Future Songwriting (2018-2020) Evaluation Report on Pedagogy and Methodology used in the Project

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1. Introduction

This evaluation report focuses on the pedagogical activities and methods utilized during the *Future Songwriting* initiative from November 2018 to December 2020. The *Future Songwriting* initiative was a European cooperation project, co-funded by the European Commission under the Creative Europe programme along with the seven consortium partners, namely The Finnish Composers' Copyright Society Teosto (Finland), University of Cologne (Germany), University of the Arts Helsinki (Finland), Universitat Pompeu Fabra (Spain), Musical Futures (UK), SACEM (France), and Society Artisjus (Hungary). The evaluation reported in this document is based on extensive research activities conducted, data collected, and results received during the *Future Songwriting* project in three European countries, namely in Finland, Germany, and France.

1.1 Background and Justification for the *Future Songwriting* Project

As information and communication technologies continue to shape every aspect of society, the demand for new kinds of literacies and digital competencies becomes increasingly pressing. Researchers have emphasised the importance of ensuring the growth of so-called 21st century skills – including such competencies as critical thinking, creativity, collaboration and media and technology literacy – of every citizen, so as to enable citizens to operate and fully participate in society (Gallardo Echenique et al., 2015). Addressing the need for equipping children and young people with competencies to actively participate in digital society is also one of the recent goals of the Steering Committee for Educational Policy and Practice (CDPPE) of the council of Europe. By launching of an intergovernmental project entitled "Digital Citizenship Education", CDPPE aims to "contribute to reshaping the role that education plays in enabling all children to acquire the competences they need as digital citizens to participate actively and responsibly in democratic society, whether offline or online" (Council of Europe 2018).

The demands for digital citizenship are considered also in current curricular documents in most European countries. In these documents, the use of technology is closely interlinked with wider educational goals and objectives, such as the development of critical thinking, multiliteracy, and learning-to-learn skills. For example, in the Finnish National Core Curriculum for Basic Education (FNBE 2016), ICT skills are among transversal competencies, which are to be integrated into all subjects. In addition to the view according to which ICT skills are an essential part of civic competencies, they are understood both as a goal *and* a tool for learning. In music instruction, the use of technology is viewed as a way to promote the development of pupils' expression skills. Key content areas related to the objectives of music in upper-secondary school (Grades 7–9) include, among other things, the "[v]ersatile development of the pupils' musical expression skills and ability to invent their own ideas and solutions" (ibid.), and the learning of "musical knowledge and skills through music making […], cross-disciplinary work in artistic subjects and the use of technology" (ibid.). In Germany, there are no national curricular documents, but considering the regional curriculum of North Rhine-Westphalia (the German site for this project), digital technologies are also understood as a goal and a tool for learning, starting in elementary schools (MSW NRW 2008, 15). The music curriculum for elementary school offers no specification and does not claim the use of specific technologies in the classroom. In the curricular documents for secondary schools, the use of digital technologies are described as a possibility among other options to produce music, but not as an obligation (MSW NRW 2012, 20). In France, the curriculum of some subjects (history, geography, natural sciences, technology) explicitly refers to the fact that pupils should learn to orientate themselves in the digital world or to use digital tools. In the curriculum for music, digital tools are not explicitly mentioned. However, the area of music production is included in the curriculum at the Collège, which is the secondary school in France (MENJS 2021).

In music education, the development and availability of technology continues to open up ever-new possibilities for music composing, improvisation and other creative music-making activities, also in schools. As witnessed in out-of-school contexts, such as online music communities, technological innovations have transformed the ways people can participate in music-making both by creating new works from scratch and by playing along with commercially produced content (e.g. Miller 2012; Partti & Westerlund 2012; Michielse & Partti 2015). Also in

school, *music education technology* (Ojala, 2006) offers numerous prospects for the teacher to facilitate creative music-making activities from sound explorations and remixing to songwriting and group-improvisation. Applying educational technology and utilising digital music technology (such as digital audio workstations, digital instruments, modular platforms or multi-track audio editors) in classroom composition can be particularly helpful when teaching large and heterogeneous groups of pupils from diverse backgrounds and with varied competencies in music (e.g. Ojala 2017). At its best, digital technology can provide vital possibilities for musical expeditions and experiences of musical agency also for students with no prior knowledge on music theory or skills in playing an instrument, for instance (Partti, 2012).

Despite the many prospects of technology-based music composition in the classroom, these possibilities are not always fully realised in the everyday life of school. According to recent reports (e.g. Juntunen 2011, Partti 2016), musical composition is not regularly taught in Finnish basic education (Grades 1-9). This also applies to Germany, where composing is still not integrated into the curricula everywhere (Sachsse 2019). Therefore, it often depends on the individual teachers and their knowledge whether and how composition is taught in school. Also, the use of technology in school classrooms tends to be limited to consuming music (e.g. listening to music or watching music videos) rather than obtaining the full advantage of technology for enabling the creative processes and collaborations among students in synchronous or asynchronous ways (Calderón-Garrido et al. 2020; Partti 2015; Partti, 2017).

