

# **Music Educators as Artist Citizens: Music Education in Times of Change**

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# The relevance question

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[Here's what is missing in music education: cultural and social relevance](#)

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[For decades, arts and music education in California has been dying a slow death ... white students were twice as likely as Black and Latino students to have received an arts education](#)

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[Music educators fretting about the relevance of their work](#)

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[What's Wrong With Music Education and Why It Matters](#)

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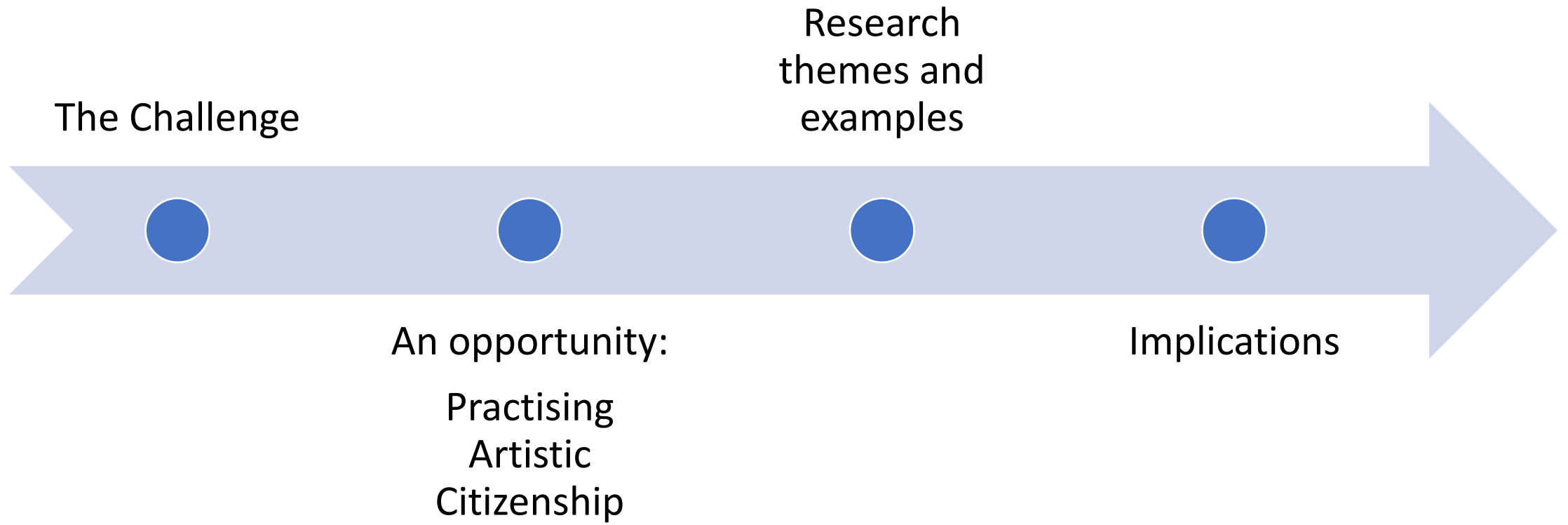
[Exploring the global decline of music education](#)



Aim

How can we address the  
'relevance crisis' in music  
education?

# Outline



# The Challenge

- Declining numbers
- Eurocentric values and purpose
- Engagement with multicultural communities
- Inclusion and accessibility
- Creative identities





