Collaborative learning in conservatoire education: catalyst for innovation
Roemjantsew, T.

COLLABORATIVE LEARNING IN CONSERVATOIRE EDUCATION

Catalyst for innovation

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Through others, we become ourselves.

(Lev Vygotsky)

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GENERAL INTRODUCTION

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With roots in the Middle Ages, the master-apprentice model in conservatoires has a long history and aspects of it remain strongly anchored in music institutions. The rise of conservatoires started in the nineteenth century and peaked in the twentieth century. In the early twentieth century, societal demand for orchestra members led to an increase in student numbers: large cohorts of students were educated; classes were scheduled using timetables; and separate teaching rooms were used for music theory and music practice lessons, resulting in a retrogression to the earlier master-apprentice model as applied by masters such as virtuoso pianist and composer, Franz Liszt (1811-1886).

Liszt was the originator of group piano teaching, and he was aware of the benefits for his many students (Gervers, 1970). The advantages were various: observing other students' playing, familiarizing oneself with new music, learning from others' lessons, and acquiring performance experience (Pfeiffer, 2008). Liszt loved to talk about images, literature, poetry, and music, and he actively involved his students in music analysis and music history, and explorations of repertoire, techniques, and interpretations of music.

In this introductory chapter, the context and research aims of the study, motivations for innovation in conservatoire education, and the outline of the dissertation are described.

1.1 CONTEXT OF THE STUDY

Working both collaboratively and creatively, often in an extensive variety of artistic, social, and cultural contexts is what musicians do nowadays. Conservatoires[1] have developed from institutions that met the demand for theatre musicians, orchestra members, and church organists (Ellis, 2021), to institutions that educate students in performing a wide scope of musical genres, and in music technology, music production, and music education. The broad professional practice requires, besides craftsmanship, generic skills such as reflection, creativity, flexibility, innovation, communication, and collaboration. Job opportunities have changed immensely, both in amount and in duration of employment (see also Bennett, 2016).

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[1] In this dissertation, the term *conservatoire* refers to all institutions that offer higher music education training, including stand-alone institutions and departments within larger multidisciplinary institutions, such as Musikhochschulen, Music Academies, and Music Universities (AEC, 2010, p. 8).

Musicians mostly work as cultural entrepreneurs covering a variety of activities, including performing, teaching, recording, producing, and cooperating with other musicians and with other disciplines in multi-, inter-, or transdisciplinary projects. As part of their portfolio careers, they function in different collaborations, cultural contexts, and roles (e.g., Bartleet et al., 2019; Duffy, 2013; Hallam & Gaunt, 2012; Smilde, 2009). Considering that new graduates enter the market every year, their generic skills (including such skills as collaboration and teamwork, problem-solving, and self-reflection), artistry, and entrepreneurship need to be of very high quality.

A strong vision of conservatoire pedagogy is needed in order to educate musicians who can meet all the requirements of professional practice. The demands of professional practice and the implications of the Bologna process are two significant factors influencing conservatoire education. The Bologna declaration (Bologna Process Committee, 1999) and the implementation of Bachelor and Master of Music degree programs have had an effect on conservatoire education, leading to a re-evaluation of curricula in order to include a broader range of knowledge, skills, and attitudes, such as problem-solving, reflective, cooperative, and communicative competences. Level descriptors and sets of final qualifications and competences were established, and some of these are relevant or even mandatory for higher music education. The Dublin descriptors (European Commission, 2004) were merged into the *Framework for Qualifications of the European Higher Education Area* (Bologna Working Group, 2005) for the purposes of international recognition, diploma transparency, and mobility of students. The Dublin descriptors have since been reformulated into *Reference Points for the Design and Delivery of Degree Programmes in Music* by the AEC (Association of European Conservatoires) in 2009.

Learning outcomes were subsequently described by the AEC (2017), which can be found in Appendix A, and by Dutch conservatoires in the *Dutch National Training Profile for Music* (Vereniging Hogescholen, 2017).

1.2 A NEED FOR INNOVATION

As described above, the demands on the conservatoire sector are diverse, and the multitude of voices and discourses within the sector are complex and intertwined. The master-apprentice setting that was embraced by emerging conservatoires in the nineteenth century (Burwell et al., 2019) remains central in most institutions (see, e.g.,

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Carey et al., 2013; Gaunt, 2008, 2013; Presland, 2005; Zhukov & Sætre, 2021). With the rise and growth of popular music departments within conservatoires, a more informal learning culture has been introduced that is based on peer interaction and peer learning (Green, 2001). The context of a band offers ample opportunity for informal learning in casual situations, rehearsals, and sessions (Green, 2001).

Despite the introduction of a different and informal learning culture with the integration of popular music in conservatoires, the master-apprenticeship model remains deep-rooted in most conservatoires. In this model, understanding and expertise are developed through demonstration, replication, and application, according to Westerlund (2006). As the expert, she further states, the teacher prescribes the path and content (repertoire) to be learned, assuming that the student will understand this method of transmission and is also motivated to engage in it. This implies that the teacher initiates, shows, and assesses the learning activities in the practice of "studio teaching" - one-to-one tuition in the context of instrumental or vocal study. Such passive student learning (Zhukov, 2007) does not lead to a culture where students solve real-life problems (Westerlund, 2006, p. 120).

For about twenty years, research into conservatoire education has questioned the effects of this teacher-student transmission model in preparation for the music profession (see, e.g., Burwell et al., 2019; Carey, 2010; Carey & Lebler, 2012; Gembris & Langner, 2005; Lebler, 2007; Gaunt, 2008, 2010, 2011). The teacher-student dyad can be a valuable, rich, and inspirational learning environment, when the combination is right, the chemistry works, and expectations are aligned (Duffy, 2013). According to Gaunt (2008), in interviews, students were found to be very positive about their teachers. However, acknowledging dissatisfaction and changing from one teacher to another appeared to be impossible and frightening (Gaunt, 2008). Further investigation of the transmission model has brought negative sides and effects to light (see, e.g., Burwell et al., 2019; Carey & Lebler, 2012; Gaunt, 2010, 2011; Jørgensen, 2000; Presland, 2005), including asymmetrical relations, issues of student dependency, and too large a focus on reproduction, technical mastery, and interpretation of music.

A major focus on performance was found to result in insufficient interaction with peers and other musicians, limited stimulation of creative practices and an entrepreneurial attitude, limited curricular cohesion and integration with other subjects, and limited variety in teaching approaches. In an extensive range of studies (2016a, 2016b, 2017, 2019,

2020), Burwell investigated studio lesson practices and behaviour, and besides acknowledging the value of the interpersonal relationship in vocal and instrumental training, she provided insights into so-called dissonances in studio-teaching, including misunderstandings, communication problems, clashes of opinions, and personal friction, which nearly always remained hidden both by students and teachers, and essentially hindered apprenticeship (Burwell, 2016b).

A way forward was described by Lebler (2007). In his study, he explained the benefits of collaborative learning for popular music undergraduates who worked collaboratively in an informal setting in which the guidance of the teacher was reduced. He stated that "teaching practices that have dominated in the past will need to be rethought, and alternatives pondered that are likely to produce graduates with the abilities and attributes necessary to adapt readily to a rapidly changing environment" (2007, p. 206). In 2013, the book *Collaborative learning in higher music education* (Gaunt & Westerlund, 2013) was published, including both academic and practice-based papers, bringing new perspectives and insights into collaborative learning approaches and forms of collaboration in conservatoires worldwide. Gaunt (2013) and Gaunt & Westerlund (2013b) argued that it is vital to further investigate the implementation of collaborative learning in the conservatoire curriculum.

Duffy (2013) described how, in a process of curriculum innovation, teachers were eventually able to recognize collaborative aspects and values of musical practices and transfer them to the educational context. However, the project began with resistance to the implementation of collaborative learning, with teachers fearing the lowering of artistic standards, losing control over their students' learning paths, and missing focus on the specialist discipline. According to Forbes (2016b), collaborative learning can be regarded as a significant alternative or an addition to current pedagogical approaches within the higher education music sector. Various challenges (participatory culture, portfolio careers, the rise of technology, and budget cuts) have in fact increased interest in collaborative learning in higher music education institutions. However, she concluded, not much research has been performed in this direction.

Since the amount of research on collaborative learning approaches in conservatoires is rather limited and more knowledge of practices including those approaches is necessary, the aim of this study was (1) to assist in illuminating existing collaborative learning approaches in conservatoire education and (2) to increase

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understanding of the factors involved in the implementation of these approaches. The aspects of the innovation in conservatoire education considered in this dissertation are the curriculum implemented, the pedagogy used, the experiences of students, and the perceptions of teachers and leaders.

1.3 THE CONSERVATOIRE CURRICULUM

Historically, conservatoire curricula are centred around the principal study or the "main subject": weekly instrumental, vocal, or compositional lessons in a one-to-one context. "Side subjects" generally cover music-historical and music-theoretical courses, orchestral, choral, and ensemble activities, sometimes a second instrument (piano for instrumentalists/vocalists), and pedagogical subjects related to instrumental/vocal teaching of the student's main subject. Minor differences between conservatoires are evident, and have increased over the years for the purposes of profiling and attracting students.

The Bologna process has provided input for a broader curriculum, and a growing number of conservatoires include subjects related to entrepreneurship, problem-solving skills, and the critical thinking and writing abilities of learners. As far back as 1986, Renshaw reported the need to create and connect to new audiences, and thus, to educate students to be active agents in their studies: together with other skills, they should have "a professional attitude to all tasks - e.g., ability to work in a team, ability to assume personal and collective responsibility, personal organisation, reliability" (p. 81). Carey and Lebler (2012) were highly critical of the current conservatoire curriculum in preparing students for their futures. They stated that, in order to prepare students better for their prospective careers, elements such as critical skills, awareness of study strategies, movement and improvisation, functioning in groups, self-assessment, and reflection ought to be included in a new curriculum. The stance taken by a large number of researchers is that musicians need to be educated more broadly in creative skills (e.g., Burnard, 2018; Deliège & Wiggins, 2006; Creech et al., 2008; Varvarigou, 2017a, 2017b), metacognitive skills (e.g., Bennet, 2016; Hallam, 2001; Hatton & Smith, 1995; Carey et al., 2018), societal and cultural awareness (e.g., Berger, 2019; Minors et al., 2017), and social, interpersonal, and collaborative skills (e.g., Carey & Lebler, 2012; Gaunt, 2013; Gaunt & Westerlund, 2013a).

1.4 CONSERVATOIRE PEDAGOGY

According to Carey (2010), the quality of teaching in conservatoires is generally measured by the performances of students in recitals and exams. Since there is a long-standing tradition of measuring students' outcomes in such events and relating these to the quality of teaching, the teacher-centred approach remains central in the institution (Webster, 1993). Carey (2010) further stated that high expectations of student performances may induce teaching for short-term effects, leading to students depending on their teachers to bring out the best in them. However, Carey stated, such "quick fixes" do not encourage autonomy in the learning of students (p. 34). In the interest of students, pedagogy needs to be adapted. Since many conservatoires have benefitted from their reputation of excellence, Carey (2010) doubted whether such adaptation would actually occur in the light of established perceptions of success.

Research into the transformation from teacher-centred to more student-centred approaches in higher education is available to and valuable for conservatoires (see, e.g., Biggs, 2001, 2003, 2012; Prosser & Trigwell, 1999; Trigwell & Prosser, 1996; Trigwell et al., 1999). Simones (2017) questioned why instrumental and vocal pedagogies have remained tied to the eighteenth- and nineteenth-century pedagogies with their relatively vague, personal, and subjective teaching strategies, rather than relying on insights from more recent cognitive and educational psychology, as happens in other higher education disciplines. She brought up yet another perspective as a possible reason: students who had had one-to-one tuition prior to entering the conservatoire, preferred to continue with this type of pedagogy (see also Carey, 2010). With the rise of tuition fees, students are inclined to behave like customers who feel entitled to the education they themselves regard as best. Simones (2017) concluded that the present diversity of musical styles in higher music education allows for different pedagogical approaches, and peer learning represents a relevant approach for conservatoire students. This was confirmed by Hanken (2016), who stated that the influence students have on one another's learning processes is not given enough consideration; moreover, less teacher intervention may encourage more peer interaction.

In her research on teachers' and students' perceptions of one-to-one tuition, Gaunt (2008) addressed the perceived lack of variation in lesson structure applied by nearly all instrumental and vocal teachers: small talk to start with, followed by the student performing the prepared repertoire, followed by detailed comments of the teacher on

musical or technical aspects. According to Gaunt (2008), such a routine restrains the development of creativity and autonomy in students. Furthermore, she stated that replication of such teaching routines is difficult to avoid when teacher training, professional development, and connections between research and teaching are lacking in the institution. The perspective taken in this dissertation centres on the task of conservatoires to renew and advance the ways young people are educated, giving them a positive, encouraging, and collaborative learning environment in order to develop their artistic identities and shape their views of the wide range of possibilities of musical practice.

1.5 COLLABORATIVE LEARNING

Framed within an interpretivist-constructivist paradigm (Mackenzie & Knipe, 2006) and relying on socio-cultural and social constructivist theories of learning, this study explores the change and renewal of conservatoire education through the lens of collaborative learning. According to Dillenbourg (1999), collaborative learning is "a situation in which two or more people learn or attempt to learn something together" (p. 1). Smith and MacGregor interpreted collaborative learning as an umbrella term for a variety of educational approaches involving joint intellectual effort by students, or students and teachers together (Smith & MacGregor, 1992). Udvari-Solner (2012) proposed a narrower definition: "Collaborative learning is a process by which students interact in dyads or small groups of no more than six members with intent to solicit and respect the abilities and contributions of individual members. Typically, authority and responsibility are shared for group actions and outcomes. Interdependence among group members is promoted and engineered. Collaborative learning changes the dynamics of the classroom by requiring discussion among learners. Students are encouraged to question the curriculum and attempt to create personal meaning before the teacher interprets what is important to learn. Opportunities to organise, clarify, elaborate, or practice information are engineered, and listening, disagreeing, and expressing ideas are as important as the 'right answers'" (Udvari-Solner, 2012, p. 631).

To refrain from simply regarding collaborative learning as group tuition, Gaunt and Westerlund (2013b) argued that collaborative learning may relate to a diversity of contexts such as one-to-one contexts, interdisciplinary collaborations, peer-teaching, distributed networks, partnerships, mentoring, and leadership. They further stated that, instead of understanding learning as only taking place in individuals, the field of

collaborative learning aims to include shared goals and joint problem-solving, to gain understanding of the complexities involved in interactions and their impact on learning, and to foster inspiration through the improvisatory and creative aspects of collaborative learning that could interrupt the routines of canonized professional interactions (Gaunt & Westerlund, 2013b, p. 4).

Collaborative learning approaches may also improve student engagement, and reinforce bonds among students from a variety of backgrounds (OECD, 2010; see also Slavin, 1986; Johnson & Johnson, 2006). Furthermore, and relevant to this dissertation, the social aspects of socio-cultural and socio-constructivist theories help in understanding contexts and situated environments in which learning takes place through participation and interdependence between learners, as in communities of practice (Lave & Wenger,1991; Wenger, 1998). Constructivist concepts allow levelled teacher-guidance and student-centred learning, and more active roles of and more interaction between students, and make possible consideration of the inter- and intra-psychological processes of learners and the scaffolding of learning (Vygotsky, 1978). Following this, fostering more autonomy and self-direction in the learning of students allows them to take responsibility for their own learning processes, leading to higher intrinsic motivation and increased agency over their career paths.

1.6 DEVELOPMENT OF MUSICAL AND PROFESSIONAL COMPETENCIES

Investigating the transition from music student to professional, Creech et al. (2008) concluded that students encounter difficulties entering professional practice and conservatoires owe a large responsibility to their students to prepare them for the music profession. Creech et al. (2008) recommended several factors to include in the curriculum: (1) providing opportunities for multi-genre communities of practice; (2) fostering of self-confidence; (3) including development of interpersonal skills; and (4) stimulating perseverance, musical responsibility, and autonomy amongst students (Creech et al., 2008, p. 329).

The *AEC Learning Outcomes* (2017) for undergraduate music students include such aspects, and are included here to show what is expected of undergraduate music students upon completion of their course of studies. The *AEC Learning Outcomes* (2017) are divided into (A) practical (skills-based) outcomes; (B) theoretical (knowledge-based) outcomes; and (C) generic outcomes (see Appendix A). The generic outcomes show the incorporated

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aspects of interpersonal, intrapersonal, and metacognitive skills, which point to the development of a professional identity and artistic personality with collaborative, reflective, creative, communicative, problem-solving, analytical, and processing skills, a flexible attitude, and the ability to apply previously learned skills in new contexts.

1.7 RESEARCH AIMS

The dissertation is focused on practices within and perceptions of conservatoire education in relation to the development of professional competences, and the role of collaborative learning approaches in this context. The development of musical and professional competences has been formulated in various sets of descriptors and outcomes (see AEC, 2017), aiming to provide students with a wide range of skills, including collaborative skills for a broad and demanding practice. However, better preparation and stronger connections to the versatile practice are necessary, and implementation of the presented set of AEC generic outcomes (2017) may be regarded as a work in progress.

The first research aim of this dissertation was to investigate existing experiences with and perceptions of collaborative learning in conservatoire education, and how these are related to the preparation of future musicians. To serve the first research aim, various aspects of conservatoire education were investigated, such as: (1) existing empirical research into current collaborative learning approaches in conservatoire education; (2) the experiences of teachers and students with collaborative learning; (3) the experiences and perceptions of teachers who engaged in professional development and aimed to improve their teaching practice; (4) the observations and perceptions of conservatoire leadership on curriculum reform. Aspiring to a broader and improved preparation of students for present and future musical practices, including the development of social and metacognitive skills through collaborative learning, the second aim of this dissertation was to assist in the implementation of collaborative learning approaches, and more generally to be of practical value for conservatoire teachers, leaders, advisers, and policy makers.

TABLE 1.1

GENERIC OUTCOMES BACHELOR OF MUSIC FROM AEC LEARNING OUTCOMES (2017, P. 10, 11, 12).

1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.

2. Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable career.

3. Demonstrate a positive and pragmatic approach to problem solving.

4. Evidence ability to listen, collaborate, voice opinions constructively, and prioritize cohesion over expression of individual voice.

5. Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.

6. Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.

7. Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.

8. Respond creatively and appropriately to ideas and impetus from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback;

9. Exhibit ability to utilise and apply a range of technology in relation to their music making, including the promotion of their professional profile.

10. Project a confident and coherent persona appropriate to context and communicate information effectively, presenting work in an accessible form and demonstrating appropriate IT and other presentational skills as required.

11. Making use of their imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.

12. Recognise and reflect on diverse social, cultural and ethical issues, and apply local, national and international perspectives to practical knowledge.

13. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organization as required.

14. Recognize and respond to the needs of others in a range of contexts.

15. Recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources.

16. Exhibit a long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.

1.8 OUTLINE OF THE DISSERTATION

This section describes the four studies that were conducted to accomplish the research aims. In the studies reported in Chapters 2 and 3, the focus was on experiences with existing collaborative learning approaches; the two studies reported in Chapters 4 and 5 focused more on the implementation of collaborative learning approaches. The overarching research aims are addressed in Chapter 6. This introductory chapter closes with an overview of the following chapters in this dissertation, reporting the steps that were taken in this research. An adapted 3P model (Biggs, 2003) is presented (Figure 1.1) to facilitate understanding of the educational system factors discussed in this dissertation. This model contains presage, process, and product factors as stages in the educational system. The research aims and methodologies are presented in Table 1.2.

Since these chapters present studies that have been published, accepted, or submitted to journals, some surplusage in the information in the conceptual framework sections (introductions to studies) is inevitable. This means, however, that each chapter can be read independently and reports a complete study.

FIGURE 1.1

ADAPTED 3P MODEL (BIGGS, 2003) AND INCLUDED EDUCATIONAL SYSTEM FACTORS.
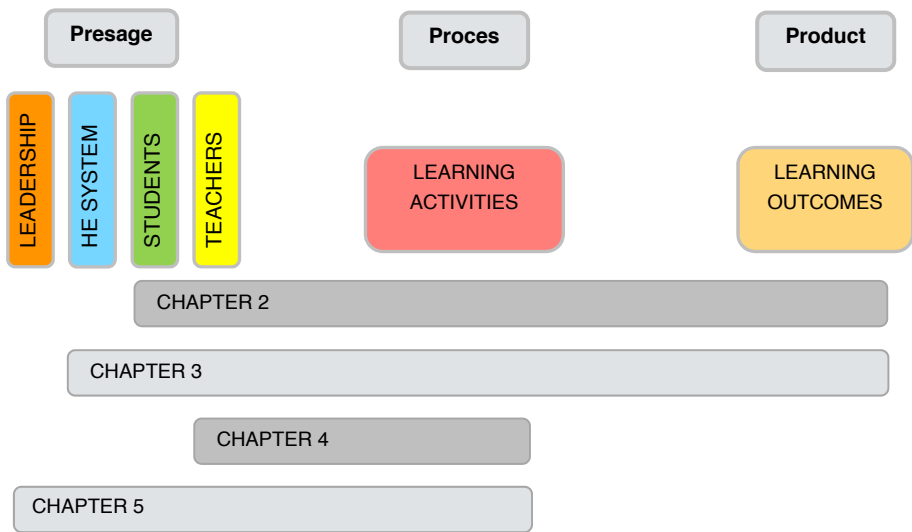
In Chapter 2, a qualitative systematic literature review is presented, in which the findings of empirical research into collaborative learning in undergraduate music study were evaluated, including learning outcomes, activities, and approaches used at various institutions around the world and identified in the literature. Peer-reviewed articles were screened from a combination of data bases reporting on collaborative approaches in conservatoire education, published between 2000 and 2021. A total of 157 full-text articles were reviewed, of which 22 articles were included in the study. An inductive qualitative content analysis was used to code and categorize the text data extracted from the selected studies. Tables and a narrative synthesis have been used to present the selected articles.

Chapter 3 provides insights into students' and teachers' perceptions of the development of professional competencies through collaborative learning in vocal group lessons within classical and jazz/pop departments. The study aimed to develop an understanding of the collaborative environment of group lessons, the experiences of participants with this, and its relationship to preparation for professional practice. Questionnaires were administered to 101 bachelor's and master's students and alumni; 60 questionnaires were returned, of which 34 were complete and valid. Interviews took place with nine vocal teachers. Quantitative and qualitative methodologies were used, including descriptive statistics and a thematic analysis to reveal advantages and disadvantages of group lessons as a form of collaborative learning in classical and jazz/pop vocal courses with regard to students' performance, their collaboration and interaction, and their professional preparation.

In the study reported in Chapter 4, the focus was on teachers' professional development and the improvement of teaching practice through action research. Alignment of conservatoire education with the demands of professional practice requires a variety of teaching and learning approaches, including collaborative learning. This entails another approach to the teaching practice and requires different competences of teachers. Teacher action research has been regarded to stimulate both professional development and the improvement of teaching practice by teachers as inquirers into their practice. However, studies on teacher action research within conservatoire education have been found to be rather limited. In this study, two teachers engaged in action research. A multiple-case design using a qualitative research paradigm with an inductive approach was employed, including a cross-case analysis of two individual case-studies.

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In the study reported in Chapter 5, the focus was on the role of leadership in advancing education, and on understanding leaders' observations on curriculum, pedagogy, and professional practice. The objective of this study was to increase understanding through empirical research of the roles of Flemish and Dutch conservatoire leaders in curriculum development and their perceptions of the relationship between their curriculum and professional practice. A theory-driven format based on sensitizing concepts was used in the semi-structured interviews. Twelve leaders of conservatoires in Belgium (Flanders) and the Netherlands were questioned. They were asked to freely and broadly reflect on three topics: (1) professional practice, (2) pedagogy, and (3) teaching staff, all in relation to the curriculum currently implemented as well as past and potential future curriculum reforms. They reflected on their curriculum and discussed their observations and perceptions of its connection to professional practice. Conservatoire leaders' observations and perceptions regarding the process of curriculum reform were identified through thematic analysis.

Chapter 6 summarizes the four studies and returns to the research aims of the dissertation: to investigate (1) experiences with and perceptions of existing collaborative learning approaches and (2) factors influencing the implementation of collaborative learning approaches. Internal and external factors and stakeholders' perspectives are discussed, and recommendations regarding the implementation of collaborative learning are given.

1.8.1 RESEARCH QUESTIONS

The following nine research questions were addressed in the studies included in this dissertation, showing a wide range of perspectives:

(1) What are the learning outcomes of collaborative learning activities?

(2) How are learning-focused activities related to these outcomes?

(3) How are learning and teaching context factors related to these outcomes?

(4) How did both students and teachers perceive the development of professional competencies in a collaborative learning environment in vocal group lessons within classical and jazz/pop conservatoire departments?

(5) How do teachers perceive their professional development through action research?

(6) How do teachers perceive improving their teaching practice through action research?

(7) How do conservatoire leaders observe and perceive the relationship between the curriculum and professional practice?

(8) How do conservatoire leaders perceive the competences of their teachers?

(9) What do conservatoire leaders perceive as necessary to foster the development of students' professional competences?

TABLE 1.2

OVERVIEW OF INCLUDED STUDIES.

Chapter	Title	Rationale	Research question(s)	Research type	Research design	Participants
2	*Collaborative learning in conservatoires: A systematic literature review*	Comprehension of collaborative learning related learning outcomes and factors influencing those outcomes.	What are the learning outcomes of collaborative learning activities? How are learning-focused activities related to these outcomes? How are learning and teaching context factors related to these outcomes?	Desk research	Systematic literature review	N/A
3	*Collaborative learning in two vocal conservatoire courses*	Students' and teachers' perceptions of professional competency development in the collaborative setting of vocal group lessons.	How did both students and teachers perceive the development of professional competencies in a collaborative learning environment in vocal group lessons within classical and jazz/pop conservatoire departments?	Mixed methods	Case study with questionnaires and interviews	teachers (n=9); students (27); alumni (n=7) (all from one institution)
4	*Teacher professional development and educational innovation through action research in conservatoire education*	Increasing understanding of teachers' action research projects related to their professional development and improvement of their teaching practice.	How do teachers perceive their professional development through action research? How do teachers perceive improving their teaching practice through action research?	Qualitative	Multiple case study with interviews and reflective journals	teachers (n=2) from one institution
5	*Conservatoire leaders' observations and perceptions on curriculum reform*	Perceptions of conservatoire leadership on their curriculum, pedagogy and the connection of these to professional practice.	How do conservatoire leaders observe and perceive the relationship between the curriculum and professional practice? How do conservatoire leaders perceive the competences of their teachers? What do conservatoire leaders perceive as necessary to foster development of students' professional competences?	Qualitative	Case study with interviews	leaders (n=12) representing twelve institutions

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COLLABORATIVE LEARNING IN CONSERVATOIRE EDUCATION: A SYSTEMATIC LITERATURE REVIEW*

2

Abstract

This review aims to synthesize the literature on relations between learning outcomes, learning activities, and learning context factors from collaborative learning in conservatoire education. 157 peer-reviewed full-text articles were screened from an electronic database search and major journals in music education published between 2000 and 2021. Assessment resulted in 22 articles complying with all selection criteria. The results indicated strong relations exist between learning context factors and learning outcomes, and between learning activities and learning outcomes. Collaborative learning appeared to support development of both cognitive and affective outcomes, more specifically the development of craftsmanship, metacognitive skills, and social and collaborative skills.

Keywords: conservatoire, higher music education, collaborative learning, systematic literature review

2.1 INTRODUCTION

As research into conservatoires and conservatoire pedagogy has increased (Carey et al., 2012), so too has criticism of the culture, curriculum, and pedagogy of these institutions (see, e.g., Burwell et al., 2019; Carey & Lebler, 2012; Creech, 2012; Gaunt & Westerlund, 2013b; Johansson, 2013). Conservatoire education has been found to maintain the one-to-one model of transfer in a teacher-centred, content-specific, and repertoire-based context (see, e.g., Creech, 2012; Gaunt & Westerlund, 2013b; Johansson, 2013). The teacher-student dyad and one-on-one interaction appeared to dominate also in group contexts such as group lessons, masterclasses, and ensembles (Gaunt, 2008, 2010; Hanken, 2016). Moreover, the traditional assumption that a "maestro performer" will also be a "maestro teacher" (Carey et al., 2013) appeared no longer to be valid.

Not only researchers but also students were found to be increasingly dissatisfied about the relevance of their education in relation to the limited employment opportunities in the versatile, complex, and competitive practice (Carey, 2010). According to Bennett (2008), one cannot do an undergraduate degree and "play the violin only" (p. 146), since contemporary professional performance and teaching practices demand the ability to engage in a variety of collaborative settings with a broad range of competencies and skills (see, e.g., Carey et al., 2013; Carey & Grant, 2015; Gaunt, 2008; Hanken, 2016; Virkkula, 2016a), such as ensemble, performance, teamwork, and self-critical skills; all hard to address in a one-on-one learning context (Luff & Lebler, 2013).

Based on their criticism of conservatoire curricula, Carey and Lebler (2012) designed a different curriculum which better prepares students for their prospective careers, including skills such as critical awareness, functioning in groups, movement and improvisation, self-assessment, and reflection. One of their recommendations included offering a wider variety of pedagogical approaches and implementing collaborative learning activities where appropriate. This systematic literature study aims to contribute insights into how collaborative learning has been applied in conservatoire education.

2.2 COLLABORATIVE LEARNING

Collaborative learning is used as an umbrella term for a range of "educational approaches involving joint intellectual effort by students, or students and teachers together" (Smith & MacGregor, 1992, p. 11), such as cooperative, collective, peer,

reciprocal, and team-based learning, where students work in pairs or in small groups with the aim of learning together (Hunter, 2006). In higher education, collaborative learning has been found to foster academic, interpersonal, and educational outcomes (see, e.g., Johnson et al., 2007; Slavin, 1996).

Research into collaborative learning in the conservatoire context appears to be rather limited and spread over years, topics, and contexts. In his narrative literature review, Luce (2001) indicated that this type of learning was noticeably absent within the field of music education. Luce's conclusion that social aspects of music-making and learning have been quite ignored in higher music education, was followed-up by the authors of the book *Collaborative learning in higher music education,* published in 2013, including both academic and practice-based papers. As argued by Gaunt (2013) and Gaunt & Westerlund (2013b), it is crucial to further investigate how collaborative learning can be implemented in the conservatoire curriculum next to other approaches to teaching and learning. It is potentially an excellent means to achieve learning goals such as critical thinking and problem-solving skills; also, students' development of creativity and collaborative skills may be facilitated through interaction with their peers.

