CHAPTER 1: INTRODUCTION

1.1 A personal statement

In order for the reader to understand why I came to write this thesis, what follows is a statement about my own story in relation to my research, a short autoethnographical element which might put the inspiration/initiation for this topic into the foreground. The inclusion of such a statement has been inspired by Professors Victor Minichiello and Jeffrey Kottler (University of New England) who suggested such a method during a 2010 postgraduate conference. After the autobiographical section, I will outline some reasons and suspicions I have about the topic of this thesis.

I joined the teaching profession from the police force (Band of the South Australian Police) at the age of 29 and was lucky enough to start at a private school with a large music teaching faculty (seven of us). Although we were led well, there were inevitable clashes of egos - in retrospect generally initiated by myself as the new (reasonably well qualified and somewhat overly confident) teacher. I had some very good relationships with my peers, however, who in particular worked alongside me to develop our International Baccalaureate and technology curriculum. I was also involved in some excellent cross-disciplinary work with the secondary school's drama staff.

After some changes of music leadership, and the departure of my main teacher-colleague, things changed radically. There quickly developed distrust and an awkwardness in communication where there had formerly been trust and mutual appreciation. This inability to communicate was coupled with a devaluing of whatever had gone before – thereby alienating other music staff. It also became clear that the new leadership gave little value to the sort of curriculum we were offering in terms of depth and quality; this fact was discussed and confirmed by other staff. At the end of the year, the new head 'decided' to stand down, and other temporary measures were put into place.

The following year I moved to a large private school in Melbourne as their director of music. This was a large faculty (12 full-time and 17 visiting staff) but was suffering greatly from some rather nasty infighting. Part of this was created by my predecessor, who used a leadership style of 'keep them fighting amongst themselves' to privilege his position. Some staff would not speak to each other, and my initial attempts to develop a

good scope and sequence for the curriculum (one of my job specifications) failed. The staff were far more interested in demonstrating the ineptitude of their peers than in developing shared resources to better educate students.

One year later, three of the 12 staff had left. I spent considerable time listening to and supporting various pet projects within the music staff, and we began to re-examine the curriculum in a much more effective manner, initiating several exciting new subject offerings (which I believe are still there). Staff were far more cordial to each other, they were beginning to collaborate, and the situation had become far more pleasant.

I left at the end of 2003 to join my partner in Geneva, working as a part-time teacher replacement and freelancing as a jazz performer. The following year, I gained employment at an International School as one of two music teachers in a Middle School (grades five to eight). I was the Anglophone music teacher alongside a primarily Francophone music teacher – each one teaching distinct student groups, with quite different approaches and programs. I immediately split my music courses in Years five and six to half drama, half music with the encouragement of the Administration, who were looking to introduce drama. I also introduced music technology where there had been none. Having not discussed these changes with my francophone colleague, she felt that these changes were tantamount to mutiny.

After one year of no talking at all - and mediation - conversations began again. I was at this time asked to lead an all school (reception-13) curriculum review, which again caused all sorts of tensions, but we later became better communicators between the seven music staff spread across the three sub-schools (Primary, Middle, and Secondary). To move forward in the curriculum review, I needed to essentially tell the administration to 'back off' and allow the staff some time to feel comfortable with each other and find common ground – this was easier said than done. There were other tensions within each sub-school in music and understandable tensions between sub-schools as they were run as very separate entities.

Collegiality amongst music teachers began once the top-down pressure had relaxed. We then undertook some joint performances, but there seemed to be large cultural gaps (or imagined cultural gaps) which have taken a great deal of work and conversation to repair and build.

Since 2014, I took up a post as the Head of Arts in an adjoining campus, teaching primarily theatre rather than music. My work with two music colleagues in this new school started better than in other situations, perhaps in part as each colleague was the sole teacher in a sub-school. Reaching out to other music teachers in other campuses (the school is multi-campus) has become increasingly important, and we have built a very supportive network together, partly in reaction to Administration's increasing demands for the peripatetic arm to become a revenue generator.

After having discussions with a number of friends in other music departments in both Switzerland and Australia, all of us seem to have had difficulties with at least one member of our team.

So both the good and bad experiences in music-teaching teams has led me to the following beliefs, which I do not think are contentious:

1. Trust is a vitally important element within teaching teams.
2. Developing curriculum or sharing tasks is only possible when relationships allow it.

But these experiences have also led me to the following, possibly quite contentious, beliefs:

1. Interpersonal and curriculum growth are synchronistic.
2. Music-teaching faculties have a propensity for distrust.

It is my suspicion that distrust is high in music teaching teams because of some of the following reasons:

1. There are almost no accepted textbooks (or external pedagogical guides).
2. Music methodologies can be radically different, even within the same country.
3. Music theory systems within the Western Classical tradition can be quite different (Anglophone, Francophone).
4. Music teachers often identify themselves as musicians first, and teachers second. Performing ability, for example, can be a divisive marker delineating

the ‘real musos’ from others. Also, the need to act in a secondary identity creates tension.

5. Such a dualistic identity also puts an undue emphasis on the ‘public face’ of a department, e.g. who is leading which ensemble, etc.

6. A musician’s preferred genre (classical, jazz, rock) and the subsequent thinking about the subject differently can be quite confronting to other teachers from a different genre.

7. There are high levels of work stress associated with being a music teacher compared to some other subjects.

1.2 The aims and design of this research

1.2.1 Aims

This research aims to (1) explore the role of ‘trust’ in music teaching teams, (2) examine what factors develop/hinder trust/distrust in such faculties, and (3) establish whether those factors are different from those affecting other secondary school teaching faculties?

The aims of this thesis stem, as have been noted above, from a belief that interpersonal relationships within a music faculty face different demands and stressors than those faced in other teaching faculties[1]. The extension of this belief implies that the elements of trust - vulnerability, benevolence, honesty, openness, reliability, and competence[2] - are themselves impacted by those demands and stresses.

1 These will be outlined in section 2.8

2 See section 1.3.1 below for an explanation of these elements

1.2.2 Design

There are a number of different elements to this thesis, reflecting the complex and often messy nature of trust, and how it might be manifested in the interactions of music teaching teams.

The first part of the Chapter 2, Review of the Literature, can be likened to a series of focal points, each one converging on trust in a more narrow focus: the literature on trust within sociology will readjust to consider trust within the workplace, and then within education, and finally suggest boundaries that might apply to this research project. Within the focus on education, factors that contribute to the development of trust will be followed by a discussion about positive outcomes; equally, possible obstacles to the development of trust will be followed by the consequences of a low-trust environment. These sections of the thesis (2.1 – 2.7) will enable the reader to understand how trust has been conceptualised within this research and will provide a context for the interpretation of gathered data.

In order to satisfy the question of whether music faculties face different demands and stresses than other subject areas, a review of literature and research will identify a number of areas specific to music teaching. These are dealt with section 2.8, *Issues affecting trust specific to music teachers.* Given that the majority of this research was conducted in Australia, a short overview of relevant research conducted there is included in section 2.9. Finally, sections 2.10 and 2.11 examine existing frameworks for education and reiterate the justification for this research.

Chapter 3, *Design and methodology,* outlines the research question guiding the thesis, discusses why this research is grounded in a pragmatic paradigm, and then outlines the three stages of data gathering and analysis: an online questionnaire, semi-structured interviews, and a re-sharing of the principal findings of this research with the interview participants[3]. Having described the data collection process and the problems experienced, two cautions to this data gathering process are discussed: in section 3.6.1 the use of situated knowledge (micro-sociology) to comment on generalized situations (broader sociology), and in section 3.6.2, the use of likert items, *Means,* and non-parametric tests.

3 The online questionnaire was approved by the Human Research Ethics Committee of the University of New England (Approval No. HE11/107).

In Chapter 4, *Results overview,* both the closed- and open-ended questions of the survey are considered. The question of whether trust levels are lower, the same, or higher in music teaching teams than in other subjects is examined by comparing the current TMTTQ data with similar data from the Consortium of Chicago Schools Research. In section 4.5 the semi-structured interview candidates are introduced and their interviews summarised. Section 4.6 examines how a number of elements of trust (as a general concept) are either demonstrated or questioned by the interviewed participants and then these same interviews are viewed through the lens of previously identified issues specific to music teachers (Section 4.7).

In Chapter 5, *Discussion of Results*, the research questions are addressed. Re-occurring issues are identified via coding of the interviews, and some issues are identified as important to the levels of trust within a music faculty (section 5.2 *New Themes*). Having determined the relative significance of these themes by re-surveying the interview candidates as a feedback loop (Miles & Huberman, 1994, p.275), thus providing "phenomenological validity" (Bronfenbrenner, 1976, p.7) in section 5.3, I hypothesize a possible model of what factors might affect trust in secondary school music teaching departments. In section 5.5 I discuss some of the implications for this research, and then present possible avenues for future research in section 5.6.

Much of this research is based on responses to an online survey and in-depth interviews, and at no time during this research could the questionnaire respondents and/or interview subjects read or reflect on each other's stories. As the majority of the material is, therefore, separate (individually situated) scenarios, I see this research as a *multiple case study* or *collective case study.* (Stake, 2005)

Trust, as will be explained below, is a difficult concept to codify. The numerous levels to which we apply trust[4] suggest that this research should not be used to extrapolate generalised comments about music teachers, or about how they work in teams. My aim in this thesis is to speak of "situated knowledge" (Haraway, 1988), and to value the views of the individual participants and give them a voice. I think it is important to acknowledge that whatever is communicated in this research are simply pockets of information from individual scenarios. This could be said for a great deal of qualitative research, but when

[4] See section 2.1.1 *The three-tiered nature of trust in sociology*

the subject itself is difficult to define - trust is, after all, "all of the things that survey respondents think it is" (Hardin, 2006, p.42) - then the result should be situated in context.

1.3 Definition of terms

1.3.1 Trust

When asked to define trust, a number of authors[5] have used St. Augustine's statement on time as an example of a concept with an enigmatic and unexplainable nature: "What, then, is time? If no one asks me, I know what it is. If I wish to explain it to him who asks me, I do not know" (Augustine, 1955, p.195). Moral philosopher Annette Baier observes that trust is so omnipresent that we only notice "a given form of trust most easily after its sudden demise or severe injury. We inhabit a climate of trust as we inhabit an atmosphere and notice it as we notice air, only when it becomes scarce or polluted" (Baier, 1986, p.234).[6] Relationships that use, or ask for, trust often find that they are self-referential: "elaborate measures to ensure that people keep agreements and do not betray trust must, in the end, be backed by – trust" (O'Neill, 2002, p.6).

Trust is similarly proven difficult to define, as within the literature there are "a number of disparate and ad hoc definitions based on equally different assumptions" (Gargulio & Ertug, 2006, p.166). Perhaps the most elegantly short definition of trust is that of Piotr Sztompka that "trust is a bet about the future contingent actions of others" (Sztompka, 1999, p.25). Some other definitions of general trust will be discussed in Chapter 2, *Review of the Literature*.

The definition I will follow is that used by Hoy and Tschannen-Moran (Tschannen-Moran, 2004), in part because it is used as the basis for much of the existing research into trust in the field of education. They define trust as, "one's willingness to be vulnerable to

5 For example, Solomon & Flores, 2003

6 Dean Fink incorrectly attributes this quote to Warren Buffet in his book Trust and Verify (Fink, 2016, p.35), although he is only citing *Smart Trust: Creating Prosperity, Energy, and Joy in a Low-Trust World* (Covey, Link, & Merrill, 2012, p.12) who have themselves been inaccurate; all of which suggests that trust is not always enough.

another based on the confidence that the other is benevolent, honest, open, reliable, and competent" (p. 7). This definition appears to be based on a widely-cited definition of trust as a "willingness of a party to be vulnerable to the actions of another party" (Mayer, Davis, & Schoorman, 1995, p.712).

Out of their definition, Hoy and Tschannen-Moran develop six key indicators of trust:

- Vulnerability
- Benevolence
- Honesty
- Openness
- Reliability
- Competency

Key to understanding these six aspects of trust is to understand vulnerability as the trustor's choice, and the other five as evidence that the trustee warrants the trustor's choice (i.e. they demonstrate trustworthiness). This definition will be elaborated upon in section 2.4, *Trust in Education*.

The six key indicators of trust shall be used as benchmarks by which interview subjects are examined in section 4.6, *Analysis of interviews in reference to six facets of trust*.

Regardless of the above definitions, we must bear in mind that the definition of trust is often interpreted by the subjects of that research, and it can be "all of the things that survey respondents think it is" (Hardin, 2006, p.42).

1.3.2 Music teaching teams

For the purposes of this research, music teaching teams have been defined as situations where three or more other music teachers work together. For reasons discussed below in section 2.4, *Trust in Education*, we shall only consider teachers working in post-elementary schools to be a part of the population.

1.3.3 Peripatetic/instrumental teacher

As much of this research is located within an Australian context, the role of "Instrumental/peripatetic teacher" may need clarification. In most Australian schools, visiting specialist teachers are employed to teach music instrumental lessons. These specialists are either paid through the school or sometimes directly by parents.

In a number of larger schools (many of them independent), full-time staff teach students in a classroom environment to learn instruments. These staff would consider themselves part of the school's academic staff in a way that the peripatetic staff mentioned in the previous paragraph may not.

1.3.4 Director/head/coordinator of music

There are many titles given to this position, although in most schools the role is similar – to coordinate the overall direction of the department, its staff, budget, and resources. Sometimes the role of coordinator exerts less influence, e.g. the position may not entail selection of new staff or oversight of the current staff.