An  
opportunity:  
Artistic  
Citizenship

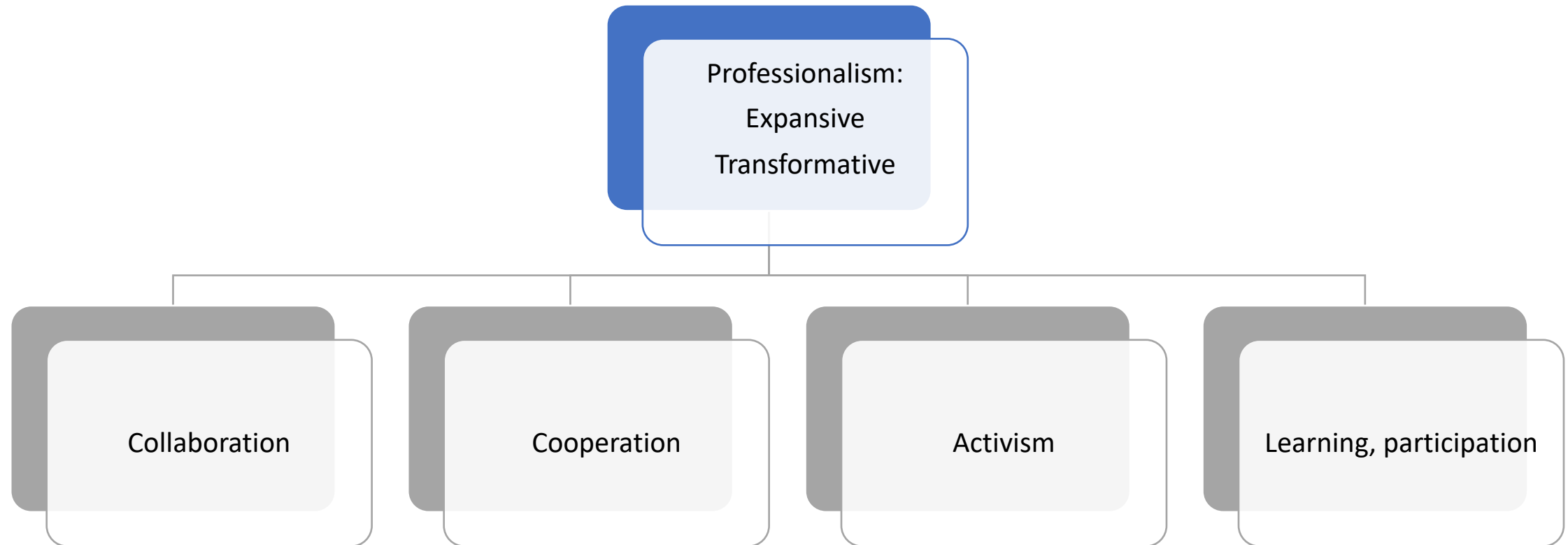
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ARTISTIC CITIZENSHIP