2.3 AIMS OF THE STUDY

In various papers and studies, researchers of conservatoire education have acknowledged the value of collaborative learning and indicated that it provides opportunities to advance the educational development of students and prepare them for their future practice. The design and implementation of collaborative activities are essential in order for courses to remain relevant for aspiring students, practice, and society. A deeper understanding of the learning processes, outcomes, and context factors involved, may lead to effective implementation of such approaches in higher music education. To our knowledge, such an investigation of empirical research has not yet been conducted. In the current study, we aimed to collect and review empirical evidence from the literature on this topic.

We adopted Biggs's 3P model (2003) as a conceptual framework for presenting our findings in an organised way. According to Biggs (2003), the basic components of student learning are included in the sequence of Presage-Process-Product stages, representing student factors and teaching context, learning-focused activities, and learning outcomes. The 3P model was developed from the perspective of student learning

in the whole of the learning system and can be applied in course design. The 3P model moves from left to right, although all aspects influence each other and are interrelated. Lebler (2008) used the 3P model to increase understanding of peer learning in an undergraduate popular music programme. In the current study, we adapted the model to develop understanding of collaborative learning in conservatoire education (see Figure 2.1). This study aimed to review existing research on conservatoire-based collaborative learning activities and was directed by the following questions:

(1)   What are the learning outcomes of collaborative learning activities?

(2)   How are learning-focused activities related to these outcomes?

(3)   How are learning and teaching context factors related to these outcomes?

FIGURE 2.1

BASIC COMPONENTS OF THE 3P MODEL (BIGGS, 2003).

Presage	Process	Product
STUDENT FACTORS AND TEACHING CONTEXT	LEARNING FOCUSED ACTIVITIES	LEARNING OUTCOMES
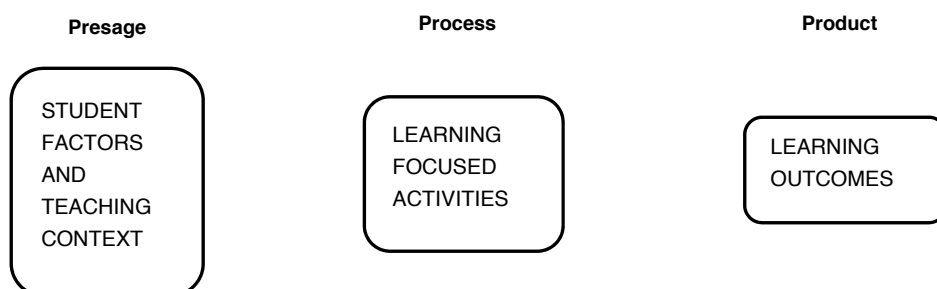
2.4 METHODS

In line with the methodology of a systematic literature review, we used PRISMA principles (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) as guidelines to commence, carry out, and report our review (Liberati et al., 2009; Moher et al., 2009); we also consulted the updated version (Page et al., 2021).

2.4.1 DATA SEARCH

An extensive electronic database search was performed on all databases available at a research university library (Leiden University) in the Netherlands to retrieve the relevant literature. This meta-database includes databases such as Web of Science, JSTOR, Springer Open, SAGE complete, and Taylor & Francis. Search terms were

grounded in the definition of collaborative learning put forward by Smith and MacGregor (1992). Databases were searched using keywords and Boolean logic, including conservatoire, higher music education, music academy, collaboration, peer, group, team, and community. The first search was done on 20 October 2020, resulting in 1,389 database items; the search was repeated using the same keywords on 1 June 2021; this served as the cut-off date for our last check for evidence of published articles, resulting in 1,417 database items.

2.4.2 DATA SELECTION

A PRISMA flow chart (Page et al., 2021) was used to demonstrate the various steps in the study selection process (Figure 2.2). Besides the database search result of 1,417 articles, we browsed a relevant selection of major music education journals by hand, including British Journal of Music Education, International Journal of Music Education, Music Education Research, Research Studies in Music Education, and Psychology of Music, bringing about 62 extra items. Searches were merged and overlap was removed in Endnote X9, following which 894 items remained. Title, keyword, and abstract screening followed, which resulted in the exclusion of all articles that did not meet the selection criteria. Peer-reviewed studies were included if they met these criteria:

(a) Must relate directly to the research questions.

(b) Recency: must have been published from 2000 onwards.

(c) Language: must be written in English.

(d) Participants: must include undergraduate students (Bachelor's or first cycle of studies).

(e) Must be based on empirical research (any design).

Based on these criteria, the first author assessed 894 studies to determine "yes", "maybe", or "no" (Liberati et al., 2009). Studies with "yes" or "maybe" were shifted into the next phase. Studies were excluded based on title, keywords, and abstract (n = 758), for reasons such as not being focused on higher music education or on pedagogy; after this, 136 studies remained. Next, full-text versions were obtained and screened for eligibility based on the same selection criteria. Subsequently, studies were excluded based on full-text screening (n = 85), for reasons such as not being empirical research and not including undergraduate students; after this, 51 studies remained. Snowballing was performed on selected articles, resulting in extra items (n = 21), of which only three articles were eligible. In the last screening of 51 full texts, we excluded studies focused on

other strands or directions (i.e., music therapy, music education), and studies not on collaborative learning as defined in the current study (n = 32). The combined total of full-text articles that were screened (n=157), led to a total of 22 articles to review (see Appendix B), which complied with all selection criteria, consisting of articles from automated search (n = 19) and from snowballing (n = 3).

2.4.3 DATA EXTRACTION AND ANALYSIS

Descriptive data (author(s), date, country, methodology, aims, results) and data related to our research questions (learning outcomes, learning activities, learning environment) were extracted from studies meeting all inclusion criteria. Data related to our research questions were extracted from the results and conclusion sections. To determine the trustworthiness of results in relation to the weight of evidence, we also included methodological data. We refrained from quality appraisal of the selected studies. The co-authors independently reviewed 20% of the articles; all authors discussed their outcomes. The authors discussed disagreements until they were resolved.

A thematic analysis of selected studies was performed in stages (Braun & Clarke, 2006). First, a systematic description was made for the included studies in a descriptive map (Appendix C). Subsequently, the analysis of our findings was guided by the research questions and by the adopted conceptual framework of Biggs's 3P model (2003). To organise and synthesize our findings, we used an adapted version of the 3P model framework (Figure 2.3). We categorized our findings (Appendix D) according to the factors of learning outcomes (product factors: cognitive quantitative, cognitive qualitative, and affective outcomes), learning-focused activities (process factors: collaborative learning including active participation, interaction), and learning and teaching contexts (presage factors: student background, and learning context setting, approach, and teacher role).

FIGURE 2.2

FLOW DIAGRAM OF STUDY SELECTION PROCEDURE.

Identification of studies via databases	Identification of studies via other methods

Identification

Records identified through meta-database searching (n = 1,417)

→ Records merged *before screening*: Duplicate records removed (n = 585)

Records identified through hand searching journals (n = 62)

Screening

Records screened (n = 894)

→ Records excluded based on title, keywords, abstract, with reasons (n = 758)
- no higher music education
- not on pedagogy

Records included for full-text screening based on title, keywords, abstract (n = 136)

→ Articles excluded based on full-text screening, with reasons (n = 85)
- not empirical research
- not in first study cycle

Articles assessed for eligibility (n = 51)

→ Citation searching (snowballing) resulting in screening of extra full-text articles (n = 21)

→ Articles excluded based on all selection criteria (n = 18)

Articles excluded based on full-text screening, with reasons (n = 32)
- not on collaborative learning as defined
- other strands of study

Included

Articles included in review (n = 22)

We subsequently compared and grouped our findings according to the verbs and descriptors related to the SOLO taxonomy (Biggs & Collis, 1982; Biggs & Tang, 2007). The SOLO taxonomy (Biggs & Collis, 1982) stands for Structure of the Observed Learning Outcome; it describes development in learning from basic to complex tasks, including cognitive and affective outcomes. In this taxonomy, the quantitative cognitive phase is divided into uni- and multi-structural levels incorporating basic knowledge and skills. Quantitative cognitive outcomes include an increase in knowledge (Biggs & Tang, 2007, p. 76). They relate to information, ideas, and perspectives that learners need in order to develop an understanding that allows for further learning. Qualitative cognitive outcomes have related and extended abstract levels, including integration and transfer involving a deepened understanding through structuring information and integration in the whole. Affective outcomes refer to involvement and engagement in the learning situation. Our findings are summarized in tables (Appendices C & D); to enable deep insight, we used a narrative to synthesize the research.

2.5 THEMATIC OVERVIEW OF COLLABORATIVE LEARNING

First, we present our findings according to the learning outcomes of collaborative learning activities. We then proceed to how learning outcomes were influenced by related factors (learning-focused activities, learning and teaching contexts) in the learning system (see Figure 2.3).

FIGURE 2.3

ADAPTED 3P MODEL FOLLOWING BIGGS (2003).

Presage

Process

Product

LEARNING AND TEACHING CONTEXTS
− student background
− setting
− approach
− teacher role

LEARNING FOCUSED ACTIVITIES
collaborative learning
− active participation
− interaction

LEARNING OUTCOMES
cognitive outcomes
− quantitative: basic knowledge & basic skills
− qualitative: metacognitive skills, transfer

affective outcomes
involvement, engagement, social and collaborative skills

2.5.1 LEARNING OUTCOMES FROM COLLABORATIVE LEARNING ACTIVITIES

The product stage in the 3P model (Biggs, 2003) includes quantitative cognitive (facts, skills), qualitative cognitive (structure, transfer), and affective (involvement, engagement) outcomes. Both qualitative cognitive and affective outcomes appeared more in the reviewed studies than did quantitative cognitive outcomes.

Quantitative Cognitive Outcomes. Evidence of the development of basic knowledge and skills was found in six studies related to musical knowledge, repertoire and style knowledge, remembering music, knowledge of instruments (Barratt & Moore, 2005; Kokotsaki & Hallam, 2007; Varvarigou, 2017a, 2017b; Zhukov & Sætre, 2021), and the operation of studio equipment (King, 2008; Lebler, 2007, 2008). Verbs associated with this phase include memorize, identify, recognize, define, find, label, match, name, quote, recall, recite, order, tell, write, imitate, describe, list, report, discuss, illustrate, select, narrate, outline, and separate (Biggs & Tang, 2007, p. 80). Nine studies were identified in which students developed identifying, describing, and discussing skills related to listening to their peers' playing (Bjøntegaard, 2015; Blom, 2012; Blom & Poole, 2004; Daniel, 2004a, 2004b; Reid & Duke, 2015; Rumiantsev et al. 2017). Other studies (e.g., Barratt & Moore, 2005; Daniel, 2004a; Kokotsaki & Hallam, 2007; Lebler, 2007, 2008; Varvarigou, 2017a, 2017b; Zhukov & Sætre, 2021) reported on learning outcomes related to the development of basic musical, technical, analytical, aural, performance, creative, improvisational, inner listening, ear-training, and sight-reading skills.

Qualitative Cognitive Outcomes. Regarding practical application and the integration of thinking and management skills, we found a report of the development of organisational and problem-solving skills and effective planning (Virkkula, 2016b), and also one related to recording and production tasks (King, 2008). Relational aspects of the learning outcomes may be described using verbs like apply, integrate, analyse, explain, predict, conclude, summarize, review, argue, transfer, make a plan, characterize, compare, contrast, differentiate, organise, debate, make a case, construct, review and rewrite, examine, translate, paraphrase, and solve a problem (Biggs & Tang, 2007, p. 80).

Reasonable evidence of relational aspects and the integration of knowledge and skills was found in students' constructive contributions in a peer learning environment (Daniel, 2004a, 2004b; Forbes, 2020; Hill, 2019; King, 2008; Latukefu, 2009, 2010; Lebler, 2007, 2008; Reid & Duke, 2015; Rumiantsev et al., 2017): leveraging

connections, valuing feedback, sharing ideas, connecting and collaborating, relating to classmates, taking responsibility for assessing peers, and sharing opinions. In student-guided settings, students participated in discussions, reflected on the processes, and employed critical listening and critiquing of peers as ways of benchmarking themselves (Reid & Duke, 2015). In a vocal course (Latekefu, 2009), students revealed a greater awareness of ideas and perspectives, identification of quality, the ability to reflect, and better comprehension of musical aspects. In other studies, students exhibited a comprehensive understanding of the complexities of the music they were studying (Zhukov & Sætre, 2021), better understanding of the significance of players' mutual interactions (Virkkula, 2016a), more risk-taking in thinking, and increased identification of others' creative styles (Blom, 2012). Students were found to possess more control over their own learning of singing: they worked out what to do; they devised strategies for fixing problems, for improving their practice, and they moved towards the goal of self-regulated learning (Latukefu, 2009).

Furthering relational aspects and showing the ability to transfer these to other contexts or domains are described in the extended abstract level (Biggs & Collis, 1982). Examples of verbs include generalize, reflect, generate, create, compose, invent, and originate (Biggs & Tang, 2007, p. 80). Students showed a sense of ownership through critically evaluating the performances of peers and through self-reflection, revealed other approaches to learning, and were ready to take on more and other roles in the context of performance (Blom & Poole, 2004). The transfer of acquired knowledge and skills to other contexts was found in an inter-arts project, where students had transformed existing knowledge through proximity, embedded reflection, and interactional dynamics (Blom, 2012).

Affective Outcomes. Affective outcomes including involvement, level of engagement, and students' attitudes towards their learning were found across various studies (Barratt & Moore, 2005; Bjøntegaard, 2015; Blom, 2012; Blom & Poole, 2004; Daniel, 2004a; Hanken, 2016; Forbes, 2020; Hill, 2019; Latekefu, 2010; Lebler, 2007, 2008; Reid & Duke, 2015; Varvarigou, 2017a, 2017b; Virkkula, 2016a, 2016b; Zhukov & Sætre, 2021). For example, Varvarigou (2017a) described how students gained confidence by playing together, how they complemented each other, developed social skills, provided and received support from peers, taught one another, and developed

leadership, social awareness, communication, and teamwork skills in their group classes in playing by ear.

Students collaborating with a professional musician in ensembles showed more commitment and reciprocal responsibility. They worked on joint enterprises, created solidarity, and reflected critically on personal and collaborative actions (Virkkula, 2016a). Students behaved like responsible group members, were more constructive in their remarks, and showed more interest in each other's playing (Bjøntegaard, 2015). Forbes (2020) described how students in heterogeneous ensembles experienced influential connections, fun and inspiring challenges followed by changed perspectives, access to new ideas, and engagement in new learning experiences and skills resulting in improved performance standards. Students showed more consciousness of belonging, doing, and experiencing. Students displayed more openness and flexibility towards new musical ideas, and enhanced intrinsic motivation for music through group music-making (Kokotsaki & Hallam, 2007; Zhukov & Sætre, 2021). They were involved in learning new repertoires and skills, leading to higher levels of enthusiasm (Varvarigou, 2017a, 2017b), and they engaged in different playing situations and appeared more interested in what happened around them (Virkkula, 2016a, 2016b).

2.5.2 LEARNING FOCUSED ACTIVITIES

Related to the process stage, learning-focused activities are regarded as having deep or surface approaches to learning, where the first refers to an integrated process leading to better understanding, while the second is a more fragmented approach resulting in unconnected bits of knowledge (Biggs, 2003). We found descriptions of a deep approach to learning in all studies through core factors like active participation and interaction, as included in our adapted version of the 3P model.

Active Participation. Active participation, as opposed to passive listening, was a feature of all selected studies. Students participated actively in teacher-guided horn (Bjøntegaard, 2015), piano (Daniel, 2004a, 2004b; Hanken, 2016), songwriting (Hill, 2019), violin/viola (Hanken, 2016), or vocal (Hanken, 2016; Latukefu, 2009, 2010; Rumiantsev et al., 2017) group lessons. Playing or presenting prepared compositions, songs, or pieces by students in group lessons was followed by discussion, peer feedback, and reflection on musical matters and on the provided feedback. Reflection covered both

asynchronous reflective journal-writing (looking back on actions) and real-time synchronous reflection in the actual context or situation (in action).

In other studies, students engaged in less formally organised activities like group music-making in rehearsals and performances within instrumentally heterogeneous chamber music ensembles (Kokotsaki & Hallam, 2007; Zhukov & Sætre, 2021), popular music groups (Forbes, 2020), and jazz and pop ensembles (Virkkula, 2016a, 2016b). Students engaged in aural training, group creativity, and improvisation (Varvarigou, 2017a, 2017b), and also in music production in a recording studio (King, 2008; Lebler, 2007, 2008), leading to better developed creative skills. Together with students from dance and theatre departments, students engaged in interdisciplinary collaboration (Blom, 2012), which resulted in a wide range of learning outcomes, including collaborative and teamwork skills, increased communication and negotiation, and an expansion in creativity. Overall, active participation has been found to have a positive effect on the acquisition of basic knowledge and skills, and on the development of metacognitive skills (critical and reflective skills), creativity, and group responsibility and social awareness.

Interaction. Peer interaction was a significant factor in the learning process. A peer is generally considered to be a student in the same learning situation, or, in the conservatoire context, of the same instrument. Peer interaction has been regarded as a process of collaboration needed to reach learning goals (Webb, 1989), including both domain-specific content and social aspects. Next to musical skill development, peer interaction (including working with like-minded people and making friends), social involvement, group success, social skill development, and teamwork skills were amongst the highest rated outcomes related to participation in ensembles (Kokotsaki & Hallam, 2007).

Interactions taking place in peer-assessment engaged students in forms of discussion, critique, observation, attentive listening, questioning, peer feedback, and reflection. Negotiation as a form of interaction took place when student assessors negotiated assessment criteria (Blom & Poole, 2004; Latukefu, 2010), when students negotiated their ideas in discussions and peer feedback (Bjøntegaard, 2015), and when co-constructing knowledge and in reflection on experiences (Virkkula, 2016a). Another type of interaction we found concerned novice vocal students achieving tasks while scaffolded by a more capable learner or expert (Latukefu, 2009), with just enough support to reach their zone of proximal development (ZPD; Vygotsky, 1978). The various forms of interaction increased students' social skills and metacognitive skills.

2.5.3 LEARNING AND TEACHING CONTEXT

In our adapted version of the 3P model, we included the following presage factors: the backgrounds of students as student factors; and setting, approach, and teacher role as learning context factors.

Student Factors: Background. Nearly all studies included students with a musical background, who had passed entrance auditions; one study included mixed music majors and non-majors (Hill, 2019). Within the selected studies, students had backgrounds in pop music (Forbes, 2020; Hill, 2019; King, 2008; Lebler, 2007, 2008), jazz (Barratt & Moore, 2005), jazz and pop (Rumiantsev et al., 2017; Virkkula, 2016a, 2016b), and classical music (Bjøntegaard, 2015; Daniel, 2004a, 2004b; Hanken, 2016; Kokotsaki & Hallam, 2007; Varvarigou, 2017a, 2017b; Zhukov & Sætre, 2021). Some studies (Forbes, 2020; Varvarigou, 2017a, 2017b) specifically mentioned including a heterogeneity of students. Heterogeneous groups were found to optimize learning: students who differed in musical training, level, age, life experience, gender, and personality increased opportunities for interaction and negotiation. In some studies, student background was specifically taken into consideration as a factor influencing the design of learning context and learning-focused activities (Forbes, 2020; Lebler, 2007, 2008).

Learning Context: Setting. Collaborative learning was found to take place in a variety of situations, sometimes in heterogeneous groups (Blom, 2012; Forbes, 2020; Hill, 2019; Latukefu, 2009; Varvarigou, 2017a, 2017b) and sometimes in homogeneous groups (Bjøntegaard, 2015; Daniel, 2004a, 2004b; Hanken, 2016; Latukefu, 2010; Reid & Duke, 2015). Other settings included were those of students working in groups on open-ended tasks (Varvarigou, 2017a, 2017b), in discussion groups (Reid & Duke, 2015), in the recording studio (King, 2008; Lebler, 2007, 2008), in a performance seminar (Daniel, 2004b), and in chamber music groups (Kokotsaki & Hallam, 2007; Zhukov & Sætre, 2021). Described collaborations in the recording studio were related to informal learning, such as in popular music practices (see Green, 2001). Integration of peer assessment in a setting led in some studies to students assessing their peers in assessment panels (Barratt & Moore, 2005; Daniel, 2004b; Lebler, 2007, 2008).

Learning Context: Approach. Although all studies used peer-to-peer interaction, some differences in approach were discovered. We found four different approaches: (1) peer assessment, (2) teacher-guided group lessons, (3) participative music making in music

groups (across various studies in communities), and (4) student-guided teamwork. In all studies, the chosen approach was deliberately designed, implemented, or piloted.

(1) Peer Assessment. According to Blom and Poole (2004), peer assessment may be regarded as an extension of peer-to-peer interaction, the learning process as a whole, and the education of musicians. Six studies included peer assessment (Barratt & Moore, 2005; Blom & Poole, 2004; Daniel, 2004b; Latukefu, 2010; Lebler, 2007, 2008). Engaging students in the discussion and development of assessment criteria formed a crucial aspect of peer assessment. The peer-assessment approach was found to lead to increased qualitative learning outcomes, including mostly metacognitive skills such as critical, reflective, evaluative, critiquing, and (self) assessment skills.

(2) Teacher-guided Group Lessons. In teacher-guided group lessons (Bjøntegaard, 2015; Daniel, 2004a; Hanken, 2016; Hill, 2019; Latukefu, 2009; Rumiantsev et al., 2017), one student would perform while others were listening, observing, providing feedback, and sometimes discussing specific topics. Typical qualitative learning outcomes included an increase in communication and feedback skills. Affective learning outcomes included benchmarking with other students, self-assessment, an increase in self-confidence, independence, and responsibility.

(3) Participative Music Making. Several studies reported on participative music making taking place in a community (of practice, of learning), where students would work together with a professional musician (Forbes, 2020; Virkkula, 2016a, 2016b; Zhukov & Sætre, 2021). In this approach, students showed strong development of collaborative skills, feedback skills, discussion skills, and communication skills.

(4) Student-guided Teamwork. Some studies included the approach of student-guided teamwork (King, 2008; Kokotsaki & Hallam, 2007; Reid & Duke, 2015; Varvarigou, 2017a, 2017b). This resulted in increased cooperation; collaborative, social, communication, and creative skills; increased feelings of group responsibility, self-esteem, self-achievement, and self-confidence; and intrinsic motivation. Students gained confidence through negotiation of meaning or vision (Blom, 2012), and through self-reflection.

Learning Context: Teacher Role. In various studies (Lebler, 2007, 2008; King, 2008; Kokotsaki & Hallam, 2007; Reid & Duke, 2015; Varvarigou, 2017a, 2017b), the teacher took on the role of organiser of the course and facilitator of the process, while not being present in the same room as the students. The facilitating role consisted of design and organisation of the course or project, carrying out preparations (prescribing exercises,

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providing course materials), being available for questions and support, and clarifying and evaluating assignments.

In teacher-guided group lessons, the teacher facilitated the feedback process and took a similar position to that of the students according to some set rules (Bjøntegaard, 2015; Daniel, 2004a; Hanken, 2016; Latukefu, 2009). In some studies, newcomers or less advanced students were assisted and encouraged by the teacher. Reduced guidance, with or without the teacher present, resulted in increased teamwork; collaborative, social, communication, and feedback skills; and metacognitive development, including reflective, critical, and evaluative skills. Furthermore, students had greater self-confidence and self-efficacy beliefs, and increased their agency over the learning process.

2.6 DISCUSSION AND CONCLUSION

We have provided a thematic overview of learning outcomes related to collaborative learning and factors influencing those learning outcomes. First, we found that qualitative learning outcomes were omnipresent; affective outcomes were present in various studies, and quantitative learning outcomes were present across some studies. Second, regarding the relationships between learning outcomes and learning-focused activities, we found that there was a slight difference between active participation and interaction. Although they both led to qualitative learning outcomes like increased metacognitive skills and better communication skills, the development of social skills was given slightly more weight through aspects of interaction, and aspects of metacognition were given slightly more weight through active participation. Third, the learning context, meaning the approach used and the role of the teacher, was influential. As regards the approach, we found generally that the teacher's reduced guidance stimulated students to take on more responsibility, which led to increased self-confidence and self-esteem.

Regarding the different types of approaches, peer assessment led to greater qualitative learning outcomes, especially in metacognition, with better reflective, evaluative, and critical skills; group lessons and participative workshops led to increased communication and feedback skills; while no teacher intervention during collaborative work resulted in a variety of both qualitative and affective learning outcomes; the latter led to outcomes such as collaborative, social, and creative skills, group responsibility, and increased feelings of self-confidence and self-efficacy.

2.6.1 SELF-REGULATED LEARNING

Collaborative learning settings offered a rich learning environment, stimulating students to participate and interact actively, involving personal and social awareness and consequences, initiative, trust, flexibility towards new ideas, and different (learning) strategies. Reflective practices appeared to bring new perspectives and levels of awareness to students, and encouraged self-regulated learning. Collaborative learning processes were reinforced by interactive, supportive, progressive, structured, authentic, and in some cases situated environments, and students were actively engaged in the process. The different strategies that stimulated students to learn included scaffolding, legitimate peripheral participation, and informal learning.

We found in all studies that collaborative learning activities and situations offered ample opportunity for peer-to-peer interaction, resulting in increased talk, discussion and debate, peer feedback, observation, negotiation, and group awareness, leading to improved collaborative skills, critical skills, and problem-solving skills, and instigating changed self-perceptions, perceptions of others, and perceptions of the profession. The inclusion of reflection on content, process, and self also led to increased self-evaluation and self-regulated learning.

2.6.2 STUDENT-CENTRED LEARNING ENVIRONMENT

A large variety of curricular activities was included, ranging from a small group horn lesson to participative ensembles with professional musicians collaborating with students, to a short-term interdisciplinary project. All studies indicated differentiation in the roles and tasks of teachers and students, and groups were organised and arranged based on the urge to develop a more student-centred environment and stay away from the teacher-led master-apprentice model. Teachers were regarded as designers of a learning environment and facilitators of a process rather than as transmitters of expertise.

The situations investigated involved students from jazz, pop, and classical departments, and ranged from a teacher-guided group process in which the teacher, as a group member, also addressed comments to the students, to situations where no teacher was present and only conditions for group collaboration were facilitated. Students presented work-in-progress and reported feeling supported to ask questions and experiment. Questioning, making mistakes, and peer-to-peer explanations have been found to better stimulate learning when learners do engage in such interactions (Webb, 1989).

The review showed that the conservatoire curriculum inherently includes activities and situations suitable for collaborative learning, since group music-making in ensembles is already part of the curriculum, as are small group "skills" lessons such as ear training, music theoretical aspects (analysis, harmony, counterpoint), and, depending on the department or faculty, subjects like sight-reading, improvisation, and drama.

In sum, collaborative learning was found to foster and sustain a positive, safe, student-centred environment, including co-construction of knowledge and understanding, development of social, metacognitive, and professional skills, and high feelings of self-efficacy amongst students. Personal, social, and self-regulated learning competences were addressed in collaborative learning, forming building blocks for lifelong learning (European Commission, 2019).

2.6.3 LIMITATIONS OF EVIDENCE AND OF REVIEW PROCESSES

A first important limitation of evidence concerns differences in empirical settings in the reviewed studies, as well as limited comparability of included aspects due to differences in the theories, concepts, and terminology used. While conducting the review, aspects such as methodological quality, methodological relevance, and topic relevance were screened; however, quality appraisal of these aspects was not a component in the selection process. It was our aim to provide a broad and comprehensive overview of empirical research on the topic and we regarded the peer-review process the articles had been subjected to as an assurance of quality.

A second aspect that might limit the evidence derives from the fact that 12 of the 22 articles were conducted by teacher-researchers; this perspective may have led to some bias. Another potential limitation is publication bias, meaning that generally positive outcomes or positive experiences lead to publishing: i.e., positive results are published more often. A third limitation involves the selection criterium of including literature in the English language only, which explains the large number of anglophone studies in our sample and the neglect of studies in other languages.

2.6.4 IMPLICATIONS FOR PRACTICE AND POLICY

Moving to a more multi-faceted curriculum implies reconsidering the teacher's role in developing a more student-centred environment. Reducing the hierarchical structure in the organisation of learning would allow students to take more responsibility for and

agency over their own learning, and would support self-reflection, the shaping of a professional identity, and increased feelings of self-efficacy.

Another implication is that teacher professional development would also be needed for the adaptation of teaching approaches and the pedagogical support of students. One of the recommendations of a lifelong learning policy and competency-based approach is to embrace longer-term support for changes in teaching, and support of collaborations between teachers (European Commission, 2019).

A final implication entails the recommendation for higher music education institutions to attune their internal quality assurance and external validation more to educational processes and significant interactions between learners, and between teachers and learners, than to course evaluations.

2.6.5 RECOMMENDATIONS FOR FUTURE RESEARCH

The positive outcomes of this review on collaborative learning add to the growing body of research on such approaches in the context of higher music education. In furthering understanding of collaborative learning within the conservatoire, teacher perspectives on teaching in group settings and teachers' perceptions of collaborative learning activities, approaches, interactions, and effects, form areas for future research. Other relevant areas include collaborative learning in music teacher education, music therapy, and inter- and transdisciplinary collaborative settings within the breadth of higher (arts) education. Finally, the inclusion of alumni studies, providing views of career paths and lifelong learning as perceived by conservatoire alumni, might increase understanding of collaborative learning experiences and longer-term influences.

It is our hope that the exploration of collaborative learning described in this review will assist readers in understanding its value for their own context.