CHAPTER 2: REVIEW OF THE LITERATURE

This literature review describes research from several aspects. I will examine trust as a general (sociological) concept, followed by trust within an educational framework. I shall then review research about trust in education beyond the U.S.A, and trust and teamwork in education. Some issues facing music teaching faculties are then discussed, and finally some Australian researchers are considered given the majority of the research was conducted in Australia.

2.1 Trust

The existing research literature on trust can be thought of as a series of concentric fields: theories and methodologies of trust within sociology, within the workplace, within schools, and within teaching faculties. My proposed research lies within what appears to be an unexplored, fifth circle, i.e. trust within music teaching teams.

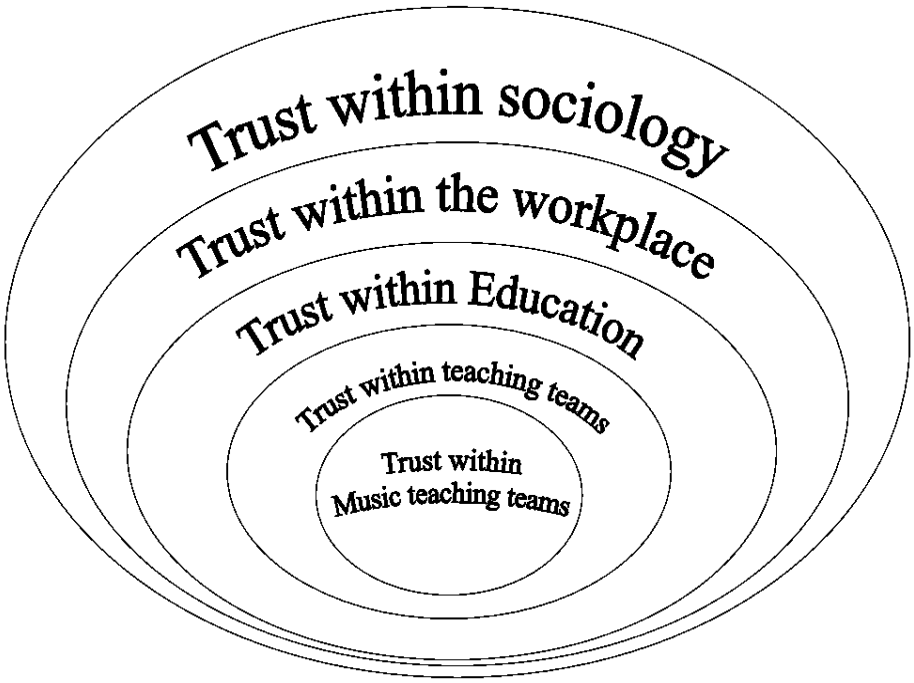


Figure 2.1. How this research is related to the existing literature.

Before these levels of trust can be examined, it is worth noting that trust can be approached from several levels.

2.1.1 The three-tiered nature of trust in sociology

Sociologists conceptualised trust as "either the property of individuals, the property of social relationships or the property of the social system explained with attention to behaviour based on actions and orientations at the individual level" (Misztal, 1996, p.14). If trust is the property of individuals, then it is subject to the varying nature of individual personalities, and Misztal notes that in such a context, trust is often "confused with or closely related to cooperative mentality, honesty, loyalty, sincerity, hope or altruism" (Misztal, 1996, p.14). If trust is the property of social relationships, it can be seen as a common value, and it is this conceptualisation that is often applied to organisations and workplaces (Dirks & Ferrin, 2001, Rose, 1994). If trust is a property of a social system, it can be seen as a 'health' indicator of that social system, and it is closely related to social capital (Putnam, 2000, De Tocqueville, 1835). In both the view of trust as the property of social relationships and trust as the property of a social system, one can examine trust on both a macro- and micro-level.

This three-tiered conceptualisation of trust can cause problems, however, when authors apply findings from a micro-level onto an issue or problem at the macro-level. For example, see the comments about Hardin below, and section 2.2.2 *Why the prisoner's dilemma game is not included in this* research. Because of these difficulties and possible confusions, caution should be used when extrapolating this research to make predictions about all music teachers, or about how all music teachers work in teams.

2.2 An overview of trust in sociology

The study of trust as a phenomenon has recently taken on a prominent role in social sciences, demonstrated by key texts such as Fukuyama, 1995, Gambetta, 1988, Hardin, 2002, Luhmann, 1979, Misztal, 1996, Putnam, 2000, and Sztompka, 1999. These key texts will be discussed briefly to give the reader a better context for our examination of trust within education.

Niklas Luhmann notes, in his very influential text *Trust and Power,* that our increasing fascination with trust is related to the growing complexity, uncertainty, and risk characterized by modern society (Luhmann, 1979). According to Misztal, Luhmann is "the first to provide a theoretical clarification of the concept of trust and to elaborate the

theoretical framework within which the role of [trust] could be adequately evaluated" (Misztal, 1996, p.73). Luhmann's writing seems to privilege complexity over simplistic solutions: for example, whilst he is not convinced of trust having any dependability within a society, he does note that the development of trust is self-referential, as it relies on "trust in trust" (Luhmann, 1979, p.69).

Barbara Misztal suggests that trust performs three functions: she upholds Luhmann's assertion that it reduces social complexity, but adds that it develops a sense of community, and fosters collaboration (Misztal, 1996, pp.95-99). She prefers to analyse trust as a "multi-dimensional phenomenon" by examining its stability, cohesiveness, and propensity-for-collaboration in terms of three loci: habitus, passion, and policy. Interestingly, Misztal also discusses the negative effects arising from the three dimensions of stability, cohesiveness and propensity-for-collaboration: "confusions or chaos…when background expectations are not met; distrust when intentionality is attributed to untrustworthy strategies; and betrayal when emotional outrage is caused by the untrustworthiness of important others" (Misztal, 1996, p.101).

Francis Fukuyama embeds trust within an economic framework in his 1995 study on the subject, "*Trust: the social virtues and the creation of prosperity*". In positing that cultures removed from strong religious, cultural or familial social structures are more likely to develop efficient social organizations, Fukuyama suggests that societies high in trust are more likely to prosper economically: "a nation's well-being, as well as its ability to compete, is conditioned by a single, pervasive cultural characteristic: the level of trust inherent in the society" (Fukuyama, 1995, p.7)

This theme is amplified on a social – rather than economic - plane in Robert Putnam's influential "*Bowling alone: the collapse and revival of American community*", which bemoans the decline of American (and Western societies in general) social and community networks, inferring from this a decline in trust (Putnam, 2000). Putnam's focus on civic traditions, or the promotion of social capital, can be seen as an extension of his earlier work, *Making democracy Work: Civic Traditions in Modern Italy*.

A very similar approach is taken by Diego Gambetta, whose own study on the *mafia* seeks to address why "a generalized absence of trust …[has] none the less brought about a relatively stable social structure." (Gambetta, 1988, p.158). One (rather perverse)

conclusion is that corruption can be a substitute for trust, but Gambetta is quick to point out that such societies are "likely to be less efficient, more costly and more unpleasant than those where trust is maintained by other means" (Gambetta, 1988, p.221). In a similar vein, Piotr Sztompka argues that low-trust societies who rely on providentialism (an acceptance of fate), excessive vigilance or litigation, or one that has retreated into ghettos are equally flawed: "appearing as functional substitutes to correct for the unfulfilled functions of trust, they themselves produce dysfunctional consequences for the wider society" (Sztompka, 1999, p.116).

Thus far, in Fukuyama, Gambetta, Luhmann and Putnam, trust is seen as operating on a number of levels but is primarily analysed from a societal- rather than an individual-basis.

In the work of Russell Hardin, however, declining social capital described by authors such as Fukuyama and Putnam is a misrepresentation: he sees this view as based on a misreading of survey data that studies "*generalized* or *social* trust … in random others or in social institutions" (Hardin, 2002, p.60). Such generalized data stems from two surveys of political opinions and attitudes in the United States[7]. They are faulted, Hardin suggests, because they are too all-encompassing in their questions: one could equally ascribe such results to the limitations and generalisations of the questionnaire[8], or an increase in the number of our day-to-day contacts and interactions. As we come into contact with a greater number of people, our trust cannot be expected to extend equally to such a growing population:

> Why does anyone speak of generalised trust? It is an implausible notion. In any real-world context, I trust some more than others and I trust any given person more about some things than about others and more in some contexts than others. (Hardin, 2006, p.125)

One could argue that this view is supported by historical writings on trust, which suggest that trust is not diminishing, simply because it is a fallacy that it has *ever* been

7 US National Election Studies' survey of political opinion, and the US National Opinion Research Centre's "General Social Survey"

8 Hardin notes a great deal of research was based on results from a single question "Can you trust most people most of the time?" (Hardin, 2002, p.61)

high[9]. Take, for example, this passage of Hume in 1739, which Satterthwaite aptly uses as an example of distrust (Satterthwaite, Piper, Sikes, & Webster, 2011):

> Your corn is ripe to-day; mine will be so tomorrow. It is profitable for us both, that I should labour with you to-day, and that you should aid me to-morrow. I have no kindness for you, and know you have as little for me. I will not, therefore, take any pains upon your account; and should I labour with you upon my own account, in expectation of a return, I know I should be disappointed, and that I should in vain depend upon your gratitude. Here then I leave you to labour alone: You treat me in the same manner. The seasons change; and both of us lose our harvests for want of mutual confidence and security. (Hume 1739, Sect. V. Of The Obligation of Promises)

To speak about generalized trust is also to simplify a complex society (a complexity that Luhmann referred to in his early definition of trust). Although speaking about the French sociologist, Émile Durkheim, Geoffrey Hosking sums up the criticism about generalized and macro-level analyses of trust well: "He [Durkheim] did not appreciate social groups may have not only diverse but mutually contradictory visions of this society which they live" (Hosking, 2014, p.31). Hence we return to thinking about trust as Rotter did in his interpersonal trust scale (1967), which is solely interested in individual trust, leaving no room for questions about generalised trust.

Rather than applying one term to all situations, Hardin develops the notion of "encapsulated interest" as a lesser, more measured rule-of-thumb by which trust is demonstrated in everyday exchanges. By encapsulated interest, he means that trust is an extension of one's own interests: "I trust you because your interest encapsulates mine, which is to say that you have an interest in fulfilling my trust" (Hardin, 2002, p.3). He also makes the excellent point that much of the literature on trust is actually about trustworthiness; that trust is somewhat automatic, whereas we can adapt our behaviours to make ourselves more trustworthy (Hardin, 2002). This is a point amplified by Gambetta: "It is important to trust, but it may be equally important to be trusted" (Gambetta, 1988, p.221).

---

9 Indeed, Hardin takes Putnam to task for suggesting that a decline in trust in government should be viewed as negative, as he points out that the US constitution "frames a set of institutions explicitly designed to block government power … In order to deal with the fact that … Government cannot and should not be trusted" (Hardin, 2004, p.4)

The shift to examining trust within a sociology of individual actions rather than a macro-analysis approach is supported by Sztompka (1999). He suggests that trust can take on such prominence because sociology itself is following a "double paradigmatic shift" from a sociology of macro-analysis towards a sociology of individual actions and, at the same time on an ontological level, from 'hard' to 'soft' variables such as cultural intangibles like love and trust (Sztompka, 1999, p. 1). This said, the majority of Sztompka's text is clearly concerned with developing 'cultures of trust' which operate on a macro-level; for these, he identifies normative coherence, the stability of social order, transparency of the social organisation, and accountability as prerequisites for the success of such a culture.

Misztal, whose work we examined earlier, seems to lie between the two approaches: she examines trust as both a societal phenomenon[10] and one of individual actions – the latter requiring credibility and honourable behaviour in order to demonstrate an individual's.

The research presented in this thesis rests within a sociology of individual actions and follows such authors as Marková and Gillespie in examining small groups of individuals as complex and sometimes contradictory beings. (Marková & Gillespie, 2008, *introduction*).

In terms of the online questionnaire component of this research (section 3.2-3.3 my belief in the value of generic statements regarding trust changed during the period of research (2010-2016). Hardin's reservations about such statements as "do you trust others?" rightly puts into question the most sensationalist observations of Putnam and Fukuyama. Despite this contradiction, I continue to use such questions as they are corroborated by the use of open-ended interviews.

10 Examining, for example, how trust can be "a protective mechanism relying on everyday routines, stable reputations and tacit memories, which together push out modern life fear and uncertainty as well as moral problems" (Misztal, 1996, p. 102)

2.2.1 …and distrust

The opposites to trust would seem to be distrust, which is "the negative mirror-image trust" and mistrust, a "neutral situation, when both trust and distrust are suspended" (Sztompka, 1999, p.26). However, it is worth noting that some researchers see trust and distrust not as opposites, but "separable and distinct, and they can coexist" (Lewicki, 1998, p.450). This view acknowledges that "it is possible for parties to both trust and distrust one another, given different experiences within the various facets of complex interpersonal relationships" (Lewicki, 1998, p.440). A suggestion of what this might look like is given by Elangovan, Auer-Rizzi, and Szabo:

> Individuals may increase their distrust up to a certain level as a precautionary measure even after the first violation (i.e. enter a state of alertness), but react by altering only their trust levels in the face of subsequent violations. (Elangovan, Auer-Rizzi, & Szabo, 2007, p.19)

Hardin (2002) points out that although trust and distrust have some elements of antithesis, they also work in contrasting ways. They are asymmetrical, as generally trust is slow but can be offered without experience, whereas distrust normally is a result of a negative experience (and often develops much quicker). Secondly, "the gains from trust can far outweigh the savings from distrust, as they typically do in many groups or societies". Thirdly, whereas distrust is easily formed, "trust… requires too rich an understanding of the other's incentives for it to come easily to many people" (Hardin, 2002, p.90-91). In his 2004 examination of distrust, Hardin also suggests that because many of us hold to a "commonplace thesis that trust is inherently moral" and required for society, we also infer "that distrust must evidently therefore be bad" (Hardin, 2004, p.5). Such a deduction, he concludes, negates the many rational uses for distrust, e.g. crossing the road, or leaving one's bag open at the airport.