Artistry, Social Responsibility,  
and Ethical Praxis

# Artistic Citizenship in Higher Education



## How might artistic citizenship be understood, through a pedagogical lens?



Artistry



Critical  
reflection/enquiry

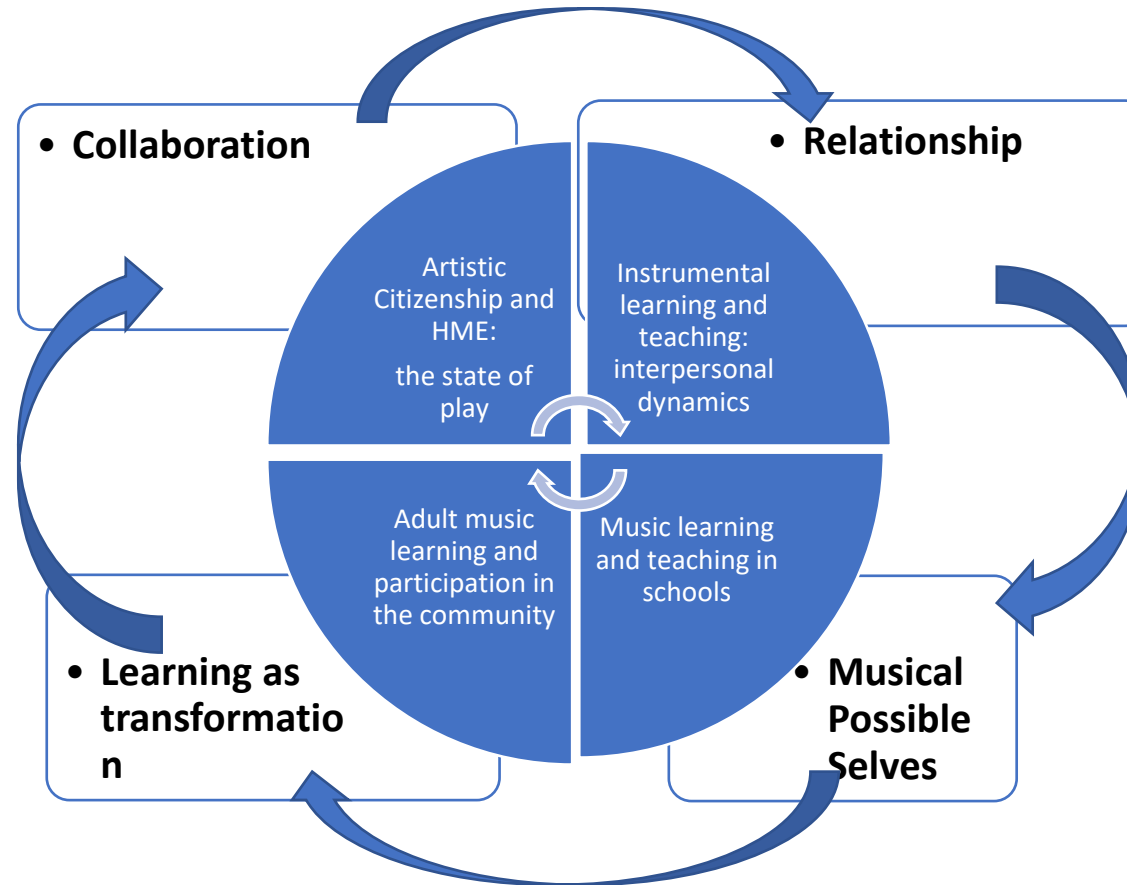


Collaboration



Creativity



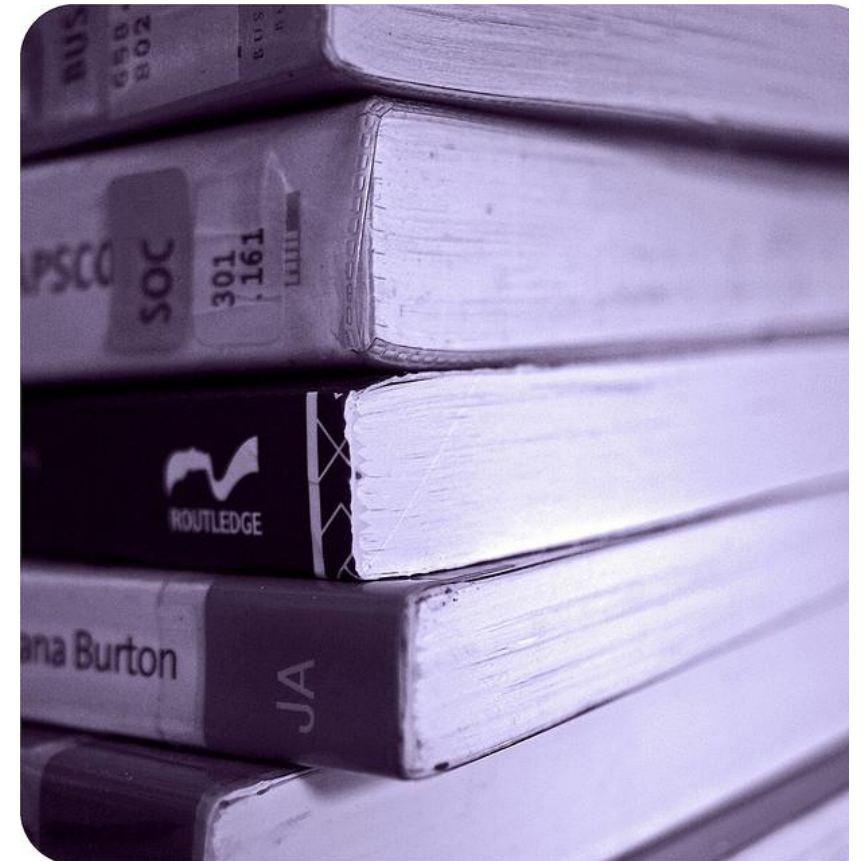


Contexts and themes

# Study 1: Integrative Review

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1. Between 2018 and 2023, how have understandings of 'artistic citizenship' and its intersection with musical expertise been articulated in the context of Higher Music Education Institutions?
2. What have been the signature pedagogies that have partnered the values of musical artistry with those of social responsibility, in the development of artistic citizenship?



