whole research project?*

The future workshops were implemented at the end of each development cycle as trendsetters following the final feedback that year. Participation in workshops was voluntary and the group of participants consisted of selected participants who completed each year's multidisciplinary studies in music. It can be assumed that the select group of participants was particularly motivated, specifically from the point of view of development work. KAT-Somme's material represents an elite sample, that is, specifically for the development target, from a voluntary sample picked in-depth through their own studies.

Feedback from students is also one of the funding criteria for a Finnish university (UTU, 2017, 2019). All Finnish universities collect student feedback and receive approximately 4% of their funding based on it from the Education Administration. The purpose of feedback systems is to monitor and further develop university activities. Students' feedback is collected at different stages of their studies and in different forms (UTU, 2018).

The data for this sub study consists solely of student feedback collected in the work of the Guided Future Workshops and its analysis. The aim is, of course, for the teachers involved in education and training to develop their own teaching. According to the University of Turku Student Management (UTU, 2018), feedback on education and teaching is regularly collected from students, which is used to develop education in the ways described in the student system. The university also instructs teachers to develop their own teaching and pedagogical skills (UTU Study Leadership Rule, 3§, 2018, 10). Figure 1 below illustrates the design structure of the entire dissertation and details the occurrence of the future workshop within cycles.



**Figure 1. Design research structure and the number of students in the future workshop  
(Based on Reeves, 2006)**

Figure 1 shows that when the first cycle was started, the curriculum had been used for several years, and it was made by teachers who no longer worked at University of Turku. The students had just carried through their studies in music and at that time they were the best experts to define what kind of education was a contribution compared to schoolwork to schoolwork.

This initial situation, in which the curriculum had been updated without a research base for several years, had led to a lot of criticism and negative feedback from the students. When the development work was started, it set the goal of acquiring research knowledge on what kind of changes would be desirable and best suited to promoting the skills and competence of future teachers, particularly in music education. The ways of collecting research data were final feedback and future workshop material. This article focuses specifically on the work of the future workshop.

The number of students participating in the future workshops shows that the situation is changing. In the first year, even though the future workshop was new, 15 participants entered for it. In the second year, 27 students participated in workshops. In the third year, the number of participants fell to 14 students and in the fourth cycle, the number of students had fallen to one group of four students. We understand that this reflects the fact that as the work progressed, students had fewer reasons for criticism of the curriculum and therefore their interest in future workshops continued to decline – the previous work had obviously led to the elimination of the worst problems of the curriculum.

Based on the number of participants, it could be concluded that in the beginning, the students had strong enthusiasm and a desire to improve the content of their studies, but in the third year, when the reforms had already been made, the enthusiasm of the students began to wane and in the fourth year, the changes had already produced a clear result, as the number of participants in the workshops for the future fell very sharply.



## Implementation of the Future Workshop

Students ( $n = 60$ ) who studied music in multidisciplinary music in 2013–2017 participated altogether in eleven future workshops. Registration was voluntary, and students enrolled in workshops were both boys and girls and their musical skills were strongly variable. In addition to other feedback, the task of the future workshop was to further explore the feedback of the multidisciplinary music courses and to visualize the objectives and contents of the following year's courses.

All eleven future workshops were planned according to Jungk's and Mullert's (1987) future workshops approach and video recorded for the later material-based content analysis. The role of the researcher (E.N.) was mainly to be a bystander and to carry the task forward on schedule. The assignment was a PowerPoint presentation for students, and they had a flip chart to collect so-called 'keywords' based on which discussions took place in different stages. It took between one and two hours to complete the work, depending on the group.

After the students had completed all their multidisciplinary studies in music, they were asked to write feedback about the whole study module. At the beginning of their multidisciplinary music studies, they had also been given a baseline survey, in which they shared their own perceptions of their musical attitudes, experiences, fears, and potential music hobbies through the writing of a short narrative. After the final feedback, students were offered an opportunity to participate in the workshop and talk about their own experiences and give suggestions to improve multidisciplinary studies in music. Based on the feedback from the future workshop, the music teacher made changes to the following year's music curriculum. The process of making the changes was dependent on the staff and financial resources. Since the students were allowed to express their wishes in the future workshop without any restrictions (see Table 1), it is natural that not all of them could be implemented. The restrictions imposed by everyday reality also had to be considered.

**Table 1. Introduction to students and progress of the future workshop** (to paraphrase Jungk & Müllert, 1987)

MISSION STATEMENT OF THE FUTURE WORKSHOP
<b>1) PREPARATION AND IDEATION STAGE:</b> How would you change classroom teacher training in music multidisciplinary studies if you had all possible resources at your disposal? How would you set it up? What types of courses, content, etc.? Wrap down "keywords". Also, crazy ideas are welcome.
<b>2) PROBLEM STAGE:</b> What have been the worst problems of music multidisciplinary? What factors hinder current teaching and visions for the future? How do you fix these problems?
<b>3) DRAW UP A CONCRETE PLAN FOR PROBLEMS AND REFORMS:</b> What reforms from various quarters are required? How are the problems solved? What measures does the change require? Design of the courses and their content.

## The Description of the Future Workshop Action

Future workshops were started with collecting ideas without caring about the expenses or other limiting issues. Every year, the following ideas were found (the number following the example of the material refers to the identification of the future workshop material).

### A. The future workshop of the year 2013–2014

We will explore each cycle one by one and present the changes which have taken place after the future workshop each year to show the progress in developing the curriculum. We have compiled a table of each year (see Table 2) to make the development clearer.

**Table 2. Development proposals for the academic year 2014–2015 based on the future workshop 1 from spring 2014 after the first developmental cycle (FW means future workshop)**

Spring 2014 FW 1 (3 groups)	Didactic studies		Personal skills			General skills in subject mastering
	Lectures 11 h + 4 h	Demonstrations 15 h	Instrument skills piano or guitar 20 h	Ensemble playing 14 h	Singing	Music theory
Proposals for each course	Lectures should overlap with demonstrations; Learning diary; More practical issues; Intro to music education; Students own presentations during the lectures.	Educational contents of each school class; How to work without instruments of other teaching tools; Music technology, Sibelius, iPad, Notation; More action to demonstration lectures; If something must be cut, take it here.	Three skill level groups; Assessment standardized; Obligatory participation; Materials beforehand; Training diary in use; Possibility to practice in music classes; Same material in accompaniment and ensemble; More lessons to instrument teaching.	Educational contents 1–6 classes with first-class pupils' speed; More own arrangements-making.	Singing? What if I can't sing? More voice opening and producing technics.	More theory. Material packet to everyone; Educational contents for classes 1–6.

