University of New England

The Role of Trust in Secondary School Music Teaching Faculties

A thesis submitted by

Andrew Close,

MMus(perf), BMus(cond), GradDipEd, PCertPluralingualEd, GradCertOrff

for the award of Doctor of Education

November 2016

Acknowledgements

Thank you to my supervisors, Dr. Myung Sook-Auh and Associate Professor David Paterson, for their support, encouragement, and kind reminders. Thank you also to Dr. Terrance Hays and Professor Robert Walker (both staff of the University of New England) for their wisdom and enthusiasm.

A number of experts in the field of education/trust research have been generous with their time and advice: Megan Tschannen-Moran (University of William and Mary, Virginia) for her early encouragement; Mieke Van Houtte (University of Ghent) and Dimitri Van Maele (formerly of the University of Ghent) for meeting me in Ghent, their words of advice, and their challenging questions.

To all those teachers who gave their time and experience in responding either to the online questionnaire, but particularly those teachers who also agreed to be interviewed, I owe a special debt of gratitude. Trust amongst peers is not an easy topic to discuss. Your honesty and passion for our music teaching colleagues are commendable.

Todd Rosenkranz and Susan E. Sporte (Associate Director for Evaluation and Data Resources), from the University of Chicago Consortium on Chicago School Research, helped with gaining access to their data, without which sections of this thesis would not have been possible.

I have been fortunate to present talks at a number of conferences - these have all been invaluable in forming and fine tuning my ideas: International Society for Music Education world conference in Thessalonica, Greece (2012), Australian Society for Music Education National Conference (2011), a University of New England Postgraduate research Conference (2010) and a workshop at my own school, the International School of Geneva (2009), the latter being a great help early on in forming my ideas and approach.

Thank you to my dear friends Holly Smith-Dinbergs and Richard Cole for their editorial insights.

Finally, an immense thank you to my partner Shauna, whose encouragement and patience have been unwavering.

I certify that the ideas, experimental work, results, analyses, software and conclusions reported in this thesis are entirely my own effort, except where otherwise acknowledged.

I also certify that the work is original and has not been previously submitted for any other award, except where otherwise acknowledged.

14 Dec 2016

Andrew John Close Date

Table of Contents

ABSTRACT **1**

CHAPTER 1: INTRODUCTION **3**

1.1 A personal statement 3

1.2 The aims and design of this research 6

1.2.1 Aims 6

1.2.2 Design 7

1.3 Definition of terms 9

1.3.1 Trust 9

1.3.2 Music teaching teams 10

1.3.3 Peripatetic/instrumental teacher 11

1.3.4 Director/head/coordinator of music 11

CHAPTER 2: REVIEW OF THE LITERATURE **12**

2.1 Trust 12

2.1.1 The three-tiered nature of trust in sociology 13

2.2 An overview of trust in sociology 13

2.2.1 …and distrust 18

2.2.2 Why the prisoner's dilemma game is not included in this research 19

2.3 Trust within the workplace – interpersonal relationships 20

2.3.1 Control, supervision, and subversion 21

2.3.2 Gender in the workplace 22

2.3.3 Age and experience 23

2.3.4 Role of humour 24

2.3.5 Macro versus micro influence of trust 24

2.4 Trust in education 25

2.4.1 Research groups 25

2.4.2 The various actors in education 29
2.4.3 The role of the principal in varied school structures 30
2.4.4 Factors contributing to trust in schools 32
2.4.5 Positive outcomes of trust in schools 32
2.4.6 Obstacles to trust in schools 34
2.4.7 Consequences of low-trust environments in schools 35
2.4.8 Gender and the 'other' 37
2.5 Trust in education – other international research 38
2.6 Trust and teamwork in education 41
2.7 Repairing trust 43
2.8 Issues affecting trust specific to music teachers 43
2.8.1 Music teachers as an independent group 43
2.8.2 Musical identity 45
2.8.3 Musical genre 47
2.8.4 Theoretical system and musical literacy 49
2.8.5 Role stress 50
2.8.6 Isolation 52
2.8.7 Burnout 53
2.8.8 Peripatetic teachers 54
2.9 An Australian perspective 55
2.9.1 Australian research on trust in education 55
2.9.2 Australian research on issues affecting music teachers 56
2.10 Existing frameworks for trust in education 57
2.11 Justification for this Research 59
CHAPTER 3: DESIGN AND METHODOLOGY 60
3.1 Research Questions 60