# Integrative review findings

## Artistic Citizenship conceptualized as:



ARTISTRY: CRAFT,  
CREATIVITY,  
EXCELLENCE



MORAL OR ETHICAL  
ACTION AND CARE



MUSIC USED FOR  
SOCIAL GOOD



MUSIC USED FOR  
SOCIAL BONDING



MUSICAL ACTIVISM



EXPANSIVE  
PROFESSIONALISM

## Pedagogies to support Artistic Citizenship:

- **Experiential & relational**
- **Collaborative**
- Reflection, identity work, inquiry exploring **musical possible selves**
- **Learning as transformation** – inquiry, service-learning, situated, real-world contexts.

## Study 2: Extra-curricular instrumental learning and teaching



What implications do interpersonal dynamics among pupils, teachers and parents have for teaching and learning outcomes?

# Methods

## Phase 1

### Survey:

337 Parent-pupil-  
teacher trios

- *Control and responsiveness* (Wubbels et al., 1993)
- *Learning outcomes*
- **Factor analysis**
- **Cluster analysis**

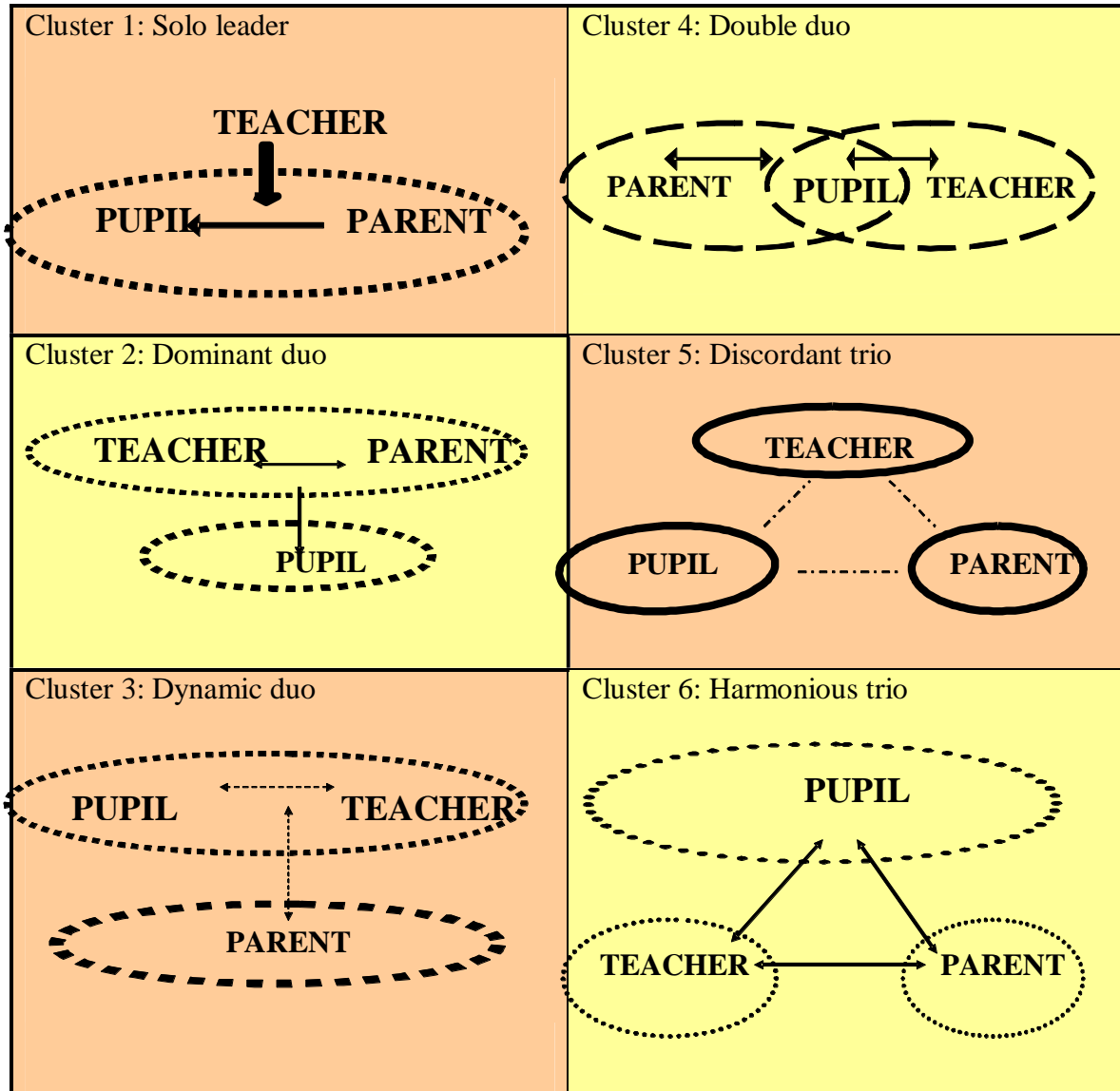
## Phase 2

28 case studies

- Based on cluster membership
- Interviews
- Observations



# Findings: Six interaction types





# Study 3: Adult music learning and participation in the community



## creative later life in a digital age

*Mobilizing Music and Creative Technologies for Inclusive Later-Life Musical Learning and Participation, Creative Expression, Digital Literacy, and Quality of Life*



Social Sciences and Humanities  
Research Council of Canada

Conseil de recherches en  
sciences humaines du Canada



# Objectives

## Participatory Action Research:

- **Expand the opportunities for creative expression through music, amongst older people;**
- **Deepen the creative learning and engagement of older people in our digital age in ways they will find meaningful and relevant;**
- **Create resources that will be used by caregivers and community music leaders in their professional practice.**

# Research instruments

Interviews: musical background, preferences, musical 'possible selves'