Despite such an asymmetrical view, conceptualising trust-distrust as a pair of opposites is useful in analysing the consequences of distrust. Troman (2000) suggests the following table as a way of summarising the contrasting results:

Trust	Distrust
Intimacy	Alienation
Togetherness	Antagonism
Supportive	Undermining
Mutuality	Isolation
Security	Insecurity
Acceptance	Suspicion

Figure 2.2: Trust-Distrust categories (Troman, 2000, p.339)

Putnam and Gambetta's work (see above) have tended to portray society in such a dichotomous conceptualization, as has the Australian researcher, Andrew Leigh, whose work demonstrated that trust is lower in ethnically or linguistically heterogeneous neighbourhoods (Leigh, 2006).

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

Both in general sociology, and in specific work-related situations, a considerable amount of research has been conducted surrounding what is known as *the prisoner's dilemma*, or various trust games, be they one-way trust games or iterated variations. An essential component of most of these games is that there is a choice that one participant can make which will either reward or punish the other; usually, there is also the possibility of gain should one party demonstrate generosity to the other. In the reiterated variations, this sequence of games is used to model behaviour in a long-term trust relationship[11].

11 see, for example, Fudenberg, Kreps, & Maskin, 1990

Although these games seem an attractive way of observing trust, in that they isolate aspects of judgement, cooperation, and selfishness, they have not been referred to or utilized in this research. This is because I concur with a number of researchers who feel that the very clinical simplicity of the game masks, or fails to take into account, the complexity of our human relationships. Hardin, for example, points out that such experimental games cannot test "relational elements between the players and therefore [they rule] out any chance of testing any of the standard conceptions of trust" (Hardin, 2006, p.58). Hosking reminds us that:

> treating such mock-ups as real can create dangerous illusions. Regarding trust as purely interest-based and rational, and then creating mathematical models on this assumption - the predominant approach in recent economic theory - has severely impoverished our understanding of how human beings interact in the market, and is doing great damage to our social fabric. (Hosking, 2014, p.35)

2.3 Trust within the workplace – interpersonal relationships

I will now move to the far narrower study of the role of trust within the workplace, which overlaps significantly with the upcoming discussion of trust in education. A review of over 43 studies of workplace trust from 1959 to 2000 documented "fairly significant effects of trust on attitudinal and cognitive/perceptual constructs" (Dirks & Ferrin, 2001, p. 455). Many of the studies were premised on trust as having a distinct effect on "positive attitudes, higher levels of cooperation and other forms of workplace behaviour", whilst others saw trust as a facilitator the effects of "other determinants on desired outcomes" (2001, p.450). Research within the field of psychology reaffirms these views: Costa et al. (2001) confirmed "the importance of trust for the functioning of teams in organizations" (Costa, Roe, & Taillieu, 2001, p.241).

Trust has been seen to be an important element in one's willingness to accept decisions (Tyler & Degoey, 1996), to 'go the extra mile' based on a belief that the organization trusts its workers (Darley, 2004) and in coping with crises (Webb, 1996). The negative aspects and consequences of trust – distrust, betrayal, and revenge – have generally focussed on

the negative impact of over-management, breakdowns in communication, and feelings of disloyalty or unfaithfulness (Reina & Reina, 2006; Robinson, Dirks, & Ozcelik, 2004).

There are however many areas that remain inconclusive. For example, the relationship between trust and group performance has not been convincingly demonstrated (Dirks & Ferrin, 2001). This is in part because one group or another in an organisation may not be acting in the best interests of the organisation itself: "networks and relations of trust are detrimental to the organisation when they promote the protection of workers or supervisory prerogatives or power that inhibits the efficient and effective achievement of organisational goals" (Cook, Hardin, & Levi, 2005, p.142).

It should also be noted that some results, including whether team satisfaction can be linked with trust (Costa et al., 2001, p.240), or indeed the "extent to which trust may be considered a determinant factor" (Costa, 2003, p.618), have remained inconclusive.

2.3.1 Control, supervision, and subversion

As mentioned above, one of the most difficult aspects of trust to manage in any organisation - and one that has a direct significance for this thesis - is the question of supervision, surveillance and the possibility of subversive behaviour. "Because of the conflict of interest inherent in principal-agent relations, organisations tend to rely on hierarchical authority, formal contracts, and a high degree of surveillance to elicit employee reliability" (Cook et al., 2005, p.140).

To allow organisations and workers to avoid a *control paradox* - "whereby stricter attempts to control subordinates result in less effort by subordinates" (Miller, 2004, p.112) - supervisors can "encapsulate and… defend the interests of their subordinates" and protect subordinate discretion (Hardin, 2002, pp.144-5). Defending the interests of subordinates include a range of behaviours such as concern for the protection of jobs, the health and well-being of employees and the promotion of two-way loyalty. Supervisors can also 'cut workers some slack' by reducing undue pressure and allowing some freedoms, as Homans described in his 1954 study of ten girls in an accounting division:

> Neither did the girls feel under any pressure to work particularly fast. Indeed the lack of pressure may have been the very thing that helped some of them to work, in fact, very fast indeed. (Homans, 1954, p. 728)

One approach to encouraging employee output has been to offer incentives, in recent times often referred to as employee engagement (Macey & Schneider, 2008). But, whereas outcome-based incentives can work well, they only do so when easily measurable and tied very clearly to an individual, rather than a production team (Miller, 2004, p.102).

Surveillance/monitoring is similarly seen as a paradox, in that evaluation can be used for promotions and raises, "but they also signify lack of trust or even implied distrust". (Cook et al., 2005, p.140). Those subject to emphatic or invasive surveillance can become "hypervigilant, suspicious, and susceptible to the sinister attribution error, judging others as more distrustful than they probably are" (Kramer, as cited in Cook et al., 2005, p. 141).

Finally, there is the question of subversion, either as a reaction to a perceived negative control or as an act of group power. This can be seen as the flipside of trust among workers - which generally promotes the sharing of information, social bonding, and instructional help - but in most cases can also be seen as a strengthening of "trust relations among themselves, but … Based on distrust of others" (Cook et al., 2005, p.143)

In this category of subversive behaviour, we can consider the very entertaining tale of Private Josef Švejk, who demonstrated his political dissidence by "working to rule", thereby suggesting that one can be trusted, but not depended upon (Miller, 2004). The story neatly encapsulates how control, supervision, and subversion can be played out in a low trust environment.

2.3.2 Gender in the workplace

The question of whether gender plays a role in the development and willingness to trust has had little impact on general research, despite strong findings from Johnson-George see, for example, Fudenberg et al., 1990 Swap (1982). They noted that females "consistently mak[e] more trusting ratings of partners" and that males "are less likely than females to make fine discriminations when rating another's trustworthiness, responding instead with a more global perception." (Johnson-George & Swap, 1982, pp. 1315 & 1310 respectively). A much later study by Maddox and Brewer found that "women are more relationally interdependent and men are more collectively interdependent" (Maddux & Brewer, 2005, p.168). Coupled with this, men are more likely to engage in behaviours associated with risk and were seen by Ben-Ner and Halldorsson as having "higher

extraversion and lower conscientiousness" (Ben-Ner & Halldorsson, 2009, p.19). As a summary of these gender differences:

Men	**Women**
Perception of trustworthiness is global	Perception of trustworthiness is discriminate
Collective	Relational
Risk takers	Less extraversion and greater conscientiousness

One criticism levelled at much of the sociological research on trust is that it is too Western-centred, reductionist, and "unidimensional"; trust is analysed as simply "the dichotomy of trust versus fear" (Marková & Gillespie, 2008, p.4-5). Marková and Gillespie's concern that trust is being reduced to "statistical measures… radically decontextualized and considerably reduced" (Miller, 2004, p.7) could be an echo of Hardin's distrust of generic questionnaires (see section 2.2.1) and the oversimplification of the *prisoner's dilemma* methodology (section 2.2.2). Such a dichotomy/unidimensional approach is thought to paralyse any discussion of whether individuals can act both in trusting relationships whilst fearful. Perhaps this dichotomy stems from shifting socio-political trends post 9/11, articulating the desirable goal of democracy and civic engagement (Sander & Putnam, 2010).

2.3.3 Age and experience

In a number of studies, increasing age and experience is often linked to a tendency to increase distrust (Elangovan et al., 2007), a finding that I found quite counterintuitive. Elangovan, Auer-Ritti and Szabo have suggested that this "increase in distrust could be a function of either the optimism typical of younger and newer employees muting feelings of distrust or a side-effect of the "school of hard knocks" experience of older employees

prompting wariness and a "cold reality" perspective, or both" (Elangovan et al., 2007, p.20).

2.3.4 Role of humour

Humor "is a common element of human interaction and therefore has an impact on work groups and organizations. Despite this observation, managers often fail to take humor seriously or realize its numerous benefits" (Romero & Cruthirds, 2006, p.58). Given that humour has significant positive implications for organizational and employee effectiveness, and can "facilitate higher levels of trust" (Hampes, 1999), one would imagine that the literature would refer to humour quite consistently, but this is not the case[12]. Indeed, as the French organizational behaviourist Jean-Louis Barsoux noted, "the role of humour in organisations has received scant attention from management academics" (Barsoux, 1996, p.500).

Examples of humour will be discussed as a coping mechanism in the later stages of this thesis.

2.3.5 Macro versus micro influence of trust

In addition to Marková and Gillespie, researchers such as Cook, Hardin and Levi have, over the last fifteen years, begun to doubt whether trust can have such a broad effect in an organization, particularly in large-scale workplaces (Cook et al., 2005; Hardin, 2002), but do maintain that it does, however, play an important role in small group and interpersonal relationships. These doubts are aligned with the previously mentioned shift to examining sociology as individual actions, distinct from a more generic, macro-analysis approach.

Given the above, it is this line of research that has influenced my approach in this thesis.

12 To date, I have not found a reference to the positive effects of humour in any of the principal authors identified in section 2.2, An overview of trust in sociology: Fukuyama, Gambetta, Hardin, Luhmann, Marková & Gillespiem, Misztal, Putnam or Sztompka.

2.4 Trust in education

This section is divided into a number of segments corresponding to the principal themes of trust in education. First, I shall examine two schools of research, and then consider key influential actors including the role of the school principal. This discussion will highlight several positive effects of trust, including teacher efficacy and productive teaching environments. Additionally, obstacles to trust in schools will be outlined, as well as consequences of a low-trust environment. Finally, I shall examine how (and if) gender difference and minority groups have been considered in this research.

2.4.1 Research groups

Until the 1990s, trust was a focus area within education that had not received great attention, and some researchers felt it was a "topic that has been neglected for far too long" (Tschannen-Moran & Hoy, 1998, p. 350). A great deal of research followed (1985-2005), almost all of which was allied to one of two research groups. Since then, the concept of trust in education has become an internationally debated topic. Some of the threads to this debate will be picked up in section 2.5 *Trust in Education - other International research*.

The two groups of researchers referred to above can each be linked to a common author:

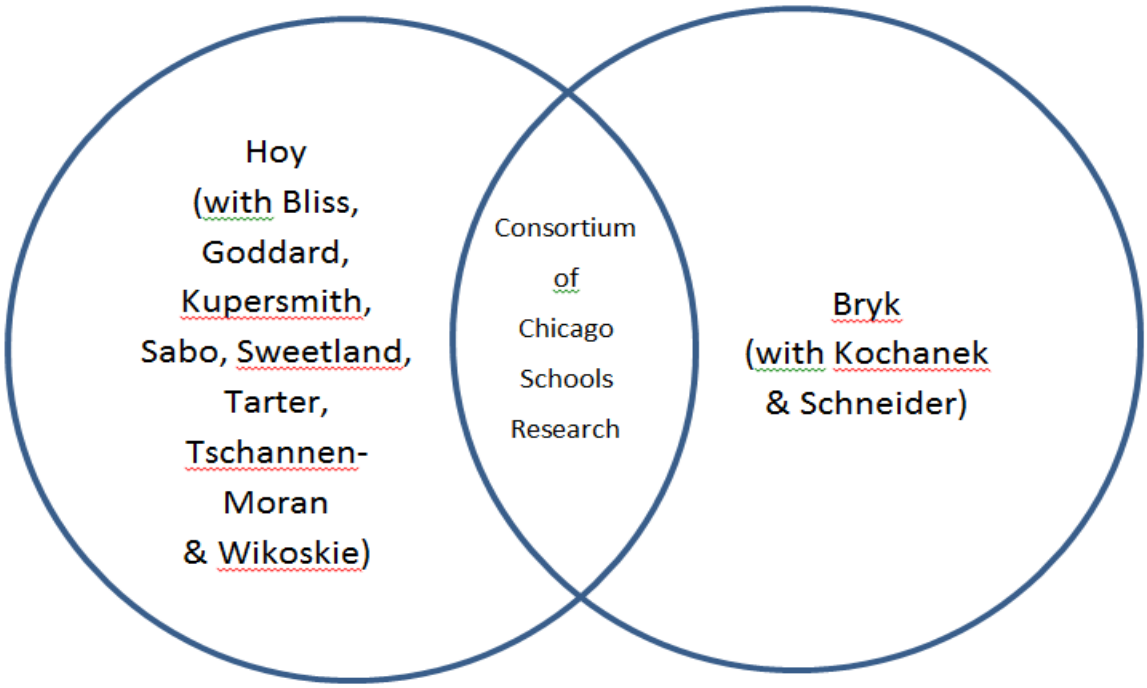


Figure 2.3. Research by groups

Both these two groups of researchers (Hoy and colleagues[13]; and Bryk, Kochanek, and Schneider[14]) worked within the Consortium of Chicago Schools Research, which has created a large amount of data about teachers' perceptions of many aspects of schooling. I first identified these two 'groups' in a 2010 postgraduate paper, and later in a paper for the XVIII National Conference of the Australian Society for Music Education, 2011 (Close, 2011). Interestingly, van Maele, van Houtte, and Forsyth describe the same "two research clusters" in their Introduction to "Trust and School Life" (van Maele, Forsyth, & van Houtte, 2014, p. 2).[15]