3

COLLABORATIVE LEARNING IN TWO VOCAL CONSERVATOIRE COURSES[*]

Abstract

The apprenticeship tradition in conservatoire education assumes that teachers' expertise is the main source for the development of future music professionals. However, the professional practice of vocalists is nearly completely based on collaboration, such as with other vocalists, instrumentalists, accompanists, orchestras, conductors, or stage directors. In this study experiences of students, alumni, and teachers of one conservatoire in the Netherlands with collaborative learning practices in two vocal conservatoire courses were examined using student questionnaires and teacher interviews. Despite the assumption that the collaborative environment of group lessons would represent the ideal situation for learning to collaborate, group lessons did not explicitly lead to the collaborative and professional skills needed for musical practice. The main explanation for this might be that evaluated group lessons in this study were not designed with a learning goal of collaborative learning and working. A purposeful design of lessons in which content and pedagogy are aimed at developing these skills would enhance a culture of collaboration including both students and teachers, and as such mirror professional practice.

Keywords: higher music education, professional practice, vocal course, collaborative learning

3.1 INTRODUCTION

Learning to play an instrument is rooted in the master-apprentice teaching model, with a focus on the particular discipline (see, e.g., Long, Creech et al., 2014; Long, Hallam et al., 2014). For more than a decade, research into the practice of that master-apprentice teaching model at conservatoires shows that the sole use of this teaching method in preparation for a career in the music profession has both positive and negative effects (see, e.g., Gembris & Langner, 2005; Lebler, 2007; Gaunt, 2008).

In the Netherlands, conservatoire curricula generally consist of a mixture of group work and individual tutoring (one-to-one tuition). It is common to have individual tutoring at the core of principal study, and small- and larger-scale groups in all other subjects. principal study is the main instrumental or vocal subject of a student. Students often stay with one principal study teacher for a period of four to six years. Due to the nature of this relationship, teachers often refer to "my students" and students to "my teacher". Within Principal study, individual tutoring might be effective in developing performing skills, but teaching from that single perspective does not sufficiently prepare students for the music profession. Smilde (2009) stated that various research projects have demonstrated that graduate conservatoire students encounter many problems when entering the labour market and that better preparation for the professional career is desirable.

In her article, Simones (2017) concluded that a wider range and sorts of instrumental and vocal pedagogy in higher music education is needed in order to deal with "a variety of learning contexts, artistic genres, musical goals and pedagogical approaches" (p. 9). Carey and Grant (2015) found that one-to-one teaching is highly valued within conservatoire education because of its close guidance and focus on individual needs of students, such as specific instrument-related issues or personal aspects that require confidentiality. A relatively small number of both teachers and students appreciated the benefits of non-one-to-one models of teaching and learning, such as group activities and team-teaching. Carey and Grant (2015) found in their study, that teachers, more than students appreciated a broader range of work forms including collaborative learning, as to provide a more complete learning environment.

Music practice requires a variety of professional skills such as entrepreneurial skills, collaboration, peer learning, and reflection. Renshaw (2001) stated that a change of cultural values is needed, which requires a change of attitude and policy at conservatoires, challenging them to educate performers, composers, teachers, and artistic

leaders who are able to create live, shared experiences, and make sense to audiences in different contexts. This would also mean that with changes in professional practice, the requirements of starting musicians have shifted from a main focus on performing skills to a broader focus on a range of professional skills, including collaboration with other musicians and stakeholders. Presumably such changes should have tremendous consequences for how musicians are educated, including instructional activities geared at the development of students' collaborative skills.

In transforming the master–apprentice model and in re-examining routes of learning, more focus on collaborative learning would open up possibilities to reach these goals (Renshaw, 2013). However, limited research has been done on how collaborative learning can be implemented in an efficient and effective way in higher music education. An example of how higher music education practice can change is the Centre of Excellence in Music Performance Education (CEMPE) in Norway. Within this centre, several included projects pursued to develop new knowledge on group tuition practices (Hanken, 2015b).

In the current study, we aimed to provide insight into how collaborative learning in terms of group lessons was implemented and evaluated in two different vocal courses (in which students participate with singing as principal study), in the classical and the jazz/pop departments of a conservatoire in the Netherlands.

3.1.1 COLLABORATIVE LEARNING IN CONSERVATOIRE VOCAL TRAINING

As we can conclude from Luce's review of the literature (2001), before 2000 little research was conducted into collaborative learning in higher music education. And although several developments have taken place since, settings that allow for collaborative and student-centred learning are still in the minority (Younker, 2014). Renshaw (2013) summarized the key benefits of an environment of collaborative learning in higher music education as follows (p. 237):

o   Collaborative learning is central to transforming the master-apprentice transmission model of teaching, and to re-examining ways of learning in music education so that they reflect more closely the fundamentally collaborative nature of the art form itself.

o   Collaborative learning is critical to developing, deepening and transforming shared expertise and understanding.

o   Collaborative learning is a powerful means of liberating creativity, bridging social and cultural divides, and meeting the challenges of the twenty-first century in the arts, education and in the wider society.

o   Collaborative learning is a fundamental skill for contemporary practitioners in the arts.

Renshaw (2013) stressed that, in order to create possibilities for collaborative learning, some essential conditions are necessary, based on shared trust, in a safe environment in which the process of learning is not threatened by judgmental behaviour but in which a sense of community overrules. According to Renshaw (2013) shared trust, should not stay limited to certain groups but should be part of the entire organisation. Collaborative ways of learning have the ability to stimulate creativity and innovation because of the interaction between peers, and between teachers and peers alike. Leadership plays a main role here, establishing trust throughout the institution and creating an environment in which the capacity to work together can grow and flourish. With regard to a collaborative learning environment, institutions are challenged to reconsider their leadership style, and create space for connectedness, shared leadership, and responsibility, and thus develop themselves as organisations.

In her literature study, Christophersen (2013) reflected on the pre-conditions for collaborative learning, including the acculturation of students as genuine members of a participative community. It appears to be essential to such a community that members are respectful to the cultural formation in order to balance an open, inclusive, and democratic environment and at the same time acknowledge the presence of power and conflict.

A report on experiences in a pilot of the classical vocal course of the Royal Conservatoire in The Hague described experiences of a peer-learning environment in comparison with individual tutoring experiences (Van Zelm, 2013). The author concluded that, as a result of peer learning, students developed as collaborators rather than competitors. Peer learning was implemented from the very start in this course.

In their book chapter, Latukefu and Verenikina (2013) focussed on perspectives of a collaborative and socio-cultural learning singing environment as a route to the self-directed learning of students. Engeström's activity model (1999, 2001) was used as a tool for analysis. The design of the learning environment, at the University of Wollongong in Australia, included the encouragement of collaborative dialogue, reflection, peer learning, and assessment as an integral part of the course. They concluded that a social environment that is carefully structured by a teacher can encourage students to solve performance and technical problems through collaborative dialogue, and can help students to co-construct the understanding of quality in singing.

In another case study conducted at Guildhall School of Music & Drama, Zanner and Stabb (2013) found that vocal music is in most cases a collaborative art, although

students in most conservatoire vocal training courses were instructed in one-to-one lessons. They claim that vocal music unites text and music, poet and composer, and that collaboration is needed, be it in large-scale complex theatrical works or in simple accompanied songs. In the described conservatoire education, group activities did take place, such as language classes, drama, ensemble singing, master classes, or repertoire study. However, these group activities were not designed as collaborative learning environments. Zanner and Stabb (2013) showed that co-teaching (in this case, by a drama teacher and a singing teacher) should precede co-learning so that teachers can be role models. In this case, co-teaching meant that both teachers introduced unconventional ideas, shared responsibility for the processes of teaching and learning, challenged each other to experiment, and openly questioned each other. Furthermore, they introduced the "ensemble approach", in which all students are actively involved and no student can merely be an observer. Students became more active listeners and perceptive performers who exchanged ideas instead of only performing. Zanner and Stabb (2013) concluded that sharing, exchanging, and communicating are important assets when choosing to be a performer, and a collaborative learning environment was found to align more with the art of performance.

In sum, the inclusion of collaborative learning in vocal principal study is understood to improve students' professional preparation. Collaborative learning requires students to perform particular tasks and activities that mirror vocal professional practice, and teachers should also model collaborative behaviour in their own teaching practice, as in co-teaching. The current study was aimed at discovering advantages and disadvantages of collaborative learning in vocal training in conservatoire education with regard to students' performance, their collaboration and interaction, and their professional preparation. We aimed to answer the following research question: How did both students and teachers perceive the development of professional competencies in a collaborative learning environment in vocal group lessons within classical and jazz/pop conservatoire departments?

3.2 METHODS

The project undertaken, led by teaching and researching staff of the Utrecht conservatoire (part of the Utrecht School of the Arts, The Netherlands) took place within music degree courses (Bachelor and Master of Music). It addressed the implementation of

vocal group lessons in the area of principal study. Besides a number of alumni, music undergraduate and graduate students currently enrolled in the principal study of singing, and their teachers were involved in the set-up of this study. The study was based on a total of 43 responses (questionnaires and interviews together). Designed instruments for this study consisted of questionnaires and semi-structured interviews. A comparative and descriptive methodology, with repeated readings and triangulation across data sources, was used to analyse data.

3.2.1 PARTICIPANTS

A questionnaire was administered to 101 students, Bachelor and Master students as well as alumni. In total, 60 questionnaires were filled in, of which 34 questionnaires were complete and usable, consisting of a total of 27 undergraduate and postgraduate students from all six academic levels (Bachelor and Master courses) and seven alumni; 22 of the 34 respondents were female. All students participated voluntarily and had the opportunity to opt out at all times. We summarized the description of our sample in Table 3.1. In addition to the questionnaire, individual semi-structured interviews were administered to all nine teachers (six females); four from the classical course and five from the jazz/pop course.

TABLE 3.1

NUMBER OF PARTICIPATING STUDENTS AND DEMOGRAPHIC INFORMATION.

	Classical vocal course	Jazz/pop vocal course
Age range	20-38	18-34
Number of male students	7	5
Number of female students	10	12
Total number of respondents	17	17
Respondents per year		
Bachelor Year 1	0	2
Year 2	4	2
Year 3	5	3
Year 4	4	3
Master Year 1	3	0
Year 2	1	0
Alumni	0	7

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3.2.2 STUDENT QUESTIONNAIRE

Of the 34 students who completed the first questionnaire, 21 students voluntarily completed a second questionnaire (in a last question of the first questionnaire, students were asked to indicate whether they would be willing to fill out a second questionnaire in order for the researchers to get additional and more detailed information). Of these 21 students, nine were from the classical course and twelve from the jazz/pop course. The first questionnaire was administered in class; the second was sent by email. All students had at least some experience with group work.

The first questionnaire included 14 items about students' evaluations of how well the collaborative environment of group lessons prepared them for the musical profession and the development of professional skills (see Table 3.2). Additionally, nine items were included to evaluate the interaction among and collaboration between students and teacher (see Table 3.4). All items were answered using a Likert-type scale with rating "1" as the lowest score and "10" as the highest score, asking respondents to indicate how they valued the element in question. For example, "With regard to the group lessons you took part in, how would you rate learning to take initiative in professional situations?" or "How do you rate the level of interaction between the teacher and yourself in the group lesson?"

The second student questionnaire with open questions asked students to indicate what, to their opinion they were missing, and what needed to be addressed more in vocal group lessons and why.

3.2.3 TEACHER INTERVIEWS

The teacher interviews were semi-structured using a checklist of topics, including content, design and organisation of group lessons, pedagogy, and learning goals (see Appendix E). The interviews were conducted either at the conservatoire, in a teaching room, or through Skype. Each interview lasted about 45 minutes. Interviews were conducted by the first two authors who were at the same time colleagues of the interviewed teachers. The structure of the interviews and the rather limited amount of time helped to keep the focus purely on the experiences with collaborative learning.

3.2.4 ANALYSIS

Descriptive statistics were used to analyse the quantitative data from the student questionnaires. The interviews were audio-recorded, and literally transcribed. The interviews were repeatedly read and coded for emerging themes.

3.3 FINDINGS

In order to answer the research question: How well are professional competencies addressed in a collaborative learning environment in both classical and jazz/pop vocal conservatoire courses? The findings are presented in two sections:

(a)   How well professional competencies were addressed;

(b)   How the curricula of both courses were organised.

3.3.1 PROFESSIONAL COMPETENCIES

The content of the courses was determined by the competencies (knowledge, skills, mind-sets, thought patterns, etc.) needed for preparation of professional musicians. The set of competencies is a combination of specific and generic qualities and skills involved in craftsmanship, creativity, and professional behaviour. In Table 3.2, the results of the student survey show that collaborative learning in the two courses is sufficient in the area of craftsmanship and creativity (items 1-7): 6.54 (SD 0.73) in the jazz/pop course and 6.68 (SD 1.35) in the classical course; and below sufficient in the area of professional skills (items 8-14): 5.85 (SD 0.59) in the jazz/pop course and 5.61 (SD 0.95) in the classical course. Major differences in scores between the two courses can be found in the elements of "improvisation", "reflection", and "musical experiments", with low scores showing that levels of these elements in the classical course are insufficient (average score of 4.33 (SD 0.42)), and higher scores for jazz/pop (average score of 6.52 (SD 0.09)).

In both courses, teachers discussed and agreed on the content of the course prior to the start of lessons. Major differences in content between the two courses are that the classical course is mainly repertoire orientated and the jazz/pop course has a more thematic orientation. In the classical course, teaching a group lesson was done by one teacher, where other teachers of the faculty would make an effort to be present in the room as listeners. In Table 3.3, differences between the two courses with respect to the design and implementation of the curriculum are summarized, based on the interviews with teachers.

TABLE 3.2

DESCRIPTIVE STATISTICS OF STUDENTS' RATINGS OF THE RELATION BETWEEN COURSE AND PREPARATION FOR PROFESSIONAL PRACTICE.

Rated items	Classical vocal course Mean (SD)	Jazz/pop vocal course Mean (SD)
1. Vocal/Technical Skills	5.87 (1.78)	5.37 (1.67)
2. Style Interpretation	7.56 (2.25)	6.89 (0.9)
3. Text Interpretation	6.87 (2.55)	7.56 (0.98)
4. Improvisation	4.0 (2.42)	6.5 (1.15)
5. Creativity	7.0 (2.48)	7.11 (0.96)
6. Stage presentation	7.69 (1.78)	6.44 (1.5)
7. Ensemble playing	7.75 (1.81)	5.94 (1.51)
Total mean of elements 1-7	*6.68 (1.35)*	*6.54 (0.73)*
8. Collaboration	6.88 (1.92)	5.65 (1.58)
9. Reflection	4.8 (2.91)	6.61 (1.5)
10. Musical research	5.6 (2.67)	5.94 (1.83)
11. Musical experiments	4.2 (2.88)	6.44 (1.29)
12. Professional communication	5.78 (2.64)	4.78 (1.26)
13. Flexibility	6.64 (2.76)	5.78 (1.66)
14. Taking initiative	5.4 (2.38)	5.78 (1.89)
Total mean of elements 8-14	5.61 (0.95)	5.85 (0.59)

TABLE 3.3

DIFFERENCES FOUND BETWEEN THE TWO COURSES.

Classical vocal course	Jazz/pop vocal course
Group lesson functions mainly as a stage	Group lesson functions mainly as an instrument for exploration
Since the group is large (±30), students are sitting in the audience, except the one being taught	Since the group is small (6-8), all students are actively involved
Master class form	More an experimental form
Out of respect for each other, teachers maintain strict boundaries in giving and allowing feedback	Teachers stimulate students to give feedback, in a safe environment
Content of group lessons mainly determined by musical styles and repertoire	Content mainly determined by themes and work forms
Teachers approach students mainly as future performers	Teachers approach students also as future teachers
Little appeal to self-guidance of students	Explicit appeal to self-guidance of students
Not all teachers share the same opinion on structure and content	Teachers share differences in opinion on structure and content
Extra time-investment from the school: large number of hours available, with several teachers present in the group lessons	No extra time-investment from the school; teachers themselves reallocated some of their individual teaching time to group lessons

Classical Vocal Course. Key elements of the classical vocal course were repertoire, interpretation, and technique. However, teachers were cautious about working on technique with students other than their own. Learning to perform for an audience was a central goal of the group lesson. Teachers taught different styles and repertoires. Teachers indicated that all students benefited from the broad experience and knowledge of repertoire of the entire faculty. One teacher explained in the interview:

> Each one of us teaches from his or her own expertise. One teacher knows a lot about Mozart and the German repertoire, another teacher knows more about ensemble singing, one colleague is specialized in Scandinavian music, and I do the Italian and Russian repertoire. So, each one of us contributes a different aspect and that is very enriching. Our expertise all together is the major strength of the group lesson that thus can have a variation in themes and topics.

Yet students indicated that there was too little ensemble playing and that they were not prepared well enough for professional practice. In the second questionnaire, students indicated:

> We are not prepared to be ensemble singers. There is only a focus on solo singing.

> We do not learn at all how to prepare for professional practice. And I do not only mean preparing for something like an audition, but also how to study parts, recitatives or complete opera roles.

> It happens regularly that students do not know their repertoire when coming to the group lesson. They are never held responsible for that, which keeps the culture of bad preparation going. Something could be said without being too harsh, and keeping an open atmosphere. This also applies to the student pianists who come to the lessons: they do not take accompaniment seriously and do not study their repertoire for the group lessons, which is very frustrating for the singers.

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Related to the last remark, teachers highly valued cooperation with a pianist and underlined the importance of the availability of good accompanists, but because of the attitude of the student pianists, who seemed to mainly focus on their piano solo repertoire, accompaniment was usually provided by a professional vocal coach.

Jazz/pop Vocal Course. In the jazz/pop vocal course, topics related to performance, interpretation, and vocal and physical techniques were covered: aspects such as breathing and concentration, meditation techniques, dealing with text, specific repertoire, and stage presentation (if applicable, handbooks were used, like *Effortless mastery* (Werner, 1996) or *Song writing without boundaries* (Pattison, 2011)). One teacher reported that she used the group lesson as an addition to regular lessons, indicating:

> To be honest, what I cover in the group lessons includes mostly topics that I missed in my own education, to name a few: improvisation, blues, rhythm changes, the process of studying and learning, and circle-songs.

Aspects of ensemble playing included circle songs, accompanying each other, and close harmony. Improvisations, song writing, and writing solo-improvisations were also part of the lessons. About improvisation and collaborative learning, one teacher mentioned:

> Dealing with improvisation in a group setting can be valuable because it can help students not to be shy in learning to trust each other, and dare to take a vulnerable position.

From the answers in the second questionnaire, it seems students would appreciate more attention to style and text interpretation, presentation, and creativity. Improvisation was also mentioned, and specifically the peer-learning aspect of it. One student stated that it should be addressed more thoroughly:

> In my opinion, individual technical aspects do not need to get much attention in the group lesson. Text-interpretation and presentation have been covered, and are generally

aspects that can be judged by peers. Style-interpretation could be given more attention, as could improvisation. Especially how you learn this, and how to get inspiration from others. It has been covered, but with too little focus.

Another student also stressed the need for a stronger focus on ensemble and singing in a band:

Ensemble could be given more attention in the group lesson. Especially because it is often difficult for vocalists to find their position within a band.

More students would like to have stronger emphasis on all of the aspects of professional preparation:

All aspects mentioned are important in group lessons, but I would like to mention especially the musical experiments. Discovering by oneself and being stimulated in this would lead to beautiful moments and better insights into oneself and into music. It seems to be a very important process.

Professional preparation, flexibility, and taking initiative are aspects that turned out to be very important in my professional practice. I think those aspects form too small a part of the programme in general. (...) Musical experiment and research should be part of the general study programme. Probably it is too much for a group lesson to completely cover these. But students could be stimulated more, though.

3.3.2 ORGANISATION OF THE CURRICULUM

The group lessons in the two courses differed in musical content, design and organisation, and learning goals. The group lessons in both the classical and the jazz/pop course were organised each week, parallel to individual principal study lessons. In the classical course, group lessons were organised as master class-like environments, with one student on stage and a larger group of students observing; in the jazz/pop course, small-group learning included reflection, collaboration, active participation, and peer interaction. In both courses, teacher roles alternated, including the roles of guiding, coaching, and facilitating.

In Table 3.4, the results of the student survey show that the level of interaction within the group settings (items 1-6) is evaluated as satisfactory in both the jazz/pop course (M= 7.26; SD= 0.28) and the classical course (M= 7.39; SD= 0.35). Other elements of the design of the course such as preparing and contributing materials, collaborative educational work forms, and feedback and peer learning received lower evaluation scores for the jazz/pop course (M= 6.5; SD= 0.29), as well as the classical

course (M=5.97; SD= 1.19), with a remarkably low average score of 4.62 for feedback and peer learning in the classical course.

Classical Vocal Course. In the classical vocal course, group lessons of two hours were organised each week, with a rotating system of teachers, repertoires, and topics. One teacher invited the other principal study teachers to participate in group lessons, which were designed and organised by a group of four teachers and a management assistant. Teachers received extra hours for teaching group lessons in addition to their individual principal study lessons. Group lessons were organised according to repertoire: different styles and repertoires were divided over various time frames within the academic year. In the group lesson, the number of students varied from only a few to about thirty. A student mentioned the following about student participation:

> There are many singers who show up to the lesson exclusively when they have to sing. I find that insulting toward other colleagues and teachers. Yet, they are never sanctioned in any way. This is not fair to the other participants.

The teachers decided to organise the lessons for three different groups: (1) a group of starters, including preparatory class and first-year bachelor's students, (2) a junior group of second- and third-year bachelor's students, and (3) a senior group of fourth-year bachelor's and master's students. A professional vocal coach was available throughout the lessons, and at least two other teachers of the faculty were present and observed the lessons. Teachers indicated that students seemed to feel less safe in a group lesson and behave more carefully; some were more passive than in individual lessons. Despite that, the teachers valued the group dynamics highly; as one teacher stated in the interview:

> Group dynamics do matter: a major learning process takes place in students when they are among students. (...) The support they all give each other is of incredible importance, everything starts from there.

On the other hand, another teacher mentioned:

> We think educating singers brings about a certain intimacy for which a group situation is not always suitable.

TABLE 3.4

DESCRIPTIVE STATISTICS OF STUDENTS' RATINGS OF THE COURSE ELEMENTS.

		Classical vocal course	*Jazz/pop vocal course*
		Mean (SD)	*Mean (SD)*
1.	Interaction: own involvement	7.81 (1.42)	7.5 (0.71)
2.	Between teacher and respondent	7.8 (1.01)	7.5 (0.86)
3.	Quantitative (moments of contact) between teacher and students (as a group)	6.93 (2.02)	7.44 (0.78)
4.	Qualitative (impact) between teacher and students (as a group)	7.28 (1.64)	7.28 (0.96)
5.	Quantitative interaction between students and respondent	7.14 (1.95)	7.0 (0.84)
6.	Qualitative interaction between students and respondent	7.36 (1.74)	6.83 (1.04)
Total mean of elements 1-6		*7.39 (0.35)*	*7.26 (0.28)*
7.	Preparing and contributing materials	6.44 (1.55)	6.17 (1.46)
8.	Collaborative educational work forms	6.85 (1.91)	6.67 (1.33)
9.	Feedback and peer learning	4.62 (2.6)	6.67 (1.41)
Total mean of elements 7-9		*5.97 (1.19)*	*6.5 (0.29)*

In group lessons of the classical course, feedback seemed to be a delicate issue. The following teacher reported a quite clear opinion about what feedback entails and who should provide feedback:

> I am always very careful with feedback, because it is the opinion of one person. I do not believe this will work in a group lesson, because only professionals should be giving feedback in professional situations. A student cannot give feedback to another student because they are still developing. Students can be very vulnerable in the lessons, and therefore I am very careful about this. Group lessons are about learning to perform, it is not a performance in itself. To give feedback in this context would not be correct.

On the other hand, students would like to be more involved in providing feedback, as the following student quotation indicates:

> Feedback should be given more attention! If the students present are asked to give feedback in an orderly way, they will be involved in the learning process; they will remain attentive and learn more. At the moment it is more an exercise in sitting for those who are

not actively singing; therefore, attention and presence are generally low, which is a pity because the concept of having group lessons is good.

Jazz/pop Vocal Course. In the jazz/pop vocal course, the aim of group lessons was to have thematically-structured education with four different year groups of students: (1) preparatory class and year one; (2) year-two students; (3) year-three students; and (4) year-four students and master's students. A year plan of themes or topics was used, with a new theme or topic addressed every six weeks; this was agreed upon and shared between the four teachers, who rotated teaching the themes. Every sixth week, students prepared a presentation. The group lesson formed part of principal study, and in order to facilitate group lessons teachers gave up fifteen minutes of their weekly hour of individual teaching time. Group lessons with six students lasted ninety minutes and took place every week. Teachers were free to teach according to their own beliefs, style, and preferences.

Collaboration between the teachers is regarded as a positive spinoff of the group lessons, as is the fact that all teachers worked with all students. In this set-up, students experienced a diversity of topics and themes, and a diversity of working forms, such as one-to-group, peer-to-peer, and specific group activities. Teachers reported that it is important to take responsibility for feelings of safety within the group and to support a sense of community, as the statement of a teacher shows:

> Safety is the first priority within the group, and therefore I sometimes get the impression that students do better in the group, take more risks, feel that they are supported. The feeling of communal development can be sensed within the group. The conditions for a safe community are: trust, responsibility, participation, keeping things in perspective, mistakes are fine, nothing is foolish, everyone is equal and has his or her qualities, an open attitude... that kind of thing.

Students indicated that group lessons are useful because they provide an opportunity to work on elements as a group, such as ensemble singing, improvisation and presentation. Yet, the balance between feedback and those other elements could be better, according to one student:

> Group lessons are very useful because (1) you are together with a group, and therefore you can do things you cannot do in an individual lesson, and (2) you learn from each other, also by giving feedback. But at present it is mainly the latter that gets attention, so there could be a better balance between (1) and (2).

Teachers seem to recognize this focus on providing feedback and learning from each other. Remarks about the group lesson from the teacher interviews are, for example: "it is more about group than individual issues and development", "mistakes are necessary", "trust and safeness are created and secured", "it's a lab in which there are no failures". One teacher mentioned the following in the interview:

> The lessons are like sharing sessions: students show their pedagogical qualities. They also dare to speak openly and share their opinions. It takes place in an open structure with common trust.

3.4 DISCUSSION AND CONCLUSION

The aim of this study was to provide insights into how well professional competencies were addressed in the collaborative learning environments of both classical and jazz/pop vocal courses of the Utrecht conservatoire. More specifically, we aimed to answer the research question by examining how the curriculum of the two collaborative courses was implemented, organised and evaluated. The analysis of the findings leads to the conclusion that the value of group lessons was generally rated quite high by most students, but the level of how well professional competencies were addressed, was evaluated rather low by students in both classical and jazz/pop courses.

A possible explanation for this finding is that in the group lesson design, development of professional competencies besides craftsmanship, was not a specific goal, and regarded crucial in group lesson preparation. Furthermore, from the second student questionnaire we concluded that students had little or no awareness of the teachers' intentions with the group lessons. Additionally, from the second student questionnaire it became also clear that an environment demanding more active participation, would be appreciated. Overall, the findings suggest that a major difference between the classical course and the jazz/pop course existed in the teachers' approach both in nature and in culture of a collaborative environment.

As we saw, teachers in the classical course are more focussed on a traditional master-apprentice setting, in which group lessons do not get the entire function of a collaborative environment, since students are not regarded equal to their master (teacher) both in interaction and in contribution, whereas in the jazz/pop course there was space for an equal contribution of students in the lessons, although according to the students the balance had shifted too much to giving feedback and peer-learning.

Latukefu and Verenikina (2013) underlined that in a carefully constructed collaborative and social-cultural learning environment, students are able to use collaborative dialogue to co-construct understanding of the various elements involved in professional singing. They herewith imply that greater awareness and responsibility on the part of the teachers, as designers of learning environments, is a prerequisite to collaborative dialogue between students, and between teachers and students. In addition, Zanner and Stab (2013) concluded that when co-teaching is initiated by the teachers, their awareness of being role models for students with regard to collaboration and dialogue, played a more important factor in the design of the course.

3.4.1 A COLLABORATIVE ENVIRONMENT FOR PROFESSIONAL PREPARATION

The collaborative environment of group lessons seemed to be appreciated by both students and teachers, although changes in the design of the collaborative setting are recommended in order to have students benefit more from such a collaborative environment for professional preparation. Both teachers and students could be more aware of the need to learn to collaborate and reflect. Furthermore, awareness on the part of the management of the institution would help in providing stimulating pre-conditions in order to establish a collaborative environment (see, e.g., Renshaw, 2013; Christophersen 2013).

The design of pre-conditions and the inclusion of teacher professional development and a shared pedagogy would help to build a culture in which collaborative learning can be further developed and established. A future design of group lessons should serve the goal of creating a learning environment that has a collaborative nature, with elements as reflective skills, peer learning, and active participation of all students involved. In developing a more structured collaborative learning environment, the findings of the current study suggest the importance of:

(1)   Teacher professional development with sharing experiences, feedback, peer-learning, and reflection among teachers;

(2)   Developing a shared pedagogy between teachers such that a collaborative environment is aimed for;

(3)   Teacher professional development with practical guidelines how to work with groups and how to understand group dynamics.

The music profession is continuously developing and hence education of music professionals cannot lag behind. Design and development of learning communities and collaborative environments need full attention and cannot be realized without leadership that enhances shared trust, connectedness, and responsibility, sustaining a culture in which both professionals and the organisation itself have possibilities for growth and development. Conservatoires in which collaborative practice is embedded are necessary in the preparation of future musicians who can connect their professional practice to society and various communities within that society.

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TEACHER PROFESSIONAL DEVELOPMENT AND EDUCATIONAL INNOVATION THROUGH ACTION RESEARCH IN CONSERVATOIRE EDUCATION[*]

Abstract

This study aims to increase understanding of the values and outcomes of teacher action research in conservatoire education. Teacher action research has been found to stimulate both professional development and improvement of teaching practice. A multiple-case study design was employed to examine teachers' activities and their perceptions of the value of action research. Findings from the cross-case analysis include teachers' perceptions of action research as a way to stimulate the advancement of both their teaching practice and their professional development. Constructive collaborations and self-reflections related to teacher action research were found to reinforce their learning and teaching.

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Keywords: conservatoire education, teacher action research, improving practice, professional development, educational innovation

4.1 INTRODUCTION

Music professionals are engaged in a diverse and demanding practice in which they are required to work collaboratively and move between different roles (Gaunt, 2013). Quite a few contemporary studies within the field of conservatoire pedagogy have addressed the need for change of the conservatoire curriculum and alignment with the requirements of professional practice (see, e.g., Forbes, 2016b, 2020; Gaunt & Westerlund, 2013; Partti & Westerlund, 2013; Virkkula, 2016a). Statements have been made about inclusion of such elements as reflective practice and collaborative learning to broaden students' education through including other skills next to musical expertise.