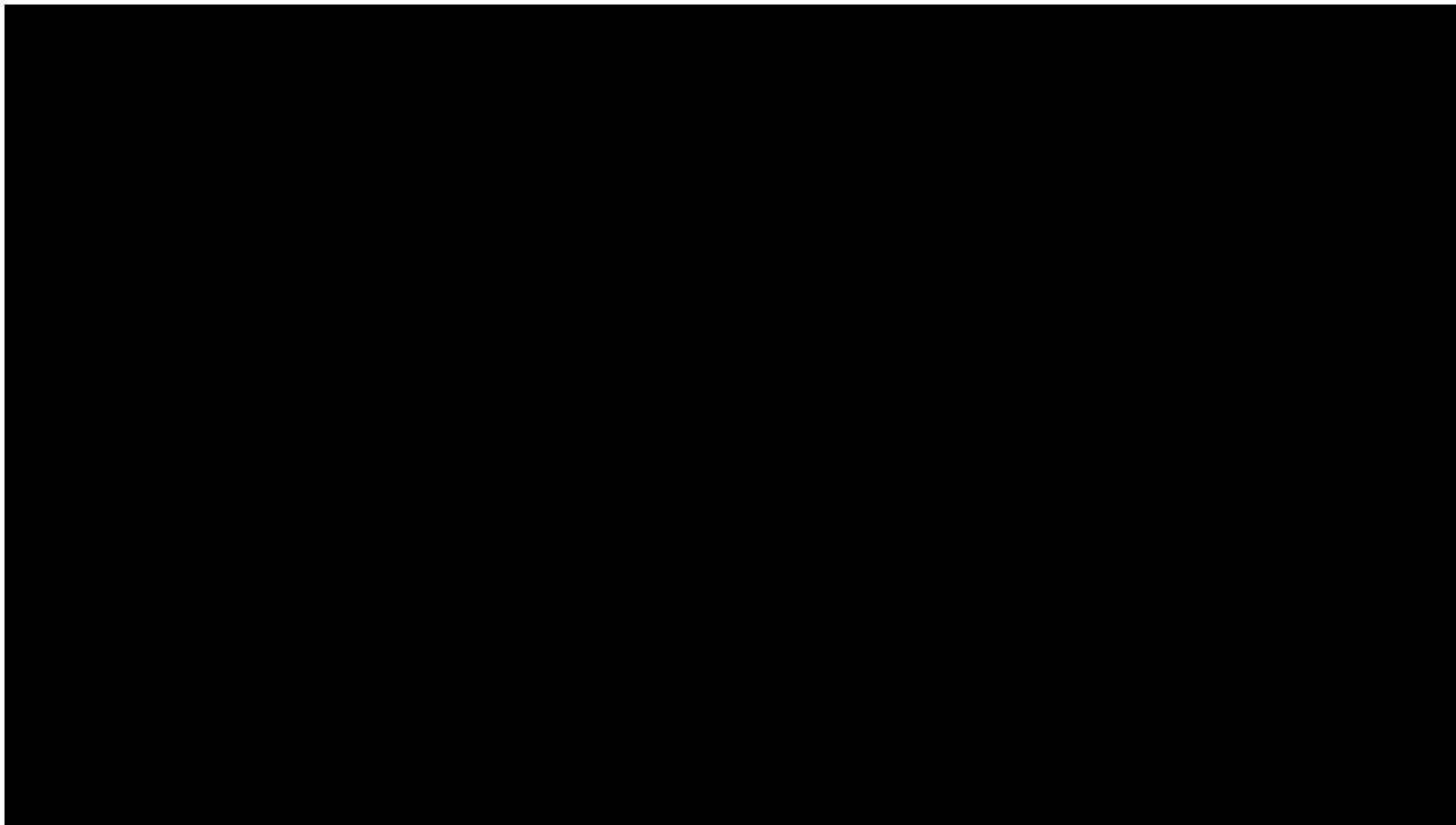
Quality of life measure

Attitudes to technology questionnaire