The first academic year was very educational for me (E.N.) as a teacher supervising this course. Many of the changes that were made were completely new in music multidisciplinary studies. Previously, for example, instead of the new didactic lectures, there was a music history course. Many of the developmental ideas and practical tips

innovated by the students were also realized by the teacher (E.N.) during the academic year. The lectures were carried out in early autumn and the students saw them to be a little detached from the other music courses and they hoped that the course would become better linked to the demonstration course of didactics. Within the didactic demonstrations, students taught to the whole group a 'mini-music lesson' of the topic which had been taught them earlier. Some of the students experienced this practice as taking too much time, but at the same time they saw it also as a very useful exercise. These didactic exercise sessions were suggested to be included into the didactic lectures. As a final task of the multidisciplinary music courses, the students either wrote an essay on what kind of a music teacher they would like to be or wrote a musical biography. The students would have found it more useful to write the final task as a learning diary type task.

*"I need basic information about what I should study individually, because here you will not be a musician with this number of lessons." (3)*

The students wanted as much concreteness and practical tips as possible and ideas to be taken directly to school. Another cause for concern was that the schools where they will work in the future will not necessarily have such a wide selection of musical devices and tools in a music classroom as our widely equipped training school, for example. More ideas for this problem were considered. Students wanted more practical action in the content of the didactic demonstrations as now there was too much lecturing.

At this stage (in 2013–2014), the amount of music technology in the university's music education curriculum was still very limited. During that same semester, the iPads only had become available to teachers, and for student use there were only a few pieces of them in joint use within several subjects. The training school was a considerable distance ahead concerning IT devices. The reason for this is simply the fact that the university's practice school has considerably better financial resources.

*Technology used in the practice school must be mastered!!! (1)*

*In practice school, lessons should be planned as they are actually performed, i.e. no assistant teacher available. If there's any kind of technology used in the practice school, we should be able to learn it here. (3)*

There was a great deal of conversation about the accompaniment teaching. The students' opinion was that there definitely should be three level groups in music instrument teaching. Teaching should start from the very basics and progress slowly until it is differentiated between varying skill levels. The material should be available in advance and preferably the same material should be used in the accompaniment training and ensemble playing. A training diary could be a good learning aid for interpreting independent work. There were four teachers working in the instrument teaching course, and the students felt that teaching, evaluation, and working practices were not consistent.

*Harmonization, clarity and transparency of education and the objectives. (1)*

*There should be the obligation to attend the accompaniment lessons. (2)*

*The students needed alternatives and options according to their own skills. If a student already has good skills in accompaniment, the accompaniment lessons should be compensated with lessons in transcriptions or something else. (1)*

*To get such a basis that one would know what to study individually. (3)*

*Once I really understood a little bit of music theory, it made it so much easier to move forward. (3)*

*It's a shame having to choose between piano and guitar. I think that both are important. (3)*

*Could there be an optional course for both instruments? (3)*

In the ensemble playing, students practiced making school song arrangements. This was experienced as very meaningful, and more tasks of the same kind were wanted. For the development for progress in the ensemble playing, students suggested using class-level playing assignments.

For that semester, there was a visiting teacher of singing offering one lecture on voice-use, singing techniques, and having teaching the children sing songs. In other respects, the singing issues were integrated into the accompaniment and the ensemble playing. The lack of a course in voice using and singing instruction was strongly felt among the students.

*What if I can't sing? (1)*

*Should I also teach the children to sing? (5)*

The biggest challenge in learning or teaching music education in university is the fact that students in teacher education are on very varying levels of instrumental skills and general knowledge in music. The starting point of students in music is not even at the level of the comprehensive school syllabus. The aim of the national Finnish curriculum for basic education is to ensure that education is consistent and equal in different regions of the nation. However, the teaching in practice is quite different between the schools, teachers, and the evaluation of subjects. The teachers working in teacher-educating universities should be able to take this situation into account and provide even more skills, knowledge, and tools to take over the education of music.

The first development cycle in the workshops for the future ended in spring (see Table 3). The future workshop material was then transcribed, and the relevant issues to be taken into account for the following cycle were gathered. The issues to be considered were discussed with the teachers of the coming academic year. Each teacher was left to decide their own commitment on the suggestions made by students and their development proposals, because in the university every teacher has pedagogical freedom and the right to their personal view on teaching issues.

**Table 3. The changes made in curriculum 2014–2015 before starting the second developmental cycle, based upon the spring 2014 future workshop 1**

<b>Based on FW 1 Spring 2014</b>	<b>Didactical studies</b>		<b>Personal skills</b>			<b>General skills connected in subject-mastering</b>
	Lectures 11 h + 4 h	Demonstrations 15 h	Instrument skills piano or guitar 20 h in three small groups	Ensemble playing 14 h	Singing (placed in other subjects)	Music theory (placed in other subjects)
What was changed?	Info-lecture first; The contents of lectures; The guidelines of the literary tasks.	Specifying the contents for different years; More iPad-apps and Garage band practices included.	Crediting skills as peer supervising; Changed schedule; Accompaniment changed from three to two groups.	The progress of teaching adjusted to school; Schedule changed Autumn 10 h, Spring 4 h	Voice service and singing added; Ensemble playing; Focuses also on singing.	A lecture about music theory; A material collection about the basic issues.
General changes	Evaluation: Pass/Fail					

The structure and content of lectures offered were changed. Contents included changes in parts of curriculum, hour structure, working peace, voice service and singing instruction, listening instruction and music theory. In previous years, the teaching of music theory was integrated into other music subjects. This did not seem to be enough for the students, so we produced a music theory package and added an opening lecture at the beginning of a theory course. The teaching of multidisciplinary studies in music started with an information lecture, which aimed to open the following year's teaching period, discuss learning issues and evaluation of them in the coming academic year. The written task was changed so that in the autumn, the students considered their own goals and imagined what kind of music teachers they would like to become. After qualifying for the studies in the spring, the students were to reflect on how their goals were achieved and how their perception of music and music education had changed during the academic year. The demonstration lessons of music didactics were added, including the special features of music teaching in different classes, as well as iPad music applications and the basics of the use of Garage band. The schedules of the ensemble playing, and accompaniment were changed. Free accompaniment was put into two groups instead of three as in the previous year. The good instrument players and musicians were credited for their existing skills and invited to act as peer teachers in the lessons. The discrepancies in teachers' pedagogical views did not allow harmonizing the materials of the ensemble playing or free accompaniment.

Still, the evaluation could be converted into an approved/rejected evaluation instead of the traditional numeric assessment. The process of changing the evaluation was started by the music teachers and was prepared and discussed with the students. The reason for the change was excessively large groups and the difficulty of evaluating students based on such a small number of hours. The following year's future workshop was carried out in spring 2015 (see Table 4).