3.2 The participants....60
3.2 Research design....63
3.2.1 The questionnaire (TMTTQ)....65
3.2.2 The semi-structured interview script....72
3.3 Data collection – the online questionnaire....73
3.4 Data collection – the interviews....75
3.5 Procedure....77
3.6 Cautions....78
3.6.1 Caution in interpreting data....78
3.6.2 The use of Likert items, scales, *Mean*s and non-parametric tests....78
CHAPTER 4: RESULTS....80
4.1 Order of results....80
4.2 Analysis of closed-ended questions....80
4.2.1 Correlations....82
4.2.2 Role of the principal – statistical analysis....86
4.2.3 Five facets of trust – statistical analysis....86
4.3 Analysis of open-ended questions....87
4.3.1 Methodology....87
4.3.2 Q.6 How would you describe the relationships within your music teaching team?....87
4.3.3 Q.7 Do you feel that the relationships within your music teaching team help or hinder the process of curriculum creation and design? Why?....90
4.4 Comparisons with Chicago CCSR material....95
4.4.1 Arts teachers / non-Arts teachers....95
4.4.2 Chicago Arts teachers and TMTTQ music teachers....97
4.5 Summary of interviews....113
4.5.1 'Edgar'....113

4.5.2 ‘Cecilia’ 115
4.5.3 ‘Jill’ 116
4.5.4 ‘Francis’ 118
4.5.5 ‘Kate’ 119
4.5.6 ‘Brenda’ 120
4.5.7 ‘Helen’ 121
4.5.8 ‘Danielle’ 122
4.5.9 ‘John’ 124
4.6 Analysis of interviews in reference to six facets of trust 125
4.6.1 Vulnerability 125
4.6.2 Benevolence 127
4.6.3 Honesty 128
4.6.4 Openness 129
4.6.5 Reliability 132
4.6.6 Competence 133
4.7 Analysis of interviews in reference to issues specific to music teachers 134
4.7.1 Musical identity 134
4.7.2 Musical genre 135
4.7.3 Theoretical system and musical literacy 136
4.7.4 Role stress 137
4.7.5 Isolation 138
4.7.6 Burnout 139
4.7.7 Peripatetic teachers 140
4.7.8 The role of the principal in the lives of music teachers 141
CHAPTER 5: DISCUSSION 144
5.1 Summary of results 144

5.1.1 What factors develop/hinder trust/distrust in secondary school music teaching faculties? 144

5.1.2 Are those factors different from those affecting other secondary school teaching faculties? 146

5.1.3 Can a model of how trust operates in secondary school music teaching faculties be developed on the basis of the findings of this study? 147

5.2 New Emerging Themes 147

5.2.1 Ego and Expertise 148

5.2.2 Respect and acknowledgement 150

5.2.3 Strength in diversity 153

5.2.4 Acting in the best interests of the students 155

5.2.5 Holding conversations about teaching 156

5.3 Determining the relative importance of these themes resonates with the respondents 158

5.4 Development of possible model of how trust operates 163

5.4.1 An initial framework for trust in music education 163

5.4.2 Developing a new conceptual framework for trust in music education 164

5.5 Comparison with extant literature 167

5.6 Implications 168

5.7 Future research 170

5.7.1 Comparative studies by subject disciplines 170

5.7.2 Trust in tertiary music environments 170

5.7.3 Humour 171

REFERENCES 172

APPENDIX A - Authorisation from the Human Research Ethics Committee (HREC), and email invitation 187

APPENDIX B – "Trust in Music Teaching Teams" online questoinnaire (TMTTQ) 191

APPENDIX C - Interview Procedure 199

APPENDIX D – TMTTQ open-ended responses 203

Q6. How would you describe the relationships within your music teaching team? 203

Q7. Do you feel that the relationships within your music teaching team help or hinder the process of curriculum creation and design? Why? 206