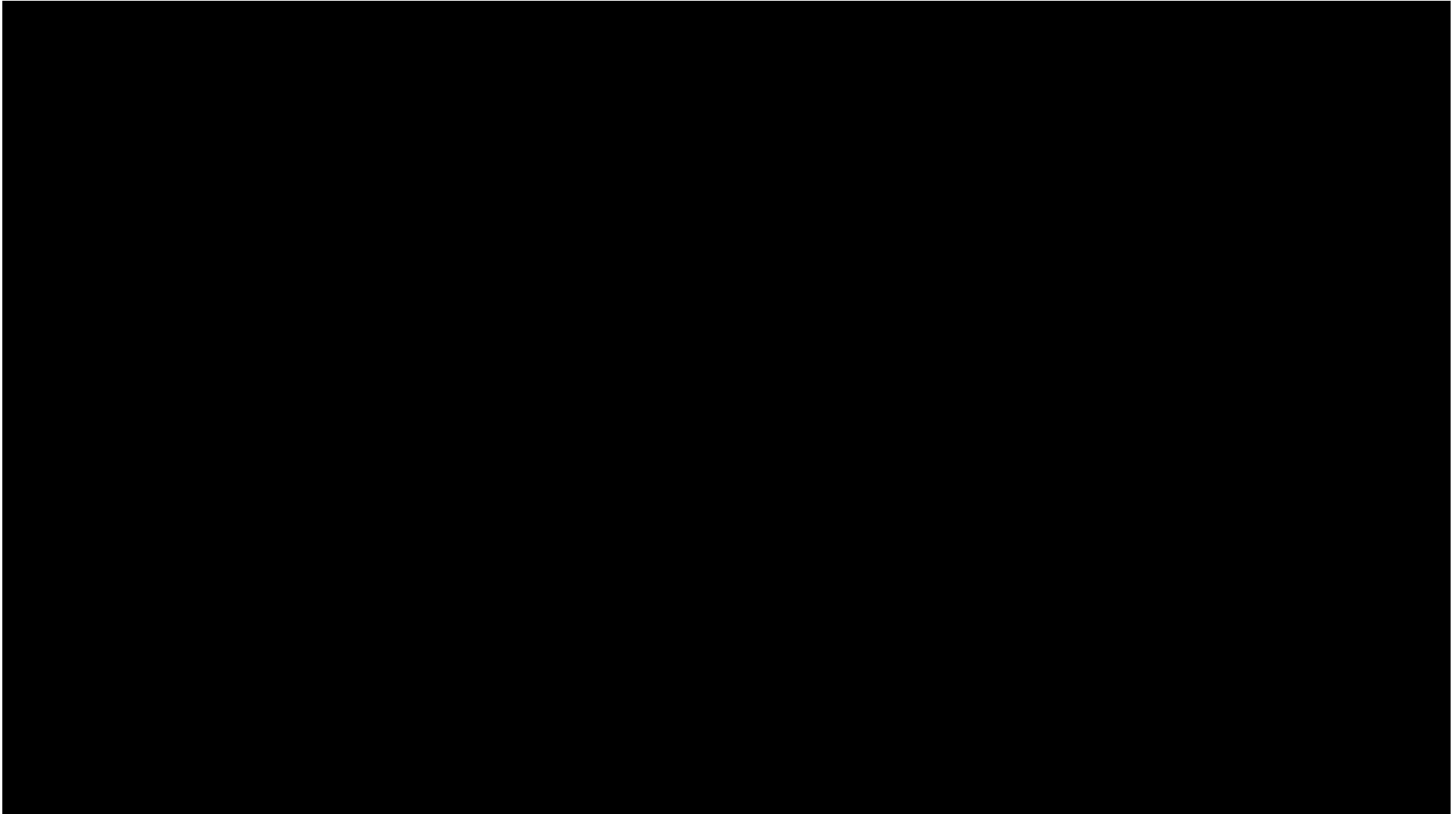
Focus groups: experiences and perceptions