**Table 4. Development proposals for the academic year 2015–2016 before starting the third developmental cycle based on future workshop 2 from spring 2015**

Spring 2015 FW 2 4 groups	Didactical studies		Personal skills			General skills connected in subject mastery
	Lectures 11 h + 4 h	Demonstrations 15 h	Instrument skills piano or guitar 20 h 3 groups	Ensemble playing 14 h	Singing	Music theory
Proposals for each course.	Essay good, but too long; Learning diary OK; Differences of students must be noticed; Problem situations to be presented; Clear aims for lectures; Last lecture as feedback; Music concepts presented better.	Teaching practice moment must be more clearly advised: <i>How do I teach this issue to the children?</i>	<i>Where does our free accompaniment course aim?</i> Level groups are needed; Too high starting in instruments; Playing piano and guitar is good; The skilled students made as peer supervisors; Peer teachers from other courses; Own/group's performance wished; Importance of own practicing; Class-reservation is difficult.	Orientation to future work; More and better practices to arrangement; First introduction and then choosing some of them.	More singing and usage of the voice.	More theory practices. Beforehand tasks for demonstrations; The concepts more clearly taught; Theory lecture is good, but it should be divided in two and offered in two separate times.

The essay that was changed for this semester was considered good, but too long. The instructor asked the respondents to write about 10 pages. Some of the students still hoped that the essay would be changed back into a learning diary (as it was earlier), where every student could raise their own important issues to be seen and heard. The final lecture of the spring semester was proposed to be the one where students' feedback would be checked and discussed together. Students also wished for more demonstrations than lectures.

*There are almost no multidisciplinary subjects where one wishes for more demonstrations, but this is one exception. (7)*

There was a great deal of discussion about the implementation of the free accompaniment course. According to the students, the teaching started from a level that was too high, and the differentiation of teaching for different learners didn't work.

*What is the goal of teaching free accompaniment skills to us?  
It started in the autumn semester from an excessively high level. The students felt like there would be a mountain ahead to climb. The read string was missing. (6)*

*What are we doing? (6)*

*The learning of new concepts in the beginning of the piano lessons felt like a lesson in a strange foreign language. (6)*

The students suggested that skilled students from the same course could act as peer supervisors. Assistant teachers could be found among the most skilled students studying minor music, which would also be good practice for them. They already had the experience of a fellow student being able to explain musical questions and concepts better and more easily than a teacher using their own "language."

*The key where you find the middle c is on the left side of those two black poochies. (4)*

All things considered, more anticipation and opening of matters and concepts were needed.

The lack of teaching in singing and voice usage continued to grow as a major deficiency. The resources raised a big issue again: why nothing could be done about it. From what subjects should the lessons be reduced to offer more hours for singing and voice usage teaching? The students also wished to get a professional teacher in singing and voice usage.

Students are on very different levels in knowledge of music and skills. In fact, the weaker level students wished music issues to be approached with the same feeling as it is done in children's music play schools.

*A music playschool for grownups. (6)*

*You could drop a couple of teaching hours from the free accompaniment for the didactics or ensemble playing. I'm going learn this, but now isn't the time. Even a smaller number of hours will help us to learn the basics and know what we need to learn more. It should be considered what the free accompaniment skills we are taught aim to do.*

*We should think about what it's all about. (6)*

The music theory lecture was introduced because previous years' integrated music theory did not seem to be sufficient to seize music theoretical matters. However, the lectures were too difficult and progressed too quickly for the beginners who had no knowledge of the issue. When discussing the evaluation of the multidisciplinary studies of music, students felt that without a numerical evaluation and an instrument playing tests, they were practicing for themselves.

*It would have been nice to be able to prepare a new teaching session so that; according to the feedback, I could have improved on it. (6)*

The students felt that the collection of feedback as a part of future workshops was a meaningful way to develop the course.

*I'm glad you put so much of your energy into music education.  
We know that there has been a continuous development and collection of feedback online through the Internet and both individually and personally.  
The music course is an important one, because there are a lot of preconceptions and experiences about what you should be able to do and learn here about music issues. (6)*

*The future workshop is definitely one of the best classes. And this is due to this feedback debate. (7)*

*The students felt that the course was good and high-quality because of this workshop for the future. It gives a positive picture of the future when you know how to receive feedback... (8)*

Both utopian and realistic development proposals emerged from the success of the future workshop. As seen from the previous comments, it is important that students' feedback is acknowledged. However, the main obstacles to the development aspirations were based on the universities' financial and human resources policy and the general economic situation in Finland. Also, all university teachers have the pedagogical freedom to carry out the teaching in their own way. The future workshop, however, plays an important role as voice of students and the hidden effect on me as the principal teacher of the course (see Table 5). It has an impact on the first author (E.N.) on an ideological level; on what she stresses and in what direction she teaches and develops her own instruction. All teachers, of course, choose which ideas are realistic and important to implement and change.

**Table 5. The changes made in curriculum 2015–2016 before starting the third developmental cycle based upon future workshop 2 from spring 2015**

Based on the FW 2 Spring 2015	Didactical studies		Personal skills		General skills connected in subject mastery
	Lectures 11 h + 4 h	Demonstrations 15 h	Instrument skills piano or guitar 20 h 2 groups	Ensemble playing 14 h	Music theory (placed in other subjects)
What was changed?	The last meeting should be held as feedback hour; Contents changed; In the beginning own targets were defined; Learning diary.	Music and movement placed in gym; Changes in teaching contents; iPad-use added; Making own compositions.	No crediting, work as peer instructor.	Changed schedule: 12 h Autumn, 2 h Spring; Pre-exercises for lessons.	Music theory lecture divided in two sets; Music theory better integrated in demonstration lessons.
General changes	No absence allowed from lessons; Independent work should be more encouraged and more clear instructions offered.				



The contents of the lectures were modified, and the written task was changed to a learning diary, in which students wrote their own goals during the autumn semester for the learning during the course. The music and movement demonstration lesson was moved to the gym. The subjects of didactic music teaching sessions were adapted to meet the needs of primary school music education. One demonstration lesson used for iPad teaching and writing original compositions was also included in the content of the courses. In addition, advanced students were assigned to serve as peer instructors. Pre-exercises were added to didactic lectures and ensemble playing. More attention was paid to theoretical issues in the ensemble playing (see Table 6).