Conservatoire teachers need to prepare students for a varied practice even though they themselves were educated very differently, with the focus on becoming a "maestro performer" (Carey et al., 2013). Moreover, teaching in a conservatoire is individual in nature, without much collaboration or pedagogical exchange between teachers (Gaunt, 2013). Professional development is needed to bring about pedagogical change (Duffy, 2016). Studies on ICON (Innovative Conservatoire – an international learning community of conservatoire teachers) have reported on collaborative professional development through knowledge exchange, reflection, and an inquiry stance to support teachers in the practical exploration and elicitation of their knowledge; this included seminars on improvisation, creativity, embodiment, teaching approaches, and practice-based research (Duffy, 2016; Gaunt, 2013).

One such seminar was investigated by Gaunt (2013) concerning a participative action research project designed to inspire and support reflective practice amongst conservatoire teachers. Teachers collaboratively engaged in a process of communication and reflection on various sources meaningful to them as musicians. This collaborative process was found to build a language for communication among participants and bring tacit knowledge to the surface. Interacting with colleagues led to stronger artistic and professional self-images, as reported by the participants in written reflections and interviews. In line with this conclusion, Borgdorff and Schuijer (2010) stated that teacher research not only affects professional development and teaching practice, but also impacts on artistic development within the conservatoire through more articulated and reflective communication of experiences and understandings.

Since teacher research appears to be valuable in various ways, and since we found a rather small body of such research in conservatoire education, we aim to

contribute to the growing understanding of teacher research in conservatoires by exploring the perceptions of teachers who have carried out action research projects.

4.1.1 PRACTITIONER INQUIRY AND TEACHER ACTION RESEARCH

Although practitioner research, practitioner inquiry, teacher research, and teacher action research all appear to centre on research teachers carry out in their own contexts, intertwining theoretical and practical knowledge, there are different philosophical assumptions and methodological points of departure for these types of research. First, action research typically includes a "plan – act – evaluate – reflect" cycle (Kemmis & McTaggert, 2000).

Rather than being an imposed top-down change, educational action research is considered to initiate reform of practice, conducted by teachers as agents and insiders, examining their own situations and circumstances in their classrooms and schools (Pine, 2009). Reflection on their practice helps teachers to improve it, to develop their teaching and learning environments, to innovate, to gain autonomy in their professional judgements, and to increase their craftsmanship and expertise.

Second, practitioner research in which teachers seek to make sense of their teaching practice through *inquiry* (Cochran-Smith & Lytle, 1993) departs from the premise that teachers are "deliberative intellectuals who constantly theorize practice as part of practice itself and that the goal of teacher learning initiatives is the joint construction of local knowledge, the questioning of common assumptions, and thoughtful critique of the usefulness of research generated by others both inside and outside contexts of practice" (Cochran-Smith & Lytle, 2009, p.4). It goes beyond the scope of the current study to explore further similarities and differences between these two branches of practice-based research. We found examples of both in the context of conservatoire education; we describe a selection below.

In the first example, Westerlund and Karlsen (2013) investigated the creation of an academic community of doctoral music students and senior researchers at Sibelius Academy, which aimed to improve researcher education through a professional learning community as a catalyst for learning and local knowledge development open to discussion and the critique of others (e.g., Cochran-Smith & Lytle, 2009). The concept of a community of practice (Lave & Wenger, 1991; Wenger, 1998; Wenger, Trayner, & De Laat, 2011) was used to develop a research community that carried out various academic tasks on which small groups within the community were working, such as a book project, a

conference symposium, collaborative research, co-authoring, and peer review. These activities created more interaction and negotiation between members and supported collaborations and learning partnerships among junior and senior researchers involved. Data collected from members' reflective essays and questionnaires showed that collaboration and communication increased, and that more informal peer interaction created more connections and relationships between students and research staff, feelings of belonging to the community, and a shared identity. Community development cannot be taken for granted, was a conclusion drawn: learning partnerships and collaborations need to be designed. In addition, the community itself needs to be adapted and redesigned constantly in order to match the composition of community members.

Rikandi (2012), a member of the above-described research community, adopted the concept of a community of practice as a starting point for developing a "free accompaniment/piano improvisation" learning community together with students to support an increase in their agency. The author started this community due to dissatisfaction with the design of the course (as part of a bachelor of music education) and the alignment between curriculum, pedagogy, and assessment, which were focused on the individual apprehension of musical content rather than student learning. Rikandi (2012) aimed to develop a context for better teaching and more effective learning. The analysis of a rich data collection in two phases, including the teachers' research diaries, audio- and video-recordings, student essays, and individual interviews with students, showed that students increased their agency over their learning processes and their engagement in the co-construction of a learning community and of knowledge. Reflective journaling of the teacher-researcher led to understanding of the variety of roles the teacher can have which promote the agency of all community members. Regardless of their backgrounds, the students valued the collaborative activities and learning in the heterogeneous community greatly.

The third example refers to a report of action research into the effective teaching and learning of breathing techniques in oboe-playing among undergraduate and postgraduate students at the Guildhall School of Music and Drama (Gaunt, 2007). Students were free to participate in some, none, or all of the learning activities that were part of Gaunt's research (2007). Extensive data collection took place, including video recordings of students playing, stimulated-recall interviews with students, teacher's reflective notes, a student questionnaire, and observations of teaching activities by a

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critical friend (senior colleague) who provided feedback. At the start of the project, participants had indicated that breathing problems hindered their musical expression while playing the oboe. Participants were, more than they normally would have been, provided with a wide range of learning activities: musical, physical, physiological, psychological, all included in the action research. Through these research activities, space was provided for students' individual personal and musical preferences. The impact of the learning activities was visible in the seriousness of the students' reflections on their own learning, in the scope of students' abilities to see alternatives for practice, and in the number of interactions in sharing experiences with the group, which all together resulted in the empowerment of the students in their oboe practice.

4.1.2 CURRENT STUDY

Although the findings on teachers-as-researchers suggest that there is a relation between teachers' professional development and innovation of teaching practice, not many studies have connected teacher's professional development and the innovation of their teaching in one study on action research in conservatoire education. Therefore, we aimed to acquire a rich and in-depth understanding of teachers' perceptions regarding their teaching practice and professional development as a result of conducting action research projects. Our questions included the following:

(1)   How do teachers perceive their professional development through action research?

(2)   How do teachers perceive improving their teaching practice through action research?

4.2 METHODS

4.2.1 APPROACH, RESEARCH DESIGN, AND CONTEXT

We applied a multiple-case design (Creswell, 2007; Yin, 2003), with two cases of conservatoire teachers conducting an action research project in their own teaching practice. The research context was a conservatoire located in the Netherlands with about 500 music students. Music studies are offered in classical, jazz, pop, and world music genres. The teachers' action research under investigation included two cases.

The first was a first-year integrated music theory class (including Western European jazz-oriented solfège, harmony, counterpoint, and analysis) within the world music department. The class had nine participating students. The teacher aimed to adopt a

more student-centred approach and establish stronger connections between music theoretical subjects and students' musical practice.

The second case concerned a team of four teachers of a second-year band skills class within the pop music department. The class had twenty participating students. Small groups of students (three or four) performed and practiced skills in band formation while other students in the class were listening. All four teachers present in class gave the performing students feedback, which was organised in an informal way. The action research aim of the teacher in the second case was to co-construct a team vision of education in band skills, and to engage colleagues in peer-mentoring, collaboration, critical friendship, and reflection. Both action research projects included the following phases: identification of the problem, planning of the intervention, monitoring of the intervention, data collection, data analysis, reflection, evaluation, and review of the process.

During the period of data collection in 2020, the on-site classes of both teachers were cancelled due to COVID-19 regulations, and the course and assessment of the students were revised. Instead of on-site pitches and presentations, students made video- and audio-recordings in their own homes or studios, to be included in a portfolio of assignments, which was then presented online (via Zoom), assessed, and given feedback by the teachers. The research aims of the two teachers remained unchanged.

4.2.2 PARTICIPANTS

Two teachers conducting action research were the subject of our study, and their projects are described here as case studies. Both teachers had nearly twenty years of teaching experience in higher music education and backgrounds as musicians. They started their action research projects with the aim of improving their courses, and were also co-researchers in each other's projects. They both had obtained an educational master's degree. Consent for research was given by the teachers and students participating in the cases, both verbally and in written form. The participants have been given pseudonyms.

We should mention here that, with three authors (two teachers and the first author) being insiders in the institution, our analysis and writing has been informed by this perspective. However, the utmost has been done to moderate subjective interpretations. Researcher bias was reduced by providing an academic context and having two external professors follow the process and take part in supervision, conceptualization, methodology, and review.

4.2.3 DATA COLLECTION

Data collection regarding the two teachers took place over a period of eight months, and included two interviews, classroom observations and field notes, reflection reports, and final reports.

The reflection reports teachers wrote individually were based on the ALACT model (Korthagen, 2001). This model includes a cycle with five stages: action, looking back on the action, awareness of essential aspects, creating alternative methods of action, and trial. The topic of reflection was chosen by the teachers. After the entire project had ended, the teachers wrote a final report and a final reflection, and participated in an interview.

The interviews took place after the reflective reports had been written. A semi-structured approach was applied: the teachers were asked to reflect on what they perceived they had learned from their research projects, how they perceived themselves to have developed professionally, what activities they had used, and what they considered important factors in improving their practice. The interviews took place in the building of the institution or via Zoom, and were recorded with permission from the teachers. Audio-recordings were transcribed verbatim using Amber-script software and edited by the first author.

4.2.4 DATA ANALYSIS

We performed a thematic cross-case analysis (Braun & Clarke, 2006) driven by a grounded-theory approach (Strauss, 1987; Strauss & Corbin, 1998). Interviews and reflective reports were coded using Atlas.ti software. This data-driven stage of analysis was used to generate a preliminary codebook, including a code name, description, and example from the text. The analysis of the data focused on thematic discovery from the transcripts and was achieved through open and axial coding. Interview transcriptions were read and re-read to collect open codes. We kept reading and collecting until no new codes occurred and saturation was established.

Using labelling, colouring, and grouping in Atlas.ti, we discovered relationships and we kept re-grouping until a logical order had emerged and seven higher-level axial codes were established: *teaching practice*, *student learning*, *collaboration*, *professional development*, *research project*, *institution,* and *pandemic* (including lockdown and closing of the institution's buildings). Subsequently, grouping and re-grouping of these axial codes led to the construction of two overarching selective codes: *teacher professional learning -*

what and how teachers learned and how they developed professionally, including text coded with collaboration, professional development, and research project; and *improving practice,* including text coded with teaching practice, student learning, institution, and pandemic.

As a validity check, the analysis was read by the teachers, who reflected on the codes, the grouping of codes, and the interview fragments. Reflections and suggestions from the participatory action research teachers were discussed until mutual agreement was reached, and the preliminary codebook was adapted accordingly.

4.3 TWO CASES OF TEACHER ACTION RESEARCH IN A CONSERVATOIRE

4.3.1 CASE STUDY JAMIE: MUSIC THEORY IN THE WORLD MUSIC DEPARTMENT

The aim of this action research project was to develop student-centred teaching and establish stronger connections between music theoretical subjects and the students' musical practice. From annual evaluations Jamie had concluded that students experienced music theory as being separate from their musical practice. Jamie sought ways to address (1) students' personal, sometimes intuitive relation to music; (2) communication about music with peers; and (3) formal descriptions of musical events in the lessons.

Jamie's objective was to adapt music theory lessons to be more practice-based and student-centred, based on input from the students' and his own experiences in class. The research project focused on allowing more space for students' personal experiences with music and facilitating conversations between students about what they perceived instead of forcing them to apply formal descriptions. Helping them to develop a vocabulary to speak about music other than with formal descriptions, but avoiding shallow statements such as "I like it", "It sounds nice", etc., Jamie remarked:

> I always presumed students understood what I told them, that when I explained something only once they had the abilities to handle it. I probably misjudged them. I find it quite hard to genuinely relate to their experiences.

Jamie developed a framework based on embodied music cognition (Leman, 2008), comprising both cognitive and physical experiences related to music perception, through which students were encouraged to express themselves regarding their listening encounters; in this way he specifically acknowledged different listening and learning experiences among students. According to Jamie,

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> It was quite shocking to notice that I could dismiss the transfer of knowledge – as in a traditional music theory lesson – from the classroom. It appeared to be possible to focus on students' personal intuitive reflections on music; to share and communicate about their experiences during class. Students worked and collaborated in this new approach and had similar results in their exams to before. I found that there was an incredibly large amount of flexibility in applying pedagogical approaches; much more than I thought.

The students worked both individually and collaboratively in the classes. They received and worked out assignments digitally in a learning management system (LMS). Jamie reflected:

> I have an urge to work more with a flipped classroom. Ideally, students would acquire the necessary knowledge themselves, through the LMS. Knowledge in their own time, and collaborative explorations of their personal experiences, perceptions, and reflections in class. Also, I aim to connect the stuff we do in class to competency-based education, having students work with goals and objectives, relating to other subjects and courses. Ultimately, it is my wish to terminate the subject 'music theory' and see it included in all other subjects.

Students kept portfolios of their learning goals, assignments, and reflections. Due to the lockdown, on-site lessons were replaced by online sessions via Zoom. Although many adaptations had to be made, according to the students the online sessions were successful. They especially valued working with peers, in pairs or small groups in breakout rooms, and they perceived the environment as one of trust and safety, due to a culture where they were not judged on right or wrong answers. Assessment included writing a final reflective report to conclude their portfolio. Jamie evaluated these reports and analysed them using a coding protocol, together with colleague Charlie. Jamie stated:

> It has been so valuable to collaborate with my colleague. Also, I really needed to read about pedagogical approaches and concepts; what is knowledge, what is learning. My perceptions have changed completely. I held this stance for twenty years: I have knowledge. When I open my mouth and speak, I communicate my knowledge; it will then be in the minds of the students and they will grasp it. Now, I have a completely different perspective of what learning is… I had to knock myself off my own pedestal.

Conclusions from the analysis of students' reflective reports comprised their evaluations of the value of this new approach to teaching and learning music theory for (1) the extension of their vocabulary to speak about music, (2) the increase in self-regulation, and (3) the safe learning environment. Jamie concluded:

Collaborating and learning collaboratively affected the students' and my own development. Dialogues, peer-mentoring, cooperation with colleagues, with co-researchers. Social constructivism seems to work. But we have to consider the vulnerable side of collaborations. Opening up to other people. Daring to let go of certain features of control. It requires a safe learning environment, trust, support from leadership. It occurred to me that, as old school, old paradigm teachers, we have been working far too hard, on the one hand, trying to control everything, and on the other hand, not hard enough because we were not really concerned with how the students were learning.

4.3.2 CASE STUDY CHARLIE: BAND SKILLS IN THE POP DEPARTMENT

The aim of this research project was to develop a team vision of education in band skills, and to engage the team of teachers in peer-mentoring, critical friendship, and reflection. Charlie was dissatisfied with students' annual course evaluations, which showed low evaluations of teaching approaches, assessment, guidance, and feedback. Based on the final competences and indicators of the Bachelor of Music (Vereniging Hogescholen, 2017) and personal experiences from professional practice, Charlie argued that more attention should to be given to the development of students' self-regulation and reflective practice. Charlie said:

> Schön's *The Reflective Practitioner* (1983) is very relevant to our practice. We do need a new paradigm to regard our working place, including those we work with, in a much more reflective manner. Everyone should read that book.

Charlie started with the idea that co-construction of a team vision was needed, in which the education of reflective and self-regulative students formed the core. Charlie's motivation for undertaking the action research project included the assumption that these educational goals would be attainable through reinforcement of reflective skills and the in-class feedback strategies of teachers, and through increasing their ownership of the process. The teachers in the team were already close collaborators in lesson preparation and could be regarded as one another's critical friends. Charlie undertook several team interventions, such as interviews and peer-mentoring sessions, using Appreciative Inquiry (Cooperrider et al., 2008) and Korthagen's reflection models (Korthagen, 2001; Korthagen & Vasalos, 2005). Charlie found,

> It was of major additional value that we had time and space to have conversations about the lessons, their purpose and goals. We had to make these more explicit. There is so much that is implicit in the pop department. By gaining understanding of how colleagues are

> involved, sharing our preferences, interests, perspectives, one becomes more aware of how others are engaged and it becomes easier to cooperate.

The collected data were analysed through a coding protocol, together with Jamie. Furthermore, a model of Elshout-Mohr (2000) was adapted in order to draw conclusions regarding the levels of reflection present among teachers in the team. As regards learning, Charlie remarked:

> A whole new world has opened up: educational science, theories, concepts… So much is applicable to our education and organisation. We are too focused on the subject matter and not on the underlying learning processes. I became aware of that.

Charlie concluded that the willingness to reflect did exist among participating teachers, although reflective skills were missing or very basic.

Building of a team vision stagnated due to different opinions on the student competences to be developed. Conversations were focused on the content of music and skills instead of on the process and pedagogical aspects. Charlie reflected on this:

> My team members are willing to innovate. They are flexible and do wish to change aspects of our course. However, they focus on the content, whereas I am trying to involve them in the learning processes of students. Yeah, I think that's what I mean, that I am trying to make them more aware of the learning process.

Peer-mentoring sessions within the team were perceived as positive and conversations as constructive, and the collegial feedback felt as if it had been given by critical friends. Charlie concluded:

> I recognize that I have my own blind spots. They have not yet been resolved. I want to create richer learning experiences for the students, continue to improve my feedback skills, use a flipped classroom…The need for educational innovation is enormous. The institution could be more demanding, for example, regarding teacher professional development. Leadership has to be more involved in innovation and should support peer-mentoring and professional development in our schedules.

4.3.3 CROSS-CASE ANALYSIS

Our cross-case analysis centred on teachers' perceptions of their own research projects and included two themes. The first theme concerned what and how they learned and how they developed professionally, as captured in teacher professional learning. The

second theme concerned important factors that influenced the improvement of their practice.

Teacher Professional Learning. One of our aims was to gain understanding of the relation between teacher action research and professional development. Teachers initiated studies of pedagogical topics and literature in their action research projects, and thus started to see and understand where they lacked knowledge. Being facilitated by the institution to conduct research and investigate materials close to their practice was perceived as very valuable.

Teachers engaged in much self-reflection to identify the relevance of their teaching. Through self-reflection and the study of various sources, teachers noticed that they had shifted from having a primary focus on musical content to having a greater focus on the processes behind teaching and learning. Moreover, they recognized that they had acted in teacher-centred ways in the past, which they now regarded as "old school" or "old paradigm" teaching.

Feeling a strong urge to become better teachers, they discovered they had to change perspectives and give up previous conceptions, opinions, and thoughts on what is important in teaching. Their comprehension of what knowledge to transfer to students changed and they consequently understood that merely talking about content knowledge does not automatically mean that students will understand or even learn to use that knowledge themselves. They regarded this partly as a process of awakening and becoming aware of the need for their own professional development, for peer mentoring, and educational change and innovation.

In recognizing the need for change, teachers valued greatly constructive collegiality from critical friends: they experienced that a collegial companion with whom to discuss, negotiate, and exchange experiences was a valuable asset to their own professional development.

Improving Practice. Our second aim was to gain understanding of the relation between teacher action research and improving teaching practice. Teachers stated that their present teaching practice appeared to be very different from their practice of fifteen years ago. Due to their experiences of their respective action research projects and from talking about these projects with each other, the teachers perceived that their conceptions of teaching and learning had shifted from a focus on the transfer of

knowledge towards a focus on students' learning processes. This change of conceptions was described as carrying more weight than adapting the curriculum.

In the period of the lockdown emotions such as anxiety and fear of losing control over the work situation arose, but the teachers continued to work on improving their teaching and their own professional development. The lockdown and related changes in the entire teaching situation were perceived as both positive and negative. Feelings of insecurity were present, but quick changes due to the pressure cooker effect were experienced as positive, exciting and inspiring, speeding up the need for new, creative insights into pedagogical approaches such as activating students, supplying collaborative assignments, using breakout rooms in Zoom, and including video-recorded reflections.

Important aspects of improvement included (1) structural implementation of reflection and feedback, for both students and teachers, and (2) implementing a variety of different teaching and learning strategies, including collaborative learning and blended learning approaches. Teachers expected to continue working with the different technologies that were used during the lockdown. Both blended and collaborative learning were found to create a rich learning environment.

4.4 DISCUSSION AND CONCLUSIONS

Two teacher-researchers conducted action research projects, which resulted in advancing both their teaching practice and their professional development. From our cross-case analyses we conclude that, as an outcome of doing action research, the teachers developed an inquiry stance as part of their professional learning: (1) they developed their pedagogical knowledge and skills through accessing and reading various sources on teaching methods; (2) they gained new insights into their teaching and learning; (3) they developed understanding of their roles as teachers; (4) through reflection they became aware of what skills they had and what skills they still needed and wanted to acquire; (5) they developed new perspectives, and moreover changed their conceptions of teaching and learning. An inquiry stance has been found to induce a transformative and inclusive conception of the nature of learning, the practice of teaching, and the construction of knowledge (Cochran-Smith, 2003).

Regarding their teaching practice, teachers mentioned having improved or aiming to improve the following aspects: (1) they created a more student-centred learning environment; (2) they activated students through collaborative learning approaches, peer

feedback, and reflection; (3) they integrated blended learning approaches in their course; (4) they included working with portfolios and reflective journals. While their perceptions of their own teaching had previously remained tacit, the teachers in this study were now able to reflect on the changes in their teaching practice and professional learning. This comprised understanding a shift from mainly transferring their own knowledge to focusing on students' learning processes.

The perceived changes in the teachers' conceptions of teaching and learning supported the application of more and more varied teaching and learning approaches and were reinforced through personal and contextual reflections. Previously, their teaching expertise could be regarded as tacit and their professional behaviour as intuitive; through action research, metacognitive thought processes had become leading in their professional behaviour and their learning had become deliberate as opposed to implicit (Eraut, 1994; 2004). Based on these findings, we conclude that the teachers engaged in reflection on the nature and purposes of teaching and learning in a conservatoire. Furthermore, the teachers expressed a desire to share their acquired knowledge and skills through teaching and learning with colleagues in a supportive and collaborative environment.

4.4.1 LIMITATIONS

We focused in this study on a small selection of teachers from only one conservatoire. The two teachers who participated were highly experienced, having taught for nearly twenty years. Both completed their master's degrees on educational topics, prior to the research projects presented here. We are aware that this forms a specific background. Thus, generalization to a broader concept of conservatoire teachers should be considered carefully. Another consideration is the COVID-19 pandemic: the regulations and lockdown related to this had an important influence on the teachers' educational practice as a whole.

4.4.2 PRACTICAL IMPLICATIONS

In the rather young research tradition within conservatoires and higher music education, teacher action research can potentially have a positive influence on improving teaching practice as well as teacher professional learning. Also, for conservatoires in the process of becoming research-based institutions according to the conditions of the implementation of the Bologna process, it might be valuable to support those teachers who wish to engage in research.

From the findings of the current multiple-case study, we see that not only did these teachers develop their knowledge and understanding, but also other competencies like collaboration, negotiation, experimentation, and self-reflection. As a work place, the conservatoire has a variety of teachers and leaders with different preferences for teaching and learning approaches. However, for the sake of current and prospective students, it is necessary for institutions to take responsibility for the professional development of their teaching staff and educational innovation.

The demands of professional practice will not cease to be more diverse; future musicians will need to possess an explicit understanding of their talents and competencies. Teachers are role models for students and should, therefore, demonstrate how to learn professionally through deliberate reflective practices. In this respect, they are required to understand and explicate their own teaching practice, employ deliberate learning, and apprehend various teaching and learning approaches, including support and development of self-regulated learners and reflective practitioners.

4.4.3 CONCLUDING REMARKS

The findings presented above suggest that teacher action research within conservatoire education can be a valuable approach to address the aims of increasing teachers' professionalism, improving teaching practice, and opening up to conversations on teaching and learning. Moreover, teacher action research can form an impetus for professional, educational, artistic, and organisational development.

5

CONSERVATOIRE LEADERS' OBSERVATIONS AND PERCEPTIONS ON CURRICULUM REFORM*

Abstract

Musicians nowadays need to be able to work both creatively and collaboratively, often in a wider range of artistic, social and cultural contexts. A strong vision on conservatoire pedagogy is needed to reach this goal and at the same time align with the demands of higher education. At the start of the 21st century, renewal of curricula concentrated on implementing the teaching of a broader range of skills, knowledge, and attitudes, including problem-solving, reflective, cooperative, and communicative competences, as part of the Bologna process of implementing Bachelor and Master of Music programmes. In semi-structured interviews, leaders of conservatoires in Belgium (Flanders) and the Netherlands reflected on their curriculum and revealed their observations and perceptions of its connection to professional practice. Based on a thematic analysis, conservatoire leaders' observations and perceptions of the process of curriculum reform were identified. They indicated that teaching professionals continue to maintain an autonomous position, practising traditional forms of teaching and learning. Conservatoire leaders were rather hesitant in implementing new pedagogies, teaching principles and guidelines, due to a dedication to craftsmanship and a large amount of respect for the expertise of teaching professionals in the conservatoire.

Keywords: higher music education; leadership; pedagogy; collaborative learning; professional practice

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5.1 INTRODUCTION

Conservatoire programmes aiming to prepare students for a versatile professional career, require leadership with a clear perspective on future directions. Around the turn of the century, development of craftsmanship alone was considered too narrow a path in relation to requirements of professional practice. Renewal of curricula concentrated on implementing the teaching of a broader range of skills, knowledge, and attitudes, including problem-solving and reflective, cooperative, and communicative competences (AEC, 2007). Musicians need to be able to work both creatively and collaboratively, often in a wider range of artistic, social, and cultural contexts (Gaunt et al., 2012, p. 26). Myers (2016) resonates the conclusions in Campbell et al. (2014) that progressive curriculum changes are needed and argues that it is important to prepare conservatoire students for "leadership, adaptability, and initiative in advancing the values of music and musicians in a techno-global society" (p. 293).

However, very little research has been conducted into how conservatoires are guided to become institutions that connect with twenty-first century professional practice and society. Porter (1998) argued that British music conservatoires need strong leadership in order to keep up with the changes in professional practice and the demands of higher education. Leaders of a conservatoire should "...have a rounded view of its future direction which understands the external musical environment, and which is able to identify trends and act upon them..." (p. 14).

The aim of the current study was to deepen our understanding of conservatoire leaders' observations and perceptions of the effects of curriculum reform that concentrated on implementing the teaching of a broader range of skills, knowledge, and attitudes, including problem-solving and reflective, cooperative, and communicative competences, or in other words how students in conservatoire educational programmes were prepared for professional practice.

5.1.1 LEADERSHIP AND EXISTING PEDAGOGY IN CONSERVATOIRES

In their study, Carey and Lebler (2012) concluded that teachers strived mainly for excellence, which is a rather limited approach in relation to students' musical futures. Duffy (2013) described a process of opening up a traditionally narrow conservatoire curriculum, in order to provide opportunities to collaborate with other artistic disciplines. Aiming for multi- or interdisciplinary collaboration forms a specific type of curriculum

reform, however, we would like to draw attention to process and approach described in her paper.

In this case study, conservatoire leadership established six curricular principles encompassing their artistic and educational vision, in order to realize curriculum reform: (1) to have excellence go hand in hand with reflection; (2) to have students take responsibility for their own learning; (3) to encounter a variety of artistic fields, including a realistic and informed understanding of employment opportunities; (4) to reinforce the interaction and relationship between practice and theory; (5) to include various skills and attitudes that could enhance collaborative learning in and through practice; and (6) to prepare students to be socially engaged and to make a contribution to the world. Duffy (2013) concluded that conservatoire teachers did enjoy designing a new curriculum while experiencing a growing sense of understanding and willingness to include collaborative learning across arts disciplines. However, she also pointed out the pitfalls of a traditional master-apprentice conservatoire model where professional musicians work as part-time teachers and guide students as expert, coach, and mentor on an individual basis. In that model, the master is regarded as a role model and source of identification (Gaunt, 2010; Creech, 2012), and students learn mainly through imitation (Jørgensen, 2000). Duffy (2013) suggested that this might make it harder to consider collaboration beneficial, as it distracts from the single-minded focus of the specialist discipline.

In her paper on Innovative Conservatoire (ICON), Duffy stated (2016) that even though progressive and innovative initiatives do exist, as in ICON, "if they appear to threaten the perceived 'core business' of the conservatoire (repertoire and technique development through the one-to-one lesson and focussed practice) the shutters will come crashing down" (p. 378). She concluded that conservatoires are structurally conservative and in need of leaders with enough agency and confidence to challenge and motivate their teaching staff, whereas teachers need to be more engaged in curriculum innovation within the conservatoire and be clear about their needs for professional development as teachers.

5.1.2 MUSIC AS A COLLABORATIVE PRACTICE

Nearly all situations in the professional practice of musicians require collaboration, which makes the need to include this type of learning in conservatoire programmes necessary. Collaborative learning is a setting in which students learn from

each other in an informal way, developing problem-solving, reflective, cooperative, and communicative competences.

Renshaw (2013) claimed that collaborative learning is central to transforming the master-apprentice teaching model. Furthermore, he stated that collaborative learning is critical to developing, deepening, and transforming shared expertise and understanding, that it contains the power to liberate creativity, and is an important pedagogy in the connection of arts, education, and society. In addition, Renshaw (2013) stated that collaborative learning creates an environment in which teacher professional development, innovation, and change can be initiated and sustained, and as such makes it possible to open up the master-apprentice tradition and include a wider variety of pedagogies besides the one-to-one teaching model.

5.1.3 COLLABORATIVE LEARNING AND ROLES OF TEACHERS

Bjøntegaard (2015) described a project at the Norwegian Academy of Music where a horn teacher combined teaching individuals, in small groups, and in master class sessions. The teacher thought this to be the best way of educating students as responsible, reflective, and professional musicians. However, "the institution, the teacher and the students must believe in the advantages of organising teaching in different ways and establish a collaborative culture that makes it easier to introduce new models" (p. 33). Lebler (2008) described peer learning within a popular music curriculum due to a lack of intervention by the teacher. Reid and Duke (2015) described communities of practice, in which students of different educational levels were able to behave as self-directed learners.