This disparity between the curricular or policy aims and reality of classrooms is likely to be the result of multiple factors. Firstly, different countries, regions, and schools may have different possibilities and resources in equipping classrooms with state-of-the-art technology needed for learning, interaction and networking. Secondly, even with advanced technology at hand, teachers might not have the knowledge and skills needed to integrate technology meaningfully into music instruction. This latter challenge, i.e. the lack of *Technological Pedagogical Content Knowledge* (TPACK) for music (e.g. Gall 2017), can at least partly be traced back to teacher education in which the significance of technology in musical learning and creative music-making activities is yet to be fully realized. As pointed out by Väkevä (2017), in many music teacher education programs, teachers' technological preparation is limited to only one course. Unsurprisingly,

teachers often feel that they have not been equipped with adequate competencies for using digital tools and teaching creative music-making, as indicated in recent surveys conducted in various European countries (e.g. Savage 2010; Gall, Sammer & Vugt 2012; Partti 2015; Ahlers 2017). In order to address teachers' needs for technology related know-how it is therefore crucial to develop music teacher education, which is understood in this article to cover not only the education of future teachers but also the professional development of teachers already working in the field.

1.2 Aims and Scope of the *Future Songwriting* Project

The *Future Songwriting* project (2018–2020) aimed at supporting teachers' professional development in using technology in music instruction. Conducted as a European cooperation project and co-funded by the European Commission under the Creative Europe programme along with the seven consortium partners – The Finnish Composers' Copyright Society Teosto (Finland), University of Cologne (Germany), University of the Arts Helsinki (Finland), Universitat Pompeu Fabra (Spain), Musical Futures (UK), SACEM (France), and Society Artisjus (Hungary) – , the project provided teachers in European countries with hands-on training to upgrade their professional skills and knowledge related to the use of music education technology particularly in their teaching of music composing. This report evaluates pedagogical activities and methodology applied in three countries, namely in Finland, France, and Germany. The activities in schools took place from March 2019 to October 2020, and were planned and led by the visiting musicians, referred henceforth as the INTO Team.

The *Future Songwriting* initiative could be referred to as a pedagogical development project. The core activities of the initiative were composed by the *Future Songwriting* training, and were provided by the Finnish INTO Team. The training utilized The INTO Method, which is designed to offer teachers ideas, skills and confidence to begin and/or continue to use technology as part of their music teaching in versatile, collaborative, and flexible ways so as to facilitate technology-supported creative music-making activities (such as songwriting, improvisation, sampling, and other forms of composing) in their own classrooms.

Altogether 14 schools participated in the project. In Finland and Germany, five schools each, and four schools in France (students between the age 7–18) participated in the project. In Finland and Germany, the activities at the participating schools were conducted over several weeks comprising approximately three Training Packages (see, Table 1)[1]. In France, the three workshop days were split between the local visiting artists (2 days) and teachers (1 day). The workshop in France was held in Paris before the project started in the schools in four different cities. The activities were conducted over several weeks, but due to the Covid19 pandemic, the school visits had to be held online.

Table 1. Structure of The *Future Songwriting* training in Finland and Germany.

Training Package 1	Day 1: Teacher Workshop 1 (5-6 hours)
	Day 2: Teacher Workshop 2 (5-6 hours)
	Day 3: Student Workshop 1 (4-5 hours)
	independent work (teachers working with their students)
Training Package 2	Day 4: Teacher Workshop 3 (5-6 hours)
	Day 5: Student Workshop 2 (4 hours)
	independent work (teachers working with their students)
Training Package 3	Day 6: Student Workshop 3 (4-5 hours)
	Day 7: Project Closing Ceremony

Each Training Package included workshops for teachers and students. **Teacher Workshops (TW)** consisted of face-to-face teacher training provided by the INTO Team. There were altogether three TW's, each lasting approximately 4-6 hours. In between the second and third TW, the participating teachers worked independently with their own students for some weeks. **Student Workshops (SW)** consisted of face-to-face music-making sessions, facilitated by (usually) one of the teachers participating in the TW along with the INTO Team. Altogether, there were three SW's, each lasting approximately 4-5 hours. Along with the SW's, there was a

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[1] The structure and timeframe of the *Future Songwriting* training varied slightly according to the timetables and preferences of the schools and participating teachers.

Project Closing Ceremony on the last day of the project for all participating teachers and students. The Project Closing Ceremony was often organised as a bigger event providing the school community, parents, and invited guests with an opportunity to hear the musical compositions made by the students during the project.

The *Future Songwriting* training took place during normal school hours. In Finland, the training took place in the school premises where the participating teachers worked. In Germany, the training took place at the premises of the University of Cologne, which is closely located to all German schools that were involved. In France, however, the teachers had to travel from different parts of France to Paris for the training. The schools could decide themselves how to select the participating teachers. It was strongly recommended by the project leaders that the participating teachers could be exempted from their teaching responsibilities while participating in the training. In some cases there were teachers only from one school, while in others there were also teachers from other school(s) nearby. The number or participants in TW's in Finland varied from five to fifteen. In Germany, the teachers from two schools were combined in the first pilots (4-6 teachers from each school). In the second pilot the teachers from three schools were combined in the workshops (2-3 teachers from each school). In France, one teacher from each school and one local artist was responsible for the project and could attend the workshop.

1.3 Research Activities Conducted within the *Future Songwriting project*

This evaluation report focuses on the pedagogical activities and methods used in the *Future Songwriting* project. The evaluation is based on the extensive research activities conducted, data collected, and results received during the *Future Songwriting* project (from November 2018 to December 2020) in three European countries, namely in Finland, Germany, and France.