Video: musical learning and co-creativity.

# The Soundbeam Project



# COVID-19 – exploring online community learning



# Study 4: Music in schools



## **Musical Futures: A case study investigation**

Final report from

Institute of Education  
University of London

for the

Paul Hamlyn Foundation

September 2011



# Research aims and method

Provide in-depth account of the processes underpinning the Musical Futures initiative.

- How musical futures had been implemented;
- Impact on teaching;
- Student experience;
- Difficulties and constraints;
- Support needs;
- **Impact on take-up of GCSE music;**
- **Impact on take-up of extra-curricular music.**

3 Years

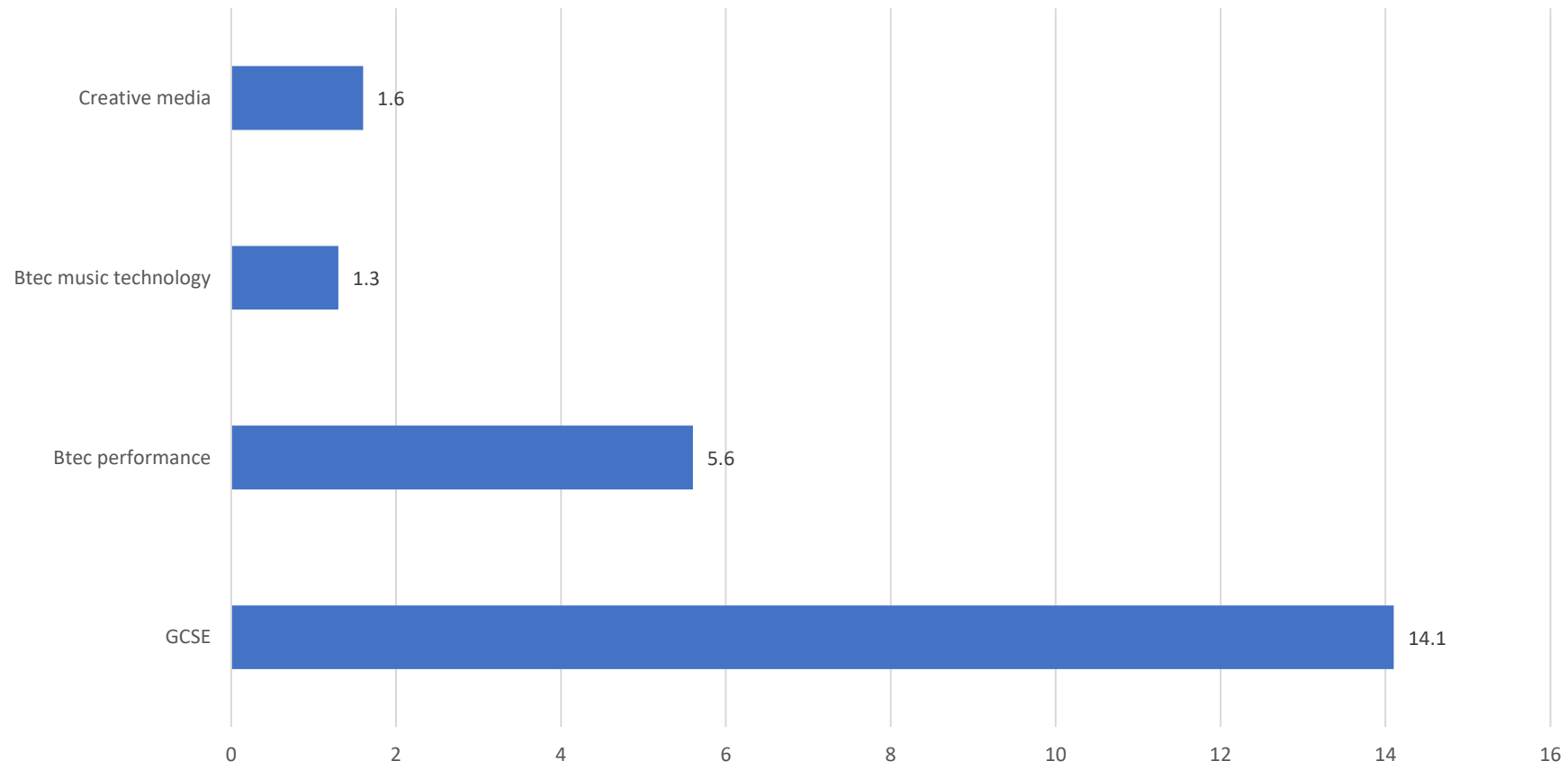
7 case study  
champion  
schools

Repeated  
measures  
(longitudinal  
sample n=254) :

- questionnaires
- focus groups
- Interviews
- Observations

# Musical Futures: progression

Progression at KS4



# Musical Futures: student perceptions

Longitudinal sample 1 (n = 254)

What I liked about music lessons:	Year 1		Year 3	
	Number	%	Number	%
<b>Practical</b>	197	78	150	59
<b>Fun</b>	29	11	14	6
<b>Autonomy</b>	17	7	22	9
<b>Creativity</b>	17	7	10	4
<b>Teacher</b>	11	4	7	3
<b>ICT</b>	9	4	8	3
<b>New Ideas</b>	8	3	15	6
<b>Social</b>	5	2	9	4
<b>Everything</b>	3	1	1	0
<b>Performing</b>	3	1	9	4
<b>Variety</b>	3	1	4	2

# A synthesis: Music pedagogy as artistic citizenship



**RELATIONSHIP: Responsive leadership**, what students and teachers achieve together, highly differentiated, facilitative, nuanced, makes full use of a full range of pedagogical orientations



**COLLABORATION:** rich potential in reciprocal, collaborative learning




**MUSICAL POSSIBLE SELVES:** self-stories developed through possibility thinking, framed by the pedagogies and contexts we encounter



**LEARNING AS TRANSFORMATION:** Creativity, rethinking 'normalizing learning', enquiry-based, embracing ambiguity and risk, experiential.



# Final thoughts

- The pedagogies that we choose to practice have far-reaching effects on the lives and trajectories of those we serve
  - As Artist Citizen music educators, we have the capacity to address big issues in small but very significant, far-reaching ways.
  - Higher Education can model and **develop** evidence-based pedagogies framed by:
    - Relational, Collaborative, Enquiring – possibility thinking, Transformative rather than additive.
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Thank you!