Hanken (2016) concluded that implementation of collaborative learning requires different attitudes from both teachers and students. She reported on a project of peer learning in higher music education and described a case in which the teacher took on a more passive role with regard to transferring knowledge and skills, and at the same time supported his students in becoming independent learners and musicians. In their collaborative learning activities that took place as part of the project, she found that important aspects of organising group lessons start with the teacher. Teachers should focus on the learning process rather than on achievement and competition and need to focus on facilitating the learning process instead of transmitting knowledge and skills.

The literature described above showed that problem-solving skills and reflective, cooperative, and communicative competences are necessary assets in preparing

conservatoire students for professional practice. In order to realize this kind of curriculum change, conservatoire leadership needs to have a strong educational and artistic vision. However, we did not find many empirical studies specific on the role of leaders in curriculum development and on their perceptions of the connection of their curriculum to professional practice.

Therefore, the aim of this study was to increase understanding of the observations and perceptions conservatoire leaders have of their curriculum. We have formulated the following research questions:

(1)   How do conservatoire leaders observe and perceive the relationship between the curriculum and professional practice?

(2)   How do conservatoire leaders perceive the competences of their teachers?

(3)   What do conservatoire leaders perceive as necessary to foster development of students' professional competences?

5.2 METHODS

5.2.1 PARTICIPANTS AND DATA

Leaders of all twelve conservatoires in the Netherlands (8) and Flanders (4) were invited to participate in an interview about their implemented curriculum and its connection to professional practice and were interviewed over a period of about nine months in 2015. The two neighbouring countries share the same language (Dutch) and system of accreditation. All conservatoire leaders had a background in music or in musicology. Interviews took place in the leaders' office at each of the conservatoires, were conducted in Dutch, and generally lasted for about 90 minutes. Prior to the start of the interview, participants had been informed in writing about the research project and asked for their consent. Participation was fully voluntarily, and full anonymity was promised as part of their consent for participation. Interviews were audio-taped with permission of the interviewees.

In the theory-driven semi-structured interviews leaders were asked to freely and broadly reflect on three topics: (1) professional practice, (2) pedagogy, and (3) teaching staff, all related to the implemented curriculum and past and potential curriculum reforms. Our interview framework centred on the alignment of problem-solving and reflective, collaborative, and communicative competences within higher music education programmes. Leaders of conservatoires were thus asked to share their observations and perceptions on

the implementation of curricula supporting the development of these competences. In some instances, we formulated for each topic follow-up questions to get a deeper understanding of what was exactly meant. For example (with the numbers referring to the topics of (1) professional practice, (2) pedagogy, and (3) teaching staff):

(1) "What is your observation of the music profession at present?", "What sources give input to your perception of professional practice?", "What is your perception of past curriculum reform?"

(2) "What teaching approaches do you observe in the implemented curriculum?", "What teaching approaches do you foresee in a potential curriculum reform?", "What competencies do teachers aim to develop in students, in your perception?"

(3) "How do you perceive the role of teachers in the implemented curriculum?", "In your observation, what roles did teachers have in the process of curriculum reform?", "What link do you perceive teachers make between their teaching and professional practice?"

The semi-structured interviews had a theory-driven format making use of sensitizing concepts.

5.2.2 DATA ANALYSIS

The audio-taped interviews were transcribed verbatim, translated to English and anonymized. Participants are coded as L1 to L12. The transcripts were read repeatedly and were analysed using a data-driven thematic analysis. After repeated readings a coding scheme was established, and after several rounds of re-readings no new codes were found. These codes were clustered into three core categories, related to the sensitizing concepts. Subcategories were identified based on a clustering of codes within the main themes. Three core categories emerged, related to the research questions (see Table 5.1). All codes and codes quotations of these three clusters have been used to present the results in three sections: (1) present professional practice and curriculum reform; (2) teaching approaches and pedagogies; and (3) teachers' competences, roles, and responsibilities.

TABLE 5.1

THE SUBCATEGORIES AND CODES OF THE MAIN CATEGORIES.

Main category	Subcategory	Code/ Label
Professional practice	Characteristics of professional practice	Mixed
		Ever changing
		'Old vs. new'
		Unsecure
		Vulnerable
		Flexible
	Career aspects	Projects
		Portfolio career
		Entrepreneurship
		In context
		Related to society
		Teaching
Teaching approaches and pedagogies	Approach	Individual tutoring
		Master-apprentice
		Group lessons
		Small working groups
		Ensembles
		Research
		Implicit
	Learning aim	Technique
		Craftsmanship
		High level
		Interpretation
		Repertoire
Teachers' competencies, roles and responsibilities	Competencies and roles	Craftsmanship
		Orchestra
		Soloist
		Master-apprentice
		Tradition
		Reputation
		One-to-one
	Responsibilities	Quality
		Repertoire
		Level

5.3 FINDINGS

5.3.1 PROFESSIONAL PRACTICE AND CURRICULUM REFORM

A majority of the participants observed that their alumni participated in a "mixed professional practice": a mixture of teaching, performing and designing and setting up their own projects. Alumni worked in a so-called portfolio career (see, e.g., Smilde, 2009; Youth Music, 2002): a career including various projects in different engagements, such as teaching, educational projects, large- and small-scale performances, recordings, and sometimes other types of work in music-related businesses. Some participants also mentioned a shortage of jobs, which sometimes led to alumni finding work outside the music sector.

Participants observed that majority of the international student population returned to their home countries (Spain, Greece, Italy, and to lesser extent other European and Asian countries), making them hard to trace. They explained that it is very difficult to get a good view on the professional practices of alumni abroad. Another participant mentioned teaching as a source of basic income:

> I think that the basic income of most alumni relies on teaching. (...) Very few will manage to get a place in an orchestra, as few as just single individuals. (L5)

Both Dutch and Flemish participants described the insecurity of the professional practice and the inability to predict future developments.
While referring to professional practice, participants used terms such as "old vs. new professional practice", "ever changing", and "rapidly changing".

> A musician acts as a cultural entrepreneur who has to find his own route in a free and unsecure practice. (L1)

Five out of twelve participants described professional practice as "ever changing", and therefore hard to connect to in education. Adaptations of curricula were explained to have taken place related to the perceived changes in professional practice. For example, in music-theoretical subjects, many changes have been realized, and subjects related to preparation for professional practice have been added to the curriculum. These subjects include courses on entrepreneurship, research, and writing skills. Some participants also mentioned that students were not satisfied with the curriculum despite the many adaptations. The following participant did not observe major changes:

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> Despite mutual agreements on curriculum reform and tuning of profiles, every school is just doing what it did before and will continue to do so. Nothing has changed. (L1)

Participants in Flanders mentioned a wide range of secondary subjects, in addition to musical subjects, such as philosophy, psychology, cultural history, anthropology, research skills, writing skills, and reflective skills. Students also participated in social projects, since Flemish participants regarded societal engagement an important aspect of their students' careers.

More job opportunities were reported to exist in the broad field of education due to a government-funded educational system:

> A majority of alumni will work in educational settings: music schools, primary and secondary schools. Those who find a job in an orchestra are the exception; ensembles that can survive are dwindling. So, most of them will definitely find their way in education. (L12)

> Amateur art education (such as music schools) forms a field from which most of our students come, and to which they return. (L11)

A Dutch participant perceived a lot of tension regarding the prevailing image of professional practice and the necessary curricular changes, including such aspects as improvisation, research, and entrepreneurship. According to this participant, these aspects may be perceived to compete with the development of a high level of craftsmanship and a high artistic level. This participant observed:

> Those who start higher music studies do this from a passion, an urge to play music, learn the repertoire, and they do not question themselves about a future profession. Their role models consist of the famous musicians. Between this, and devoting one's life to education, teaching music to children in primary school, sharing music on a very basic level, there is a big gap. It is a completely different image of professional practice. So, yes, it is very complicated, and it is something that will evolve very slowly. But also, we do have a responsibility to act. (L6)

Other participants mentioned the fact that with their education they aim at the international market and not only the local or regional professional practice; having made this observation, they reported their students aim for orchestral positions nationally and internationally, and their curriculum includes structural orchestral projects, or an orchestra academy where students are coached to become orchestral players.

5.3.2 TEACHING APPROACHES AND PEDAGOGIES

As observed by participants, the traditional one-to-one teaching model is omnipresent in the field of principal study (instrumental, vocal, compositional teaching), although participants did observe other forms than individual tutoring: for example, in principal studies such as conducting, percussion and in vocal studies. Lessons in chamber music or ensemble-coaching were mentioned to be group-based by nature. Some participants gave examples of individual teachers taking initiatives to organise group lessons within their own faculty. However, a designated structure for group lessons and the organisation of them was not part of the curriculum.

One participant mentioned implementation of weekly group lessons in all principal study faculties besides the individual lessons; teachers however, were free to organise the group lessons themselves or add the available time to their one-to-one lessons. With regard to the process of implementation this participant stated:

> We have a few pedagogues who understand group processes and are able to guide them. [...] We had teachers – and definitely not the least – who asked: what should we do in such group lessons? They had no idea. Sometimes in a reproachful manner: Is he talking Chinese? Did he fall on his head? (L4)

Participants reported the following group settings occurring in some faculties: (1) group lessons around certain topics or themes; (2) group lessons where students gave each other feedback; (3) lessons where one student was taught in front of a group of students: a master class-like situation; and (4) situations of team-teaching: two teachers giving feedback to one student in front of a group of students.

Two participants mentioned pop departments, where - due to its band culture - collaborative practice is at the core of the curriculum. As an example of a group lesson with a master class-like setting, one participant stated:

> We would like to have more group lessons within principal study, but teachers feel awkward about letting go… Teachers – and students alike – desire to be one-on-one in order to go deeper into their own repertoire and development. Within the violin faculty, teachers agreed upon teaching in groups, including such aspects as techniques, interpretation, etudes, stick control. They organise it themselves and it is truly valuable. I would like to see it in other sections as well. (L5)

At another conservatoire, one participant gave an example of two composition teachers exchanging all composition students and having regular group sessions. Those sessions

included instrumental students as well, in order to perform the music of student-composers. Furthermore, the participant questioned the pedagogical competences of teachers involved:

> In a group lesson the question is whether the teacher is able to address and involve all students present, and not only teach individually in front of a group of students. (L7)

Another participant observed the strong culture of individual tutoring and would welcome other teaching approaches with regard to group lessons:

> In music schools many examples of group education do exist. There is an individual approach, but within a group of pupils. We would very much welcome such forms of teaching and are trying to implement it here as well. But our teachers are adepts of the master-apprentice model, and we cannot find an adequate solution to that. (L11)

However, the following participant observed individual tutoring as the starting point for their education, and did not express a need for change:

> In the end the criterion is: level. Level, quality and talent. Those are the starting points. And one-on-one tutoring. Although the entire faculty is present at yearly exams. That is the moment where students are being evaluated, and where they share: 'this is where you could develop the student a bit more', or 'wow, that student made a big jump'. Yes, it is always a lively discussion. (L2)

This participant observed individual tutoring as most desired teaching form and group lessons as a cost saving approach:

> One is constantly searching for ways to make music education cheaper, by making the groups larger, but in fact in any type of education they desire one-on-one tutoring. We use the organic forms that exist from tradition: one-on-one and smaller ensembles. Because of the production of sound, one has to work individually otherwise you disturb each other. (L9)

Some participants observed openings for change of pedagogy through younger teachers bringing in current professional practice. Another participant mentioned that they were waiting for retirement of older teachers since some of them were more difficult to address:

> I see less devotion to the narrow-focused one-to-one teaching in younger teachers. Some older teachers sometimes literally claim their student. I see it slowly disappearing with retirement of those teachers for whom it is hard to change approach. (L8)

5.3.3 TEACHERS' COMPETENCES, ROLES AND RESPONSIBILITIES

Participants observed that principal study teachers had a high degree of autonomy since it is their expertise, name and fame that attracts students. Also, they said, students usually apply for one specific principal study teacher, with whom they study for four to six years, and that these teachers have a completely different role than teachers of other subjects. A few participants observed a slow shift from teacher-centred to a more student-centred environment.

In conservatoires where research and reflection were incorporated as curriculum components, participants reported they were taken to address teachers in the broader role of educating musicians and stimulating lifelong learning skills. However, participants perceived obstacles in establishing changes in teaching approaches and responsibilities: (1) teachers were perceived to act from their own world, not connected to the world of the students; (2) teachers were perceived not to be involved in conservatoire context outside of their teaching studio; (3) teachers were greatly appreciated by students and leaders for their expertise as performers; (4) teachers were perceived to cultivate the one-to-one teaching model.

On the other hand, one participant observed that the research component in their curriculum created a change in attitude and competences:

> Due to our research model all principal study teachers apply reflection on and research within principal study. It was a major challenge and took us ten years of development. (L9)

Participants described the difficulty of changing the teachers' attitudes in terms of making collaboration a top priority, because many of them hold relatively small part-time positions and therefore do not have a lot of contact with each other, and with the institution, as one participant observed:

> Many teachers here hold positions a lot smaller than two days a week; as small as just a morning or an afternoon, which in itself creates a minor involvement in developments at the institution: not reading newsletters, not having goals in developing other teaching approaches, not being involved in collegial conversations about the curriculum. (L8)

Participants observed that some teachers, regard their students as part of their own identity or own world:

> It still happens that some teachers, maybe even with the best intentions, regard a student as their property: when the student performs at an exam, it is as if it is the teachers' exam... These kinds of things; they disappear slowly. (L8)

> Many principal study teachers live in their own world and are not enough aware of the
> fact that their students will not end up in that world. (L3)

Some participants perceived the inability to interfere with principal study pedagogy since
it appears to be such a strong teaching culture:

> One-to-one teaching is strongly cultivated here. (L11)

The following participant started with a deep sigh before observing:

> New educational approaches? Maybe the ambition is there but opening up the
> exclusiveness of the one-on-one relationship...[...] And with regard to pedagogy: they use
> the same teaching approaches as always; that is a point of attention. (L10)

On the other hand, participants observed that a minority of principal study teachers do
include and envision more collaborative ways of working. One leader stated that the
conservatoires as a sector together should take greater responsibility in prioritizing the
necessary curriculum reforms including teacher professional development. Furthermore,
participants observed, some teachers include (some of) their students occasionally in their
own professional lives, for example as replacements in orchestras or to perform in gigs.
Gigs are common practice in jazz or jazz/pop departments, and in this setting, it happens
very often that teachers and students perform together as colleagues.

5.4 DISCUSSION

In the current study we investigated the observations and perceptions of leaders
of Flemish and Dutch conservatoires. We have organised our discussion according to the
three core categories of the findings: (1) professional practice and curriculum reform; (2)
teaching approaches and pedagogies; (3) teachers' competences, roles and
responsibilities.

5.4.1 PROFESSIONAL PRACTICE AND CURRICULUM REFORM

In the process of guiding curriculum reform, leaders' observations and perceptions
regarding their curriculum and its relationship with professional practice are understood to
be vital. In our findings we see a broad range of observed curriculum components,
including a focus on education, implementation of a wider range of secondary subjects,
research and entrepreneurship. Yet, music performance forms the core and foremost
motivation for students to start with professional music education. However, conservatoire
leaders in our study observed that only a small minority of alumni hold a music

performance position: most alumni work in a mixed practice and maintain a portfolio career including a broad range of engagements, mainly in educational settings. Furthermore, leaders observed cultural entrepreneurship being an important asset for their alumni. Nevertheless, about the further effectuation of cultural entrepreneurship, leaders did not express themselves.

Myers (2016) implied that cultural entrepreneurship should be taken to such a level that alumni will be able to take on roles as leaders and problem-solvers in a complex world. In such a scenario, musicians as part of a multi-disciplinary team, could take on new responsibilities and different roles in complex societal issues, possibly finding solutions to so-called wicked problems. This could create openings in the major concerns regarding the continuation and relevance of the music performance industry and conservatoire education (Gaunt et al., 2012; Tregear et al., 2016). Furthermore, Myers (2016) recommended greater involvement of students themselves in designing curricula, and argued that improvisation, performance, composition, music theory, and secondary subjects be taught in cohesion and found upon creativity, diversity, and integration.

5.4.2 TEACHING APPROACHES AND PEDAGOGIES

Renshaw (2013) emphasized that collaborative learning is central to transforming the master-apprentice transmission model of teaching to a more student-centred approach. He also stated that re-examining ways of learning in music education is crucial in order to reflect the fundamentally collaborative nature of the art of music itself. Conservatoire leaders in our study did not observe specific and explicit pedagogical approaches necessary as part of principal study, in developing such competences as problem-solving skills, a reflective attitude, cooperative and communicative skills. The organisation of group lessons in which such competences could be addressed was predominantly left to the teachers themselves, as was the content of those group lessons. Leaders perceived that consent of all teaching staff be necessary in implementing other teaching approaches, such as collaborative learning.

Leaders observed that in group lessons, many teachers teach individually in front of a group, like in a master class setting (Gaunt, 2008). Haddon (2014) concluded that students attending master classes are generally not instructed in how to develop and apply observational learning skills and how to transfer these to their own learning. Thus, the development of teaching approaches specific for group lessons or master classes forms an important starting point in changing one-to-one pedagogy and the competences of

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teaching staff. Duffy (2013) pointed out that collaborative learning is hardly seen as of added value by part of professional musicians, who work as part-time teachers and individually guide their students as experts: collaborative learning might distract students from the focus of a specialist discipline. From the literature, we have concluded a strong sense of urgency ought to be felt, and together with a strong vision on education should be maintained in order to be able to embark on the longer-term process that is needed in realization of this vision in curriculum adaptations and change of pedagogy.

In our study, some leaders observed openings for change of pedagogy through younger teachers bringing in current professional practice. Other leaders mentioned that they were waiting for retirement of older teachers since some of them were more difficult to address. Furthermore, similar to Duffy (2013), they observed that part-time teaching positions are usually combined with orchestral jobs, a concert career, and other teaching jobs, leading to a superficial relationship of the teaching staff with the conservatoire, and a minor interest in pedagogy.

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5.4.3 TEACHERS' COMPETENCES, ROLES AND RESPONSIBILITIES

With regard to the competences of their teachers in applying teaching approaches and pedagogies, we found that leaders observed individual tutoring as the prevalent pedagogy, and some of them perceived it as most desired and suitable teaching approach. Furthermore, participants were questioning pedagogical competences of teaching staff in settings where collaborative learning could be possible, such as in group lessons.

In some instances, leaders expressed to feel insecure about the ever-changing practice. The central role of principal study teachers in attracting students, the lack of incentives for a more collaborative learning setting, moreover the fear that it might be regarded as a cost saving measure, and the value designated to a high specialist level, all enforce the autonomy of teaching staff. The assets of such approaches as collaborative learning, communities of practice, and experience-based learning remain rather underexplored territories in creating a different type of organisational culture and pedagogical climate, fostering development of problem-solving skills, reflective attitude, cooperative and communicative skills in both teachers and students.

Recapitulating, leaders perceive genuine changes in pedagogy as a task that belongs to the teachers themselves, whereas conservatoires consist of teachers facing those pedagogical challenges, who mainly possess a great expertise in performance. Although

leaders perceive their education as teacher-centred and although they observe the need to change the curriculum according to the changing professional practice, leaders currently do not engage in curriculum reform due to various obstacles. Because of their great expertise as performers, a strong autonomous culture of teaching staff is maintained, deriving from the traditional master-apprentice model where the master is at the core of the education, and repertoire and technique development remain the most important learning aims.

Moreover, teachers were perceived to act from their own world, different from the future practice of their students. They were perceived not to be involved in the conservatoire context, but only in their teaching studio and therefor hard to connect to, and they were perceived to cultivate the one-to-one teaching model. Yet, according to Smilde (2010) ICON work forms did stimulate creativity and innovation in conservatoire teachers, and included peer learning, working with external input of texts and guests, embodied learning, improvisation and reflection.

5.4.1 LIMITATIONS AND FUTURE RESEARCH

The current study focusses on the perceptions of conservatoire leaders about curriculum, professional practices and what is needed to align these two. Further research on the roles of leaders is both necessary and valuable in order to get a deeper understanding of leaders' choices, their behaviour with regard to curriculum reform, and approaches to initiate change. After having listened to their observations and perceptions, the following step could consist of observing and monitoring their actions and activities, and subsequently to learn more about their reflections on their actions.

Additional information from teachers, students, alumni, and other stakeholders could be helpful in gaining a broader perspective and making realistic considerations about curriculum change in conservatoire education. Moreover, observations and intervention studies at conservatoires implementing new teaching approaches could help to evaluate these new approaches and collect best practices. Those intervention studies might be expanded with other types of research with a focus on pedagogy, teaching approaches, learning styles, reflection, and feedback in conservatoire education. Such research remains necessary for building a body of knowledge regarding conservatoire education. Finally, lessons could be learned by looking at other disciplines having gone through curriculum reform already, such as in healthcare education. Perceptions of the

profession in this area have changed and had major consequences for its professional education.

5.4.2 IMPLICATIONS FOR PRACTICE

Since the major changes of and within professional practice hardly seem to be reflected in conservatoire education and teaching staff, we would suggest leaders to confidently direct innovation with a bottom up approach, for example by promoting peer feedback and peer mentoring for teachers, creating a collaborative setting such as a learning community amongst teachers, by creating informal space for meetings, by stimulating teacher professional development with regard to teaching approaches and pedagogies, and by including alumni to a large extent in conversations with teaching staff and plans for curriculum reform.

We agree with Myers (2016) that in redesigning curricula a greater involvement of students themselves is necessary, guided by a vision that takes cohesion and integration between components as a starting point, making more room for co-creation instead of reproduction. In a national or even European taskforce, stakeholders, alumni, students, teachers, and leaders should be involved to meet, discuss, connect, inform, exchange, and embark on a process of genuinely evaluating conservatoire pedagogy. A shared and collective responsibility has the power to function as a catalyst for innovation, fostering different perspectives from the various stakeholders. Duffy (2016) emphasized that a model of leadership development, specifically developed for a conservatoire context, is needed, and she suggested ICON could take on the role to educate and empower "institutional leaders – individuals who do have the agency within the institution and, importantly, the understanding of practice and confidence to work with teaching staff in an informed and challenging way" (p. 384, 385).

5.4.3 CONCLUDING REMARKS

We would like to emphasize the urgency for change of direction regarding the education of musicians: both leaders and teaching staff need to fully realize that craftsmanship as the foremost important curriculum part, is not sufficient anymore in the education of future musicians. Professional practice requires musicians equipped with the skills to collaborate, communicate, create, improvise, reflect, initiate, negotiate, educate, experiment, and organise, in a context subject to change. That is why conservatoire

leaders need to restructure their education and include situations where mentioned skills can be supported, explored and developed.

Settings including collaborative learning, reflection, improvisation, and experiment can form the key to changing the culture within institutions; therefore, a change in teaching approaches and pedagogies is urgently needed, and communities of practice, learning labs, and project-based education should have a structural place in curriculum innovation.

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6

GENERAL DISCUSSION & CONCLUSIONS

6.1 INTRODUCTION

The studies included in this dissertation focused on factors in collaborative learning which function as a catalyst for the innovation in conservatoire education. The research aims of the dissertation were twofold: on the one hand, it was aimed at investigating experiences with and perceptions of collaborative learning in conservatoire education; on the other hand, it was aimed at assisting in the implementation of collaborative learning approaches. Both aspects are related to creating a broader and better preparation of students for future musical practices. This means that this dissertation also aimed to contribute to theoretical and practical knowledge of collaborative learning in conservatoire education, with practical value for stakeholders.

The four studies presented in this dissertation are situated in conservatoire education and include data from teachers, students, and leaders. Empirical studies drew on data gathering: (1) perceptions of students and teachers in two vocal conservatoire courses employing a collaborative learning approach, (2) observations and perceptions of leadership on curriculum reform and innovation of pedagogy, and (3) teacher action research projects exploring teaching practices and professional development related to educational innovation. A systematic literature review of empirical research was carried out to increase understanding of collaborative learning practices that had previously been researched by both practitioners and researchers. In sum, these four studies provide a broad perspective of collaborative learning in conservatoire education as described in the literature and experienced in practice.

In this final chapter, each study's main findings are first summarized; the contributions of these to theoretical and practical knowledge of collaborative learning in conservatoire education and their relation to innovation in conservatoire education are then discussed. Next, the implications for practice of implementing collaborative learning in the conservatoire system are discussed. Finally, some limitations of the research and recommendations for future research are presented.

6.2 MAIN FINDINGS

The four studies included in this dissertation are summarized in Table 6.1. The review of selected studies (n=22) in Chapter 2 showed that collaborative learning had a positive effect on learning outcomes. This included quantitative (i.e., basic knowledge and basic skills), qualitative (i.e., structure, metacognitive skills, transfer), and affective

(involvement, engagement) learning outcomes. Both learning context and learning-focused activities had a strong influence on learning outcomes. As regards learning-focused activities, two influencing factors were omnipresent in the selected studies: students' active participation and interaction. Four different collaborative learning approaches were found: (1) peer-assessment, (2) teacher-guided instrumental group lessons, (3) participative and collaborative music groups, (4) student-guided teamwork. Each of these four approaches had a slightly different influence on the learning outcomes. Collaborative learning was found to foster and sustain a positive, safe, student-centred environment, including co-construction of knowledge and understanding, development of social, metacognitive, and professional skills, and strong feelings of self-efficacy amongst students.

The case study of Chapter 3 focused on examining the experiences and perceptions of students and teachers in two vocal courses, one from the classical department and the other from the jazz/pop department. Remarkable distinctions were found related to the perceived differences in the two dissimilar professional practices. Questionnaire results showed that elements such as improvisation, reflection, and engagement in musical experiments scored rather low in the classical course and higher in the jazz/pop course. Key elements in the classical course included repertoire study, techniques, and interpretation of music. The approach in the respective group settings was found to be different as well. In the classical course, it was repertoire-oriented; in the jazz/pop course the focus was on established themes like rhythm, text, breathing, concentration and meditation techniques, and stage presentation. Another major dissimilarity between the two courses was found in the setting: in the jazz/pop lessons, six to eight students participated in the groups; in the classical course, around thirty students were present, one of whom performed on stage. The group setting in the classical course was, therefore, found to imitate a masterclass setting. The design of group lessons should include a collaborative approach to both content and pedagogy in order to develop collaborative and professional skills.

In Chapter 4, a multiple-case study was used to gain understanding of the relations between teacher action research and professional development and between teacher action research and improvement of teachers' teaching practice. Teacher action research projects entailed forms of (1) professional development, such as the study of pedagogical topics and the literature, engagement in self-reflection, and peer discussion

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with colleagues, and (2) improvement of teaching practice, including structural implementation of reflection and feedback, and inclusion of a variety of different approaches. The respective action research projects related to the courses the teachers taught were influenced by regulations due to the COVID-19 pandemic and lockdown in 2020. In addition to feelings of insecurity due to the COVID-19-related lockdown, teachers also reflected on positive outcomes, including adopting more innovative approaches as collaborative learning and blended learning. Teachers perceived important changes in their attitudes to and conceptions of teaching and learning through their engagement in action research projects. Student-centred approaches were included in their teaching, and they focused on how students actually learn. A critical friend in the process was highly valued: someone with whom to discuss, negotiate, and exchange experiences proved an important asset to their own professional development.

In the study reported in Chapter 5, the observations and perceptions regarding curriculum reform of leaders of Flemish and Dutch conservatoires were investigated. Findings from the analysis of twelve semi-structured interviews included three themes (1) professional practice and curriculum reform, (2) teaching approaches and pedagogies, and (3) teachers' competences, roles, and responsibilities. Regarding the first theme, leaders observed a large number of students engage in developing a portfolio career including a variety of activities. The educational sector was mentioned as a prospective field of work. Furthermore, leaders held different visions of professional practice. The perceptions of leaders concerning the changes to be initiated in teachers' teaching practices and approaches varied: (1) teachers would not be able to teach following a different approach; (2) teachers would not want to teach in ways other than those they were used to; (3) one-to-one teaching was simply the best way of teaching, and changing it would only be a cost-saving measure; and (4) teaching approaches would change naturally over time, with older teachers retiring and younger teachers taking over. Leaders observed teachers as residing very much in their own world, which was different from the students' world, and they also felt that teachers were not much involved in daily life at the institution. Overall, leaders perceived genuine changes in pedagogy as a task for the teachers themselves, whereas conservatoires generally consist of teacher-performers who possess great expertise in performance.

6.3 INNOVATION IN CONSERVATOIRE EDUCATION

One of the motivations to engage in this research project was a desire to investigate the relationship between the demands from professional practice and society, and the presumed need for innovation in conservatoire education. Various authors have voiced their concerns about the relevance of conservatoire education to professional practice and society (see, e.g., Burwell, 2016b, 2018; Burwell et al., 2019; Duffy, 2013, 2016; Gaunt, 2013; Gaunt & Westerlund, 2013b; Minors et al., 2017; Sloboda, 2011; Renshaw, 1986). Their reservations are mainly related to the limited collaborative skills, creative skills, self-regulated and independent learning, and integration of technology. Duffy (2016) stated that conservatoires are generally conservative. Though exceptions exist, the literature confirms this.

The preparation of future musicians would benefit from a student-centred learning environment with collaborative learning activities and tasks, increased student interaction and active participation, and reinforcement of learning outcomes with developed creative, critical, problem-solving, collaborative, and communication skills. Similar learning outcomes have been confirmed in a wide variety of studies over the course of several decades (see, e.g., Biggs, 1999; Dillenbourg, 1996; Johnson et al., 2007; Smith & MacGregor, 1992). However, participation in group lessons does not per se imply that student-centred learning takes place. Group lessons need to be designed purposefully to include learning-focused activities and designated levels of interaction and active participation of students. The teacher action research projects investigated showed that teachers' inquiry into their own practices led to inclusion of learning-focused activities, including collaboration, reflection, and blended learning.