**Table 6. Development proposals for the academic year 2016–2017 before starting cycle 4 based upon the future workshop 3 from the year 2016**

Spring 2016 FW 3 3 groups	Didactical studies		Personal skills		General skills connected in subject mastery
	Lectures 11 h + 4 h	Demonstrations 15 h	Instrument skills piano or guitar 20 h 2 groups	Singing (placed in other subjects)	Music theory (placed in other subjects)
Proposals for each course.	New descriptions for the literary exercises; Own targets for each student in Autumn semester; Learning diary, feedback important; Therapeutic impact of music good.	Concert visit obligatory; Observations of music lessons; Teaching a few music lessons; Music and movement; A new music session taught; The advanced students need more didactical ideas, first same level beginning part and after that a special session for advanced students.	<i>Self-study materials, videos to be watched beforehand?</i> Teaching must start from the beginning and proceed logically; Materials for the students to teach the songs avoiding difficult accords, making songs easier; Good ideas for own practicing; One and two chord songs for different class levels; Differentiating ideas for different pupils; At the end of free accompaniment course: a concert of our own; Materials for accompaniment in the Moodle, instructions for home practicing; In teaching there was too much hurry; Jumping into a new song before the first one was learned; Systematic progress was missing; Also, clear instructions for tutoring and a proper salary.	Singing techniques and singing must play a bigger role, too few lessons; Singing all the time alone, in pairs and in groups.	The basics must be taught thoroughly; Theory lecture is difficult; A pack of tools for the demonstration lessons; Tables in the music classes about music issues.

The problem which the student told us about was the fact that there was insufficient differentiation and too rapid progression during the teaching. Every student was supposed to be on the same level in understanding musical concepts and music theory. However, the students remember almost nothing from their school music lessons. Students also wished for more guidance for their independent studies.

*The amount of independent work constantly increases as the amount of contact teaching decreases. The students thought that they would be more explicit in their guidance in self-sustaining studies. Why don't you tell me how to study when it's in such a big part of the studies? (10)*

The development research of multi-disciplinary music studies was the first author's (E.N.) project, and all teachers were not able or willing to commit to changes in their responsibilities. Although many of the same development suggestions for the teaching of the free accompaniment or instrument playing were put forward during each future workshop cycle, the responsible teachers were not committed to making changes to the content they were teaching. Every teacher has pedagogical freedom and the choice of how to carry out the education in question. The indifference sometimes appeared in classes. A genuine encounter between students creates motivation.

*If the teacher doesn't even try to learn names, it'll affect motivation. (11)*

*The presence was not controlled, which reduced the motivation of those present. (11)*

*Feelings and atmosphere are quite different in different classes. (10)*

*There was no consistency in free accompaniment teaching. The teaching should start right from the basics and proceed much slower, making sure that the preceding issues have been learned. (9)*

*The song at school was in the key of C major, and I was able to play well. But my singing took place in the key of G major, and the kids couldn't sing together with me – I didn't know anything about such matters. (10)*

*In teacher education today, we should get much more advice on using the different applications for Garage band. When I was in the practicing period, I noticed that it can be easily used to make very nice backing tracks for the songs. And it is even possible to add more instruments and stuff on top of it. Our studies need more time for learning that and many other applications. If we do full backing tracks for one song in our studies, we will learn to do it in practice. (11)*

A genuine encounter of students creates motivation. The teacher should always show interest in students and try to motivate and support them in everything related to learning and teaching. The presence at all lessons should be controlled so that everyone would be treated equally in all situations.

*If the teacher doesn't even try to learn names, it'll affect motivation.  
The presence was not controlled, which reduced the motivation of those present. (11)*

The biggest basic problem in multidisciplinary music studies is that too many issues in didactics and too many music theoretic areas are attempted to be taught in a short time. One problem is that the music education in Finnish schools varies greatly, and we cannot assume that all our pupils share the same knowledge and skills when they begin teacher education. There is a great deal of heterogeneity among students concerning the level of skills in music. This should be taken into account right from the beginning.

*The students need tips and references. These could be put, for instance, in Moodle using various material folders such as song play folder, songs where only one chord is needed, a list of good books, and where they can be found. (10)*

*The teachers clearly believe that we know more than we do. We do get lots of ready-made tips and ideas from the didactics demonstrations and from ensemble playing.  
In the free accompaniment teaching the idea should be the same. (10)*

*The differences between students lessen when we work together. An important part of our demonstration lectures is to feel the joy of making music and singing.*

*If we would not experience it here, we wouldn't know how the pupils at school may feel.*

*It is nice that we play a lot of different instruments. I am not especially good, but I get by quite well. (10)*

The lectures about the therapeutic dimensions of music received a high amount of good feedback about their contents as well as the schedule. The students also believe that the great variation in students' skills lessens, if the student group works together. One of the most important matters is to feel the joy of music during the demonstrations. This is because otherwise the students would not know about how the pupils at school feel as they begin teaching them. The students also like the amount of playing and singing in the lessons because they are done in a way where even the less skilled students do get along well (see Tables 7 and 8).

*Lectures on the therapeutic meaning of music were very important and formed a nice start for the course. It was placed exactly in the right place.  
These lectures could maybe be divided so that one would be in the autumn and the other somewhere in the middle of the autumn semester.  
Still, I think that not everyone got the idea of the therapeutic dimension of music. (10)*

*The different levels of students will be made even when we do everything together.*

*An important part of our demos is experimenting with the joy of music.  
If you didn't try it here, you wouldn't know what it's like for students.  
I'm glad you got a lot of calls. I'm weak, and I'm still good at it. (13)*

*Every time I left, I felt like I really learned something. (20)*

*The feelings and atmosphere are very different in different classes. (11)*

**Table 7. The changes made in curriculum 2016-2017 before starting the fourth developmental cycle based upon the future workshop 3 from the spring 2016**

Based on the FW 3 2017	Didactical studies		Personal skills			General skills connected to subject mastery
	Lectures 11 h	Demonstrations 49 h	Instrument skills 20 h	Ensemble playing 14 h	Singing (placed in other subjects)	Music theory (placed in other subjects)
What was changed?	The literary task was changed to a learning diary.	Concert visit and music lesson observation to individual tasks; iPad use added 2h.	The teacher did not want to make any changes.	Singing was added to each piece of music played.	Started to get extra lessons for the next season	Added music theory in didactics and ensemble playing.
General changes	The number of lessons was reduced, which led to compressing the substance. Individual tasks were added and supervision of them was supported better.					

**Table 8. Development proposals for the academic year 2017-2018 based upon the future workshop 4 from the year 2017**

Based on FW 4 2017 1 group	Didactical studies		Personal skills			Music theory General skills connected to subject mastery
	Lectures 7 h	Demonstrations 14 h	Instrument skills piano or guitar 18 h	Ensemble playing 11 h	Singing (placed in other subjects)	Music theory (placed in other subjects)
Proposals for each course	No specific proposals for each course					
General changes	Music theory contents were molded and changed. Group singing as a part of studies from the year 2018, 6 h/student					

Students engaged in good discussion during the future workshops. They also criticized their teachers quite directly, which shows that the atmosphere in the future workshops was open and permissive. All the students were able to express their real opinions about the developmental targets.