---

[13] See Goddard, Goddard, & Tschannen-Moran, 2007; Goddard, Hoy, & Hoy, 2000; Goddard, Tschannen-Moran, & Hoy, 2001; Hoy, Gage, & Tarter, 2006; Hoy, Hoffman, Sabo, & Bliss, 1996; Hoy & Kupersmith, 1985; Hoy & Tarter, 2004; Hoy, Tarter, & Wikoskie, 1992; Hoy & Tschannen-Moran, 1999; W.K. Hoy & M. Tschannen-Moran, 2003; Tarter, Bliss, & Hoy, 1989; Tarter, Sabo, & Hoy, 1995; Tschannen-Moran & Hoy, 1999; Tschannen-Moran, 2001, 2004; Tschannen-Moran & Hoy, 1998; Tschannen-Moran & Hoy, 2000; Tschannen-Moran, 2014; Tschannen-Moran & Gareis, 2015

[14] See Bryk & Schneider, 1996; Bryk & Schneider, 2002; Kochanek, 2005; Bryk, Sebring, Allensworth, Easton, & Luppescu, 2010; Kochanek & Clifford, 2014

15 For some reason, Bryk seems unwilling to either acknowledge or engage with the work of Hoy and colleagues. In the majority of work post-2004, Hoy and colleagues have discussed Bryk's work and that of his colleagues, and certainly Kochanek has discussed the Hoy etc. research, but even in his 2010 book which includes a chapter on trust, Bryk fails to acknowledge any of the research conducted by the other research group.

These two research clusters represent conceptually different approaches to the role of trust in schools: Kochanek argues very effectively that studies by Hoy and colleagues often treat the whole school as an entity, whilst studies by Bryk and colleagues focus on everyday interactions and examine individuals or groups within a school (Kochanek, 2005, p.6-8). Treating the whole school as an entity "defines trust as a group understanding that both the group itself and the individuals within the group are reliable", whereas Bryk and colleagues' focus on everyday interactions stems from the fact that "there is not open discussion about what is expected from each other, [and therefore] people use less direct methods to assess each other's fulfilment of role obligations… The growth of trust depends in part on the degree to which people have shared understandings of their role obligations" (Kochanek, 2005, p.6-7). In these two models, trust is seen either as an overarching dynamic affecting individuals, and that is accessed by shared knowledge, or as a 'grass roots' phenomenon which filters up through the organisation, in part because participants are not aware of a shared vision.

Van Maele, Van Houtte, and Forsyth explain this clearly in their introduction to "Trust and School life" (2014). They describe the "distinction between individual and collective teacher trust" as a "distinction between social capital as an attribute of individuals versus collectivities":

> Teacher trust is an individual construction that is built up out of a teacher's repeated interactions with other individuals or groups in school, [whereas] collective teacher trust (i.e. faculty trust) is socially constructed out of repeated interactions amongst the members of the teaching staff - making it a social phenomenon. (van Maele et al., 2014, p. 16)

The same authors provide a useful visual guide as to how individual and institutional trust can both be conceived:

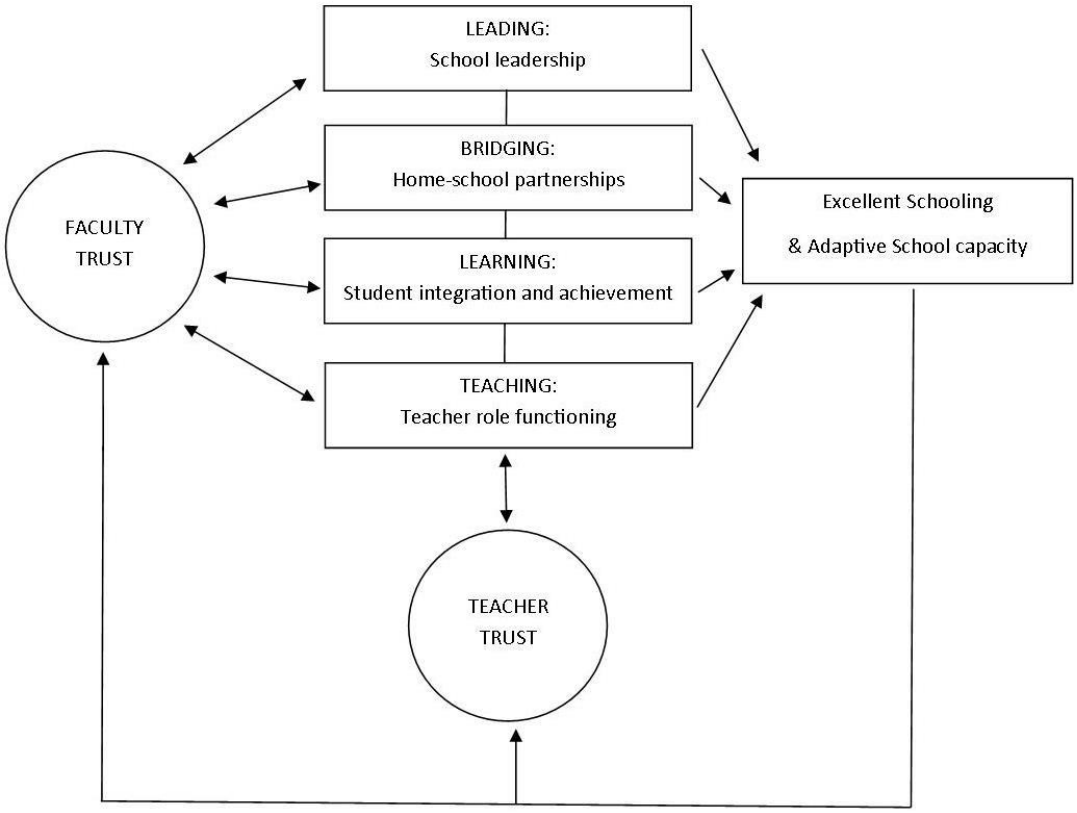


Figure 2.4 Consequences of individual and collective teacher trust, taken from van Maele et al., 2014, p.17

This model demonstrates the interrelatedness of a number of concepts:

- School leadership
- Parental involvement
- Student integration and ambition
- Teachers' job attitudes and professional relationships

The authors acknowledge that all four of these areas influence teacher trust, which itself contributes to faculty trust:

> Whereas teacher trust is an individual construction that is built up out of the teacher's repeated interactions with other individuals or groups in school, collective teacher trust (i.e. faculty trust) is socially constructed out of repeated interactions among the members of the teaching staff - making it a social phenomenon. (van Maele et al., 2014, p.16)

Caution does need to be used in any delineation of these two approaches to studying trust within schools. With the passing of time, Kochanek has herself admitted that "while terminology and methods vary, much of the work coming from these two streams of literature is parallel and the results are similar" (Kochanek & Clifford, 2014, p.315).

However, to examine trust only in schools as a collective phenomenon – and to assume that there is a group understanding of reliability - seems erroneous as much as Hardin felt generic trust statements are erroneous (see section 2.2 above).

Hence, this thesis will privilege the examination of individual actions and individually constructed meanings over any assumption that there are shared understandings of trust.

2.4.2 The various actors in education

The principal actors within a school environment are school administrators (generally, but not always, referred to as the principal), teachers, students, and parents. The most common relationships explored within educational environments are those of the administrator-to-teacher and, to a lesser extent, the administrator-to-parent and/or children (Bryk & Schneider, 2002; Kochanek, 2005; Tschannen-Moran, 2004; Wolfe, 2007). Teacher-to-teacher relationships appear to have been the least explored.

In most situations, trust within one group (e.g. teacher-to-teacher) and trust between groups (e.g. student trust of teachers, teacher trust of students, etc.) are usually reported at fairly similar levels, and seem to move concurrently even if there is less evidence that they influence each other (Tschannen-Moran & Hoy, 1998). In the case of teacher's trust in students and parents, these have frequently so close as to appear "indistinguishable" (W. K. Hoy & M. Tschannen-Moran, 2003, p.204). However, some factors seem to move more independently, as we shall see below.

Teacher-to-teacher or collegial relationships have almost always been studied as a whole school, rather than departments, hence there is very little literature on these relationships. principal-teacher trust is dealt with in the next section.

2.4.3 The role of the principal in varied school structures

The question of whether the creation and sustaining of trust in collegial relationships operates independently of the principal or is influenced by the principal has not been resolved amongst researchers. In general, this seems to be a question of the type of school structure that one is examining. Some research (Herriott & Firestone, 1984; Hoy et al., 1992; Tarter et al., 1989; Tarter et al., 1995; Tschannen-Moran & Hoy, 1998) suggests that trust in the principal and trust in colleagues are linked in elementary schools:

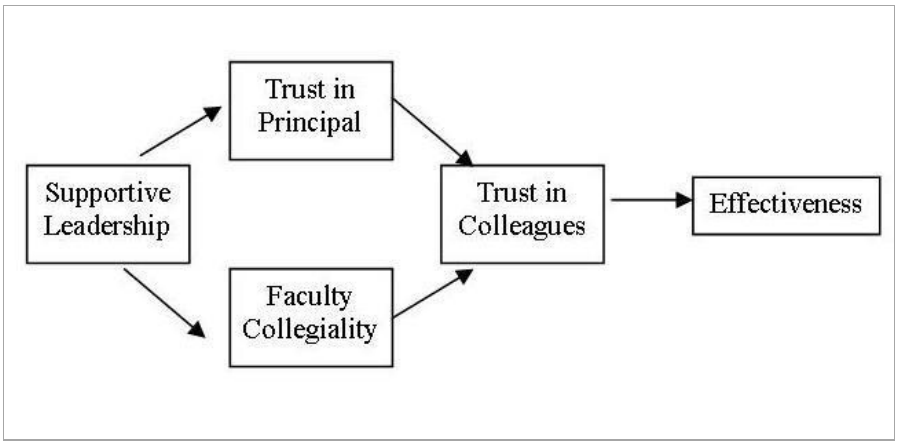


Figure 2.5a. Model for systems for trust in elementary schools (Tarter et al., 1995, p. 43).

But they are not co-dependent in middle and secondary schooling:

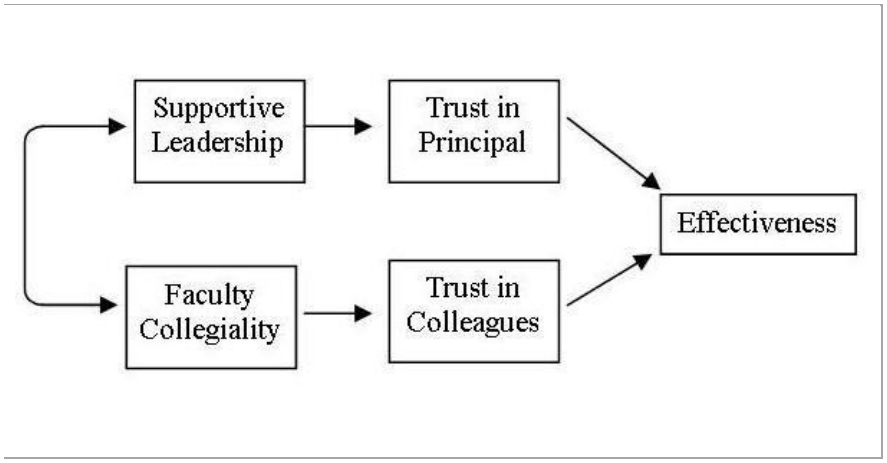


Figure 2.5b. Model for systems for trust in middle and secondary schools (Tarter et al., 1995, p. 43).

One should note that both models use the term *supportive leadership* as a precursor to trust in the principal.

One theory is that trust in the principal and trust in colleagues are co-dependent in elementary schools is due to their centralization – each teacher developing a common curriculum coordinated through the principal (Herriott & Firestone, 1984); whereas middle school teachers "do not look to the principal to build consensus over what ought to be taught" (Tarter et al., 1995, p.47). Tarter and colleagues go on to explain the distinction thus:

> Administrators who promote consensus at the elementary level will be more successful than those who do not; at the middle level, administrators who support the autonomy of a more specialized faculty will be more successful than those who do not. (p. 47)

This latter model also seems logical to apply to high schools, as Tarter et al. (1995) predict. Hoy et al. (1992) suggest that "it is faculty trust in colleagues that leads to effectiveness, not collegiality or trust in the principal" (Hoy et al., 1992, p.43). These findings have also been replicated in recent studies: Smith and Flores surveyed 29 Texas middle schools differentiating between a principal's influence, and that influence being a significant predictor of faculty trust in either colleagues or clients (Smith & Flores, 2014, pp.268-9), and Tschannen-Moran's study affirmed a co-dependency in matters of school climate whilst noting that trust in the principal was "largely indirect" (Tschannen-Moran & Gareis, 2015).

However, other studies suggest that trust between all faculty members, regardless of the school students' ages, is co-dependent on trust in the principal (Hoy & Kupersmith, 1985; W. K. Hoy & M. Tschannen-Moran, 2003; Kochanek, 2005; Tschannen-Moran, 2004; van Maele & van Houtte, 2009; Wolfe, 2007).