Learning outcomes resulting from collaborative learning approaches match the intended learning outcomes described by AEC (2017). As part of the higher education system, institutions are bound to policies and regulations, at least for periodic accreditation and validation of courses and programmes. Differences in conservatoire leaders' views on curriculum reform were related to different interpretations of the Bologna process in Belgium and The Netherlands. Additionally, professional practice for future musicians was found to be different in the two countries. First, the dissimilar implementation of the bachelor-master structure of the Bologna process resulted in Belgium in "academization", with a greater focus on academic skills and research in higher arts education institutions as a result of the required affiliation with universities. Second, a

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future as a teaching musician appeared to be a very realistic prospect for music students in Belgium, more than in the Netherlands, hence a clear focus on the development of the educational and pedagogical qualities of students formed part of the curriculum.

In the systematic review of Chapter 2, we found a large number of Australian studies on curriculum reform, educational innovations, and collaborative learning. Forbes (2016a, 2016b) related such occurrences to major changes in Australian higher education policies based on the Dawkins review (1988), which instigated new subsidy instruments, the fusion of institutions, modifications in tuition fees, student numbers, and accountability procedures related to curriculum and research (Forbes, 2016b, p. 54). Higher arts education institutions were incorporated into metropolitan and regional universities, requiring greater "financial accountability and consequently, evidence-based justification for pedagogical models" (Forbes, 2016a, p. 23). The examples from Belgium and Australia show that major changes and substantial innovations in educational design, curriculum content, and pedagogy appear have resulted from top-down governmental and financial measures and actions.

To conclude this section, the adapted 3P model (Biggs, 2003) presented in Chapter 1 is included here (Figure 6.1), in a modified version to show the factors, learning outcomes, and results from the included studies. These results show that teachers form a significant factor in the implementation of collaborative learning approaches and in innovation in education.

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FIGURE 6.1

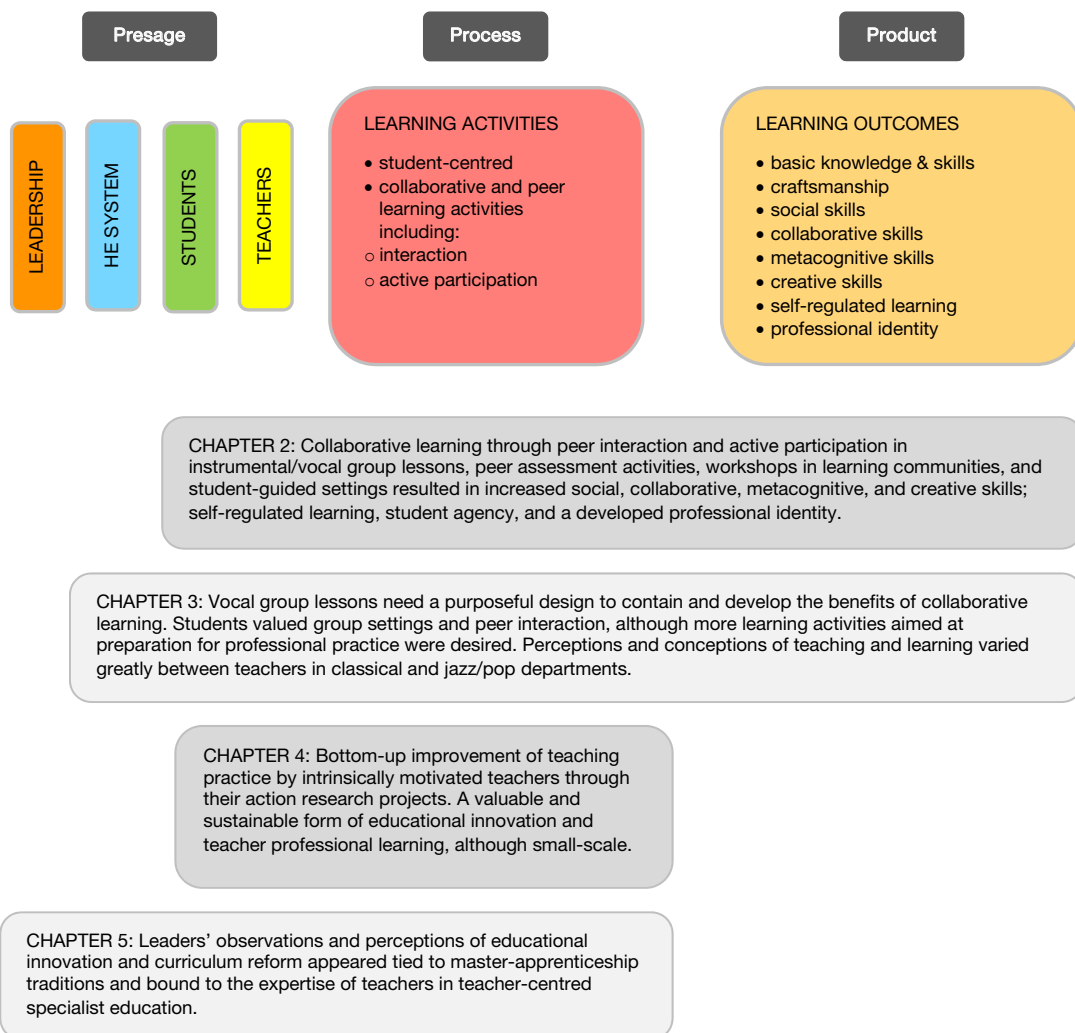*ADAPTED 3P MODEL (BIGGS, 2003), EDUCATIONAL SYSTEM FACTORS AND RESULTS FROM INCLUDED STUDIES.*

Presage

LEADERSHIP

HE SYSTEM

STUDENTS

TEACHERS

Process

LEARNING ACTIVITIES

- student-centred
- collaborative and peer learning activities including:
  o interaction
  o active participation

Product

LEARNING OUTCOMES

- basic knowledge & skills
- craftsmanship
- social skills
- collaborative skills
- metacognitive skills
- creative skills
- self-regulated learning
- professional identity

CHAPTER 2: Collaborative learning through peer interaction and active participation in instrumental/vocal group lessons, peer assessment activities, workshops in learning communities, and student-guided settings resulted in increased social, collaborative, metacognitive, and creative skills; self-regulated learning, student agency, and a developed professional identity.

CHAPTER 3: Vocal group lessons need a purposeful design to contain and develop the benefits of collaborative learning. Students valued group settings and peer interaction, although more learning activities aimed at preparation for professional practice were desired. Perceptions and conceptions of teaching and learning varied greatly between teachers in classical and jazz/pop departments.

CHAPTER 4: Bottom-up improvement of teaching practice by intrinsically motivated teachers through their action research projects. A valuable and sustainable form of educational innovation and teacher professional learning, although small-scale.

CHAPTER 5: Leaders' observations and perceptions of educational innovation and curriculum reform appeared tied to master-apprenticeship traditions and bound to the expertise of teachers in teacher-centred specialist education.

TABLE 6.1

DESCRIPTIVE MAP OF MAIN FINDINGS FROM INCLUDED STUDIES WITH STUDY AIMS, METHODOLOGY, AND RESULTS.

Chapter	Study	Musical genre	Aims	Methodology	Results
	Study		Aims	Bullet point description (study design; data collection; data analysis)	Bullet point summary
2	*Collaborative learning in conservatoires: A systematic literature review*	All	Contribution to insights into how collaborative learning has been used in conservatoire education	• Systematic literature review following PRISMA guidelines • Electronic database search and major journals of music education published between 2000 and 2021 • Full-text articles were screened (n=157) • Articles meeting all selection criteria (n=22) were reviewed and supporting factors were analysed (thematic analysis)	• strong relations between learning context factors and learning outcomes, and between learning activities and learning outcomes • two influential factors of collaborative learning include interaction and active participation of students • approaches found include (1) peer assessment; (2) teacher-guided group lessons; (3) participative and collaborative music groups (across various studies in communities); (4) student-guided teamwork • self-regulated learning and a student-centred learning environment led to increased and developed cognitive and affective outcomes: craftsmanship, metacognitive skills, social and collaborative skills
3	*Collaborative learning in two vocal conservatoire courses*	Classical & Jazz/Pop	Examination of development of professional competencies in vocal group lessons	• Mixed-methods case study with two student questionnaires (closed/open questions) (n=34; n=21); semi-structured teacher interviews (n=9) • Descriptive statistics for quantitative data; coding (thematic analysis) for qualitative data	• general value of group lessons was rated as quite high • development of professional competencies through group lessons was rated as rather low • teacher intentions were not clear to the students • students preferred more active participation and interaction for developing their professional competence • group lessons need to have a purposeful design aimed at collaborative learning and development of professional competence

Chapter		Aims	Methodology	Results
4	*Teacher professional development and educational innovation through action research in conservatoire education*	World music & Pop	Exploration of the values and outcomes of teacher action research in conservatoire education	• Multiple case study (n=2) with interviews and reflective journals • Cross case thematic analysis	• teachers perceived action research as a way to stimulate the advancement of their teaching practice and professional development • teacher collaborations and self-reflections were found to reinforce teachers' learning and teaching • teachers developed new perspectives, created more student-centred environments, and changed their conceptions of teaching and learning
5	*Conservatoire leaders' observations and perceptions on curriculum reform*	All	Development of insight into how conservatoire leadership regard the relationship between the curriculum, students' development of professional competences, and teachers' professional competences	• Qualitative case study • 90-minute semi-structured interviews with all leaders of conservatoires in the Netherlands and Flanders (n=12) • Data-driven thematic analysis	• conservatoire leadership perceived that teaching professionals continue to maintain an autonomous position, practising traditional forms of teaching and learning • conservatoire leadership appeared to be rather hesitant in implementing new pedagogies, teaching principles, and guidelines, partly due to a large amount of respect for the expertise of their teaching professionals • conservatoire leadership held on to craftsmanship as the main professional competence

6.4 FACTORS AND STAKEHOLDERS IN COLLABORATIVE LEARNING IN CONSERVATOIRE EDUCATION

The first aim of the current dissertation was to investigate existing experiences with and perceptions of collaborative learning in conservatoire education, and how it is related to the preparation of future musicians. The perspectives of internal stakeholders and influencing factors were included in this investigation.

A model is proposed here to increase understanding of the relationships within the present learning system (Figure 6.2). First, society, professional practice, and policies may be regarded as influential external factors in higher education institutions. Second, related to teaching practices and student learning, the factors of pedagogies and approaches, learning activities, and student learning outcomes are incorporated as internal factors. Third, students, teachers, and leaders are included as internal stakeholders. The sides and points of each triangle in the model have a relation or connection to adjacent triangles. Policies may refer to both external and internal policies. The nested perspectives of leaders, teachers, and students as they were found in our studies are discussed below along this framework.

6.4.1 STUDENT PERSPECTIVES

Students' preparation for professional practice takes place in learning activities and results in learning outcomes. First, professional practice, on top of the student perspectives triangle (Figure 6.3), generally influences the learning activities that are organised by the teacher. Second, learning outcomes are affected by the learning activities used. Depending on the type of learning activities, peer learning influences both learning activities and learning outcomes. Third, the competences developed in learning outcomes affect students' perceptions of and participation in professional practice. Although students and teachers do not form adjacent triangles in the presented model, obviously, in their course of study, students interact with teachers, generally taking part in organised learning activities within classes, lessons, workshops, coaching sessions, and other activities.

FIGURE 6.2

EXTERNAL AND INTERNAL FACTORS AND STAKEHOLDERS.
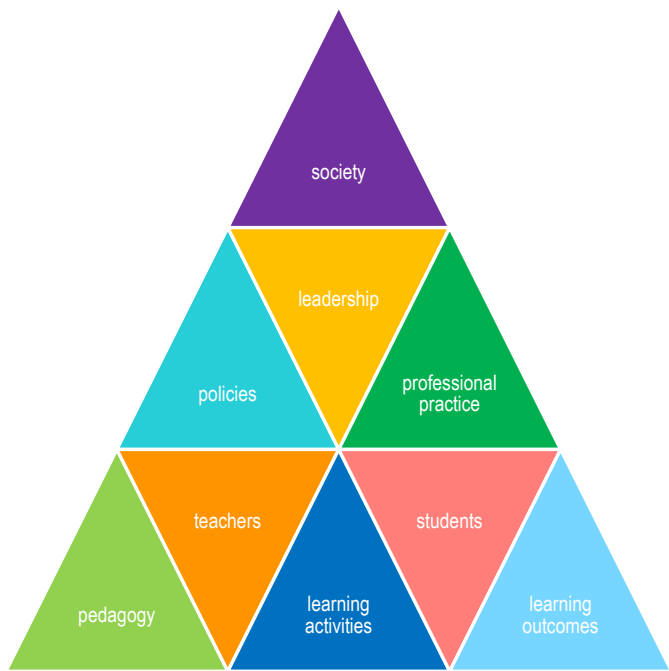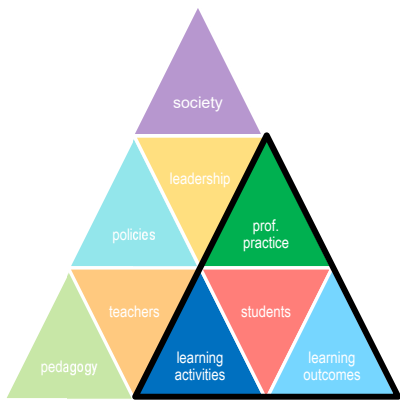

FIGURE 6.3

STUDENT PERSPECTIVES.

Within the omnipresent master-apprentice model in music education, students engage in a discipline-focused setting from a (very) young age. According to Carey (2010) and Simones (2017), many students desire to remain in this position when studying at the conservatoire. Conversely, we found in Chapter 3 that students of both the classical and jazz/pop departments aspired to be prepared in a rather broad way for professional practice. Related to their perceptions of professional practice, they expected a broader type of education, exploring different aspects of that practice in their education: for example, including learning activities like collaborations in ensembles and choir singing.

In various studies, other professional competences such as creative and improvisation skills (e.g., Burnard, 2018; Smilde, 2009), collaborative skills (e.g., Gaunt, 2013; Lebler, 2007; Forbes, 2016a, 2016b), and metacognitive skills like reflection and critical thinking (e.g., Carey et al., 2018; Gaunt, 2007, 2013) were found to be regarded as crucial, next to elements of craftsmanship such as technical abilities, stylistic and repertoire knowledge, performance practices, practice strategies, and developed musical hearing. The inclusion of broader professional competences would develop students' agency and self-efficacy, and assist students in becoming self-regulated learners, a competency needed for students to be able to guide their own processes and engage in professional practice and lifelong learning (e.g., Smilde, 2008, 2009; Virkkula, 2016b).

In Chapter 3, remarkable differences were found between students in classical and jazz/pop contexts as regards cultures, learning outcomes, experiences, and perceptions. In the classical vocal course, learning objectives and intended learning outcomes included development of repertoire knowledge, vocal techniques, and interpretations of music. Although students valued the general idea of having group lessons, they rated the related learning activities in preparation for professional practice as rather low. They reported not having been actively involved as audience members when listening to group lessons. As audience members, students were not engaged in providing feedback. In fact, they were not allowed to take a more active role. Moreover, there was no specific preparation required and thus students from the audience remained passive listeners. Similar findings have emerged from a range of instrumental and vocal masterclass studies in classical music departments (see, e.g., Creech et al., 2009; Haddon, 2014; Hanken, 2015a; Long, Creech et al., 2012; Long, Hallam et al., 2012; Long et al., 2014).

In the jazz/pop vocal course, dissimilar perspectives on learning activities and experiences were expressed. Students' learning activities included engaging in peer feedback, completing assignments, and preparing a repertoire in accordance with the designated theme of the group lesson. Space was provided for equal contribution and participation in the group lessons, and students valued the setting for the learning activities, like improvisation, active participation, interaction, and peer feedback. Despite giving their approval, jazz/pop students stated that indispensable elements of professional practice such as ensemble and band playing, musical experimentation, research, and more general skills could be included more prominently in the learning activities. Considerations of society and societal participation appeared not to be part of students' perspectives on their present or future roles. In the model of student perspectives (Figure 6.3), society is positioned at a distance, representing the present level of societal engagement.

6.4.2 TEACHER PERSPECTIVES

Starting at the top of the teacher perspectives triangle (Figure 6.4), teachers are generally made aware of external and internal policies, including competence descriptors and final qualifications, by their (course or programme) leaders, and use these to develop intended learning outcomes or learning goals. This can be part of teachers' elaboration of a module description or course syllabus. Teachers interact with students in their teaching practice through organised learning activities. They develop their course, connecting pedagogies and approaches to learning goals and learning activities. Some teachers are active in professional practice as performers, producers, composers, conductors, arrangers, or in a combination of disciplines, as entrepreneurs or freelancers, or with employment contracts.

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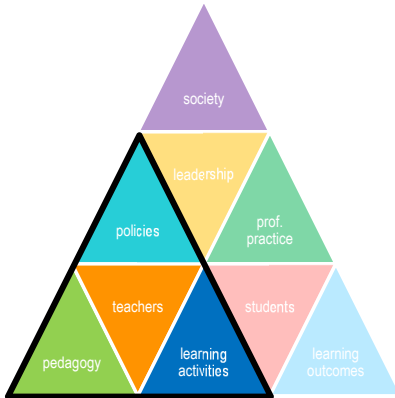
It was found in various studies that teachers did not interact as much with their peers or colleagues (see, e.g., Burwell, 2016b, 2018; Burwell et al., 2019; Carey et al., 2018; Gaunt, 2010; Duffy, 2016) as students did. In fact, teachers are regarded as quite isolated in their teaching rooms (Burwell et al., 2019). Moreover, a large number of teachers appear to teach in the ways they were taught themselves and do not initiate much change (Mills & Smith, 2003), threatening teaching practices with stagnation if this is continued over generations of teachers (Harrison et al., 2013). The studies in Chapters 3 and 4 showed that different perspectives exist among teachers, possibly related to their different cultural backgrounds (classical music vs. jazz/pop/world music).

In Chapter 3, a divide was found between classical and jazz/pop music teachers regarding the pedagogical approaches they used. For example, in the classical music department, peer feedback was not included since teachers did not perceive students as fully developed professionals and, therefore, did not consider them able to provide feedback. In the jazz/pop department, peer feedback formed a recurring component of the group lessons in which student engagement was encouraged. According to students in both departments, group lessons should have focused more on learning activities related to professional practice. Approaches could have been more attuned to the development of collaborative skills, experimentation, and investigative competences.
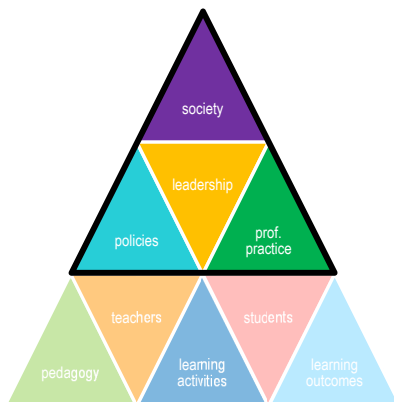
In the study reported in Chapter 4, the two teachers from the pop and world music departments learned through interaction and collaboration, and did not feel that

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they were working in isolation. They were aware of policies, and the content of those policies was found to have an influential role in their reflections on their teaching practice. Searching for an increased understanding of pedagogy and possible approaches assisted teachers in improving their teaching practice. Reflective writing and study of the literature resulted in new conceptions of teaching and learning, and in improvement of their teaching practice, which in turn affected student learning. Both reflection and exchange are generally regarded as fundamental to professional development (see, e.g., Carey et al., 2018; Duffy, 2016; Eraut, 2004; Gaunt, 2013; Schön, 1987).

Teachers sustained strong intrinsic motivation to improve their teaching practices. They were looking for ways to convey their enthusiasm to colleagues and wished for structural peer mentoring sessions amongst teachers. In the studies included, teachers did not explicitly refer to connections with society or societal awareness. In the teacher perspective triangle (Figure 6.4), society is therefore located at a distance.

6.4.3 LEADER PERSPECTIVES

Leaders' perspectives are connected to the adjacent triangles of society, professional practice, and policies. Through their position, they amalgamate external factors with internal factors. Starting from the top of the triangle of leader perspectives (Figure 6.5), leaders are generally regarded as developing a vision based on input from society, external policies (meeting the requirements and demands of higher education descriptors, final qualifications, and course profiles), and professional practice. Leaders then develop their own policies, transfer these to teachers and staff, organise professional development, and appoint personnel in line with existing policies and their vision on education. Leaders interact with teachers and, to a lesser extent, with students.

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Different perspectives on the connection with society were found among leaders in the study reported in Chapter 5. Leaders from Belgium stated that students participated in social projects since they regarded societal engagement as an important aspect of students' future careers. Curriculum reform, being one of the themes in interviews with leaders, was connected to external policies in both countries. In Belgium, curriculum reform had taken place as a consequence of the Bologna process. The incorporation of reflection and research into the curriculum, and getting teachers involved, formed a major challenge, but resulted in increased research and reflective competences amongst teachers. According to leaders from the Netherlands, the external incentive for curriculum reform did not bring about much change and improvement.

Regarding professional practice, prospects varied from careers in the broad educational field to mainly playing in orchestras and performing on stage. In the model of leader perspectives (Figure 6.5), pedagogy, teaching approaches, teaching practice, and learning outcomes are represented at a distance. In Chapter 5, leaders expressed the belief that changes and improvements in teaching practice remained the responsibility of the teachers.

6.5 IMPLEMENTATION OF COLLABORATIVE LEARNING APPROACHES

In this section, the focus is on the implementation of collaborative learning, the second research aim of this dissertation. The external factors of society, professional practice, and policies point towards a need for a broader education of music students, including collaborative skills. A synthesis of the literature on collaborative learning in conservatoire education showed that conservatoire education offers ample opportunity to implement collaborative learning approaches.

Music practice includes collaboration in ensembles, bands, combos, orchestras, choirs, and other heterogeneous music groups, and cross-discipline partnerships. Moreover, current conservatoire education includes popular music, and with it a culture of informal learning (see, e.g., Green, 2001; Forbes, 2020; Virkkula, 2016a; Westerlund, 2006) that should be recognized and adopted to a greater extent within the conservatoire (see Lebler, 2008). Furthermore, the literature on collaborative learning unambiguously shows that this approach develops various competences needed in professional practice.

Stagnation in the implementation of collaborative learning and other progressive teaching approaches is caused by the structurally conservative nature of the conservatoire, according to Duffy (2016), and she stated that perceived threats to traditional pedagogy will close the doors to any change. From our explorations of leader, teacher, and student perspectives related to external and internal factors, we conclude that implementation of collaborative learning requires well-structured roles and an awareness of the responsibilities of each of the stakeholders. For example, leaders need to establish a sustained vision on curriculum and effective contemporary pedagogies and approaches, and ensure a supportive working and learning environment. Duffy (2016) concluded that firm leaders are needed to challenge and encourage teachers.

On the other hand, teachers are responsible for aligning their teaching practice with contemporary professional practice, developing a larger repertoire of current pedagogies, and adapting learning activities to assure the education of self-regulated students with collaborative, reflective, and creative abilities. Related to teacher professional development, reinforcement of reflection and collaboration between teachers has been found to create openings for change and for making connections to different pedagogies (e.g., Duffy, 2016; Gaunt, 2013). In Chapter 4, teachers who engaged in reflection and collaboration were found to change their vision on teaching and learning, leading to a more student-centred learning environment, including collaborative learning

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approaches, peer feedback, and reflection. Teachers should be clear about their desires for professional learning, and be aware of their role in curriculum innovation and their teaching practice (Duffy, 2016).

In Chapter 5, conservatoire leaders observed that they had been adapting their curriculum over the course of many years, but that students still did not feel they were being prepared for professional practice. One conclusion from Chapter 3 is that students have strong ideas about professional practice and how they should be prepared for it. Therefore, it appears to be logical to involve students in the process of curriculum reform and pedagogical development; this was also recommended by Duffy (2013).

Overarching conclusions include: (1) leaders are responsible for establishing a sustainable vision on curriculum and pedagogy, fusing input from external policies, society, and professional practice, supporting the education of versatile musicians, and supporting continuing professional development of teachers; (2) teachers need to understand their responsibilities regarding the development of their teaching practice and the expansion of their pedagogical knowledge and understanding, and open up to colleagues for collaboration, reflection, and critical friendship; (3) students ought to be included in the process of curriculum reform and of educational development both as consumers of conservatoire education and as young professionals.

In the study reported in Chapter 3 we found that bringing students together in a group and engaging them in group activities did not mean that collaborative learning occurred: in other words, group tuition does not equal collaborative learning. A purposeful educational design aligns intended learning outcomes with collaborative learning activities, and with pedagogical approaches. In Chapter 2, two significant factors of collaborative learning were formed by peer interaction and active participation of students. The approaches included (peer interaction through peer assessment activities; teacher-guided group lessons; participative music making, including ensemble rehearsals and workshops; and student-guided teamwork) shifted slightly in focus, on more interaction or more active participation, depending on the learning activities. Learning activities included tasks aimed at collaborative learning, such as joint problem-solving, discussion, negotiation, peer assessment, improvisation, and co-creation.

In short, since no valid reasons were found to prevent implementation of collaborative learning, stagnation in its implementation seems to emerge from complexities arising from presumed threats to both leaders and teachers as stakeholders in the

innovation in conservatoire education. The question now remains what routes can be taken to advance the implementation of collaborative learning.

6.6 IMPLICATIONS FOR PRACTICE

6.6.1 IMPLICATIONS FOR THE CURRICULUM

Four recommendations are given for the implementation of collaborative learning. Guidelines are then proposed based on the findings of the current studies. The process of implementation of collaborative learning can be organised following these recommendations.

First, establish a few overarching principles to guide the process. For example, include aims to educate self-regulated learners, to foster student agency, and to develop competences for lifelong learning. Second, include examples of the different practices in the music profession, and determine (together with teachers) in which situations collaborative skills are needed. Consider these different practices and their respective learning cultures, such as informal learning as applied in popular music (see, e.g., Green, 2001; Lebler, 2007, 2008). Third, deliberate on *how* students will learn, before talking about *what* they will learn. This stage involves consideration of pedagogies and approaches, including collaborative learning. Examine where combinations of collaborative and other approaches would be purposeful for learning. Fourth, introduce the making of connections in society through cross-discipline collaboration as a relevant perspective for students. Along with these recommendations, the following guidelines may assist in curriculum design:

o   adopt a combination of teacher-guided group lessons (small groups) and student-guided teamwork in the first and second years in the domain of principle study, and in practical musical subjects like ear-training, sight reading, arranging, and improvisation;
o   foster participative music making and student-guided teamwork in group music-making activities including ensembles, bands, groups, and choirs;
o   develop peer assessment activities connected to student-guided teamwork.

Related to the approaches mentioned (peer assessment activities; teacher-guided group lessons; participative music making; and student-guided teamwork), a few considerations

are involved such as the teacher role and teacher intervention, group heterogeneity, inclusion of reflective journal writing, and the inclusion of cross-disciplinary work.

6.6.2 IMPLICATIONS FOR TEACHERS

As teachers were found to be of pivotal importance in genuinely realizing changes in their teaching practice, three implications for teachers are discussed here: (1) collaboration with colleagues, (2) continuing teacher professional development, and (3) reflection on their role as teachers within the institution. The first and second implications include adopting the idea of collaboration and reflection with colleagues (e.g., Carey et al., 2018; Duffy, 2016; Gaunt, 2013). Uncovering teaching practices through collaborative professional development can promote a shared understanding of professional practices and assist in building a sense of community (Carey et al., 2018). Furthermore, collaboration with colleagues directly impacts the described isolation of teachers (Burwell et al., 2019), and through discussion and reflection assists in making implicit knowledge more explicit (Gaunt, 2013).

Continuing teacher professional development concerns developing insights into evidence-based pedagogies and a variety of teaching and learning approaches. Biggs (1999, 2003) described three levels on which teachers develop themselves over the course of their teaching. The first level involves teachers who mainly focus on what the student *is*. These teachers focus largely on the talents, qualities, and performances of students (Carey, 2010) and do not seem to use teaching strategies to influence students' learning; the student is either talented, or not so talented. Second-level teachers are described by Biggs (1999, 2003) as focusing mostly on what they themselves do, how they prepare their lessons, how much they know of the topic, and what they want to transfer. Lastly, third-level teachers focus on how students actually learn, and how they can create conditions, establish learning environments, and include evidence-based pedagogies to encourage the learning of all students, regardless of age, background, experience, and motivation.

This would imply, for example, developing greater awareness of the benefits of group activities and embracing a variety of settings in their teaching practice, ranging from one-to-one to small groups and larger groups, when applicable. It also implies reflection on their role as teachers, and how they can vary between transferring expertise, facilitating processes, and reducing their guidance. Following online learning during the COVID-19-related lockdown of their institution, Italian conservatoire students

stated that the live interaction and collaborative effort with their peers was the aspect they had missed the most, more than lessons and formal activities (Schiavio et al., 2021).

When teachers start to see themselves as part of a learning community in which they share their expertise with their students, in which space is created for students to participate and interact as equal members, a big step has been taken towards a different division of tasks, roles, and responsibilities, which is supportive of student learning. Returning to the second implication, we wish to draw attention to the use of 'teacher' in continuing teacher professional development, since most conservatoire teachers work both as artists/performers and as teachers. Identification with the role of teacher is related to the level of satisfaction experienced by a teacher (Parkes et al., 2015). According to Triantafyllaki (2010), teachers need to be positioned in both musical *and* educational workplaces (emphasis original, p. 187).

6.6.3 IMPLICATIONS FOR LEADERS

Based on the findings from the current studies, three implications for leaders are presented. The first concerns the support of the teaching staff in continuing teacher professional development, both for teachers commencing their teaching careers (e.g., European Commission, 2010) and for teachers with ample experience. Leaders could be more demanding in this aspect, engaging in conversations with teachers about the preparation of students for present and future professional practices, the need for collaborative, reflective, creative, and problem-solving skills, and evidence-based pedagogies supporting this. The second implication concerns leader professional development, including increasing leaders' awareness of the fact that they are educational leaders more than leaders of the faculties of performers, composers, and music theorists. This means leaders should understand that they too need to increase their insights into evidence-based pedagogies and reflect on their perceptions of teaching and learning.

The third implication relates to their view of the institution, whether they regard it as a gathering of professional musicians or as a large learning community. The latter requires, for example, initiating and supporting a community structure, mixing and mingling groups of teachers, students, leaders and staff, from different disciplines, departments, and with different cultural backgrounds. Involving students and alumni forms part of opening up the institution, the classroom, and the board room, supporting a resilient and sustainable culture of participation, co-creation, diversity, and inclusivity.