1.3.1 Objectives, Key Questions, and Structure of the Research

The main aim of the research was to examine the activities and experiences of students and teachers participating in the *Future Songwriting* project in Finland, France, and Germany. The research therefore had two main Focus Areas (FA's), as follows:

- (FA 1) teachers' professional development
- (FA 2) students' experiences on the technology-supported creative music-making activities

Both Focus Areas addressed their particular research questions, and they were led by the designated responsible researchers, as described below.

(FA 1) Teacher's professional development
The objective of Focus Area 1 was to examine how and to what extent The INTO Method contributes in teachers' professional development in music education technology. By investigating the pedagogical starting points for the method as well as activities taking place in The INTO Method workshops, FA1 explored the ways in which the training facilitated the development of teachers' technological, pedagogical, and content knowledge (TPACK) in using ICT to support their students' creative music-making and, ultimately, to promote the development of the students' creative relationship with music. Furthermore, based on the results gained in the project, FA 1 aimed to envision the ways in which music teacher education programs in European universities could become "habitats for experimenting with different expressive and creative aspects of digital technology" (Väkevä 2017, 592). The research questions for Focus Area 1 (FA 1):

> **FA 1: 1.** What did the teachers, who participated in the Future Songwriting project, consider as relevant in terms of their own professional development in music education technology?
>
> **FA 1: 2.** How was the teachers' professional development in TPACK for music enhanced or constrained in the project?

Furthermore, this focus area also explored what the broader field of global music teacher education can learn from the context-specific challenges and opportunities related to the use of digital technology in music education.

(FA 2) Students' experiences on the project

The objective of Focus Area 2 was to examine students' experiences on creative music-making activities based on The INTO Method. The study explored the students' concrete processes of composing by examining how students understand the tasks, organize their work, and make necessary decisions to create their songs as well as how they talk about their end-products. Therefore, it is also necessary to focus on the teachers' role in these processes. Additionally, we examine how the technology is used by the students and how the technology influences the composition process of the students. By comparing the results from different sites, the study aimed to offer understanding on differences and similarities in creative music-making activities between schools and different age groups. The research questions for Focus Area 2 (FA 2):

> **FA 2: 1** What kinds of strategies or ways of working and communication do the students develop during their creative music-making activities when using The INTO Method? What role do the teachers play in these processes?
>
> **FA 2: 2** How do the students use the technology and how does the technology influence the composition process?

1.3.2 Research Methods and Data Collection

The research used the multiple-case study approach (Stake 2006), as it provides a means to investigate a contemporary phenomenon within a real-life context, pertaining to which the researcher has little control over events (Yin 1994). The case study method provides a means to study a naturally occurring social situation in great depth (Hammersley & Gomm 2000), and enables a vicarious experience of it (Stake 2000). This allows the case study to be used when

expanding and enriching "the repertoire of social constructions" and forming questions (Donmoyer 2000, 52).

As is typical for the case study approach, the research project utilized "generated data" (Huberman & Miles 2002, 308), incorporating a variety of data sources in investigating the activities and experiences of students and teachers participating in the *Future Songwriting* project. These data sources included transcripts of individual and/or group interviews for teachers, students and the developers of The INTO Method, classroom observations, online surveys, musical works produced in the project, field notes, and educational policy documents as empirical material. The research data was collected during The INTO Method training workshops for teachers and students in Finland, France and Germany. The collected data varied slightly in each country (see Table 2).

Table 2. Research data collected in the *Future Songwriting* project.

DATA COLLECTED			
	Finland	France	Germany
Individual interviews, teachers (pre and/or post training)	x	x	x
Group interviews, teachers (pre and/or post training)			x
Teacher online survey (post training)	x		x
Classroom observations	x	(x)	x
Musical works by students	x	x	x
Field notes (researcher team)	x	x	x
Educational policy documents (e.g. national/regional core curricula)	x	(x)	x
Screen recordings of tablets used (students' composition process)			x
Group interviews, students			x

1.4 Evaluation Team

The multinational research team included members from four European research institutions, namely University of the Art Helsinki (Finland); University of Cologne (Germany); Musical Futures (UK); and Universitat Pompeu Fabra (Spain). Researchers from the three first-mentioned institutes (see, Table 3) participated in the evaluation on pedagogy and methodology as reported in this document. The main responsibility of the writing of this evaluation report was taken by Julia Weber (University of Cologne) and Heidi Partti (University of the Arts Helsinki).

Table 3. Researcher team of the *Future Songwriting* project.

Name	Affiliation	Primary role in the project
Dr Heidi Partti Professor of Music Education	University of the Arts Helsinki (Finland)	Responsible Researcher
Dr Christian Rolle Professor of Music Education	University of Cologne (Germany)	Responsible Researcher
Ms Julia Weber Doctoral Researcher / Research Assistant	University of Cologne (Germany)	Researcher
Mr Jussi Puukka Postgraduate Student	University of the Arts Helsinki (Finland)	Research Assistant, Researcher
Dr Rafael Ramirez Professor	Universitat Pompeu Fabra (Spain)	Researcher
Ms Fran Hannan Managing Director	Musical Futures (UK)	Researcher

2. Findings

2.1 General Approach and Contents of the Project

Feedback on the project, including the general approach, contents of the workshops, and the ways the project met the needs and hopes of the teachers, was systematically gathered from the participating teachers via online surveys. This feedback was exceedingly positive. In addition, from the interviews conducted with the teachers, the vast majority of the comments regarding the approach and content of the training were positive.