The above studies view trust within elementary schools as being co-dependent with trust in the principal[16] plus, the question of the relationships in middle and secondary schools is at least ambiguous. These leave open the possibility for trust being developed independently. The research and analysis I undertook was therefore limited to schools organised as either middle or secondary schools. Included in the trust questionnaire (Appendix 1) are questions relating to trust in the principal in order to try to establish

[16] Even this statement about elementary schools is not without its dissenting views. See K. Hoy et al., 1992, and Geist & Hoy, 2004, whose conclusions separate trust in colleagues from trust in the principal. (p.42 and p.13 respectively)

whether there was a co-dependency in trust within the age limits studied. See section 4.7.8 for a discussion of the interviews in regard to this question, and section 4.4 for a comparison between my research and research from Chicago 2001-7.

2.4.4 Factors contributing to trust in schools

Several organisational factors influence the development of trust in a school, aside from interpersonal trust. However, demonstrating a causal relationship has often been difficult, in part because of the difficulty in finding a common definition of trust, and of isolating what are often quite interconnected factors. Organisational factors such as size, socioeconomic status, homogeneity of ethnic backgrounds and gender of students have been reported as having an influence, as is detailed below.

A school that is small has a "positive impact on teachers' work satisfaction, student engagement in learning and the efficacy of school change efforts" (Bryk et al., 2010, p.147). This could be because the schools' network of participants is not as complex, a finding by Bryk (2010) that echoes Hardin's theory of individually encapsulated interest. Stability, both of student and teacher populations, "enhance the likelihood of trust formation, and enlarge the base of human and community resources that directly support school improvement" (Bryk et al., 2010, p.150).

A higher socioeconomic demographic, homogeneous ethnic composition and a bias to girls in the composition of the student body can all exert a positive influence on the development of trust within the school (Bryk & Schneider, 2002; van Maele et al., 2014). Perhaps remarkably, Van Maele and Van Houtte concluded that teachers' collegial trust is higher when the student body is primarily of the ethnic majority (van Maele & van Houtte, 2009; van Maele & van Houtte, 2011a).

2.4.5 Positive outcomes of trust in schools

A majority of the educational research discussed above seeks to confirm that trust is either a precursor, concomitant or subsequent derivative factor in regard to a number of positive outcomes: teacher efficacy, academic excellence and productive teaching environments (da Costa & Riordan, 1996; Park, Henkin, & Egley, 2005).

Teacher efficacy has been defined as "the confidence teachers hold about their individual and collective capability to influence student learning" (Klassen, Tze, Betts, & Gordon, 2011, p.21). It is both context-specific and subject-specific: "A teacher may feel very competent in one area of study or when working with one kind of student and feel less able in other subjects or with different students" (Tschannen-Moran & Hoy, 1998, p.215). The literature does not unanimously support links between trust and efficacy, but rather makes the distinction between measuring the school as a whole and measuring an individual teacher's characteristics. Collegial trust and support have been linked to a general sense of teaching efficacy, whereas a personal sense of teaching efficacy appeared not to be related in the same manner (Hoy & Woolfolk, 1993; van Houtte & van Maele, 2012). This suggests that, whereas self-belief can operate independently of a sense of trusted colleagues, a corporate sense of teaching efficacy cannot exist in a low trust environment.

Faculty trust has been demonstrated to be a significant and positive predictor of academic achievement (Bryk & Schneider, 2002), but perhaps an even more important link is that "when the effect of trust was estimated…SES [socioeconomic status] and the proportion of students of colour were no longer statistically significant predictors of achievement" (Goddard, Salloum, & Berebitsky, 2009, p.305)[17]. Complex organisational structures such as schools require "those in the technical core to do their work carefully and competently" and that this leaves "trust building and the de-emphasis of traditional control mechanisms as the critical path to achieving predictability" (Forsyth & Adams, 2014).

The causal link between faculty trust and the academic achievement of students was confirmed in 2011 when Adams and Forsyth essentially recreated two former studies (Goddard et al., 2009; Goddard et al., 2001) in an effort to include the effect of self-regulated learning; they found that "collective faculty trust explained variation in student math and reading achievement over and above the FRL [free and reduced-price lunch][18] rate and prior school achievement" (p.16). Finally, in a further study of 64 elementary, middle, and high schools in 2014, "78% of the variance in student achievement could be

17 However, see R.D. Goddard et al., 2001 which appears to contradict this finding (p.13)

18 The FRL is another method of measuring the impact of socioeconomic status

explained by [a] set of trust variables" (Tschannen-Moran, 2014, p.73)[19]. A number of hypotheses have been advanced to explain this link, including a more relaxed classroom that allows for risk and mistakes (Hoy et al., 2006), by "empowering productive connections between families and schools" (R.D. Goddard et al., 2001, p.14); "an instructional climate …more conducive to self-regulated academic beliefs and behaviour" (Adams & Forsyth, 2013, p.8); but also trust is a factor in teacher resilience, in that "colleagues support and trust … could serve as compensatory factors in maintaining morale in light of lower student performances and support" (Dworkin, 2007, as cited in Dworkin & Tobe, 2014, p.140).

If we accept that schools are "fundamentally social institutions that depend daily on the quality of the interpersonal relations with which they are imbued" (R.D. Goddard et al., 2009, p.293) rather than bureaucracies (Kochanek, 2005), then horizontal - rather than vertical - trust, collaboration, and communication are key elements in developing effective teaching environments (Forsyth, Barnes, & Adams, 2006). A number of different, but closely linked, concepts have been used to describe positive teaching environments, all of which have been tied to trust: teacher collegiality (Kelchtermans, 2006), professional learning communities (Cranston, 2011; Hallam, Dulaney, Hite, & Smith, 2014), supportive mentoring (Celano & Mitchell, 2014) and school mindfulness (Hoy et al., 2006). These concepts, and the references mentioned, all suggest that trust has a positive role play in their successful development; indeed, some of them rely on trust as a prerequisite.

2.4.6 Obstacles to trust in schools

Just as we have seen that trust can either be examined as a characteristic of the school as a whole or as a collation of everyday interactions, so the means to prohibit the development of trust in schools tend to function on two levels: individual behaviour and structural elements.

The obstacles to an individual's trustworthiness – i.e. the prerequisites to others' not trusting them – and the consequences of their behaviour are so similar that they are dealt with at the same time in the next section.

19 these trust variables included "faculty trust in colleagues", but the results will also strongly influenced by "student trust of teachers"

In terms of the principal inhibitors of trust on a structural level, a key factor has been when the principal fails to communicate - and makes a decision in respect to - a vision that puts children first. Although a strong case for this is made in both J. R. Kochanek (2005) and Tschannen-Moran (2004), this factor seems to have garnered little attention during the last 10 years into the research on trust.

Tschannen-Moran (2009) also suggests a number of administration-controlled practices, including an overly bureaucratic approach, micromanaging, the constraint of communication, and a proliferation of rules and rigidity. Many of these latter inhibitors relate back to the control paradox (discussed in section 2.3.1); they also appear to be somewhat self-replicating if a school is already felt to be low in trust – e.g. a principal might feel they need to be rigid in their application of rules because a teacher is not cooperating, whereas the teacher will not cooperate when they feel they are not being trusted.

Bryk and Schneider list instability in a school student population and racial conflict amongst teachers as obstacles to the development of trust in schools (Bryk & Schneider, 2002, p-98). Van Maele and Van Houtte demonstrated that "a lower socioeconomic student body composition exerts the greatest effect of all factors and is very detrimental for teachers' shared trust in students, parents, and colleagues" (van Maele & van Houtte, 2009, p.24).

The above literature suggests that the obstacles to trust can be summarised in four areas:

- Lack of trustworthiness in an individual
- Bureaucratic obstacles (e.g. control paradox)
- Decisions not 'student-centred'
- Unstable, or low SES, populations

2.4.7 Consequences of low-trust environments in schools

The consequences of low trust environments in schools are numerous but can be summarised as the reversal of all those positive outcomes described in section 2.4.4. Here the consequences of distrust between individuals are followed by those of distrust on a structural level.

The lack of trustworthiness in an individual may well result in betrayal. Betrayal is the breaking of trust, whether intentional or not (Reina & Reina, 2006). Betrayal can lead to an intensely negative response, although "individuals may have different reactions to similar or identical events…a breach may evoke intense rage in one individual and forgiveness in another" (Robinson et al., 2004, p.328). Using Reina and Reina as a model, Hargreaves identifies three forms of betrayal when colleagues broke trust with each other in an educational setting:

- Differences in ability and methodology (competence betrayal)
- Out-of-hours expectations and commitment (contractual betrayal) and
- Ineffective communication and gossip (communication betrayal) (Hargreaves, 2002).

He suggests that betrayal is not simply a moral act, but its "consequence is to lead teachers to avoid conflict and interaction with each other, and thereby insulate themselves from the opportunities for learning and constructive disagreement" (p.393). This echoes one study of trust in the workplace that warned "to confuse failure with betrayal is to set yourself up for no creativity, no innovation, no adventure, no intimacy, no trust, no life at all" (Solomon & Flores, 2003, p.130). Hargraves, therefore, suggests developing stronger learning communities that understand how to discuss and disagree about professional expectations openly and calmly; in a somewhat circular argument, he advocates "deep" trust among teachers to mitigate the negative effects of betrayal, whilst noting the trail itself will almost certainly prevent trust from developing.

The bureaucratic obstacles described by Tschannen-Moran (2009) in section 2.4.6 often equate to "incentives for arbitrary and unprofessional choices", or what Onora O'Neill terms "defensive teaching" (O'Neill, 2002, p56 & p.50). This concept is similar to Hargraves' fear that teachers will insulate themselves from learning and constructive disagreement. Distrust can also threaten to "undermine the integrity of assessment practices" (Carless, 2009, p.86) for the same reasons.

2.4.8 Gender and the 'other'

Linked to the question of co-dependency in trust is that of gender. Beyond the findings of Johnson-George and Swap (1982) and Maddox and Brewer (2005) noted above in their examination of the workplace, van Maele and van Houtte found that a "high proportion of female teachers in a school increases the chance of the staff trusting their principal" because "women's trust depends on (in)direct relationships" (van Maele & van Houtte, 2009, p.578). This finding contradicted that of Bryk and Schneider (2002), who measured a schoolwide sense of trust to be higher if a greater number of males were on the faculty. Another recent study demonstrated that female teachers tended to become more stressed and were quicker to experience burnout, however, there was no exploration of links to perceived trust levels within the school, nor of the relationship with the principal (Klassen & Chiu, 2010). These studies have been so few and so diverse focus, that it is difficult to make a definitive statement; perhaps this is predictable given the range of variables at play.

Please note that difference – the 'other' – has not yet been discussed in this literature review. A 2004 review of studies in collaborative teaching practice within special education and related services[20] criticized the complete absence of "ethnocultural identity, gender, sexual orientation, and/or disability status" as areas of examination. This review of the literature found that none of the reviewed studies considered whether racism or sexism were an issue, and only 4 (15%) "acknowledged teachers of color". (Duke, 2004, p.315). Of this last point, Bryk and Schneider have been clear that "the absence of racial and ethnic tensions in the school community make it easier to maintain social trust" (Bryk & Schneider, 2002, p.97).

This presents the researcher with a two-edged sword: it is difficult to make any comments about questions of gender or race because there have not been sufficient academic studies. However, the absence of studies suggests that there are indeed open or unanswered questions about whether issues of racism and sexism have been devalued in academic research and education.

20 The 26 empirical studies date from 1987-2000.

2.5 Trust in education – other international research

Following the initial publications of Hoy and Bryk (and their respective colleagues), trust within education has become a focus for research in many countries beyond the U.S.A. In each case, variations in the style and focus of the research indicate both the specialisation of the researcher and perhaps some of the regionally-specific issues. Given the nature of this thesis, and that all the research has been undertaken in a country outside the U.S., an overview of such research seems useful.

Mieke van Houtte and Dimitri van Maele, of Ghent University, have been at the forefront of research worldwide, culminating in *Trust and School Life* (2014), a work which interestingly brings together the research of the Hoy/Bryk approaches. In general, these Belgian studies are concerned with a teacher's sense of trust and satisfaction in colleagues in the face of contrasting socio-economic and ethnic populations. They have studied trust as part of a teacher's culture (van Houtte, 2006), and the school's organizational characteristics (van Maele & van Houtte, 2009). Multiculturalism and low social economic environments are important questions for Belgium, but these they delineate by suggesting that "it is not the presence of students with an immigrant background itself that reduces trust in students, but the fact that these students are marked by a low social class background" (van Maele & van Houtte, 2011b, p.96).

They also found that a teacher's years of experience improves the likelihood for faculty trust (van Maele & van Houtte, 2012), which is in direct contrast to the findings of Elangovan et al., 2007, as discussed in section 2.3.3. This could be because the Belgian study emphasised an enhanced job satisfaction stemming from the growth of social relationships, whereas Elangovan's study emphasised a teacher's increasing wariness in response to change.

Teacher's years of experience will become an important element when discussing my own findings, and indeed both the growth of social relationships and a wariness to respond to change are factors that play into my findings.

In Canada, da Costa studied teacher collaboration (da Costa, 1993) leading to an assertion that teachers should have "similar philosophical beliefs as professional educators" (da Costa, 1995, p. 23). In examining power relationships (as part of a Canadian school board program entitled *Supervision for Growth*), da Costa questioned

whether teachers could collaborate and evaluate each other (da Costa & Riordan, 1996), as this could hinder the development of trust, a finding echoed by John Wallace (Wallace, 1998). In 2011, Catherine Handford confirmed Hoy, Tschannen-Moran, and Bryk's findings that "Competence, Consistency and Reliability, Openness and Respect" are key antecedent conditions of trust in the principal (Handford, 2011).