*The teacher should have some kind of substance control. Who determines it?  
Does a teacher have to know the scales, etc.? (11)*

The students also shared their considerations about the evaluation in music. They discussed numerical evaluation and its necessity in music. Their consideration focused on whether numeric evaluation would bring music more credibility beside the core curriculum subjects. The students also contemplated integrating music theory with mathematics and discussed testing music theory knowledge with a real examination. More specific performance targets were encouraged for music courses.

The students also wanted more attention to the courses' objectives to see how well the aims were reached after the courses were completed. They also believed there should be clear performance targets for the free accompaniment course.

*...For example, I learned to accompany my favorite songs with three chords. In the end of the year, one could easily see whether the goals have been accomplished.*

*The songs learned could also be performed for the other students and sung together... (11)*

*If you have never played piano or guitar, try, and find a song with four chords and learn it. (11)*

*The learning diary should be substituted with an examination, for example, music theory, where there are things that one must know.*

*Also, the procedures of practice school should be improved. (12)*

*...in free accompaniment, the presence was not controlled, which lowered the motivation of those who were present. This makes me feel ashamed for my peers, as many of them are complaining about their poor skills, but still are not learning although they are present... (10)*

For the next year, music theoretical lectures were edited, and group singing 6 hours per student were introduced into the curriculum. The key words during the discussions about the development of music courses were level differences, differentiation, and the number of contact lessons. The students felt that the multidisciplinary music studies were only a "light scratching on the surface", and the number of contact teaching hours in all areas of the courses was too insignificant for the students to be able to learn the issues thoroughly. The peer support is important; the students described how the more skilled peers explained music theory and practical matters to the others:

*The middle c key is on the left side of these two black packets. (11)*

*For most students, motivation went down because everything was too easy or too difficult - mostly too difficult. (10)*

Year after year, it became obvious that students no longer presented utopian ideas. They understood the resources and what could be done based on them.

## Results

In this chapter, we present the results of the research that emerged through the material of the participatory future workshops of student teachers, as well as the curricular changes that took place based on them as well as the related developmental evaluation.

Our research questions were:

- 1) *What kind of proposals did the student teachers make during the future workshop action in the development of music education multidisciplinary studies in 2013-2017?*

- 2) *How did the students' proposals and ideas which were implemented in curriculum change after they had been carried out in real life?*
- 3) *What were the overall changes in the curriculum of music multidisciplinary studies when the initial and final situations were compared after carrying out this part of the whole research project?*

The answer to the first research question (about the students' suggestions for developing music education multidisciplinary studies) can be seen in our tables from different years of future workshop activity. Table 9 also shows the suggestions which were realized in changes in the content of the courses each year. The answers to the third research question (about the overall changes between the start and the conclusion of the future workshops) are presented in Table 9.

**Table 9. The total changes made during the future workshop period of 2013–2017 based on students' suggestions**

Didactical studies		Personal skills			Music theory and other general skills in music education
THE STARTING SITUATION IN THE YEAR 2013					
Lectures	Demonstrations	Instrument playing	Ensemble playing	Singing	Music theory
4 h Music therapy, 7 h Music didactics; Use of voice, curriculum, and contents of elementary school music education; The structure of a music lesson; How to plan a music lesson.	Curriculum, the aims and contents, music theory in practical exercises.	Accompaniment skills in guitar or piano.	The rudiments of playing: boom whackers, percussion instruments, djembe, bongo, congas, bass, ukulele, kantele, drum set; The basics of making arrangements; Improvisation basics.	Basics of voice usage and singing during the lectures; Piano, guitar and ensemble playing containing also singing.	Material packages used in demonstration lessons.
THE DEVELOPMENT SUGGESTIONS OF THE STUDENTS BETWEEN THE YEARS 2013-2017					
Lectures	Demonstrations	Instrument playing	Ensemble playing	Singing	Music Theory
Information lecture about the course; Lectures overlapping with demonstrations; Learning diary → a literary assignment;	The contents of each class year are presented clearer; What to do if there are not instruments or other gadgets for music education at school;	Skill level groups; Differentiation in three levels; Harmonizing of evaluation; The obligation to be present; Materials available beforehand; Training diary;	The progress in content should be carried out in elementary classes speed; Exercises given before lectures; More arrangement making practices;	More voice service and teaching singing; More singing in general.	More music theory and integration of it in teaching during the demonstrations; The theory lecture should be clearer;

Didactical studies		Personal skills			Music theory and other general skills in music education
Lectures	Demonstrations	Instrument playing	Ensemble playing	Singing	Music Theory
More practical issues; Problems in music education lifted; Clearer targets for music lectures; Feedback given in the last lecture; Music concepts more focused in teaching.	More music technology, iPad use; Concert visits obligatory; Observation of music lessons; More music and movement; More didactical tips; Clearer instructions and changes in contents for the teaching sessions.	Training opportunity in music classes; Same material in accompaniment and ensemble playing; More instrument lessons, peer teaching → skillful peers as teaching assistants; Own or group performance; Encouragement to individual practicing; No accreditation of old qualification, tutoring others instead.	First circling between different working points, later - according to own choice; All lectures and demonstrations before the practice period in practice school in spring.		A better material package including theory practices etc.; Exercises given before the demonstrations; The concepts should be presented clearer; Tables about music issues should be put on the walls of music classes.
THE SITUATION AT THE END OF THE DEVELOPMENT PERIOD					
Lectures	Demonstrations	Instrument playing	Ensemble playing	Singing	Music theory
Info lecture added; The contents of the lectures focused according to curriculum; Literary assignment added; The compilation of learning diary in the end.	The contents of the demonstrations focused according to curriculum; Concert visits and observation of music lessons were added; The contents of the teaching sessions sharpened.	Evaluation harmonized; Skillful students working as teaching assistants. Peer supervision; Many development suggestions were made, but the teacher was not willing to take them into use.	The content and the music should be selected according to class levels; Arrangement assignments; Previously given assignments to each demonstration lesson about the lesson's content; Most demonstration lessons should be situated before the practice in Spring.	Voice service and singing teaching added and focused on Accompaniment and ensemble playing lessons; An application to get more lessons available in singing is made to the administration of the faculty.	Theory lessons should be more focused; A music theory package is made and put into use; Music theory was integrated and made more visual during the demonstration lessons; The music class walls are covered with pictures of ukulele accord fingerings, drum-beat advising, bass playing advice, etc.

The future workshop proved to be a very inventive way of developing the curriculum. Students came up with a great number of ideas, some completely new and others which confirmed other feedback. The students were highly motivated to participate in the work of the future workshop and gained a lot of extra motivation through working in it, because they saw that their opinions were appreciated and that they could really influence the development of the curriculum.