In the data collected through surveys and interviews from all three countries, teachers point out various aspects of the *Future Songwriting* project that can be understood to have supported the development of their competence in the area of digital-technology enabled composing. These "enablers" range from aspects related to attitudes and beliefs (such as the sense of gaining self-confidence in using technology), and to the structural and content-related features of the project. An overwhelming majority of teachers noted that they felt more encouraged to integrate digital technologies into their classroom practice after participating in the training. The heightened sense of confidence and courage, stirred up by the project, can clearly be seen throughout the data, and is highlighted by the fact that many of the teachers reported that they had not used digital technology in their teaching of classroom composing prior to the workshops (see Figure 1, DE and Figure 2, FI)

Figure 1 & 2 "Prior to the project, I used digital tools for teaching composing in the classroom."
(1 = Strongly disagree 5 = Strongly agree)
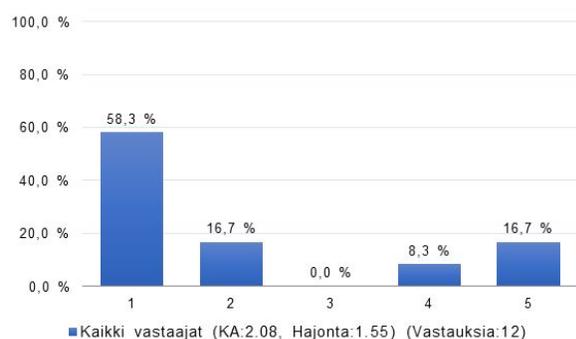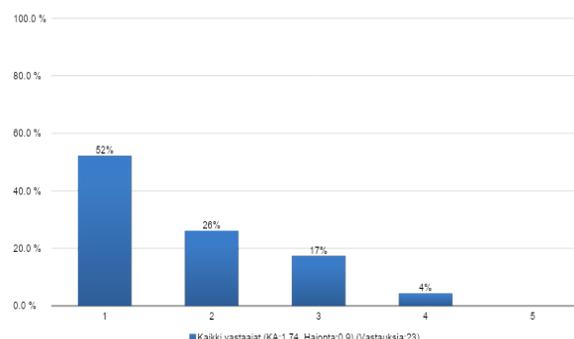

Figure 1: Survey Germany   Figure 2: Survey Finland

According to the research data, the participating teachers felt more confident and capable to use the technology after the workshops. The goal of encouraging teachers to use music education technology in their classroom teaching can therefore be considered as having been achieved in the *Future Songwriting* project.

A crucial factor evoking this sense of confidence in teachers appears to be the INTO Team themselves: their personalities, enthusiasm, and ways of communicating with and to the teachers, as described by many teachers in the research data:

> Their [the INTO Team] enthusiasm for the topic has spilled over to all of us, right up to the students (Teacher 5, DE)

> Especially the warmth with which we were welcomed, I liked that very much, so you always felt you were in good hands, even with your NOT-knowing (laughs), you never got the feeling, man, you must know that (Teacher 3, DE)

The project was designed in such a way that enabled the participating teachers to put their newly-acquired skills immediately into practice. On the day following the first teacher workshop, some of the teachers would continue their teaching and learning in their own classrooms with the INTO Team by facilitating technology-supported composition with their own students. Most teachers considered this "drop in at the deep end" as extremely helpful, as it allowed access to

new skills and ideas while still in fresh memory, while some teachers were hoping for more time to digest the large amount of new knowledge before enacting that in their own teaching.

There were also other aspects in the general organizational structure that were important to teachers and were rated as helpful for participation.

Firstly, it was helpful that the training took place close to one's own school (Germany) or within one's own school (Finland), as this meant that there was no need for the teacher to use excessive time and resources for traveling. In addition, teachers considered it important that they were released from other teaching obligations for the duration of the workshops. This enabled them to devote themselves fully to the training. It also maximized their opportunities for learning and enabled them to participate without having to use their own time (e.g. weekends) for the professional training, as often is the case with continual education courses. The support of and collaboration with the school management was an important factor in enabling this. In addition, the participating teachers considered it important and positive that they were able to complete the in-service training with their colleagues. According to the teachers, this strengthened cooperation within the school.

Secondly, the chance to collaborate within a rather large international project was in itself viewed as a highly motivating factor among teachers. On one hand, the teachers felt that the students were particularly motivated by the project structure, while on the other hand, they used the project as an argument to expand the equipment and justify this to their school administration. In Germany and France in particular, the visit of a Finnish team made the embedding in an international context obvious and was especially appreciated. Some teachers indicated that they would like to see such international exchanges more often.

While being part of a larger project had a lot of advantages, the teachers also reported that it was often stressful to be beholden to a schedule that was not decided nor controlled by them. Also, this schedule sometimes conflicted with other school activities. In Germany in particular, the participating music teachers were able to implement the project in their classroom activities for a shorter period of time than the general classroom teachers. The latter group of teachers needed a

lot of support from the INTO Team and the German researcher (who helped to facilitate the workshops) to complete the students' composition by the time of the concert. Without this support, the teachers would not have been able to help the students to complete the compositions in time. In addition, elementary school students needed much more support in recording the songs than the older students at secondary schools. Consequently, teachers needed more time to help their students to work on and record the songs in preparation for the concerts. Accordingly, the time needed also depended on the size of the classes and the number of songs per class.