A welcome recent addition to the literature is Dean Fink's book (2016) which examines trust and distrust in a number of international settings, stemming from his observation that international measures of trust are "closely … correlated with the PISA[21] assessment results" (Fink, 2016, p.4). Fink frames his discussion by positing two models of educational policy and practice:

- A high-trust professional model that relies on human, social, and decisional capital (p.16), and
- A low-trust production model that is pro-market and privileges accountability (pp.20-21).

He finds the situation "at a tipping point" in his own country, Canada, as the provinces gradually move towards a production/accountability model. Despite Fink's best intentions, there are inconsistencies in the way his survey instrument was administered in other countries. This means that one should view some of the results with caution. For example, whereas some countries' studies examined a balance of primary and secondary schools, the UK and US studies were heavily weighted to primary school responses[22] (see section 2.4.3 above). The survey in Sweden was biased towards the views of administrators, with 224 principals and only 96 teachers forming the response, a ratio of more than 2:1.

Socio-economics and trust have been studied in Israel by Addi-Raccah, who demonstrated that teachers working with higher socio-economic populations of students tended to demonstrate greater trust in their colleagues. She also demonstrated that "trust proves to exert a primary impact in distinguishing teachers intending to leave from those intending to remain." (Addi-Raccah, 2012, p.849)

21 Programme for International Student Assessment, a survey coordinated by the OECD

22 the UK respondents were 70% primary, and the US 66%

In Turkey, Töremen and Karakufi considered that there were far too many substantial factors within the education system forming barriers for teachers to develop good trust and teamwork. They factors such as "inefficiencies in the educational system, ineffective operations of the administrators, communication and orientation problems among teachers, low levels of job satisfaction, and prejudicial attitudes" (Töremen & Karakus, 2007, p. 641). Yet Altinkurt et al. (2012) found a guarantee of employment was a major factor produced high levels of trust in colleagues and administrator (Altinkurt & Yilmaz, 2012, p.65).

In Pakistan, Madiha Shah (University of Malaya) confirmed concomitant levels in teacher collegiality and their organizational commitment but found no significant links between these factors and the achievement levels in secondary schools (Shah, 2012). This conclusion seems to be in complete contrast to the results demonstrated in section 2.4.5, although Shah suggests that mediating factors such as differences in "pedagogical skills and instructional practices" (p.146), or that her responses were motivated by "contrived collegiality"[23] rather than genuine collaboration.

In China, Hong-biao Yin and his colleagues demonstrated that "teachers' perception of trust in colleagues significantly and positively affects their sense of empowerment in school" (Yin, Lee, Jin, & Zhang, 2013, p.22) and personal teaching efficacy had a significant influence on the relationship between trust in colleagues and teacher empowerment. They also found significant gender differences in their studies, including that "female teachers … were more willing to accept [curriculum] changes" than male teachers. (Yin, Lee, & Jin, 2011, p.42). Another research has focused on trust in professional learning communities, which was found be quite low due to "bureaucratization, a tendency for conformity and for the proliferation of abstract rules together with impersonal relationships" (Lee, Zhang, & Yin, 2011, p.826).

In the U.K., the study of trust in education (and about educators) has been far more politically centred. Satterthwaite et al. (2011) see the topic as evidence of a left-wing struggle against powerful stakeholders (Satterthwaite et al., 2011). This approach is echoed by Agnieszka Bates' criticism of increased oversight of education by governments in an 'audit culture': "Exerting control through 'high levels of accountability' implies an

23 See Datnow, 2011; Hargreaves, 1991

underlying lack of trust" (Bates, 2012, p.97). Whittingham's contribution to a recent multisite, international study into trust is equally framed as a national/political question, dealing as it does with the rise of autonomous academies and the "apparent paranoia that surrounds Ofsted" (Whittingham, 2016, p.184)[24]. The survey also confirmed that "a school learning community works better and achieves better when there is a climate of trust permeating the whole organisation" (p.184).

Australian research will be considered in section 2.9 below.

2.6 Trust and teamwork in education

> Trust is an especially important element in the … teamwork equation, since it functions as a substitute for control, reflects individuals' attitudes about others' motives, and can broaden the bandwidth of functional interaction in collaborative relationships. (Henkin, Dee, & Singleton, 2000, p.3)

Beyond the field of education, trust has long been seen as important to an effective functioning of teams in organizations, and indeed is a pre-requisite for effective team practices (Costa, 2003; Dirks & Ferrin, 2001), however establishing causal links between teamwork and trust has proven difficult to demonstrate (Erdem, Ozen, & Atsen, 2003).

Within an educational context, teamwork has developed in tandem with the move to more horizontal, collaborative forms of management (Henkin et al., 2000; Henkin & Dee, 2001). This shift has demanded a change from teachers, and they remain open to change; however, Ferguson (1999) notes that this shift has not been without problems:

> Historically, teachers were prepared for 'individual practice' rather than 'group practice.' Teachers were expected to take their students, close their doors, and do their jobs. Working together demanded little more than the polite acknowledgement and exchange that could be accomplished over lunch in the staff room. (Ferguson, 1999, p.2)

24 Although academies that have the "freedom to innovate", Whittingham points out that any trust that might have been granted to schools has been mitigated by "the rapid increase in statutory school accountability measures" (Whittingham, 2016, p.183)

This reticence by some has been compounded by administration and over-regulation (see section 2.4.6 above). Hargreaves suggests that the "administrative imposition" to meet at mandated times, and over-eager supervision can lead to what he terms "contrived collegiality", which is neither healthy nor productive (Hargreaves, 1991,p.54). Teachers require a sense of trust and autonomy if they are to take on the challenges of being a team, as they "will hardly be willing to engage in professional collaboration and exchange that might threaten their deeply held professional beliefs" (Kelchtermans, 2006, p.228).

Whilst celebrating correlations between teacher collaboration and positive developments in curriculum design and assimilation (Cohen 1981, cited in Little, 1987; da Costa, 1995; Lesnik, 1987; Sgan & Milford, 1986), other researchers equally warn a collaboration must be created naturally, rather than being "arbitrarily assigned administratively to work in teams if the central purpose of the teams is to promote professional development" (da Costa, 1995, p.23). Care should also be taken that in collaborations teachers are "treated as autonomous professionals", that "organizational mechanisms" assist teachers in their self-reflection, and that "differences in the formal and informal power" relationships between staff are open and discussed (Newmann, 1994, p.3).

What is common to all the above research, whether in the U.S.A. or in other countries, is the consideration of the whole school as an entity – not to examine specific subject faculties. Professional learning communities, teams, and other temporary groupings seem to be treated differently to subject faculties, which are seen in a negative light:

> In some organizations, the differences and disagreements among participants are more significant than what they happen to share…*this is often true of secondary schools with their balkanized relations between departments*, for instance. (Hargreaves, 1991, p. 50, *my italics*).

Why are permanent groupings such as subject faculty so differently thought of than seemingly random teams? Hargreaves himself has promoted the notion of professional learning communities (Giles & Hargreaves, 2006; Hargreaves, 2002), which could be seen as at odds with the above comments. This is a question which does not seem to have been given much attention the literature.

2.7 Repairing trust

Although not strictly in the bounds of this thesis topic, the reparation of trust deserves a few words.

Repairing trust is a topic that is covered by very few authors, with one notable exception: the work of Reina and Reina (2006), who suggest methodologies for rebuilding trust in individual relationships, within teams, and within whole organisations. For more extreme situations, Oade, 2010, offers advice in working with colleagues in an atmosphere of low trust (and where trust is unlikely to develop).

Within the field of education, Tschannen-Moran offers a brief outline of her 2004 book, and then a summation of Lewicki and Bunker's work in a later article (Lewick & Bunker, 1996; Tschannen-Moran & Hoy, 1998).

As I will mention in my suggestions for future research, methods to repair trust is an area that would benefit from more empirically-based literature.

2.8 Issues affecting trust specific to music teachers

Fundamental to this research is the question of whether one should treat one subject area differently from another. If the issues, pressures, and stresses are no different to other subjects, then there would be no value is examining a specific grouping of subject teachers. This following section documents other studies that have demonstrated such a difference, then seek to establish what issues, pressures and stresses might be unique to music teaching. The section will also provide a backdrop against which chapter 5 will develop new themes and a model for examining issues affecting trust within a music department.

2.8.1 Music teachers as an independent group

To address the first question of whether it is justifiable to consider music differently to any other subject area, this study will highlight the work of Stodolsky and Grossman and examine three studies comparing burnout levels.

Stodolsky's 1993 framework for comparing different subject areas and teachers suggested that sequence, status, and visibility, external pressures, and whether a subject was compulsory or elective, were all aspects that made subject matter "both pervasive and invisible in schools" (Stodolsky, 1993, p.345). This framework was confirmed in subsequent studies[25], demonstrating that "high school teachers belong to distinctive subject subcultures; these subcultures are characterized by differing beliefs, norms, and practices" (Grossman & Stodolsky, 1995, p.5). Their findings also suggested that as subjects became less sequential, there was less need for coordination within the department and less pressure to cover content (Stodolsky & Grossman, 1995).

Three studies have compared burnout between music classroom teachers and other subjects: Hodge, Jupp, and Taylor's 1994 research compared Australian secondary music and secondary mathematics teachers in terms of emotional distress and burnout. After controlling for gender, marital status and age, music teachers were generally "more distressed, burnt out and negatively affected both by certain work stressors and by attitudes held by others" (Hodge, Jupp, & Taylor, 1994, p.74). Hamann's 1989 study of music and non-music teachers is interesting in that it involved educators from a range of age groups and included university music instructors. He did not find a statistically significant difference between the two groups, rather finding the turnout was a "global problem ... that can affect all teachers, regardless of subject or grade level" (Hamann, 1989, p. 55); his findings were later brought into question as the study had used a simplistic version of an existing research instrument (Maslach Burnout Inventory). Finally, Erick Figueras' (2014) dissertation questioned 291 teachers (including 52 music teachers) and found that, although there was "no difference in categorical burnout … between non-music teachers … and music teachers". The latter group "evidenced greater emotional exhaustion… than for the math and social studies teacher groups" (Figueras, 2014, p.viii).

In addition to these studies, there are often apocryphal observations in the literature such as "music teachers have additional stressors which are leading to the 'burnout' of some of the most creative and energized of our educators" (Kelly, 1999, p.7).

25 Although the authors studied only subjects they defined as 'academic', and did not address 'non-academic areas': "would the curricular activity of teachers in the sequential area of instrumental music be similar to that of academic teachers?" (Stodolsky & Grossman, 1995, p.244)

Given two of these studies indicated greater emotional exhaustion for music teachers, the first (Hodge et al., 1994) presented a clear delineation between music and mathematics teachers, and the observations mentioned, I believe it is justified to approach music teachers as a group who experience different factors to other subject groups. The question now rests, as to what those factors might be.

Music teachers, like all other teachers, face many challenges. There are some that are common with other teachers: some of these have been dealt with in section 2.4.6, and others could include changes in assessment methodologies, equality, the role that ICT can - and in some cases is expected to - play and the challenges of differentiation all contribute to ongoing pressures on the curriculum (Philpott & Plummeridge, 2001; Philpott & Plummeridge, 2013). This list is by no means exclusive. There are, however, some issues, pressures, and stressors that would appear to be specific to music teachers. In reviewing the literature, seven factors such stand out as creating tensions and stumbling blocks to the development of a high trust atmosphere:

- Musical identity,
- Genre,
- Theoretical system,
- Literacy,
- Role stress,
- Isolation, and
- As a consequence of the above, burnout

In addition, the status and nature of peripatetic teachers will be explored and explained in the following sections, 2.8.8.

These factors are not found in all music teaching teams but will be used here as ‘marker points’ with which we can examine the interviewed candidates (section 4.7, *Analysis of interviews in reference to issues specific to music teachers*).

2.8.2 Musical identity

Musical identity refers to a tension inherent in where one might place oneself on a ‘scale’ between musician and teacher. Roberts suggests that “music teachers may be typically much more concerned about 'being a musician' than perhaps a science or history

teacher may be concerned about 'being a scientist or historian'"(Roberts, 1991, p.32). Regelski echoes this idea: "it's clear that…history teachers or chemistry teachers are very rarely historians or chemists in the way that music teachers are typically considered musicians." (Regelski, 2007, p.6)

The question of musical identity has become a major area of study within music education over the last 10 years[26]. There has been particular attention given to the duality of instrumental teachers (peripatetic teachers), noting that such identities often find themselves neither comfortable as a school teacher nor completely fulfilled as a performing musician (Abramo, 2009, Drummond, 2001; Triantafyllaki, 2010). The situation in Australia has been further complicated by recent changes to registration requirement for all teachers, changes which have created pressures in particular for peripatetic teachers (Watson, 2010).

Most music teachers enter the profession via a sideline within a performance-biased tertiary institution, having completed several years of training as a performer or composer. Their education within the tertiary music system usually presents a dichotomous choice between pedagogues and musicians: teachers are either "musically motivated" or "pedagogically motivated" (Mark, 1998, p.15). Early-career music teachers tend to categorise themselves as either "a musician, who happens to be teaching; a music teacher; or a teacher who teaches music" (Ballantyne, 2005, p.39).

A later study suggested that the term musician was privileged within such an education: "music teachers identify firstly as performing musicians, and this impacts greatly on the way they perceive themselves in their teaching practice" (Ballantyne & Grootenboer, 2012, p.368). This view was echoed by Roberts, who interviewed a mixed-level group of music education students, and found "despite the fact that all of these students are participating in a teacher education programme, their identity is squarely as a 'musician'" (p. 37).