Two curricula were written in the years during which this research was being carried out. The first was in force in 2016-2018 and the second did not become operative until the future workshops had ended in autumn 2018. The aims were set for students' knowledge in music, and contents of the different courses became much more diverse. The purpose of the mentioned issues was both to understand the importance of music education as a developer and supporter of the student's personality but also to stimulate the student's personal interest in music and music education. The student should learn to develop and apply musical skills, knowledge, and attitudes required by comprehensive school music education.

The use of modern technology was also added to the competence targets for 2018-2020. The contents of these two curricula for multidisciplinary studies in music education were mainly the same. They included the elementary school's music curriculum for grades 1 through 6, music learning and evaluation, differentiation, and integration in music, singing, voice usage, basic music theory, school music instruments, and music technology, basics of ensemble playing and arrangement, body rhythmic, music and movement, and the skills of free accompaniment. Since the autumn of 2018, only guitars have been offered for learning the free accompaniment, while in the past, piano or guitar was provided.

In the years 2016-2018, the music studies included 14 hours of didactics in the course groups, 11 hours of ensemble playing in two groups and 18 hours of free accompaniment skills in two groups. In the years 2018-2020, course groups had 14 hours of didactics and 6 hours of singing and voice usage. They also had 14 hours of ensemble playing and 15 hours of free accompaniment with guitar in two groups. Adding the song and voice usage studies required separate justifications and a separate permit from the faculty administration.

The students showed themselves to be strongly task-oriented, which means that the competence beliefs arise primarily as results of their own development and practice, and the students focus more on their own performance than comparing own competence level with others. The competence-beliefs develop through learning new skills and through improved performance, even if others might be further in their development. Task-oriented students invest in more difficult training and choose more challenging tasks that can better contribute to their abilities and development (Liukkonen & Jaakkola, 2017a, 2017b).

## **Discussion and Conclusions**

During this study, the objectives, and contents of the curriculum for multidisciplinary studies in music education have become more precise and diverse, more explicitly taking into account the contents of the Finnish National Core Curriculum for Basic Education (Finnish National Agency for Education, 2014). Even more decisively, the



research has had an impact on the content, methods, and practices of music education and its transparency. The idea in the changes in the curriculum content during this study has been teaching the students such skills, practices, and musical knowledge which can be used to carry out high-quality music education at all levels, regardless of the weakening resources at school. Therefore, it may be considered that the impact of the future workshop activities described in this article has been important for the development of the curriculum. It is suggested that the future workshop activity be carried out every other or every third year to encourage the further development of the curriculum.

At the beginning of the study, there were three teachers in University of Turku's teacher education unit who taught multidisciplinary courses in music. The first author (E.N.) of this article was responsible for multidisciplinary studies in music and during the study taught most contact hours. Development was a matter of personal interest and a tool for enhancing one's own teaching. The lack of commitment of other teachers in the development process was regrettable, but each teacher has the pedagogical freedom concerning their own teaching. Thus, some of the proposals made by the students were not implemented. This point could also be critically considered as to whether the curriculum for teacher training was implemented for all courses, because the same development areas were raised in each cycle in the same course area. To advance the development proposals, it was necessary to consider during each cycle the fact that students may not have enough relevant information about what kind of things should be taught in music at school and how it should be done. The university teachers' experiences of education may have been quite different from the requirements of the curriculum today. This is where the skills of teacher trainers were weighed in choosing the development proposals to be taken forward. From the first author's (E.N.) point of view, the whole process has functioned well and has been very useful in developing one's own work and most satisfying when seeing the results in practice.

The future workshop also served as a therapeutic outlet for the students. The students felt it was important that they were heard, and because the study was repeated over several years and changes were made to the curricula, they also felt that this was having some effect. According to the Turku University Strategy 2030, Turku University inspires unique learning experiences and outstanding learning outcomes for the future (UTU, 2021). Working in the future workshops gives one effective opportunity to involve students in the planning of higher-quality teaching.

The most significant factor that has prevented ideas from being implemented has been the university budget. The students suggested every year that the number of lessons in personal skills (free accompaniment, arranging, piano, guitar, singing, and ensemble playing) should be lifted to a higher level. The University of Turku, like all other universities in Finland, has a constant need to reduce contact education. However, learning music and playing musical instruments requires practical work and guidance, for which quite a lot of contact instruction is needed. Another issue that brings challenges to the curriculum development is the orientation, commitment, and number of the staff. Every teacher has a pedagogical freedom concerning their own teaching, and certain differences of opinions in methods and contents of teaching can become challenging here.

In this study, too, we have had the greatest interest in developing teaching as (E.N.) being the person responsible for the multidisciplinary studies in music. Universities are primarily for students, and teacher training has a far-reaching impact on the future. Therefore, building the future of teacher education studies belongs to all students. In participatory future workshops, student teachers gathered to think about possible futures related to music education and to hear the views of the others. The student teachers found that their activities were connected to the development of curricula. Based on our experience, future workshops can be recommended for teacher training. Working together and emphasizing inclusion and alternative futures reflecting and planning the actions of the present moment based on the reflections is an empowering experience for all participants. The workshops are, for many students, the first experience of systematic thinking about the future. Therefore, many workshops also aim to teach the basics of thinking skills about the future, either directly or between the lines. A sustainable cultural future is built with music education in every country, and that is why its communal and participative development is central in teacher training.

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## **RESILIENCE, RECONNECTION, RECOVERY: THE HEALING POWER OF MUSIC**

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### **Abstract**

*This research project investigates the impact of the Covid-19 pandemic and natural disasters (floods) upon the education of music students and the functioning of musicians and community orchestras in the Northern Rivers region of New South Wales, Australia. One year after these events, the research is tracking the recovery of music students and their institutions, of musicians and their orchestras, and the contribution of these ensembles to the healing of their members and respective communities. This study follows a qualitative action research approach; methodologies include in-depth interviews, questionnaires, participant observation and auto-ethnography. Findings so far reveal the rapid development of more blended learning educational models, balancing on-line and on-campus delivery. The successful fund-raising performances of two community orchestras are featured.*

**Keywords:** *Resilience, reconnection, recovery, social capital*

### **Objectives**

This research project *Resilience, Reconnection, Recovery: The Healing Power of Music* investigates the impact of the Covid-19 pandemic and natural disasters (floods) upon the education of music students and the functioning of musicians and community orchestras in the Northern Rivers region of the state of New South Wales, Australia. Beyond these catastrophic events, the research now is tracking the recovery of music students and their institutions, of musicians and their orchestras, and the contribution of these ensembles to the healing of their members and respective communities. The impact of this research has relevance and application to disasters of many types, across global boundaries; where music can be a mighty force - building resilience, aiding recovery and reconnecting people and communities through its healing powers.