2.2. Teacher Workshops (TW's)

As mentioned before (see, 2.1), the role of affirmation and working in a supportive atmosphere was estimated as being important in terms of teachers' confidence in using music education technology. In the teacher training situations, this attitude could also be seen in the way the Team would use very affirmative language, abstain from critique or direct suggestions for changes, and celebrate even the smallest achievements. Overall, the ability of the Team to create an atmosphere of enthusiasm appears to have encouraged the teachers to surpass their possible uncertainties, immerse themselves into activities and, in turn, gain confidence and develop their competence in the use of music education technology.

Another enabler for the development of teachers' competence in using technologies centred around the structure and content of the project. Overall, the project design is simple, reduced to a particular way of making a song by using a given chord progression and step-by-step instructions on the use of the application. This hands-on approach with the focus on one application (GarageBand) only allows for the maximum use of time for testing and exploring the given technology. Consequently, the participants were able to learn by doing without first having to understand the logic of the technology in theory. By the end of the first hour of the first day, every teacher had already completed a short song with four instruments and a vocal track – regardless of whether they had used GarageBand before or not. The words such as *quick, easy, clear* and *practical* are mentioned multiple times in the teacher interviews and surveys. Among teachers, of whom many had come to the workshop with the expectation of gaining practical

ideas on how to utilise music technologies in their own teaching, the opportunity to learn a model that could be put straight into practice was regarded extremely rewarding:

> For me personally, among the most useful things in the project was [to learn] how to approach the making of songs in a logical manner with my students. I haven't earlier been able to initiate, continue, and conduct projects as well as I feel I am now. (Teacher survey, FI)

The teachers often mentioned that it was very useful for them to switch into the students perspectives during the workshops, especially to know how the students can be feeling in a similar situation:

> I found that, this experience, that it is always something of myself, so as much as it is technically prefabricated, or somehow works with some automated rhythms, it is still something very OWN, which I now reveal and present from me. I found that very valuable, to feel this student role there. (Teacher 7, Germany)

Despite the very positive feedback, there are also points of criticism we should like to present here.

In the data, we can also identify a disadvantage of the continual affirmative feedback that was considered as an enabler in the earlier section, namely the disregard of challenges and mistakes and thus missed opportunities for teachers to learn new skills and competencies.

For instance, in one of the TW's, a musically untrained teacher presented a song in which several different chord progressions overlapped resulting in a rather chaotic end-result. However, this problem was not addressed by the INTO Team. The teacher appeared somewhat confused, as clearly the teacher heard there was something wrong with the piece but was not able to identify the problem and fix it. Later on, as the teacher continued to work with their own students, it became apparent that this teacher still did not grasp the problem and thus could not help their own students to become aware of it or correct the error (source: Observation protocols, Germany). This particular case description sheds light on the importance of the *quality of feedback* in the project. Although affirmative and positive, the feedback given during the TW's

often failed in being helpful in supporting the teachers' professional development at the subject-content level. This was particularly the case with general classroom teachers and other teachers with little or no training in music.

This is to say that although the positive and affirmative feedback reached the goal of encouraging teachers to try out new skills and technologies and thus had a positive impact in their confidence (see section above), the lack of constructive and critical feedback resulted in bypassing the issues and mistakes and hence did not give teachers enough opportunities for the development of their musical and pedagogical knowledge and for learning how to identify and address the problems in their own composing or in the composition activities of their students. This tendency on focusing on the positive aspects only can also be viewed as an emphasis put on the quality of the end-product rather than on the quality of the process. As the problems, educational ideals or aesthetic criteria were not openly discussed, the "problematic" songs (i.e. songs with unresolved issues or mistakes) were silently marginalized as the focus was turned on the "successful" songs.

Another possible restriction for teachers' professional development was identified particularly in the data concerning those German teachers who had no or very little training in music. The project seemed to be based on an assumption according to which the INTO training concept works equally well for all teachers, regardless of their educational background. However, there were significant differences between the prior experience and competencies of teachers in teaching composing in a school classroom. While specialised music teachers may have taught creative music-making in various ways prior to the project (e.g. by integrating pictures or stories into music, and using improvisations, sound explorations etc. in their teaching), many of the other teachers had no or very little experience in such activities. Consequently, teachers' post-project understandings about the pedagogical and musical possibilities of classroom composing varied according to their educational background and prior experiences: for specialised music teachers the project had offered one more approach in their pedagogical toolbox, whereas many of the non-specialised teachers had a much more narrow understanding of composition pedagogy after the project. In the post-project interviews some teachers considered the approach introduced in the project as the *only* possible way to teach composing –

even to the extent that some of the teachers did not even view it to be possible to teach composition without the use of digital technology.

The differences in teachers' perceptions and competencies can also be seen in terms of their knowledge about the theory and history of music as well as their pedagogical content knowledge (i.e. knowledge regarding music education). For example, non-specialist teachers tend to teach contents, styles, and activities they are most comfortable with, whereas music subject teachers are able to cover significantly wider ground in their teaching. Also the prior knowledge and experience with GarageBand varied among participants from those with no experience to those with already a broad knowledge of the tool and willingness to learn more sophisticated and complicated ways of using it. However, the prior knowledge of the participating teachers was not inquired about prior to the workshops, and accordingly, could not be taken into account in the workshops. The INTO Team did ask the workshop participants to fill in a questionnaire at the beginning of the first workshop, but it was not clear how or whether the information gathered in this way was utilised to adapt the training to better meet the specific needs of any given group of participants. The failure in systematically taking the participants' prior knowledge and needs into account in delivering the workshops was also reflected in the way some questions posed by teachers were addressed by the Team. For example, a teacher told the Team about some concrete difficulties faced when recording students' songs. Rather than addressing the problem and looking for a solution to the situation with the teacher, the problem was brushed aside with an assertion that the students always manage to solve these problems and the teacher should simply trust in them.