26 In particular, it is interesting to follow the academic debate on this topic in the online journal, Action, Criticism & Theory for Music Education, specifically from Rhonda Bernard's 2005 article, "Making Music, Making Selves: A Call for Reframing Music Teacher Education" through subsequent response articles in 2007 (Bouij, Dolloff, Regelski, Roberts, Stephens and a response from Bernard herself)

The question of why this could produce tension is best explained by Desmond Mark, in his survey of European Institutions:

> The music teachers should feel a vocation for teaching rather than for the *musician* if he wants to be able to cope with the school requirements. The *musician* as teacher often shows too much *idealism* … This kind of artistic idealism, which neglects the fact and requirements of school and pupils, too easily produces personal frustration. (Mark, 1998, p. 32, *author's italics)*

Whether a division is as simple or dichotomous as summarized here is highly questionable. The majority of writers have also noted that "we negotiate our identities from moment to moment, constructing ourselves in response to where we find ourselves, what we must do, and whom we are with" (Dolloff, 2007, p.17). This more fluid, harmonious acknowledgement of multiple identities seems to me to be realistic, although it in no way diminishes the levels of tension a music teacher might experience, in particular as they move into music teaching position:

> As a result of a long series of compromises, the present music teacher education program results in a human product whom the applied music specialist considers less than adequate as a performer, whom the musicologist considers deficient as a musical scholar, whom the theorist views as lacking in basic musical skills, and whom the school administrator considers unprepared to relate to music to the total school program. The graduate himself is placed in the unenviable position of having tried to please everybody and having pleased nobody. (Leonard, 1982, p.245)

2.8.3 Musical genre

Musical genre refers to the type of music the individual has studied as a speciality – classical, jazz, ethnic, pop/rock – and it can be difficult for some musicians to move between these genres.[27]

27 there appears to be little formal (academic) literature on the difficulty of switching genres, but I can attest to many instances as a professional musician where gifted classical performers could in no way play jazz accurately (especially in reference to 'feel'), and where excellent jazz musicians struggled with playing classical music either accurately or with stylistic nuance. The same could be said for rock musicians, who rely far more on 'playing by ear'.

There is evidence to suggest that variation in genre background has a direct impact on "beliefs about the importance of particular musical skills, the relevance of specified musical activities and the nature of expertise in musical performance", and equally the drive, practice and listening habits of that individual (Creech et al., 2008, p.230) – all of which influences musical identity (see section above). Classically trained musicians, for example, "emphasised the drive to excel musically and technically and prioritised notation-based skills and analytical skills, [whereas] non-classical musicians attached greater importance to memorising and improvising". (Creech et al., 2008, p.215).

Music education is now often approached as a form of cultural study (rather than a purely sonoristic exploration). Its inclusion is promoted over a circumscribed Western canon: "music education that centres almost exclusively on Western art music has become a thing of the past, and it is common now to include many types of music in the curriculum." (Dunbar-Hall, 2005, p.33) A musical educator must address music as such cultural studies, even though "the use of music from wide-ranging sources without acknowledging the cultural implications of music has resulted in a superficial application of multiculturalism." (Dunbar-Hall, 2005, p.34).

Jorgensen views the "present multiplicity of spheres of musical validity" and the "internationally pervasive nature of some musics" as being responsible for "tension, competition, or conflict" felt by music educators. (Jorgensen, 1997, p.40).

Music teachers are presented with the challenge of reconciling between transition ("the passage of wisdom from one generation to another") and acculturation ("to adapt or assimilate another music within its own musical culture") as modes of music education (Jorgensen, 1997, p.24 & 26). Central to the tension of this choice is that if most music teachers find it hard to move outside their musical beliefs and practices, they will, to a certain extent, seek to replicate their own background with their students. (Jorgensen, 1997, p.77).

There are very rare exceptions in the professional world of jazz musicians who have successfully recorded classical music (e.g. Keith Jarrett, Wynton Marsalis), but these are indeed exceptions. Perhaps the best exception of a classical musician crossing over to another world tradition is Yehudi Menhuin in a series of recordings made in the late 1960s with Ravi Shankar. As a rule, musicians tend to shy away from demands require them to perform in a different genre.

Musical skills from genres such as pop, rock, jazz, etc., are typically missing from the university music school (Roberts, 2004, p.27). This, Roberts suggests, privileges how the majority of music teachers come to see one genre – classical – as being more skilled/knowledge-dependent than others.

2.8.4 Theoretical system and musical literacy

Many music teachers have been educated in different music theory systems or instructional methodologies than their peers: for example, traditional Anglo-Saxon western theory, Solfège, Suzuki, Jazz/Rock, Orff Schulwerk, Kodály, and Dalcroze. As Cathy Benedict argues, each of these methods involves "underlying assumptions about musical learners and music, what it means to know, learn, and teach, the definition of musical literacy, and multiculturalism" (Benedict, 2010, p.195). Lennon and Reed, in examining a variety of European countries, found that "differences in national systems and traditions seem to be especially pronounced in the field of instrumental/vocal teacher education". (Lennon & Reed, 2012, pp.287).

As noted in the previous section, moving outside a music teacher's experiences and practices is difficult, resulting often only in self-replication. Although both Jorgensen (200) and Benedict (2010) note that "many music educators have suggested … an eclectic approach … might be the answer to accommodating all of these different methods" (Benedict, 2010, p.213), both argue that some of the "assumptions underlying these methods conflict and contradict each other" (Jorgensen, 2003, p.12).

An example of such inherent conflict and contradiction would be mixing theoretical and instructional practices of what is termed in the Anglo-Saxon[28] world 'solfege'. This could be the practice of instructing students via a moveable-do method (i.e. the nomenclature is fixed only to the place within a scale, rather than the pitch), but would be confusing to Romance- and Slavic language countries[29] as they use solfège in a fixed-do system (i.e. the nomenclature denotes the pitch, rather than its place within a scale). There is no conflict or contradiction if one theoretical system is used exclusively, but with

28 This includes all English and Dutch speaking countries.

29 Such as France, Spain and most Latin American countries, Italy, Russia, Greece, Turkey, and a number of Arabic and Persian language countries.

increasing transience of teachers (and students), maintaining one theoretical system is becoming difficult. Brown notes that "trying to establish a single, universal sight-singing system is unrealistic" (Brown, 2003, p.47), and adds that this would be "contrary to the pedagogical freedoms that music educators expect" (p.47). One could argue that those pedagogical freedoms are the unspoken tendency of music teachers to self-replicate in their teaching.

Musical literacy refers to the emphasis that a teacher may place on written notation over memorized or improvised performance. Brown, for example, suggests "some say that Western European music, with its tradition of written notation, requires students to know more than musics with aural tradition do." (Brown, 2009, p.24). Jazz educationalists would differ, as "orality in jazz improvisation pedagogy commands enormous respect within the community of jazz performers" (Prouty, 2006, p.318)[30]. But Brown is articulating here a view held by many music teachers that the "reading and writing of Western music notation [is] central to the way musicianship is understood" (Dwyer, 2016, p.136). Unless reading and notating music are "introduced to students at an early age, emphasised weekly, and maintain drill and practice, mastery of other music content standards be limited and possibly ineffective" (Brown, 2003, p.46)

Dwyer noted in her 2016 study that students with a Western art music background (the majority of music teachers) often taught notation despite it *not* being a requirement of the State syllabus. This demonstrated the teachers' "adherence to the doxa of Western art music that positions notation and the 'great works' as superior to other musical styles" (Dwyer, 2016, p134).

2.8.5 Role stress

Music appears to demand a particular set of conflicting and contradicting demands on a teachers' time[31], for to "fulfil the expectations of one role might be in contradiction to fulfill the expectations of the other" (Scheib, 2006, p.6). Pressures resulting from differing

30 This should not infer that jazz is a binary opposite to a classical, written tradition, but simply that the reliance on the printed page is less than other Western Art music; such an "oral tradition imparts to the jazz community a unique identity vis-a`-vis other forms of Western music" (Prouty, 2006, p.317)

31 Role stress amongst teachers in general has been researched by, e.g. Fimian & Blanton, 1987; it has also been examined in terms of role ambiguity, which is a very similar term – see, for example, Papastylianou, Kaila, & Polychronopoulos, 2009

expectations, ambiguity and overload in the music teacher's role, added to an underutilization of the musical abilities of the teacher (see section 2.8.2 *musical identity* above) create stress factors specific to music teaching (Heston, Dedrick, Raschke, & Whitehead, 1996; Scheib, 2003).

John Scheib (2003) identified six stressors on music teachers[32]:

1. Role conflict – multiple expectations, including musical identities discussed earlier. "Sometimes this tension does not come necessarily from a conflict of roles, but from the sheer number of different responsibilities that creates a sense of being overwhelmed." (p.132)
2. Role ambiguity – information deficiency and unpredictability (liked by Scheib's subjects to teacher inexperience)
3. Role overload – multiple tasks, including classroom, ensemble, administrative responsibilities and music education advocacy. Scheib's subjects linked this to inadequate resources and staffing (see 5 below)
4. Underutilization of skills – the denial of opportunities to use unique skills and abilities
5. Resource inadequacy – a lack of requisite resources, including personnel. Scheib noted that some of his subjects were the victims of their own success, and needed administrative support to avoid overwork.
6. Nonparticipation – exclusion from decision-making processes. Scheib's subjects reported this as quite a low area of stress.

In particular, role conflict, role overload, the underutilization of skills, and resource inadequacy often lead to "teacher attrition, dissatisfaction with career, ineffectiveness, and stress in the workplace" (Scheib, 2003, p.126). Although some of these stressors may be amplified by working in isolation, Sindberg and Liscomb (2005)'s work - detailed in the section below - offers a justification as to why there are still reasons role conflict, role overload, the underutilization of skills, and resource inadequacy could apply in examining stress factors for music teachers who work in larger teams.

Recent research into role stress is often been linked to music teacher identity (Pellegrino, 2009), and to feelings of being restrained within the current position: 'if you teach a low prestige subject your suitability for promotion will suffer' (Drummond, 2001,

32 For a more in-depth explanation of each of these factors, see Scheib, 2003, pp.130-134

p.11). There is certainly a dynamic interplay between all the factors mentioned in this section (2.8).

2.8.6 Isolation

Isolation continues to be a source of stress and early departure from teaching in all subjects (Schlichte , Yssel, & Merbler, 2005; Stone-Johnson, 2016). For some, it is used as an escape from other stressors, and the desire to "achieve some form of closed-door autonomy" which was seen as "alluring, desirable, and quite easy to achieve" (Brooks, Hughes, & Brooks, 2008, p.54).

Despite the other issues listed here, isolation still appears to be a major concern for Arts teachers in general. As Wilson points out: "one of the most obvious challenges to collaboration in the fine arts teams is that most arts educators operate in isolation from one another" (Wilson 2000, as cited in Fisher & Brown, 1988). Although the latter is generally referring to arts teams wherein each teacher teaches a specialist subject[33], isolation can even be a factor when the teacher is working in a department of same-subject teachers, such as music teaching teams (Sindberg & Lipscomb, 2005).

A recent paper by suggests that occurrences of isolation whilst working in a department of music teachers can stem from "philosophical differences with colleagues" (Sindberg, 2014, p.392). One of the teachers that Sindberg interviewed noted that "with no books, no curriculum, I had to figure out the best way to teach these kids what I loved about music" (Sindberg, 2014, p.393), a comment which also links back to the diversity of approaches listed in section 2.8.4.[34]

Isolation is also a sign of a lack of support from non-music colleagues: for example, a widespread survey of music teachers in the USA (N = 1,903) noted music teachers felt they were "less likely to receive support for working with special needs students" (Gardner,

33 e.g. Visual Art, Drama, Film, Dance or Music

34 There is evidence that musicians tend towards isolation even during the University years: Brian Roberts' study of music educator identity construction in 2004 noted that "the members of the top choir became self-acknowledged elitists. The members ate in isolation from all others in the cafeteria and hardly talked to anyone outside the group anywhere in the music school itself. Certain other ensembles were considered the "dumping" ground for the weak and feeble players unable to find a more prestigious group in which to perform, and performing in them could actually lose students points!" (Roberts, 2004, p.21)

2010, p. 115), and that this isolation was a "major cause of attrition among new teachers" (Krueger, 1999, p.8).

As a counter to isolation, some form of administrative support can be crucial. In a USA survey mentioned earlier, music teachers felt the "perceived level of administrative support had the most prominent influence on both music teacher satisfaction and retention"(Gardner, 2010, p.119).

2.8.7 Burnout

Discussed in the first section of this chapter, and first identified by Herbert Freudenberger in 1974, burnout in the helping professions (including teaching, health and policing) "has been defined as a pattern of emotional overload, overstimulation, and exhaustion" (Hamann, Daugherty, & Mills, 1987, p.128).

Burnout, and its high cost to the individual and through the organisation, has been widely examined within the field of education (Friedman, 1991; Hakanen, Bakker, & Schaufeli, 2006; Howard & Johnson, 2004).

Within the field of music education, burnout is a possible outcome of a combination of the issues listed above. There has been a proliferation of research, demonstrating a lack of teacher training to assist in classroom discipline and management (Gordon, 2002). Band and instrumental directors have often cited students as "sources of both high satisfaction and high stress" (Heston et al., 1996, p.19). Teachers who are spread across a variety of age bands often became emotionally exhausted (Bernhard, 2016). Burnout for female teachers is seen by some as different, and the school environment as "often male dominated, output-oriented, and focused on achievement, is sometimes not a good place for a female music educator's creativity, intuition, and search for personal growth" (Kertz-Welzel, 2009, p.144). Some researchers have suggested how to avoid or mediate its effects (Hamann, 1990).