## **Background**

From early 2020, the Covid-19 pandemic has fragmented our world, resulting in massive changes to higher music education delivery and music performance. Music education, a creative interactive discipline typically practised in highly specialised, resource-rich learning environments, was hurriedly forced on-line and delivered to resource-poor students isolated at home, often in their bedrooms. Consequently, most students were denied access to adequate musical instruments and learning facilities. Similar restrictions were imposed on professional and community music practitioners, causing immediate social and professional disconnection through abrupt cancellation of rehearsals and performances; and destroying rich artistic engagement within communities, its associated philanthropy, thus undermining the social capital that such cultural activities provide.

In February and March 2022, another catastrophic disaster struck the Northern Rivers area of New South Wales, Australia; impacting severely on the cities of Lismore and Grafton, their populations, musicians and students. Lismore's Central Business District, located on the Richmond River, was obliterated by the worst flood in its documented history. 130 kilometres south, Grafton and the surrounding Clarence Valley, located on the mighty Clarence River, also experienced major flooding. Consequently, shortage of housing and accommodation is at crisis level and many businesses are defunct. Two local orchestras, Lismore Symphony Orchestra (LSO) and Clarence Valley Orchestra (CVO) had already suffered the effects of Covid-19 restrictions and isolation. Compounding this, the 2022 flood badly affected the orchestras' membership, audiences, their housing and performance venues.

Southern Cross University's (SCU) Lismore Campus became the Lismore Flood crisis emergency and evacuation centre in February and March 2022, offering ongoing relief with Lismore campus being used as a regional Recovery Centre and accommodating services, schools, businesses and providing temporary housing for flood victims.

## **Methodology**

This study follows a collaborative, action research approach, working with Covid-affected and flood-affected music students and musicians to identify challenges they experienced and to narrate their stories. Its qualitative research methodology includes in-depth interviews and questionnaires. Research questions focus on loss of musicians' opportunities to perform, disruption to classes, rehearsals and concert performances, loss of housing and instruments, displacement and isolation from communities of practice, initiatives to overcome disasters, building resilience and the healing capacity of music. Included in this study are the two regional community orchestras mentioned above, the LSO and CVO. Both orchestras are returning to rehearsals, recovering their momentum and preparing concert performances. I have played double bass with the LSO since 2005, and with CVO since its formation in 2014. Through my participation in these orchestras, my research methods are triangulated by participant observation and auto-ethnography.



## Literature

The benefit of participation in the arts to communities and the well-being of their citizens is a strong theme in the literature (Mitchell, 2021).

There has long been an appreciation among community artists, art workers and volunteers of the social impacts of engaging in the arts. These benefits extend beyond individuals considered disadvantaged or 'at-risk' to the overall health and wellbeing of societies and communities, particularly as they struggle to deal with economic, social and environmental crises (Hawkes, 2001; Adams & Goldbard, 2002; Sonn et al., 2002; Boob & Plastow, 2004; Mills & Brown, 2004).

The ethos of SCU, LSO and the CVO aligns firmly with social capital theory, which is defined as "the network of social connections that exist between people, and their shared values and norms of behaviour" (Collins English Dictionary, 2019). The actions of these institutions, firstly in reaction to Covid, then their responses to the floods, exemplify socially connected groups enabling and encouraging mutually advantageous social cooperation (Collins Online English Dictionary, 2019). Different types of social capital have been defined, such as bonding, bridging and linking. Connecting people through a sense of shared identity and common beliefs, *bonding social capital* reinforces existing relationships and the homogenous nature of the group (Keeley, 2007, p. 103; Wilks, 2011, p. 291). By engaging more diverse groups, *bridging social capital* extends "*beyond a shared sense of identity*" (Keeley, 2007, p. 103), consequently creating new social connections between previously unassociated people (Wilks, 2011, p. 281).

Even more encompassing is *linking social capital*, which facilitates interactions between "*people or groups further up or down the social ladder*" (Keeley, 2007, p. 103).

## Resilience

### A. Covid

Examples of resilience were demonstrated by the Lismore Symphony Orchestra. During two years of isolation caused by Covid lockdowns, the orchestra undertook activities to keep music playing and people (musicians and audiences) connected. An on-line concert series was created, featuring a variety of solo and ensemble artists. These concerts shone a light on the solo and/or ensemble skills of members of the orchestra, and presented the players in different roles, some playing in different genres. When some limited social activity was permitted, the irrepressible LSO president facilitated a series of small-scale outdoor social and sporting events, conducted under strict Covid protocols, that reunited the orchestra members, thus reconnecting people who had been disassociated for many months. These initiatives in a time of isolation and restriction were gratefully valued, rebuilding the bonding social capital of a likeminded network of musicians experiencing loneliness and displacement.

At SCU, two years of Covid lockdown from 2020-2021 required a very rapid shift of delivery to on-line classes. This proved particularly difficult for practical music subjects such as instrumental and vocal tuition, ensemble classes, choral activities and

performance exams. Practical assessments were generally recorded by students from home and submitted as videos. However, due to restricted or prohibited personal contact, much ensemble work was suspended. In the case of SCU Lismore campus, when it seemed a return to on-campus teaching was imminent, delivery of term 1 classes in 2022 remained on-line, because of the devastating flood in February that year. Unpassable roads, destroyed housing, damaged infrastructure, and loss of accommodation made attendance at university impossible for many staff and students. As the campus was the major flood recovery centre, there was also a large population of official personnel, relief workers, displaced citizens, and school students and staff being accommodated.

### **B. Flood**

Since the start of the flood crisis, Southern Cross University's Lismore campus was used as an evacuation centre, accommodating emergency responders such as Australian Defence Forces and police headquarters, and services such as banking and business hubs, a medical centre and several education institutions. SCU accommodated the Northern Rivers Conservatorium of Music for 6 months, and continues to host Trinity Catholic College, The Living School and several other educational and community institutions whose premises, instruments and resources were demolished by the floods. SCU has also been the rehearsal and performance venue for Lismore Symphony Orchestra for several years.