In the interview data from Finland and Germany, teachers also articulate reservations about the approach and its limitations and particularly about the use of GarageBand and the possibilities it offers (or, withdraws) in advancing student agency and ownership. According to our observations and analysis, there was not very much space and time during the training for teachers to voice and discuss these concerns, but rather, if they were brought up by teachers, they tended to be disregarded by the Team.

2.3. Student Workshops (SW's)

As mentioned in section 2.1, the Future Songwriting project was designed in such a way that teachers would immediately begin to put their skills into practice. Immediately after the first teacher workshop, some of the teachers continued their own training by facilitating technology-supported composition with their own students. Although this took place with the assistance of the INTO Team, the teachers were expected to take the responsibility for facilitating the classroom activities. It appears that being "forced" to implement the project in their classes immediately after the workshops was considered as very helpful in terms of teachers' own learning; especially, as the teachers were not left to their own devices, but could rely on the help and advice from the INTO Team. This was emphasised by many teachers in the interviews:

> Otherwise I probably wouldn't have dared to do it myself, if I hadn't known that I would have someone at my side during the first two days of the project, who would be able to help me in an emergency if I didn't know what to do with this app. (Teacher 6, DE)

Even though this direct implementation of the newly-acquired skills and ideas was considered as positive, some of the teachers also pointed out that a few more days in between the teacher workshop and the first student workshop would have been helpful as it would have given them more time to prepare the lessons. Although the school material (put together by the INTO Team) was considered as helpful by the teachers, some of the material was too complex for smaller children and had to be applied and adapted to better meet students' needs. This was the case particularly in lower grades of the elementary school. Accordingly, more time for adapting the material to better suit with the needs of their own students would have been needed, as well as a couple of days more time for teachers to process all the new content themselves.

In Germany, teachers regarded the international character of the project as an important factor in motivating students to actively participate in the project. According to teachers, students were very much looking forward to the visits from Finland. On the other hand, the multinational cooperation also brought up challenges, not least that of the lack of a common tongue. For

example, the student workshops with smaller children highlighted the significance of speaking in the same language as the students. Without the ability to converse in the same language, there were situations where the INTO Team did not notice the questions and problems as they arose in the classroom, and consequently, could not address them. To solve these situations, teachers would sometimes try to help by taking the role of a translator, but this was often not the ideal solution either, as translation often changed the rhythm and dynamics of interaction and increased unrest in the pedagogical situation. After witnessing this, the local members of the research team stepped out from their role as observers of activities to take a more active role in helping students with their questions and problems.

In student workshops in Germany and Finland, the INTO Team most often assumed a supportive role, letting teachers take the lead but also asking teachers for guidance as to where exactly help was needed. Although this division of work mostly served the purpose, there were occasions where teachers would have hoped for a more active participation and advice from the Team:

> The three instructors, who were experts in the matter, were very much in the background when the project actually started. (...) they just stood there and smiled in a friendly manner and said that everything was fine. (Teacher 8, Germany)

Furthermore, as the project has a clear emphasis on the positive reinforcement of teachers, this sometimes resulted in leaving the possible questions of teachers unaddressed. The INTO Team expressed their encouragement to teachers during and after the lessons as well as advised them on what they should do in the next lesson, but there was no time set aside for a debrief during which it would have been possible to provide more detailed feedback or discuss possible challenges or questions any of the participants might have had.

The INTO Team advised teachers to create groups of 4 to 5 children in each. In lower-secondary school, students were able to cooperate well in such groups, but for smaller children in the elementary school, it was extremely difficult to work in such a large group. In some cases, therefore, teachers formed smaller groups. Groups of 2 to 3 children proved to be the perfect group size for elementary school children. Smaller groups, however, also meant more groups for the teacher to supervise. Group supervision was additionally difficult in the elementary schools

because children often struggled to record the vocals on their own without the help of their teacher. This led to a situation in which teachers had to use their breaks and free time to finish the recordings with children.

Due to the Covid19 situation, the INTO Team was not able to visit one of the German schools during the second training package. To implement teaching, an online coaching session was planned. Students were gathered in an extra room while the teacher was working with the rest of the class. The student group in the room had an opportunity to show their songs, ask questions and receive feedback from the INTO Team via an online platform. This implementation of an online coaching was considered very helpful by students and the teacher. Although the Team was not physically present, they were still able to provide a supportive environment for learning. Students expressed their excitement and thankfulness over the chance of getting individual feedback on their works from the professionals. This procedure also took some of the pressure off the teacher, who often had only a limited time to devote to each group individually. Unlike the normal school situation where the teacher "interferes" with the students' work rather abruptly, this format allowed students to take control and ask for specific advice from the instructors.

2.4. Additional Results from France

As mentioned before, the structure for the teacher workshops was different in France because the teachers collaborated closely with local artists. Thus, the workshops were split between the teachers and the artists. The teachers were very thankful to have the possibility to take part in the workshop, but they felt that they would have needed more time:

> It was great, but what would be even better is to have more time. It would be ideal to do it within two or three days, and allow us to mingle more with the artists, perhaps. (Teacher 1, France)

In addition, it is important to mention that the schools in France did not have the necessary equipment and none of the schools were equipped with tablet computers. In this case, Sacem was able to provide the necessary equipment. For similar future projects to work successfully, it

cannot be assumed that technical equipment is available in schools in all countries and all regions.