APPENDIX E – Interview transcripts.....210

'Edgar' - Interview Monday, 5 August 2013.....211

'Cecilia' - Interview Monday, 14 May 2012 220

'Jill' - Interview Thursday, May 10, 2012.....226

'Francis' - Interview Thursday, August 26, 2013.....232

'Kate' - Interview Thursday, April 26, 2012 240

'Brenda' - Interview Tuesday, 20 March 2012.....247

'Helen' - Interview Wednesday, September 19, 2013.....256

'Danielle' - Interview Tuesday, March 5, 2013.....262

'John' - Interview Friday, 15 April 2013.....267

List of Tables

Table 3.1	Participants as a table	61
Table 3.2	Semi-structured interviews respondent details	62
Table 3.3	Source of questions for online questionnaire	67
Table 3.4	CCSR questions cross-referenced	69
Table 3.5	Demographic and Genre/background questions	71
Table 4.1	Summary of closed-ended questions	81
Table 4.2	Strong correlations between closed-answered items	83
Table 4.3	Strongest correlations between closed-answered items	84
Table 4.4	Mann-Whitney U Test for Arts and non-Arts teachers, CCSR data	96
Table 4.5	…Music teachers in this school are cordial with each other	98
Table 4.6	…Music teachers in this school trust their principal	100
Table 4.7	…Music teachers in this school trust each other	102
Table 4.8	…How many times this school year have you had conversations with fellow music teachers about the goals of the department?	104
Table 4.9	…How many times this school year have you had conversations with fellow music teachers about developing new curriculum?	106
Table 4.10	…How many times this school year have you had conversations with fellow music teachers about managing classroom behaviour?	108
Table 4.11	…How many times this school year have you had conversations with fellow music teachers about what helps the students learn best?	110
Table 4.12	…Music teachers in this school regularly discuss assumptions about music teaching and learning	112
Table 5.1	Responses to follow-up survey	160
Table 5.2	Responses to follow-up survey indicating respondents' answers	162

List of Figures

Figure 2.1	How this research is related to the existing literature	12
Figure 2.2	Trust-Distrust categories	19
Figure 2.3	Research by groups	26
Figure 2.4	Consequences of individual and collective teacher trust	28
Figure 2.5a	Model for systems for trust in elementary schools	30
Figure 2.5b	Model for systems for trust in middle and secondary schools	30
Figure 3.1	Research design imagined as a graphic	65
Figure 5.1	An initial model for how trust develops in Music Teaching Teams	163
Figure 5.2	A new conceptual model for effective trust relationships in Secondary School Music Teaching faculties	165

ABSTRACT

The study of trust in schools has often been neglected as an area of research, especially in examining teacher-to-teacher relationships. Secondary School Music teaching faculties appear to have received very little attention. Gaining insight into (1) what factors develop or hinder trust – or, indeed, create distrust – and (2) whether these factors are different from those affecting other subject faculties will contribute to an increase in the effectiveness of these music teacher-professionals.

This thesis addresses three questions. What factors develop/hinder trust/distrust in secondary school music teaching faculties? Are those factors different from those affecting other secondary school teaching faculties? Implicit in this second question is whether such faculties describe themselves as having different trust levels to other faculties. Thirdly, can a model of how trust operates in secondary school music teaching faculties be developed on the basis of the findings of this study?

To address these questions, a widely distributed questionnaire was developed by the author using Consortium of Chicago Schools Research (2001-7), Hoy and Tschannen-Moran (2003), and Kochanek (2005) instruments as models. This questionnaire (TMTTQ) was used to gather information and delivered using online survey software (N=35). Quantitative data was then compared with existing data from four iterations of the Consortium of Chicago Schools Research's teachers' survey. Following this, semi-structured in-depth interviews with a self-selected focus group (N=9) sought to elaborate, clarify and contextualize the data. Grounded theory analysis techniques were utilized, involving inductive and deductive coding to develop themes and sub-themes. This new data, used in triangulation with the trust questionnaire results and Hoy and Tschannen-Moran's definition of trust (developed specifically within an education framework), informed the development of a conceptual model of how trust operates in music teaching faculties.

Comparisons between Arts and non-Arts teachers within the Consortium of Chicago Schools Research's data revealed no substantial differences in levels of trust. However, comparisons between CCSR Arts teachers and the TMTTQ respondents demonstrated that the latter group felt both a greater predisposition to trust each other but were less likely to communicate regularly about educational methodology and student management. Although

some generic factors leading to trust were identified by the participants (vulnerability, benevolence, and competence) others appeared to be less important to music teaching faculties (honesty, reliability). Demands and stresses identified in the literature as being specific to music teachers were often echoed by interviewed respondents, the most commonly mentioned being musical identity and role stress.

Several new themes emerged from this research: the contradiction between Ego and Expertise; the importance of respect and acknowledgement; the strength of diversity in faculties; holding conversations about teaching; and the centrality of "acting with the best interests of the students". The interviewed participants were then asked to rank and comment on these themes as a method of feedback, before a new conceptual model for effective trust relationships in Secondary School Music Teaching faculties was formulated.

This thesis concludes that the factors which develop/hinder trust/distrust in secondary school music teaching faculties are sufficiently different from those affecting other subject faculties as to warrant the examination of such an individual subject group as valid and a rich source of research.

The implications from this study could increase our understanding of the interpersonal relationships in music teaching faculties and an explanation of the factors that may contribute to the development of distrust within such faculties. Although every music faculty will exhibit different patterns of behaviour, an acknowledgement of the patterns identified in this thesis can assist leaders and teachers as they seek to develop trust within music teaching faculties.