Vice-Chancellor Professor Tyrone Carlin described the co-location of the schools on campus as an extraordinary partnership forged in the adversity of the devastating floods. Its Lismore campus was one of nine locations selected to house 800 temporary homes. New South Wales (NSW) Minister for Emergency Services, Resilience and Flood Recovery Steph Cooke (2022) said the NSW Government is working hard to deliver a range of housing solutions across the Northern Rivers region: *"Each site was identified in partnership with local councils and I'd like to particularly recognise Southern Cross University, who have been a fantastic partner for us, hosting our recovery centre, the recent flood inquiry public meetings and now a temporary accommodation site."*

Australia is a continent renowned for extremes in climate, weather and natural disasters. The critical role played by SCU in the flood recovery exemplifies the social citizenship of universities. SCU initiatives include providing funds to staff for flood-related research projects, leave and support for SCU staff voluntarily working in flood recovery and subsequent community rebuilding programs. Liz Drummond, in her article *"Advocacy and collaborating beyond campus during Black Summer 2019/20"* (2021) comments on a similar situation which describes the response of academics and universities to a summer of devastating bushfires in eastern and south-eastern Australia, a few years previously: *"While academics are sometimes mocked as working in ivory towers, the actions of the group went well beyond the walls of their institution. The team rolled up their sleeves and worked alongside the community."* In this article, Professor Gruen goes on to state: *"The role of universities doesn't stop with doing great research. We need to be advocates to ensure we're progressing as a society and as a community, so that future generations have an opportunity to live healthy, productive lives"* (ibid.).

The ethos of social citizenship extends to musicians, their community and practice and audiences. Gaunt, Duffy, Coric, González Delgado, Messas, Pryimenko & Sveidahl (2021) examine concepts such as artistic citizenship, social responsibility and civic mission. They propose a conceptual foundation: *"The 'musician as a maker in society' in which developing vision as a musician in society, underpinned on the one hand by immersion in musical artistry and on the other hand sustained practical experience of connecting and engaging with communities, offers invaluable preparation for and transition into professional life"* (p.1).

## Reconnection

Resound is a charitable organisation, a program of The Music Trust, formed by musicians for musicians, which links donated musical instruments with musicians who have lost their instrument/s as a result of Australian natural disasters. This charity was originally established for victims of the 2009 Black Saturday bushfires which devastated areas surrounding the city of Melbourne, Victoria. In 2022, Resound donated over 200 instruments to Lismore's flood-ravaged Northern Rivers Conservatorium and another 200 instruments to local musicians who lost their instruments. Dr Rachel Hocking, Resound Manager and Founder, attests: *"It's a big deal for people who have lost a lot, often replacing a musical instrument is one of the last things on the list to be replaced, because the immediate needs need to be met ... But for musicians who earn income from it or play it every day, it's a big loss; it's something normal that they were doing that they have lost"* (White, 2022). A musician who received a donated guitar after losing her Maton in the flood exclaimed: *"To have this gift was just fabulous! Having the music there in the guitar, it's been like light coming on... like Christmas lights"* (ibid.).

The flood acted as a catalyst that motivated some musicians to use music composition and performance to react to, process and interpret this disaster. Many musicians engaged in music as a response and a gift to communicate gratitude, appreciation and support for themselves, their ensembles and their communities. One gifted student from SCU's Bachelor of Contemporary Music degree, Tilly Jones, who studies in Lismore, is a graduate from the Northern Rivers Conservatorium and is now a staff member. On an Australian Broadcasting Commission (ABC) television documentary *Mud and music: The sound of flood recovery* (White, 2022) Tilly recalls: *"I was helping there on the first day after the flood, where we threw out hundreds ... of instruments, including some of my own"*. Tilly composed an orchestral work entitled *Resounding*, in appreciation of the instrument donation by the Resound charity, and as a gift back to the community to help recovery from the flood. *"I think it is a real challenge to translate something of that magnitude into music"* (ibid.). *"I used half the piece as a 'retelling' of the event, I used the different instruments of the orchestra... to retell the landscape of that story and the other half as a tribute to everyone involved"* (ibid.).

*"Having that end goal in mind of bringing everyone together with the new instruments and, I guess, bringing music back to the community, kind of helped me in dealing with it"* (ibid.). This recorded work features many musicians, including SCU Bachelor of Contemporary Music alumni, staff and students, playing on donated instruments. Attesting to the healing power of music, Tilly affirms: *"It really does mean so much to me to have my friends, my family and my colleagues at the Conservatorium play it, and*

*also even people I don't know through Resound to be playing this piece. I'm really excited to be hearing this piece and to see what comes from it"* (ibid). Building social connections through previously unassociated groups like Tilly describes is an example of bridging social capital through engaging in music.

## **Conclusion – Recovery**

As the restrictions of Covid-19 eased and the Northern Rivers region partially recovered from the flood, SCU, the LSO and CVO all assisted in the recovery from these catastrophes. Music education at SCU has developed into a more blended learning delivery model, with some lectures being presented on-line and most practical classes and tutorials returning to on-campus format. Students report enthusiastically on returning to in-person practical classes and musical engagement with their colleagues.

Since its inception in 2014, CVO has maintained an ethos of benevolence and access by donating over \$70,000 in profits to local charities, services and music education. The reach of this benevolence, encompassing many levels of society and including disadvantaged groups, demonstrates linking social capital. In April 2022, the CVO performed a *Symphony for Relief* Concert in Grafton, raising approximately \$4000. \$2000 was donated to the Clarence Valley Rotary District 9640 Flood Relief Appeal, while the remaining \$2000 was donated to the Grafton Showground to assist with repair costs in the aftermath of the wet weather. Orchestra Director and Conductor, Dr Greg Butcher stated that he and the volunteer members of the Clarence Valley Orchestra were delighted to perform to help raise funds and *"give something back"* to their local community.

An August 2022 fundraising concert was performed by the LSO and big band, Soul'd, with profits subsequently donated to flood-related charities and victims. Lismore's St. Carthage's Catholic Cathedral was inundated by the flood, sustaining major damage, which caused its closure for over a year. In April 2023, Lismore Symphony Orchestra presented a concert to celebrate the cathedral's re-opening. This sell-out concert, performed to an audience of approximately 750, was programmed to inspire *"reflection and hopefully revival of culture, spirit, and music"*. These objectives were definitely achieved.

The boundless energy, enthusiasm and leadership of the President of LSO and Director of CVO unified their orchestras and maintained the interest and motivation of their members and audiences. These activities brought together diverse ensembles, such as classical orchestras, singers, jazz musicians and big bands.

This research reveals the significant contribution of universities, community orchestras and other musical ensembles to local community life, the important cultural, social and economic impacts of their mission and performances, strong reinforcement of identity and social belonging for the musicians and audiences, and enhancement of health, well-being and affirmative ageing of individuals and the wider community.

The requirements of our communities are varied and constantly changing, motivated by the lifestyle expectations of society, but frequently dictated by disasters out of people's control. Education and music community engagement both build resilience

and recovery skills in learners, educators and musicians, contributing to community welfare and human well-being, acting as effective vehicles of social, environmental and altruistic action and growth. These examples of resilience, reconnection and recovery, demonstrate the healing powers of music.

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