Due to the Covid19 pandemic, the original plan for the project implementation in schools had to be changed. These changes had significant implications particularly in France, as the workshops had not been started there before the pandemic broke out. Consequently, the structure of the training in France differed significantly from the structure implemented in Finland and Germany. The INTO team could not take part in the school project and only in one school did they have the possibility to facilitate an online coaching session. In the other schools, it was not possible to have an online coaching due to technical issues. Moreover, the research team was not able to attend the training. However, Sacem was able to provide a video of the coaching session with the INTO Team. From the video, it can be seen that it was motivational for the teacher and the students to talk to the team in Finland. The teachers and students ask questions and get in touch with the team. In addition, the participants were able to express that even though the training had been delivered online, they still had the feeling of being involved in an international initiative, something which was very important to the teachers. Although the technical equipment was quite good and all the children could see the team and the team could see the whole classroom, it is not possible to substitute a live classroom situation with an online one. Online learning can present technical difficulties and challenges and not everybody can be heard. In France also, it was observed that not speaking the same language is an issue in a coaching situation.

By showing videos from the other participating countries, the feeling of being involved in an international context could also be created in the other three schools in France, as the organiser from Sacem visited all the schools and shared these videos with students. The positive impact that can be seen in the French pilot was the national connection that was created through the project. It was helpful that the teachers and the artists from all the schools involved had met during the workshops. They were able to share their experiences and results by writing blogs or other forms of communication. Even though the teachers had the disadvantage of having to travel a long way to participate in the workshop, national networks could be formed in this way. This is all the more important because few schools are yet equipped with tablets and there are even fewer initiatives in this area than is the case in Finland and Germany. The establishment

and development of national communities of practice can be viewed as crucial in educational development work in the field of music.

3. Conclusions & Recommendations

Overall, it can be said that the implementation of the INTO School concept was a success. The evaluation can prompt improvements in several respects and guide the development of the approach when it is to be implemented in other countries. Based on the results that emerged from the data analysis, suggestions for the INTO School concept are given below.

- The teachers appreciated being able to attend the training in or close to their schools. Furthermore, it was important to them to be free from their other obligations during the time of the workshop. This is a positive aspect of the concept that should be continued in the future and could be transferred to other school-based continuing education concepts. Teachers are still often required to travel for professional development in addition to their school commitments, which then often falls on the weekend and reduces the willingness and possibilities to participate in such training.
- It is central to integrate the school management and oblige them to release the teachers to enable them to carry out the project. This makes it much easier for the teachers to participate, and advances their professional learning in significant ways.
- The alternating structure of teacher workshops and classroom implementation in the school is very beneficial. This direct application leads to a sustainable link between knowledge and practice.
- Being involved in an international context is seen as very positive and both teachers and students find this aspect motivating. In order to deepen this networking, it could be considered to assign international or national partner schools to work on such projects in the same period. The example of France shows that teachers are willing to exchange and share the results with each other. The lively participation in the final project webinar (December 10, 2020) showed that the students also show a great interest in such international cooperation.
- It is recommended to involve the teachers and schools directly in the scheduling and to discuss with them how much time is needed between the start of the work in the schools and the concert. This period should be set differently depending on the previous experience of the teachers, the number of pupils, and the age of the children.

- A positive and appreciative atmosphere is very important to change the teachers' self-efficacy beliefs and to encourage them in their actions. The attitude of the trainers is the core element of the concept, as it became clear how important this was to all teachers.

- It is recommended to look into methods of constructive feedback and to reflect on how constructive criticism can play a positive role in developing skills and knowledge. This applies to the workshops with teachers as well as to the student workshops. Care should be taken not to jeopardise the appreciative atmosphere, but still take advantage of learning opportunities.

- It is also recommended to include "feedback" as a content into the workshops. The aim would be to practise with the teachers how to give feedback to the students on their compositions or through which questioning techniques the students themselves can be encouraged to critically question their works. This is particularly helpful when students themselves are not satisfied with the songs or when there are conflicts within groups.

- The step by-step-approach is valued and should not be changed. The teachers appreciate the mixture of instruction and self-experience and trying out.

- It is recommended to ask for information about teachers' expectations and previous experience before the first workshop. Online tools could be used for this purpose. It is relevant to take the results seriously and to adapt the content of the training to the target group. Depending on the type of school and the previous experience of the teachers, some differentiation could be made within the workshops. For example, musically trained teachers could work on more advanced tasks, while teachers without previous experience and/or musical training might first need some clarification on the basics of music theory, for instance.

- It is recommended to allow the teachers a couple of days to prepare their lesson and to digest all the new knowledge before working with the students OR to make the preparing of the lessons a bigger part of the first workshop day. The teachers get an overview from the Team on how the first day can be structured, but it would be helpful to give them time to work on their lesson plan for the first day and include the newly learned contents in their normal teaching routines. In doing so, teachers could also better decide what group size is ideal in their class, how many groups they can supervise and make a more long-term plan for the course of the project with some milestones to avoid last minute panic before the concert.

- It is recommended to give the teachers more concrete help on how to manage the recording sessions and how to help the students with the recording. As shown in the data, most of the insecurities arose upon the time of writing the lyrics, finding melodies and recording the songs.