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With no hierarchical differences between newcomers and old-timers, between apprentices and masters, between novices and experts, the main focus would not be on transmitting tradition but on establishing new knowledge and innovation (Hakkarainen et al., 2004, p. 74). Leaders could act as a lever for the successful integration of collaborative learning.

6.6.4 IMPLICATIONS FOR STUDENTS

The first implication for students is the realization that they have a voice in the education they participate in, and that they are able to influence teachers and leaders. This already partly exists with student evaluations, although these are often anonymous and conducted after the conclusion of courses. In Chapter 3, we saw that students had clear perceptions of professional practice as well as aligned desires for their education.

As young professionals, students could be more aware of the possibility of bringing up the topics they wish to learn, work on, or discuss with their teachers. For example, their awareness of their own responsibility for their learning could be supported by keeping a reflective journal. The second implication for students is that, when groups are not organised by their teacher or institution, they can organise their own peer groups: for example, for playing, improvising, co-creating, experimenting, discussing, and providing peer feedback.

6.7 RESEARCH LIMITATIONS

This dissertation is intended to provide insights into collaborative learning approaches existing in conservatoires, and to assist in the implementation of collaborative learning. When interpreting the findings of this dissertation, some limitations must be considered. The first limitation concerns the generalizability of the empirical studies included. These studies were conducted in the context of Dutch and Flemish conservatoires. The results of these studies cannot plainly be generalized to other countries with different cultures in Europe or globally. The second limitation concerns the studies reported in Chapters 3 and 4, representing specific cases in two conservatoires in the Netherlands with relatively small sample sizes of teachers and students. However, such specific cases may serve as examples of collaborative learning approaches, teacher practices, and teacher professional development. The third limitation is formed by research design and data collection, which may limit the conclusions to be drawn from the studies reported in this dissertation. Although in the study presented in Chapter 3, a mixed-methods approach was used, including the collection of students' experiences and perceptions through survey

data, interview data was used mostly to collect participants' perceptions in the studies reported in Chapters 3, 4, and 5, using a case study design.

A larger variety of research approaches and data collection methods might have provided more insights into the complexities of the implementation of collaborative learning. Longitudinal data are needed to gain understanding of aspects such as the long-term effects of collaborative learning and teachers', leaders', and students' perceptions of these. Quantitative data collection could assist in the comprehension of correlational aspects involving larger populations of teachers, leaders, and students, and therefore increase the validity of findings.

Although supported by an academic context, this dissertation was based on practitioner research within the conservatoire, and a final limitation that needs to be mentioned is possible insider perspective bias. Even though the academic context, academic supervision, and the study of the literature formed major anchors to avoid deviation, the practitioner who conducted this research, was raised in the culture, and participated in the system, as a student, teacher, leader, and researcher, needs to be considered.

6.8 FUTURE DIRECTIONS

Reflection on the model presented in this chapter (Figure 6.2) can provide directions for future educational research within conservatoire education, related to pedagogical development and innovation. As mentioned in the previous section, the findings from this dissertation can be strengthened through investigation of stakeholders within the conservatoire (i.e., students, teachers, and leaders) using other research designs and data collection methods, including quantitative and longitudinal data. Additionally, from the nested triangles, each individual triangle is valuable for further investigation, as are the various relationships between randomly chosen combinations.

We propose the following examples: (1) cohort studies of how music students learn; (2) cohort studies of how alumni perceive their music studies five years after graduation; (3) investigation of characteristics, behaviours, and motivations of teachers regarding innovation of their teaching practices, through survey studies; (4) observational studies of teaching and learning practices; (5) research conducted by teachers, students, and leaders themselves, as in action research or practitioner inquiry into their own practices.

6

6.9 FINAL REFLECTIONS & CONCLUDING REMARKS

In this dissertation, the breadth and depth of collaborative learning as a catalyst for the innovation in conservatoire education have been explored and investigated. The studies reported advanced insights into the role of collaborative learning approaches in the development of students' professional competences and their professional identity. Experiences with and perceptions of collaborative learning in conservatoire education were put forward, and options and suggestions for the implementation of collaborative learning approaches were proposed, aiming at a broader and improved preparation of students for present and future musical practices. A model was presented (Figure 6.2) to increase understanding of factors and stakeholders in the implementation of collaborative learning and innovation in conservatoire education.

The practice of music is principally grounded in communication and collaboration with others, in the freedom of the creative spirit, and the joy of musical proficiency. Renshaw (2013) highlighted that collaborative learning is crucial for changing the teacher-centred master-apprentice model to a more student-centred approach. Furthermore, he indicated that reconsideration of pedagogical approaches is essential in order to reflect the profoundly collaborative nature of music itself.

In retrospect, the master-apprentice setting as it was practiced formerly by Franz Liszt could be regarded as rather close to learning collaboratively and creatively, and in formal and informal ways. In the twenty-first century, a learning and working community in which they meet other people, cultures, ideologies, and conflict, will support students in making connections, constructing knowledge, and making sense of the world (Luce, 2001).

Collaborative learning was regarded as a catalyst for innovation in conservatoire education; teachers were found to have a pivotal function in implementation of collaborative learning where leaders could act as a lever for the successful integration of it. Students remain at the core of conservatoire education representing the motor of the whole system. To encourage their learning process, they should be provided with ample opportunities to carrying out learning activities and delivering learning outcomes in professional practice and in society, sustained by a variety of pedagogies and approaches including collaborative learning, and based on the broad support of teachers and leaders.

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APPENDICES

APPENDIX A.

AEC LEARNING OUTCOMES 2017 BACHELOR OF MUSIC/1ST CYCLE

Retrieved from: https://www.aec-music.eu/publications/aec-learning-outcomes-2017-en

At the completion of their 1st cycle studies, and as appropriate to their discipline or genre,

students are expected to be able to:

A. Practical (skills-based) outcomes	B. Theoretical (knowledge-based) outcomes	C. Generic outcomes
1.A.1. Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within their discipline or genre for practical purposes and settings.	1.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline, and their associated texts, resources and concepts.	1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.
1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.	1.B.2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.	1.C.2. Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable career.
1.A.3. Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc.	1.B.3. Exhibit comprehensive knowledge of relevant representative repertoire within their area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations.11	1.C.3. Demonstrate a positive and pragmatic approach to problem solving.
1.A.4. Recognise, interpret, manipulate, realise and/or memorise the materials of music through notation and/or by ear.10	1.B.4. Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.	1.C.4. Evidence ability to listen, collaborate, voice opinions constructively, and prioritise cohesion over expression of individual voice.
1.A.5. Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.	1.B.5. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music and their associated texts, resources and concepts.	1.C.5. Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
1.A.6. Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.	1.B.6. Recognise, internalise and respond to the fundamental processes which underlie improvisation and recreate musical materials aurally and/or in written form.	1.C.6. Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.
1.A.7. Identify key questions about, and undertake self-reflective enquiry into, their own artistic practice.	1.B.7. Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.	1.C.7. Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.

1.A.8. Explore, evaluate, apply and challenge existing scholarship, research and performing practices.	1.B.8. Demonstrate knowledge of – and ability to gather and utilise relevant information found within – libraries, internet repositories, museums, galleries and other relevant sources.	1.C.8. Respond creatively and appropriately to ideas and impetus from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback.
1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.	1.B.9. Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.	1.C.9. Exhibit ability to utilise and apply a range of technology in relation to their music making, including the promotion of their professional profile.
1.A.10. Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats.	1.B.10. Display knowledge of a range of ways that technology can be used in the creation, dissemination and performance of music.	1.C.10. Project a confident and coherent persona appropriate to context and communicate information effectively, presenting work in an accessible form and demonstrating appropriate IT and other presentational skills as required.
1.A.11. Use appropriate digital technology to learn, create, record, produce and disseminate musical materials.	1.B.11. Demonstrate knowledge of appropriate communication theories and their applications.	1.C.11. Making use of their imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.
1.A.12. Evidence skills in the use of new media for promotion and dissemination.	1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.	1.C.12. Recognise and reflect on diverse social, cultural and ethical issues, and apply local, national and international perspectives to practical knowledge.
1.A.13. Demonstrate a range of communication, presentation and self-management skills associated with public performance.	1.B.13. Recognise the skill demands of local, national and international music markets.	1.C.13. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.
1.A.14. Recognise and respond appropriate- ly to a range of performing contexts, spaces and environments.	1.B.14. Display knowledge of key financial, business and legal aspects of the music profession.	1.C.14. Recognise and respond to the needs of others in a range of contexts.
1.A.15. Recognise, reflect upon and develop their own personal learning style, skills and strategies.	1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.	1.C.15. Recognise the physiological and psychological demands associated with professional practice, and evidence awareness of – and preparedness to engage with as needed – relevant health and wellbeing promotion initiatives and resources.
1.A.16. Lead and/or support learning and creative processes in others, creating a constructive learning environment.	1.B.16. Demonstrate awareness of the legal and ethical frameworks relating to intellectual property rights, and the ability to take appropriate steps to safeguard innovation.	1.C.16. Exhibit a long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.

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1.A.17. Engage with a range of audience and/or participant groups across a range of professional working contexts.		
1.A.18. Exhibit awareness of, and actively engage with, issues affecting the personal (physical and mental) health and wellbeing of musicians.		
1.A.19. Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.		

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APPENDIX B.

REFERENCES OF STUDIES INCLUDED IN THE SYSTEMATIC REVIEW

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APPENDIX C.

INCLUDED STUDIES IN SYSTEMATIC REVIEW AND DESCRIPTIVE MAP OF STUDY CHARACTERISTICS, AIMS, METHODOLOGY, AND RESULTS

Study					Methodology	Results
No.	Authors (publication year)	Country	Musical genre	Aims	Bullet point description (study design; data collection; data analysis)	Bullet point summary
1	Barratt and Moore (2005)	UK	J	Investigation of group assessment practices that reflect a jazz practice	• Research paper • Allocated marks of student assessors and group interviews • Analysis of marks • Analytical descriptions	• one third of the assessed combos showed interactive skills • group marking was considered to have been more appropriate to interactive combo-playing • the notion that only the soloist of each combo was assessed, caused less interaction in playing in perception of the students
2	Bjøntegaard (2015)	Norway	C	Investigating the role of a cooperative learning group	• Research paper • Observations, interviews (n=3) • Analytical descriptions	• three-way interaction occurred • teaching and learning as a combination of performing, listening and commenting in different situations • students were given much responsibility and developed faith, self-confidence, and independence
3	Blom (2012)	Australia	inter-arts	Exploration of a collaborative inter-arts improvisation project	• Qualitative questionnaire study • Open-ended questionnaire (n=17) • Constant comparative analysis	• students: worked as equal members of a team • felt they had built confidence • felt valued as part of the group through acceptance of ideas • perceived the environment was perceived as positive • learned from other's creative styles and modes of thought
4	Blom and Poole (2004)	Australia	various	Examination of learning about peer assessment and performing	• Qualitative questionnaire study • Open-ended questionnaires (n=16) • Coding	• students: experienced assessing their peers as difficult • learned about performing from their own and other's performance, also through self-reflection • learned to critically evaluate performances of others • developed a sense of ownership and brought together expectations with reality • prepared for other roles such as assessor and critic
5	Daniel (2004a)	Australia	C	Investigation of small group approach	• Qualitative questionnaire study (n=18) • Longitudinal design over 4 years	• increased levels of interaction improved ability to critique and assess • influence of group members was clearly present • less teacher-dependent

Study			Aims	Methodology	Results
				• Thematic analysis	• more varied activities • variety of feedback • self-critical and peer-critical analysis • learning to be an independent learner • (self-)evaluation skills • interaction and problem-solving
6	Daniel (2004b)	Australia	C	Investigation of peer assessment procedures and practices for implementation within a music performance context	• Quantitative questionnaire study • Student evaluation data from questionnaires (n=36) • Descriptive statistics	• case study handbooks were beneficial for understanding the function and purpose of peer assessment mechanisms • majority of students (91%) perceived improved ability to critically assess performances • exposure to performances and engagement in peer assessment developed students' critical skills
7	Forbes (2020)	Australia	P	Exploration of instrumentally heterogeneous small student groups	• Qualitative questionnaire study • Open-ended questionnaires (n=10) • Coding/thematic analysis	• peer learning created value which cultivated new skills and improved performance • students experienced being part of a learning community • changes in perspective • expanded social relationships supported learning and new learning experiences, and increased confidence and motivation • students reframed their criteria for musical and personal success
8	Hanken (2016)	Norway	C	Elaborating and documenting three different practices of peer learning	• Research paper • 3 Project descriptions (n=3; n=9; n=10)	• students gained more self-esteem and security • the group was experienced as a safe and trusting learning environment • students: felt free to experiment and share work in progress with each other • perceived being part of a learning community • were found to be more open to other musicians' understanding of music • developed greater independence and ownership of their own learning process
9	Hill (2019)	USA	P	Examining factors supportive of peer feedback	• Qualitative case study with action research and ethnography elements • Observations, field notes, individual interviews (n=15), focus group interview • Coding	• sincerity was considered an important aspect in peer feedback • peer feedback was perceived as having different functions: accountability; a form of rapport building; a form of affirmation and validation • students took different roles within the group • the teacher was an important factor in the experienced safe environment
10	King (2008)	UK	P	Investigation of effects of	• Mixed-methods case study	• the application of a learning interface encouraged

Study				Aims	Methodology	Results
				learning technology on collaborative task performance in a situated environment	• Between subjects design • Video-recordings (n=64) • Video data captured, transcribed and analysed with Interactive Process Analysis	• more effective planning • students engaged in better collaboration with a learning interface • students had better results in pre-production and quicker completed their tasks
11	Kokotsaki and Hallam (2007)	UK	C	Investigation of perceived effects and impact from participation in group music making	• Qualitative questionnaire study • Open-ended questionnaires (n=78) • Interpretative Phenomenological Analysis	• musical, social and personal effects were included • musical effects consisted of musical skills development and deepening musical knowledge • social effects included social involvement and social skill development • personal effects included: active contribution, development of a strong sense of belonging, gaining popularity, and making friends • students build up a strong sense of self-esteem and satisfaction • students developed leadership skills and increased self-confidence
12	Latukefu (2009)	Australia	various	Development and evaluation of a vocal pedagogy model influenced by sociocultural theories	• Design-based research with qualitative approach • Reflective journals (n=70) • Analysis of journals with Interpretative Phenomenological Analysis	• reflection and social interaction led to identity construction, self-regulated learning, and new and deeper understandings regarding vocal development • vicarious reinforcement • peer learning is valuable for both classical and non-classical singers at an undergraduate level
13	Latukefu (2010)	Australia	various	Exploration of the integration of peer assessment in a singing class	• Design-based research • Focus groups (n=6) • Open-ended questionnaire (n=30); reflective journals; field notes • Documentation, analysis, and reflection	• quality descriptors were developed in collaboration with students • 83.3% of students strongly agreed that their critical thinking had been developed through peer assessment • students felt more responsible for their peers • developing quality descriptors led to students' vocal development
14	Lebler (2007)	Australia	P	Exploration of a learning community as an alternative approach to the master/apprentice model	• Practitioner research • Survey (n=41); formal and informal student feedback; interviews • Analytical descriptions	• students developed as self-regulated learners • valued collaboration and reflective practice and initiating and receiving feedback • the learning community enhanced their creative process, • the opportunity to collaborate was very important at all stages in the process
15	Lebler (2008)	Australia	P	Exploration of how a community-based approach relates to self-directed learning	• Practitioner research • Survey (n=98); journal entries • Analytical descriptions	• students reflected on their learning • they increased their awareness of how they learn • students reported to have gained critical thinking

Study			Aims	Methodology	Results
			activities of students		• skills • students developed as self-regulated learners
16	Reid and Duke (2015)	Australia	C	Exploration of instrument-specific peer discussion groups discussing what learning is to them	• Research paper with a phenomenological approach • Analysis of student reflections and video-recordings from 2 groups (n=5; n=9)	• students developed peer-learning networks as part of a community students shared a view of how they are learning and working • students showed a sense of belonging and commitment • students reflected in action • they communicated their instrument-related thoughts and activities, opening up to students in similar contexts
17	Rumiantsev et al. (2017)	The Netherlands	JP	Examination of development of professional competencies in vocal group lessons	• Practitioner research • Mixed-methods case study design with 2 questionnaires (closed/open questions) (n=34; n=21); interviews (n=9) • Descriptive statistics for quantitative data; coding (thematic analysis) for qualitative data	• the general value of group lessons was rated quite high • development of professional competencies through group lessons was rated rather low • teacher intentions were not clear for the students • students preferred more active participation and interaction for developing their professional competence • group lessons need to have a purposeful design aimed at collaborative learning and development of professional competence
18	Varvarigou (2017a)	UK	C	Investigation of small group ear playing / training including group creativity and improvisation	• Practitioner research • Qualitative design with individual reflective logs and end-of-programme questionnaires (n=46) • Coding (thematic analysis)	• listening, creativity and improvisation skills were developed through group ear playing • students engaged collaboratively in playful experimentation • more confident students supported their less confident peers • students engaged in different improvisational strategies: adding ornaments, changing rhythms, leaving notes out, integrating melodic riffs • students were very motivated to improvise together • students experienced more confidence regarding playing by ear and improvising • overall students felt more confident musicians
19	Varvarigou (2017b)	UK	C	Investigation of small group ear playing / training including group creativity and improvisation	• Practitioner research • Qualitative design with individual reflective logs (n=194); end-of-programme feedback forms (n=36); interviews (n=4) • Coding (thematic analysis)	• student-guided teamwork: small groups without tutor led to self-guided interaction among students • group ear playing involved peer learning, enhancing development of leadership, social awareness, teamwork, and communication skills • group creativity and improvisation were found to support collective decision-making, identity and relationship development, valuing participation over

Study		Aims	Methodology	Results
				• competition, celebrating group risk-taking, and valuing musical collaboration and experimentation • group ear playing developed aural skills, repertoire comprehension, harmonisation of melodies • imitation, invention and genre-free improvisation developed creativity
20	Virkkula (2016a) Finland JP	Examination of how informal learning develops musicianship and can be employed in on-the-job learning of music students	• Practitioner research • Qualitative case study including students' individual workshop plans and reflective logs (n=62) • Content analysis	• the workshops functioned as a community of practice • cooperation in workshops with a professional musician supported informal learning • learning experiences were acquired by doing and reflecting • negotiations of meaning occurred by sharing knowledge and supporting each other in social interaction • a shared common repertoire, commitment, and reciprocal responsibility resulted in motivation for joint enterprise • community membership supported identity construction
21	Virkkula (2016b) Finland JP	Examination of a workshop-based community of practice in relation to professional competency development	See Virkkula (2016a)	• collaboration with professional musicians stimulated students' understanding of the music profession and knowledge and competences needed • students gained understanding of professional musicianship and the work environment of professional musicians • students developed initiative, responsibility, and problem-solving skills through interaction, which in turn enhanced identity construction • key competences for lifelong learning and musical skills were developed
22	Zhukov and Saetre (2021) Australia/Norway C	Exploration of a teaching-through-playing approach in collaborative, participative chamber music instruction	• Qualitative multiple case study • Focus group semi-structured interviews in 2 countries (n=9; n=5) • Thematic analysis	• participative chamber music teaching was found a successful approach for developing students' musical and social skills • students engaged in authentic professional experiences • group discussions had a positive impact • participants experienced a collaborative atmosphere • the different role teachers took was a challenging experience for students • students developed effective and focused rehearsal techniques, technical skills, and stylistic knowledge • a shift in practice goals occurred due to better

Study	Aims	Methodology	Results
			musical understanding

Note. Musical genre: C: Classical; J: Jazz; P: Pop; JP: Jazz/pop.

APPENDIX D.

TABLE WITH STUDENT LEARNING OUTCOMES AND FACTORS FROM INCLUDED STUDIES IN SYSTEMATIC REVIEW

Study		Presage				Process		Product		
		Student factors	Learning and teaching context		Teacher role*	Learning focused activities	Interaction	Learning outcomes		
No.	First author	Background	Setting	Approach		Active participation		Cognitive Quantitative	Cognitive Qualitative	Affective
1	Barratt	Undergraduate jazz students (year 1, 2, 3)	Project with 9 participating combos of 4 to 5 students each; heterogeneous groups based on instruments	Peer assessment	process organisation, developing criteria, reading reports, observing, interviewing	involvement in developing criteria (in assessing (in mock panels), grading, addressing written comments	playing in combos; group performing	repertoire knowledge, playing from memory	analytical, critical, and assessment skills, communicative skills, interactive skills	involvement, engagement
2	Bjøntegaard	Undergraduate classical horn students (n=3)	Instrumentally homogeneous small group	Teacher-guided group lesson	set rules for the group process, plan and organise, ensure positive atmosphere, respect students' comments, take part on the same level, accept students' suggestions, provide feedback, design and development of the model together with students	listening, choosing repertoire for whole group, performing, developing self-formulated goals, self-activity and self-evaluation of own learning process	commenting, giving and receiving feedback, negotiating, being responsible group members		listening skills, critiquing skills, reflective skills	self-confidence, self-evaluation, independence, responsibility
3	Blom	Students from different arts disciplines: music (n=17), dance (n=16), and theatre (n=20) with no previous experience in interdisciplinary	A short collaborative inter-arts improvisation project with heterogenous groups of 7/8 students	Student-guided teamwork	preparatory exercises, introducing students to other disciplines, creating a relaxing environment providing advice and help when/where	engaging in inter-arts exercises, improvisation, performing	spoken, musical, and movement dialogue, constructing common knowledge, exploratory co-constructive talk, discussing, negotiating a		improvisation, discussion, negotiation, constructive, communicative skills, reflection, transformation of existing knowledge	involvement, engagement, self-reflection

Study		Presage			Process			Product		
		Student factors	Learning and teaching context			Learning focused activities		Learning outcomes		
No.	First author	Background	Setting	Approach	Teacher role*	Active participation	Interaction	Cognitive Quantitative	Cognitive Qualitative	Affective
		work.			necessary		common vision			
4	Blom and Poole	Second- and third-year undergraduate performance majors (voice, piano, clarinet, trumpet, saxophone, guitar, bass guitar) > (n=16)	Project including heterogeneous groups	Peer assessment	process organisation, reading reports providing feedback	performing, self-evaluating, assessing, allocating grades, addressing written comments	discussing, commenting, critiquing, providing peer-evaluation		discussion, critiquing, evaluative, communicative skills, reflection	involvement, engagement, self-evaluation
5	Daniel (2004a)	Undergraduate classical piano students of three different levels (n=18)	Instrumentally homogeneous small groups with 3-5 students each	Teacher-guided group lesson	course structuring, commenting, suggesting, discussing repertoire, skill teaching, motivating, encouraging, advising	ensemble work, listening, observing, commenting, keeping practice journal including reflection, self-assessment, self-critical analysis of video-recorded performances	discussion and analysis, questioning, comparing, peer assessment	technique, repertoire, sight-reading	analysis skills, critical skills, collaborative skills, feedback	involvement, engagement, self-reflection
6	Daniel (2004b)	Classical piano students (n=36)	Project within weekly performance seminar	Peer assessment	process organisation and facilitation, setting criteria, reading reports developing models of peer assessment with students, observing, assessing, evaluating, feedback on feedback	performing, involvement in developing models of peer assessment	assessing peers, discussing, debating		assessment, co-construction, discussion, debate, critical skills, collaborative skills, feedback	
7	Forbes	First-year students including singers (n = 5),	Instrumentally heterogeneous small groups of 3-5	Participative music making	creating learning environment that allowed students to find their own	rehearsing, performing, self-assessment, arranging, chart	collaboration on open-ended tasks, giving and receiving		collaborative skills, feedback skills,	self-confidence, independence, responsibility

Study		Presage			Process			Product		
No.	First author	Student factors	Learning and teaching context		Learning focused activities			Learning outcomes		
		Background	Setting	Approach	Teacher role*	Active participation	Interaction	Cognitive Quantitative	Cognitive Qualitative	Affective
		piano (n = 2), guitar (n = 1), drums (n = 1), saxophone (n = 1)	students, organised in workshops and ensembles		solutions to problems. teacher intervention only to be used as a last option 2 teachers helping as necessary	writing, performing, problem-solving, presenting work in progress	feedback, negotiation, rehearsing, performing		performance, self-assessment	
8	Hanken	Undergraduate and graduate violin/viola students (n=9); vocal students (n=10); piano students (n=3)	Three different instrumentally homogeneous small groups	Teacher-guided group lesson	organisation and facilitation of group lessons asking open question, encourage (quieter) students, help newcomers (legitimate peripheral participation)	playing, performing, reflective journaling, presenting work-in-progress, observing, providing support, articulating opinions	providing feedback, seeking advice, exploring and experiencing collaboratively, teaching each other		collaborative skills, feedback skills, performance, reflective skills, teaching skills	involvement, engagement
9	Hill	Undergraduate music and non-music majors (n=15)	Heterogeneous group in weekly song writing workshops	Teacher-guided group lesson	facilitating a safe learning environment facilitating structured feedback, observing, helping newcomers (legitimate peripheral participation)	song writing, composing, presenting, listening	discussing, providing and receiving feedback		collaborative skills, feedback skills, presentation, discussion skills	involvement, engagement
10	King	Undergraduate pop/music technology students (n=64)	Music production project in a recording studio with students working in pairs	Student-guided teamwork	set-up pre-test, supplying learning technology and manual, surveys no teacher interference in collaborative work	making a drum kit recording, complete a workbook, produce a CD from a recording	working in pairs with interface or manual, collaboration, communication	technical skills, production skills	collaborative skills, discussion skills, effective planning, problem-solving skills	
11	Kokotsaki	Undergraduate and post-graduate music students	Instrumentally heterogeneous chamber	Student-guided teamwork	no teacher interference in collaborative work	rehearsing, performing, listening	making friends, cooperating, working as a	repertoire knowledge	listening, rehearsing, performing	being supportive, self-reflection,

Study		Presage		Process				Product			
		Student factors	Learning and teaching context	Learning focused activities				Learning outcomes			
No.	First author	Background	Setting	Approach	Teacher role*	Active participation	Interaction	Cognitive Quantitative	Cognitive Qualitative	Affective	
		students (n=78)	music groups				team, learning to compromise, being supportive, encouraging, sharing ideas for a common goal, self-comparison to others, learning to work effectively together as a team		skills, communicative skills, collaborative skills	responsibility, self-esteem, self-achievement, self-confidence, intrinsic motivation	
12	Latukefu (2009)	Classical and non-classical undergraduate vocal students (n=70)	Instrumentally homogeneous groups	Teacher-guided group lesson	design of learning environment, setting up lessons, instruction of vocal techniques ranging from providing feedback to providing only assistance when required	reflective journaling, practicing, performing vocal exercises, listening	critiquing, giving and receiving peer feedback, negotiating		performance skills, collaborative skills, discussion skills, reflective skills, critiquing, negotiating		
13	Latukefu (2010)	Second- (n=20) and third-year vocal students (n=15)	Project within instrumentally homogeneous groups	Peer assessment	introduction, explanation, providing examples encourage discussion, critiquing critique, scaffolding	developing quality descriptor, allocating marks	discussions in assessment-panels, providing written feedback		performance skills, collaborative skills, discussion skills, reflective skills, critiquing, feedback, assessment		
14	Lebler (2007)	Undergraduate students (n=75) enrolled in popular music production	One semester with 11 panels of each 6 -7 students in a recording studio. how often	Peer assessment	process organisation and facilitation, maintenance of equipment provide feedback and guidance	presenting work-in-progress, planning, composing, performing, recording, critical reflection/reflective	collaborating, feedback, marking and assessing in panels, reflecting on peers	technical skills, recording and production skills	collaborative skills, discussion skills, reflective skills, feedback, assessment	involvement, self-assessment	

Study		Presage				Process		Product		
		Student factors	Learning and teaching context			Learning focused activities		Learning outcomes		
No.	First author	Background	Setting	Approach	Teacher role*	Active participation	Interaction	Cognitive Quantitative	Cognitive Qualitative	Affective
					where/when necessary, feedback on feedback	journals, self-assessment, modification				self-reflection
15	Lebler (2008)	Undergraduate students (n=109) enrolled in popular music production	Panels of each 6-7 students in a recording studio	Peer assessment	course facilitation, participation in assessment panels provide feedback and guidance where/when necessary, feedback on feedback	presenting work-in-progress, creative studio work, self-reflection, reflective journaling, participation in assessment panels	collaborating, feedback, marking and assessing in panels, reflecting on peers	technical skills, recording and production skills	collaborative skills, discussion skills, reflective skills, feedback, assessment	
16	Reid	Piano (n=5) and saxophone (n=9) students	Project-based instrumentally homogeneous discussion groups	Student-guided teamwork	set up of informal environment to foster peer-learning interactions; student-facilitators organised the sessions and made video-recordings no faculty interference in discussion groups	develop DVD for incoming students; making summary of discussions	talking about how they learned, discussion of means to communicate to incoming students		collaborative skills, discussion skills, reflective skills, feedback, assessment	involvement, engagement, self-reflection
17	Rumiantsev	Undergraduate vocal jazz and pop students (n=10)	Weekly homogeneous groups with 6-8 students**	Teacher-guided group lesson	organizing group lessons, preparing content and materials, collaboration with other teachers explaining, listening, giving feedback	performing, presenting, listening, observing, prepare for lessons, improvisations, song-writing	giving and receiving peer feedback, critiquing		performance skills, collaborative skills, discussion skills, reflective skills, critiquing, feedback	
18/19	Varvarigou (2017a; 2017b)	First-year undergraduate students (n=46)	Weekly small group ear playing with 8 groups of 5-7	Student-guided teamwork	set up of course material, organisation of lessons, clarifying	copy music by ear, keep reflective log, selecting pieces to copy by ear,	imitating	ear-training skills	listening, rehearsing, performing skills,	being supportive, self-reflection, group

Study		Presage				Process		Product		
		Student factors	Learning and teaching context			Learning focused activities		Learning outcomes		
No.	First author	Background	Setting	Approach	Teacher role*	Active participation	Interaction	Cognitive Quantitative	Cognitive Qualitative	Affective
			students per group		assignments no tutor present in sessions	listening, playing, inventing, improvising, experimenting, exploring cognitive, auditory, social strategies			composing, arranging, communicative skills, collaborative skills, creative skills	responsibility, confidence, enjoyment
20/21	Virkkula (2016a; 2016b)	Undergraduate jazz and pop students (n=62)	Heterogeneous groups participating in workshops	Participative music making	planning, organisation of workshops, reading student plans and reflections professional musician in workshops: working with students on materials, guiding workshop, playing with students, challenging, encouraging, confronting, linking to music community	discussing, planning, listening, performing, reflection on collaborative actions, composing, arranging, instrumental practice, reflection, self-assessment	band rehearsals, ensemble playing, feedback, collaborating in the organisation		listening, rehearsing, performing skills, composing, arranging, communicative skills, collaborative skills, creative skills, effective planning, problem-solving skills	being supportive, self-reflection, responsibility
22	Zhukov	14 students of which 12 undergraduates (voice, piano, strings, winds) (n=14)	Four instrumentally heterogeneous chamber music group (of two institutions)	Participative music making	participating in chamber music rehearsals instead of teaching leading rehearsals, playing with students, demonstrations and explanations	preparing for rehearsals, practicing parts, providing input, experimenting with different technical and interpretative approaches	imitating teachers' playing, group discussions	repertoire knowledge	listening, rehearsing, performing skills, communicative skills, collaborative skills	being supportive, self-reflection, responsibility

Note. *'teacher' refers here also to teaching staff (when more teachers are involved); tutors, coaches and instructors ** part of this study was on a large group of 30 classical vocalists; this part has been neglected in the current review

APPENDIX E.