- Offering coaching and "forcing" teachers for the direct implementation of their newly acquired skills and knowledge is a key enabler of the concept. This successful element should not be omitted under any circumstances.

- Having a coaching team with an international flair is very motivating for teachers and students. However, in international contexts, it would be crucially important to complement the team with one coach who speaks the native language, especially when working with small children.

- It is recommended to have preliminary communication with the teachers before every school visit. Teachers should be asked what they expect from the team and what support they feel is needed. For example, teachers can use this opportunity to ask for very specific support for individual songs or groups.

- It is also recommended to have a feedback session with the teachers after the workshop session. Here it is important to ask the teachers which aspect they would like to receive feedback on and then provide honest, yet constructive and critical feedback where necessary. Even with critical feedback, the uplifting and encouraging atmosphere should not be jeopardised.

- Online coaching in Germany showed that offering individual feedback in a separate room was very useful for the students and teachers. The additional teachers don't make the classroom more crowded and the students have intense and individual feedback. The team could use the information they gain during these sessions to give the teachers an overview on how they can give further support to the group. This way of cooperation could also be used in the non-digital classroom. One or two team members could offer individual sessions for the students while one team member supervises and coaches the teacher.

- It is generally recommended to make more systematic use of the fact that the team consists of several people. The team could split up more frequently and be more efficient and methodical in the division of labour, thus taking the full advantage of multitasking enabled by efforts by multiple persons.

- Online coaching with the whole class (as in France) is also motivating and supportive, but at the same time less intensive and direct than individual and face-to-face supervision. Online coaching opportunities are thus recommended to be included as and when needed, but with careful consideration and regard to the ways of including everyone in the interaction.
- Working with local artists is a valuable experience for the students and teachers and has proven to be very meaningful in France. In this case, it is recommended not to separate the teachers and artists in the workshop, but to use the opportunity to intensify the cooperation already during the workshop. Moreover, one day is not enough for teachers to acquire the skills and knowledge needed to continue the work without the support of the artists. In order to increase the sustainability of the project, an extended period of further training for teachers would therefore be advisable.

It would also be worth evaluating future implementations of the INTO model in order to further develop this promising approach and to make *Future Songwriting* accessible to other European countries.

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Appendices

Appendix 1: Research Outputs

Peer-reviewed articles and book chapters

Partti, H. & Rolle, C. & Weber, J. (forthcoming). Supporting music teachers' professional development in music education technology in Finland and Germany. [Article will be submitted for publication at the *European Journal of Teacher Education* in 2021.]

Partti, H. (forthcoming). Mapping the Field of Composing Pedagogy in Finland: From Musical Inventions to Cultural Participation. In J. Grow & A. Ziegenmayer (Eds), *International perspectives on composition pedagogy* [submitted for publication in September 2019].

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Puukka, J. & Partti, H. (forthcoming). Subjektiksi kasvattamisen mahdollisuudet säveltämiskasvatuksessa. [Article will be submitted for publication at the *Finnnish Journal of Music Education* in the spring of 2021.]

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Non-refereed publications

Partti, H. (2020). Luovuus ja teknologia – onnellisesti yhdessä? *JaSeSoi Journal* 1-2, 17-21.

Partti, H. (2018). *Pääsy sallittu! Jokainen saa säveltää*. [Access permitted! Eveyone may compose.] Opus 1 – Composition Pedagogy Materials databank www.opus1.fi

Appendix 2: Conference Presentations

Partti, H. (2018). Engaging with Change: Future Directions for Professional Capacity Building in Higher Music Education. Keynote Speech at The Nordplus Intensive Course – Pushing Borders: Beyond Traditional Venues of Music Education (NNME 2018), Järvenpää, Finland, 30.10.2018.

Partti, H. (2018). Mapping a composing pedagogy in the Finnish music education. Keynote presentation at the Nordic Music Days – Composition Teaching Seminar, Helsinki, Finland, 8.11.2018.

Weber, J. & Rolle, C. (2019). Connecting Art and Education. The role of beliefs in the pedagogical practices of composers and songwriters. Paper presentation at the 11th RIME Conference, Bath, UK, 24.04.2019.

Weber, J. & Rolle, C. (2019). Ästhetische und pädagogische Überzeugungen von Komponist*innen verschiedener Genres im Vergleich. Poster Presentation at Jahrestagung des Arbeitskreis Musikpädagogische Forschung, Hannover, Germany, 28.09.2019.

Partti, H. (2020). Creating shared futures in a world of flux – a Finnish perspective. Paper at the "The topology of music education as a field of research, policies and practices" round table discussion at the Nordic Network for Research in Music Education (NNMPF) NNMPF 2020 Conference, Copenhagen, Danmark, 3.-5.3.2020.

Partti, H. & Puukka, J. (2020). Supporting the development of creative musicianship in a technology-enabled composing project. Presentation at the "From digital tools to digital partnerships. Research perspectives on classroom composing projects with mobile devices" symposium at the International Society for Music Education 34th (ISME) World Conference, Helsinki, Finland, 2.-7.8.2020. [Conference was cancelled]

Weber, J. & Rolle, C. (2020). Teachers' beliefs and actions regarding music and technology. Presentation at the "From digital tools to digital partnerships. Research perspectives on classroom composing projects with mobile devices" symposium at the International Society for Music Education 34th (ISME) World Conference, Helsinki, Finland, 2.-7.8.2020. [Conference was cancelled.]

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