INTERVIEW TOPIC GUIDE FOR TEACHER INTERVIEWS RELATED TO COLLABORATIVE LEARNING IN TWO VOCAL COURSES

1. Organisation of group lessons
2. Motivation to teach group lessons
3. Experiences with the group lessons
4. Learning goals of group lessons
5. Results from the group lessons
6. Teaching in group lessons and in individual lessons
7. Topics well suited for a group lesson
8. Students' behaviour in group lessons compared to their behaviour in individual lessons
9. Future improvements in or about the group lessons

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SUMMARY

COLLABORATIVE LEARNING IN CONSERVATOIRE EDUCATION

1. GENERAL INTRODUCTION

Over the past approximately twenty years, both societal signals and the research literature have become more critical of conservatoire education. Music graduates need a range of generic and specific skills, and broad competences, including collaborative and reflective skills. These kinds of skills are still undervalued in conservatoires. Studies of collaborative learning in higher education show that attained learning outcomes include collaborative and teamwork skills, metacognitive skills, and a greater experience of agency and self-efficacy among students who participate in collaborative learning activities.

Since music practices encompass a wide range of situations requiring collaboration and teamwork, the implementation of collaborative learning would help to better prepare music students for their future professional practices. To date, however, relatively few institutions have implemented collaborative learning.

The aim of this thesis was, first, to investigate which approaches to collaborative learning are already present at the different conservatoires, and then to increase understanding of how collaborative learning can be implemented. In order to improve insights into collaborative learning in conservatoire education, the different perceptions, observations, and experiences of internal stakeholders (i.e., students, teachers, and leaders) were considered.

2. COLLABORATIVE LEARNING IN CONSERVATOIRE EDUCATION

Chapter 2 reports on a qualitative systematic literature review conducted to evaluate empirical studies on collaborative learning. The focus was on the first cycle of music study (i.e., the Bachelor of Music) in different institutions around the world, mapping learning outcomes, learning activities, and learning approaches. Based on selection criteria and using search strategies in combined databases, peer-reviewed articles published between 2000 and 2021 were screened. Of the 157 full articles reviewed, 22 met all criteria.

Inductive qualitative content analysis was used to code and categorize the text data from the selected studies. The categorization was done using a modified 3P model (Biggs, 2003), which allowed for a better presentation of factors associated with the three

stages in the learning process (characteristics of context and approach, the learning process itself, and the learning outcomes). A narrative synthesis was used to present the selected studies. The results of the analysis show that collaborative learning had a positive effect on cognitive and affective learning outcomes, and that these were strongly influenced by the learning context and learning activities. Active student participation and interaction with peers led to stronger and better developed metacognitive, collaborative and social skills.

Four different collaborative learning approaches were found, including (1) peer assessment, (2) teacher-guided instrumental group lessons, (3) participative music making, and (4) student-guided teamwork. In these collaborative learning approaches, students were found to develop metacognitive skills, such as critical, reflective, evaluative, assessment, communication, discussion, and feedback skills, as well as benchmarking themselves with their peers. Students engaged in self-reflection, developed more self-confidence, and took more responsibility for and control over their own learning. Reduced or absent teacher supervision led to increased teamwork, collaboration, social, communication, and feedback skills, and metacognitive skills such as reflective, critical, and evaluative skills.

It was found that collaborative learning within conservatoire education, in peer assessment activities, teacher-led group lessons, student ensembles, and teamwork, promote a positive, safe, student-centred environment, including knowledge sharing, the development of social, metacognitive, and professional skills, and a high sense of self-efficacy in students.

3. COLLABORATIVE LEARNING IN TWO VOCAL COURSES

The study reported in Chapter 3 provides insights into students' and teachers' perceptions of the development of professional competences through collaborative learning in group vocal classes within classical and jazz/pop departments. The aim of the study was to gain more insight into the learning environment of group lessons and the experiences of participants as regards preparation for professional practice. Questionnaires were administered to 101 undergraduate and graduate students and alumni; 60 were returned, of which 34 were complete and valid. Nine vocal teachers were interviewed. To explore the advantages and disadvantages of group lessons as a form of collaborative learning in vocal lessons, quantitative and qualitative methodologies

were applied, including descriptive statistics of students' ratings of the relation between course and preparation for professional practice, and a thematic analysis of the interviews with teachers, presenting how well professional competences were addressed, and how the curricula of both courses were organised.

Notable differences were found between the two courses regarding students' experiences and perceptions. The results of the questionnaires showed that elements such as improvisation, reflection, and involvement in musical experimentation scored quite low in the classical course, and higher in the jazz/pop course. The classical course turned out to be repertoire-oriented, while the jazz/pop course emphasized improvisation and performance-related themes such as rhythm, text, breathing and concentration, meditation techniques, and stage presence. While all students considered group vocal lessons valuable, they would prefer to participate more in collaborative learning activities to support the development of broader professional competences, including the collaborative skills needed in future practices. The design of such group lessons should, therefore, include approaches and activities related to collaborative learning.

4. TEACHER PROFESSIONAL DEVELOPMENT AND EDUCATIONAL INNOVATION THROUGH ACTION RESEARCH

The study reported in Chapter 4 focused on the professional development of teachers and the improvement of educational practice through action research. Tailoring conservatoire education to the requirements of professional practice requires greater diversity in teaching and learning approaches, including collaborative learning. This entails a different approach to educational practice and requires different competences of teachers. Several studies have shown that teacher action research stimulates both professional development and improvement of their teaching practice. However, only a few studies were found that investigated teacher action research within conservatoire education.

The research reported in Chapter 4 includes action research by two teachers. A multiple case study was employed, including a cross-case analysis of the two individual cases, based on interviews with and reflection reports from the teachers. These teachers' action research included forms of (1) professional development, such as the study of pedagogical topics and the literature, self-reflection, and discussion with peers and (2) improvement of teaching practice, and integration of a variety of teaching and learning

strategies, such as collaborative learning approaches. Both action research projects were conducted in classes affected by regulations due to the COVID-19 pandemic. In addition to feelings of insecurity due to the COVID-19-related lockdown, teachers also reflected on positive outcomes, including the adoption of collaborative learning and blended learning approaches.

Through their participation in action research projects, teachers noticed significant changes in their attitudes to and perceptions of teaching and learning. They described how their understanding of what knowledge transfer is completely changed. They noticed that they had gone through a shift from teacher-centred to student-centred teaching, and that they better understood how their students actually learn.

5. CONSERVATOIRE LEADERS' OBSERVATIONS AND PERCEPTIONS ON CURRICULUM REFORM

The aim of this study was to gain insight through empirical research into the role of Flemish and Dutch conservatoire leaders in curriculum development, and into their perceptions of the connection of their curriculum to professional practice. In the semi-structured interviews, a theory-driven format was used based on sensitizing concepts from the literature. Twelve leaders of conservatoires in Belgium (Flanders) and the Netherlands were interviewed. They were asked to reflect on professional practice, pedagogy, and teachers in relation to the implemented curriculum, and past and potential future curriculum reforms.

The conservatoire leaders had different perceptions of the professional practice. While not all of them had an idea of the professional practice of alumni, they mentioned teaching in music schools or private tutoring, and a variety of performance activities as possible work. Regarding pedagogy, leaders noted that the one-to-one model was ubiquitous in the principal study area, although there were some exceptions related to specific instruments (percussion, vocal study) or specific teachers who organised group lessons themselves. Leaders saw a slow shift from a teacher-centred to a more student-centred pedagogy. Teachers were perceived as very autonomous in their teaching practice, not very involved with the institution, and not connected to the world of the students. Conservatoire leaders did not see specific and explicit teaching methods and pedagogical approaches for educating students in instrumental and vocal studies in competences such as problem-solving skills, cooperative and communication skills, and a reflective attitude. The organisation of group lessons in which these competences could be

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addressed was predominantly left to the teachers themselves. In general, conservatoire leaders regarded genuine changes in pedagogy as a task for the teachers themselves, while conservatoires generally consist of musicians who mainly have a high level of expertise in the field of performance.

6. GENERAL DISCUSSION AND CONCLUSIONS

Chapter 6 summarizes the four studies and returns to the research objectives of the thesis: exploration of (1) experiences with and perceptions of existing approaches to collaborative learning and (2) factors influencing the implementation of collaborative learning. The perspectives of students, teachers, and conservatoire leaders are discussed in relation to factors such as society, professional practice, and higher education policy, as well as in relation to current and possible future pedagogical approaches, learning activities, and learning outcomes.

This chapter provides a model to develop understanding of the connections and relationships between the factors mentioned and stakeholders, and applies this model to zoom in on stakeholders and the implementation of collaborative learning. Factors influencing the innovation in conservatoire education are discussed, providing insight into the different perspectives present in the institution. Implications for practice include recommendations for implementation of collaborative learning such as (1) setting overarching principles to guide the process of the implementation, (2) collecting examples of professional settings in which collaborative skills are needed, (3) reflecting on *how* students learn instead of *what* they learn, and (4) considering making connections to society through cross-discipline collaborations. Implications for teachers and for leaders include furthering their professional development, reflection on their roles and responsibilities, and supporting and participating in a learning community within the institution. Implications for students involve an increase in awareness of and agency over their own learning and development. Limitations of the research and implications for future research are considered. Within a student-centred learning environment and from an increased awareness of its values and benefits, collaborative learning can be a catalyst for change and innovation in conservatoire education.

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SAMENVATTING

SAMENWERKEND LEREN IN HET CONSERVATORIUMONDERWIJS

1. ALGEMENE INLEIDING

In de afgelopen twintig jaar is de kritiek op conservatoriumonderwijs toegenomen, zowel vanuit de maatschappij als vanuit de onderzoeksliteratuur. Ten grondslag aan deze kritiek ligt het feit dat musici in toenemende mate meer en bredere competenties nodig hebben, zoals bijvoorbeeld goed kunnen samenwerken, kunnen reflecteren, en zich flexibel binnen verschillende werkvelden kunnen bewegen, en dat dit soort vaardigheden binnen conservatoriumonderwijs nog steeds te weinig aandacht krijgen. Conservatoriumopleidingen zijn gecentreerd rond een-op-een onderwijs dat met name in het instrumentale en vocale onderwijs overheersend aanwezig is. Dit een-op-een model is in feite een aanpassing van het oudere meester-gezel model waar een meester zoals bijvoorbeeld de pianovirtuoos Franz Liszt (1811-1886) met een groep studenten werkte en zo groepslessen gaf waarin alle facetten van muziek geïntegreerd aan de orde kwamen. Het huidige een-op-een onderwijs sluit weinig aan bij de brede en veeleisende beroepspraktijk waarin musici vaak als cultureel ondernemers aan de slag gaan, in gecombineerde praktijken van spelen, lesgeven, produceren, opnames maken, en samenwerken met musici en andere professionals in multi-, inter-, en transdisciplinaire projecten. Binnen dit soort portfolio carrières nemen musici verschillende rollen aan, in uiteenlopende contexten en samenwerkingsverbanden. Het een-op-een model is hardnekkig verankerd binnen conservatoriumonderwijs. Ondanks dat aan de ene kant er met de integratie van popmuziek in de conservatoria een andere, veel informelere manier van leren zijn intrede deed, en aan de andere kant negatieve en dissonante aspecten van een-op-een onderwijs door onderzoek steeds meer aan het licht kwamen, blijft dit model centraal staan binnen de conservatoriumopleidingen.

Implementatie van samenwerkend leren zou kunnen bijdragen aan het beter voorbereiden van muziekstudenten op hun toekomstige beroepspraktijk. Op dit moment hebben echter relatief weinig conservatoria samenwerkend leren geïmplementeerd. Onderzoek naar samenwerkend leren binnen andere sectoren van het hoger onderwijs toont aan dat deze werkvorm bijdraagt aan gunstige leeropbrengsten en ontwikkelde competenties zoals samenwerkings- en teamwerkvaardigheden en metacognitieve vaardigheden zoals reflectie, en dat studenten meer eigenaarschap met betrekking tot hun studie en loopbaan ervaren.

Het doel van dit proefschrift is om eerst te onderzoeken welke vormen van samenwerkend leren bij de verschillende conservatoria in de praktijk worden gebracht, om vervolgens te kijken naar hoe samenwerkend leren kan worden geïmplementeerd. Om de inzichten in samenwerkend leren in het conservatoriumonderwijs te vergroten, zijn in dit proefschrift de verschillende percepties, observaties en ervaringen van interne belanghebbenden (d.w.z. studenten, docenten en leidinggevenden) opgenomen in empirische studies, en werd een systematische literatuurstudie uitgevoerd naar samenwerkend leren binnen conservatoriumonderwijs.

2. SAMENWERKEND LEREN IN HET CONSERVATORIUMONDERWIJS

Hoofdstuk 2 bevat een kwalitatieve systematische literatuurstudie waarin empirische studies met betrekking tot samenwerkend leren in conservatoriumonderwijs werden geëvalueerd. De onderzoeksvragen van deze studie waren: (1) Wat zijn de leeropbrengsten van activiteiten behorend bij samenwerkend leren?, (2) Hoe verhouden deze activiteiten zich tot de leeropbrengsten?, en (3) Hoe zijn leer- en onderwijscontextfactoren gerelateerd aan deze leeropbrengsten? Bestudeerd werd met name het onderwijs ten aanzien van de eerste cyclus van de muziekstudie (d.w.z. de *Bachelor of Music*) van verschillende instellingen over de hele wereld, waarbij leeropbrengsten, leeractiviteiten en werkvormen in kaart werden gebracht. Artikelen gepubliceerd tussen 2000 en 2021 werden geselecteerd door middel van gerichte zoekstrategieën en op basis van selectiecriteria. 157 artikelen werden volledig gelezen en beoordeeld, en daarvan voldeden 22 artikelen aan alle selectiecriteria.

Een inductieve kwalitatieve inhoudsanalyse werd gebruikt om de tekstgegevens uit de geselecteerde studies te coderen en te categoriseren. Het categoriseren gebeurde met behulp van een aangepaste vorm van het 3P model van Biggs (2003). Hierdoor konden factoren behorend bij de drie stadia in het educatieve systeem (leeromgeving, werkvormen; het leerproces; de leeropbrengsten) beter in beeld gebracht worden. Om de geselecteerde studies te presenteren werd een narratieve synthese gebruikt. De resultaten van de analyse laten zien dat samenwerkend leren een positief effect had op zowel cognitieve als affectieve leerresultaten, en dat deze sterk werden beïnvloed door de leeromgeving, de werkvorm en de leeractiviteiten. Meer en beter ontwikkelde metacognitieve en sociale vaardigheden kwamen vooral door actieve participatie van

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studenten en interactie met studiegenoten binnen de verschillende gebruikte vormen van samenwerkend leren.

Er werden vier verschillende werkvormen van samenwerkend leren gevonden namelijk (1) medestudenten beoordelen (peer-assessment), (2) instrumentale/vocale groepslessen (be-)geleid door een docent, (3) samenwerkend musiceren in ensembles, met of zonder docentbegeleiding, en (4) autonome groepsactiviteiten van studenten. Binnen deze werkvormen ontwikkelden studenten verschillende metacognitieve vaardigheden, zoals kritische, reflectieve, evaluatieve, beoordelings-, communicatie-, discussie- en feedbackvaardigheden, en vergeleken ze zichzelf met hun studiegenoten. Studenten deden ook aan zelfreflectie, ontwikkelden meer zelfvertrouwen, namen verantwoordelijkheid en toonden eigenaarschap over hun eigen leren. Minder of geheel afwezige docentbegeleiding leidde tot meer groepswerk, samenwerkings-, sociale, communicatie- en feedbackvaardigheden, en tot meer ontwikkelde metacognitieve vaardigheden zoals reflectieve, kritische en evaluatieve vaardigheden.

De conclusie van deze studie was dat samenwerkend leren in conservatoriumonderwijs binnen de vier genoemde werkvormen een positieve, veilige, student-gecentreerde leeromgeving bleek te bevorderen. Vervolgens ook dat kennisdeling, de ontwikkeling van sociale, metacognitieve en professionele vaardigheden, alsook het bewustzijn van eigen capaciteit en eigenaarschap bij studenten waren toegenomen.

3. SAMENWERKEND LEREN IN TWEE VOCALE STUDIERICHTINGEN

De studie in hoofdstuk 3 beoogt inzicht te geven in de percepties van studenten en docenten met betrekking tot de ontwikkeling van professionele competenties door middel van samenwerkend leren in vocale groepslessen binnen de studierichtingen klassiek en jazz/pop. Het onderzoek had tot doel meer te weten te komen over de leeromgeving waarbinnen groepslessen plaatsvinden, en inzichtelijk te maken wat deelnemers ervaren met betrekking tot de voorbereiding op de beroepspraktijk binnen deze groepslessen. De onderzoeksvraag luidde: Hoe zagen zowel studenten als docenten de ontwikkeling van professionele competenties binnen de collaboratieve leeromgeving van klassieke en jazz/pop vocale groepslessen?

101 bachelor- en masterstudenten en alumni kregen vragenlijsten toegestuurd, waarvan er 60 werden teruggestuurd, en er 34 volledig en bruikbaar waren. Negen

zangdocenten werden geïnterviewd. Om meer begrip te verkrijgen van de voor- en nadelen van vocale groepslessen als vorm van samenwerkend leren, werden zowel kwantitatieve als kwalitatieve methodologieën toegepast, inclusief beschrijvende statistiek en thematische analyse. Hierdoor ontstond inzicht in de prestaties van studenten, hun samenwerking, interactie en hun professionele voorbereiding.

Er werden opmerkelijke verschillen gevonden in ervaringen en percepties van studenten die deelnamen aan de klassieke vocale groepslessen ten opzichte van die van de jazz/pop vocale groepsles. Uit de resultaten bleek dat elementen als improvisatie, reflectie en samenwerking in ensembles vrij laag scoorden bij deelnemers aan de klassieke vocale groepsles en wat hoger bij de jazz/pop vocale groepsles. Deelnemers aan de klassieke vocale groepsles rapporteerden meer gericht te zijn op repertoire en interpretatie, terwijl bij jazz/pop de nadruk lag op improvisatie en thema's als ritme, tekst, ademhaling, concentratie, meditatietechnieken en podiumpresentatie. Een ander opmerkelijk verschil zat in de interactie tussen studenten en de actieve betrokkenheid in de groepsles: in de klassieke vocale groepsles was de groep groot en ervoeren studenten dat ze passief zaten te luisteren als publiek, behalve als ze op het podium les kregen; in de jazz/pop vocale groepsles rapporteerden studenten een actieve deelname in een kleine groep, waar ook veel ruimte was voor het geven en ontvangen van peer feedback. De deelnemers aan de klassieke vocale groepsles misten juist het geven van feedback aan elkaar.

Hoewel alle studenten vocale groepslessen als waardevol beschouwden, zouden ze graag meer activiteiten willen gericht op samenwerkend leren waarbij dan de ontwikkeling van bredere professionele competenties voorop zou moeten staan, zoals bijvoorbeeld allerlei vormen van ensemblespel. Ook de samenwerkingsvaardigheden die nodig zijn in de beroepspraktijk zouden aan bod moeten komen. Het organiseren van en deelnemen aan groepslessen staat niet gelijk aan samenwerkend leren. Het ontwerp van dergelijke groepslessen moet gericht zijn op activiteiten die samenwerkend leren bevorderen.

4. PROFESSIONELE ONTWIKKELING VAN DOCENTEN EN ONDERWIJSINNOVATIE DOOR ACTIEONDERZOEK

In hoofdstuk 4 staat de professionele ontwikkeling van docenten en innovatie van hun onderwijspraktijk door middel van actieonderzoek centraal. Om

conservatoriumonderwijs meer af te stemmen op de eisen en veelzijdigheid van de beroepspraktijk zou er een grotere verscheidenheid in didactiek en werkvormen moeten zijn, waaronder vormen van samenwerkend leren. Dit vraagt een andere benadering van de onderwijspraktijk alsook andere competenties van docenten. Uit verschillende studies is gebleken dat actieonderzoek door docenten zowel professionele ontwikkeling als innovatie en verbetering van hun onderwijspraktijk stimuleert. Een literatuuronderzoek liet zien dat er met betrekking tot actieonderzoek van docenten binnen conservatoriumonderwijs echter zeer weinig studies gepubliceerd zijn; er werden slechts enkele studies gevonden.

De studie in hoofdstuk 4 bestudeert actieonderzoek van twee docenten. Daarin werd gebruik gemaakt van een meervoudige gevalstudie, inclusief een gekruiste gevalsanalyse van de twee individuele gevallen, op basis van interviews met en reflectieverslagen van deze docenten. De onderzoeksvragen van deze studie waren: (1) Hoe ervaren docenten hun professionele ontwikkeling door middel van actieonderzoek?, en (2) Hoe ervaren docenten het verbeteren van hun onderwijspraktijk door middel van actieonderzoek? Het actieonderzoek van deze twee docenten liet zien dat zij (1) zich professioneel ontwikkelden door studie van pedagogische onderwerpen en literatuur en ook door zelfreflectie en discussies met collega's, en (2) veranderingen en verbeteringen aanbrachten in hun onderwijspraktijk, alsook verschillende onderwijs- en leerstrategieën implementeerden, zoals vormen van samenwerkend leren.

De beide projecten vonden gedeeltelijk plaats tijdens de COVID-19-pandemie en lockdown, wat invloed had op de organisatie en inhoud van lessen. Door de lockdown en sluiting van de leslocaties ontstonden wel onzekere gevoelens bij de docenten maar het leidde ook tot positieve uitkomsten, zoals het inzetten van samenwerkend leren en blended learning.

Door het doen van actieonderzoek ondervonden docenten belangrijke veranderingen in hun houding en opvattingen over leren en lesgeven: hun ideeën en opvattingen over wat kennisoverdracht is veranderde totaal. De docenten verwoordden dit als een verandering van docent-gecentreerd naar meer student-gecentreerd lesgeven. Bovendien ervoeren ze een beter begrip van hoe hun studenten nu daadwerkelijk leren.

5. OBSERVATIES EN PERCEPTIES VAN CONSERVATORIUMLEIDERS OVER CURRICULUMHERZIENING

Het doel van de studie in hoofdstuk 5 was om door empirisch onderzoek inzicht te krijgen in de observaties en percepties van Vlaamse en Nederlandse conservatoriumleiders ten aanzien van curriculumontwikkeling en de aansluiting van het curriculum op de beroepspraktijk. De onderwerpen binnen de semi-gestructureerde interviews waren gebaseerd op theoretische uitgangspunten uit de literatuur. Twaalf leiders van conservatoria in België (Vlaanderen) en Nederland werden geïnterviewd. Deze leiders werd gevraagd te reflecteren op het geïmplementeerde curriculum, en eerdere en potentiële curriculumhervormingen in relatie tot de beroepspraktijk, didactiek en docenten. De onderzoeksvragen van deze studie luidden: (1) Hoe bezien en ervaren leiders van de conservatoria de relatie tussen het curriculum en de beroepspraktijk?, (2) Hoe ervaren conservatoriumleiders de competenties van hun docenten?, en (3) Wat is er nodig volgens conservatoriumleiders om de ontwikkeling van professionele competenties bij studenten te bevorderen?

De directeuren hadden verschillende percepties van de beroepspraktijk. Hoewel niet alle directeuren een concreet beeld hadden van de beroepspraktijk van hun alumni, noemden ze het lesgeven op muziekscholen of in de privé-lespraktijk, en een diversiteit aan activiteiten als uitvoerend musicus als werkzaamheden. Uit de interviews bleek ook dat conservatoriumdocenten vooral een grote expertise op het gebied van muziekuitvoering werd toegedicht. Met betrekking tot didactiek en pedagogiek merkten de directeuren op dat het één-op-één-model alom vertegenwoordigd binnen het hoofdvak gebied, hoewel er wel uitzonderingen waren bij bepaalde hoofdvakken, zoals bij slagwerk en zang, of bij docenten die op eigen initiatief groepslessen organiseerden. De leiders van conservatoria zagen een langzame verschuiving van docent-gecentreerde naar meer student-gecentreerde didactiek. Docenten werden gezien als zeer autonoom in hun lespraktijk, niet erg betrokken bij de instelling, en niet verbonden met de wereld van de studenten.

Conservatoriumleiders hadden geen specifieke of expliciete gedachten met betrekking tot het aanspreken van competenties als probleemoplossende vaardigheden, coöperatieve, en communicatieve vaardigheden, en een reflectieve houding ten aanzien van de toe te passen werkvormen en didactiek binnen instrumentale en vocale hoofdvakken. De organisatie van groepslessen waarin deze competenties aan bod

zouden kunnen komen, werd voornamelijk aan de docenten zelf overgelaten. Ook zagen conservatoriumleiders echte didactische veranderingen als een taak van de docenten.

6. ALGEMENE DISCUSSIE EN CONCLUSIES

Hoofdstuk 6 geeft een samenvatting van de vier onderzoeken in relatie tot de onderzoeksdoelstellingen van het proefschrift namelijk, (1) het bestuderen van ervaringen met en percepties van bestaande vormen van samenwerkend leren en (2) het inzichtelijk maken van de factoren die van invloed zijn op de implementatie van samenwerkend leren. De perspectieven van studenten, docenten en conservatoriumleiders worden besproken in relatie tot factoren als samenleving en beroepspraktijk, en het hogeronderwijsbeleid. Daarnaast wordt ook de relatie besproken tussen huidige en mogelijke didactische benaderingen, leeractiviteiten en leerresultaten.

Daarnaast wordt in dit hoofdstuk een model gepresenteerd waarmee de verbanden en relaties tussen genoemde factoren en belanghebbenden inzichtelijker worden gemaakt, en vervolgens wordt dit model ook gebruikt om in te zoomen op de factoren per belanghebbende. Daarna worden factoren die van invloed zijn op de innovatie van conservatoriumonderwijs besproken. De implicaties voor de praktijk bevatten aanbevelingen voor het implementeren van samenwerkend leren, zoals (1) het vaststellen van overkoepelende principes om het implementatieproces te begeleiden, (2) het verzamelen van voorbeelden uit de beroepspraktijk waarin samenwerkingsvaardigheden nodig zijn, (3) reflecteren op *hoe* studenten leren in plaats op *wat* ze leren, en (4) het overwegen van maatschappelijke verbinding door middel van discipline-overstijgende samenwerkingen. Implicaties voor docenten en conservatoriumleiders bestaan uit zich verder professioneel ontwikkelen, reflecteren op hun respectievelijke rollen en verantwoordelijkheden, en het ondersteunen van en deelnemen aan een professionele leergemeenschap binnen het instituut. Implicaties voor studenten zijn bijvoorbeeld een sterker bewustzijn van het eigen handelen met betrekking tot leren en ontwikkelen. Beperkingen en implicaties voor toekomstig onderzoek zijn opgenomen ter ondersteuning van een groter bewustzijn van de waarden en voordelen van samenwerkend leren als katalysator voor verandering en innovatie van het conservatoriumonderwijs.

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Journal articles

Rumiantsev, T.W., Maas, A., & Admiraal, W.F. (2017). Collaborative learning in two vocal conservatoire courses, *Music Education Research, 19*(4), 371-383. doi: 10.1080/14613808.2016.1249363

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CURRICULUM VITAE

Tamara Rumiantsev was born in The Hague, the Netherlands, where she received her pre-university education at Zandvliet college. She studied classical piano at the Utrechts Conservatorium, and continued her studies with received scholarships at the Royal College of Music in London and the Manhattan School of Music in New York. Back in Utrecht, she combined teaching, performing, and studying Musicology (Utrecht University) and Theory of Music (Utrecht School of the Arts). At age 27, she started as a lecturer (ear training, piano) and as an employee in the organisation of the Utrechts Conservatorium. She continued to combine teaching, performing, recording, producing, and organising as a cultural entrepreneur and was engaged as the head of programme and as a board member at the Utrechts Conservatorium. Due to a deep fascination for the education of young artists, she decided to pursue further professional development with a doctoral degree. She received an NWO scholarship for teachers (2014) to carry out PhD research at ICLON Graduate School of Teaching at Leiden University. Currently, Tamara works at Codarts University for the Arts as a teacher, supervisor, and coordinator of research, and as a member of the research group Transdisciplinary Education Innovation.

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Tamara Rumiantsev
Gouda, 2022

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Research into instrumental and vocal one-to-one tutoring has grown gradually during the past fifteen years. Investigations into the topic of collaborative learning in conservatoire education are rather limited. This dissertation reports on research undertaken by a conservatoire practitioner, aiming to develop understanding of existing practices of collaborative learning in conservatoire education and of possible avenues leading to the implementation of collaborative learning. An important motivation to engage on the research project was formed by the value of collaborative learning in the context of advancing conservatoire pedagogy to enhance students' preparation for professional practice.