A considerable portion of the literature has stemmed from Australian researchers, and this shall be addressed in section 2.9 below. One paper stands out.

Hodge, Jupp, and Taylor compared emotional distress and burnout in Australian music and mathematics teachers in secondary schools. They cited various factors for stress,

distress and burnout: the number of classes (less contact time per student), increased noise levels in classrooms, unstructured curricula and a lack of assistance provided by subject texts, a lack of same-subject colleagues, and societal pressures that biased 'back to basics' subjects such as mathematics and the sciences. Music teachers felt that "their contribution to the process of education is held to be relatively unimportant, both from within and outside the school" (Hodge et al., 1994, p.74). This work has been cited in other academic research more than 90 times[35], and it seems puzzling that, to date, only one piece of research has tried to replicate such comparisons (Figueras, 2014). Given Stodolsky and Grossman's pioneering work in identifying "distinctive subject subcultures" (see 2.8.1 above), surely more comparative studies are needed that seek to discern the nature and idiosyncrasies of subject departments.

2.8.8 Peripatetic teachers

One of the subjects interviewed for this thesis was clearly a peripatetic teacher. Although she identified herself as a music teacher (and indeed is), peripatetic staff undoubtedly face a slightly different set of pressures and stresses.

The peripatetic teacher will often only teach one or two days per week in any one school, and their "teaching duties are [re-]negotiated [yearly] between the school music coordinator and the musician" (Watson, 2010, p.193, *my additions*). An ability to be flexible is required as "each individual school has its own particularities of student, school, and community culture" which require the peripatetic teacher "to adapt his or her teaching strategies to the needs of his or her particular teaching context" (Fitzpatrick, 2011, p.250). They have learnt their craft in a "field with much fragmented and scattered specialist knowledge" (Lennon & Reed, 2012, pp.286-7), and in which there is a "lack of an underpinning philosophy for instrumental music education" (Morgan, 1998, p.1). Peripatetic teachers are being put under increased pressure from "restructured educational systems" and thus are "expending increasing amounts of emotional and physical labor in school settings – in effect, doing more in less time" (Roulston, 2004, p.52). Roulston's study of 106 peripatetic teachers then suggests that tangible rewards might prove "inadequate to sustain the energy and enthusiasm necessary for either effective teaching or survival in the workplace" (p.52).

35 Results according to Google Scholar, July 11, 2016.

Peripatetic teachers often experience a restricted career pathway, with little chance of promotion, and an undeveloped understanding of possible career structure: “when embarking upon a career, inductees may fail to anticipate the eventual importance of professional growth” (Baker, 2005). In addition to low salary, respondents cited as their frustrations a lack of autonomy in role, of public appreciation, and of how music is viewed in the school as a whole (Scheib, 2004)

Although they have been described as “shadowy' figures on the education landscape” (Morgan, 1998, p.1), their role should not be underestimated in schools.

2.9 An Australian perspective

As all but two of the respondents to the TMTTQ were from Australia (two were from the U.K.), and all of those subsequently interviewed were Australian, it seems logical to consider research – relating to this thesis topic - written by Australians in this separate section. I hope by doing this to highlight the quality and depth of this research.

2.9.1 Australian research on trust in education

Pamela Bishop (University of Tasmania) produced a much-neglected thesis on trust in schools (Bishop, 1998) focusing primarily on the role of the principal in high schools. A follow-up study at four Victorian secondary schools highlighted the consequences of teacher’s losing trust in their principal: “collaboration can founder, and staff fear, alienation and disenfranchisement develop” (Bishop, 1999, p.273). Bishop focuses on the difficult balancing act that principals must negotiate in times of “implementing non-negotiable reforms” (p.273) In light of the discussion in section 2.4.3 above, Bishop’s work in secondary schools seems to demonstrate strong links between the principal and teachers in terms of trust development, although causal links to collegial trust and academic achievement were not assessed.

Marks and McCulla’s contribution to a recent multisite, international study in trust in schools indicated that teachers felt there was “less collaboration or teamwork happening in Australian schools than the literature recommends … or that is desired by teachers” (Marks & McCulla, 2016, p.59), and that despite 98.5% agreement that “teachers’ support of each

other's teaching is crucial to school improvement", only 63.1% felt there was adequate collegial support (p.59). Inexplicably, they also found that "30 to 40% of respondents [did] not agree that the high trust environment produces higher teacher professionalism and higher student outcomes" (p.58). A rationale for this apparent contradiction has yet to be found.

2.9.2 Australian research on issues affecting music teachers

"Research has been largely centred on teachers in the United States," states Janette Kelly, "which fails to take into account the differing nature of the job of the secondary classroom music teacher in Australia" (Kelly, 1999, p.1). By 'differing nature' Kelly means that Australian secondary music teachers work as general, choral and instrumental teachers, as opposed to being specialists, and they "therefore have the potential to experience all stress factors in combination" (Kelly, 1999).

Australian research into issues music education has largely been about situating and contextualising problems already developed in the international literature (often from the USA).

Janette Kelly's survey[36] of 122 Secondary music teachers indicated a high degree of stress and the potential for burnout, in particular stemming from "conflicts … between the curricular and extra-curricular aspects of the music". She summarises this 'conflict of interest' as:

> Teachers involve themselves in extra-curricular musical activities, which: are often not a part of their job description; provide no monetary reward; give great personal satisfaction; and yet create one of their greatest stresses. (Kelly, 1999, p.7)

Julie Ballantyne is at the forefront of research in musical identity and its consequences for developing teacher training. Her work has moved from an examination of pre-service music teacher education through musical identity, to burnout and praxis shock (Ballantyne, 2001, 2005, 2006a, 2006b, 2007a, 2007b; Ballantyne & Grootenboer, 2012; Ballantyne,

36 Kelly's survey indicated a high percentage of music teachers had only been teaching for a few years (87% of her population had been teaching from 1-10 years; 54% for 1-5 years and 33% for 6-10 years), and becomes a very telling statistic when compared with my own results (see section 3.2), where not one interviewed respondent had been teaching less than 11 years. This apparent anomaly will be discussed in section 4.4.

Kerchner, & Aróstegui, 2012). The majority of this research seeks to develop new teacher education programs based on reflexivity, addressing the needs of the new teachers by giving voice to established teachers.

Ballantyne has also co-authored an interesting study of the identities of specialist mathematics teachers, in which "all the participating teachers did not see themselves as mathematicians" (Grootenboer & Ballantyne, 2010, p.228), whereas in a later comparative study of music and mathematics teachers, "all of the [music] teachers interviewed reported that they felt that they were "musicians" (Ballantyne & Grootenboer, 2012, p.372).

Roulston's study of peripatetic teachers working in primary schools documented long working hours resulting in an increase of emotional and physical labour (Roulston, 2004)

Watson's later study of peripatetic teachers gives a particular focus to methods of registration and appropriate training courses, but it does highlight the tensions between being a professional musician and trying to "accommodate the demands of the non-negotiable school routines … with the short-notice nature of other career opportunities, and to maintain stable attendance as a teacher" (Watson, 2010, p. 199)

2.10 Existing frameworks for trust in education

There are a number of existing frameworks for how trust operates in educational settings, and these have been summarised below[37]:

Tarter, Sabo and Hoy's *Model for trust in middle schools* (Tarter et al., 1995, p. 43, figure 2), a development of an earlier trust model (Hoy et al., 1992), demonstrates the independence of colleagues and principal in encouraging trust[38]. This model is replicated in section 2.4.3, *figure 2.5b*, although their description is somewhat more complicated:

37 Makiewicz & Mitchell's Model for principal trust (Makiewicz & Mitchell, 2014) only deals with the relationship between principal and staff in an elementary school, and so is not included in this brief survey

38 Although their final path analysis (p.46) indicates that the relationships are not as clearly defined as I have indicated them to be.

> Trust in the principal does not promote trust in colleagues, but rather trust in the principal and trust in colleagues independently move the organization toward effectiveness…collegial relations promote only trust in colleagues and not trust in the principal. (Tarter et al., 1995, p.47)

Van Maele, van Houtte and Forsyth's framework, *Antecedents of individual and collective teacher trust* (van Maele et al., 2014), includes factors such as the demographical similarity of colleagues and the homogeneousness of school culture as antecedents for trust, which are not present in other models. Their other framework, a *Model for individual and collective teacher trust*, emphasised the "distinction between social capital as an attribute of individuals versus collectivities" (p.16) and hence echoes the sociology of individual actions argued for in section 2.2.

Forsyth and Adams' *Structural Equation Model* (Forsyth & Adams, 2014) seeks to measure the indirect relationship between organisational predictability and school performance. They indicate that success in a structurally complex school "must rely on those in the technical core to do their work carefully and competently". This leaves "trust-building and the de-emphasis on traditional control mechanisms as the critical path" (Forsyth & Adams, 2014, p.95)

Tschannen-Moran's *Trustworthy Leadership Matrix* (Tschannen-Moran, 2004) is designed to accentuate the interconnectedness of elements for a school leader. Functions of leadership, facets of trust and the various actors in a school community all need to be valued in this 3-dimensional model.

Kochanek's *Process Model of Trust Building in Schools* (Kochanek, 2005, p.19), which is itself a development of Bryk and Schneider's *Model for Relational Trust as a Social Resource* (Bryk & Schneider, 2002, p.124), is less of an educational model, and more of demonstration of how to build trust (in any organization).

From the above frameworks, I began to develop my own initial model for how trust develops in Music Teaching Teams based on Tarter, Sabo and Hoy's *Model for trust in middle schools* (1995) in addition to the various issues that had been identified as being particular to music teaching teams. This model will be discussed in the Chapter 5: *Discussions* in section 5.4.

2.11 Justification for this Research

Because trust facilitates collaboration and efficacy (Bryk & Schneider, 2002; Kochanek, 2005; Tschannen-Moran, 2004), research that seeks to understand and promote trust is vital to assisting music teaching faculties to become effective teaching teams. Without trust "collaboration deteriorates… there is little real joint decision making or collaboration" (Tschannen-Moran, 2004, p.132). Increasing trust in a teaching faculty will contribute to an increased fluidity in developing pedagogy: "teachers must sustain cooperative relations with each other for coherent schoolwide instructional practices to emerge" (Bryk & Schneider, 2002, p. 20).

Understanding the role of trust may also help faculties to mitigate the issues, pressures, and stresses unique to music teaching (section 2.8), or at least confirm whether these factors affect, or are affected by, trust.

CHAPTER 3: DESIGN AND METHODOLOGY

3.1 Research Questions

In order to (1) explore the role of 'trust' in music teaching teams and (2) examine what factors develop/hinder trust/distrust, three main research questions were addressed:

1. What factors develop/hinder trust/distrust in secondary school music teaching faculties?
2. Are those factors different from those affecting other secondary school teaching faculties?
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?

Below is an explanation of how these three questions have been addressed, commencing with the establishment of a research paradigm. These three questions have not been answered sequentially; rather the various sources of data have been examined in a logical flow. Implicit in question 2 is also the question of whether music teachers operate under a different level of trust than other departments.

I also include in this chapter two cautions: against the projection my own interpretation of the term 'trust' onto either the surveyed or interviewed participants, and on a justification for using *Mean* as a way of determining a ranking between individual items in the results for the questionnaire.

3.2 The participants

A summary of the respondents can be found in a table below:

Table 3.1 Participants as a table

Respondent	Sex	Age	Years of experience	Interview name
1	F	50-59	25 or more	
2	F	50-59	17	‘Brenda’
3	F	40-49	19	
4	M	40-49	24	
5	M	40-49	15	
6	M	40-49	21	
7	F	50-59	25 or more	
8	M	40-49	20	
9	M	40-49	25 or more	
10	F	30-39	10	
11	M	40-49	22	
12	F	60+	25 or more	
13	F	40-49	25 or more	
14	M	40-49	25 or more	
15	F	20-29	4	
16	F	50-59	23	‘Cecilia’
17	F	50-59	25 or more	
18	F	50-59	25 or more	‘Jill’
19	M	40-49	20	
20	F	50-59	25 or more	‘Kate’
21	F	40-49	22	
22	M	30-39	12	
23	M	40-49	18	
24	F	40-49	20	
25	M	20-29	1	
26	F	40-49	20	
27	M	40-49	15	
28	F	30-39	10	
29	M	60+	25 or more	‘Edgar’
30	F	30-39	17	‘Francis’
31	F	40-49	25 or more	
32	M	40-49	19	‘John’
33	F	30-39	10	‘Danielle’
34	F	40-49	17	
35	F	50-59	23	‘Helen’

The names mentioned on the right of the table above were all successfully interviewed. Here follows a summary of those interviewed:

Table 3.2: Semi-structured interviews respondent details

	Nom de Plume	**Sector**	**M/F**	**Age**	**Exp.**	**Role**	**Date of interview**
1	'Edgar'	Independent	M	60+	25+	Director of music	Monday, August 5, 2013
2	'Cecilia'	Independent	F	50-59	23	Teacher	Monday, May 14, 2012
3	'Jill'	Independent	F	50-59	25+	Director of music	Thursday, May 10, 2012
4	'Francis'	State sector	F	30-39	17	Head of Music	Thursday, August 26, 2013
5	'Kate'	State sector	F	50-59	25+	Head Teacher	Thursday, April 26, 2012
6	'Brenda'	Independent	F	50-59	17	Teacher	Tuesday, March 20, 2012
7	'Helen'	Independent	F	50-59	20+	Teacher	Wednesday, September 19, 2013
8	'Danielle'	State	F	30-39	11	Teacher	Tuesday, March 5, 2013
9	'John'	State	M	40-49	15	Teacher	Friday, April 15, 2013

3.2 Research design

This research is grounded in a pragmatic paradigm (Feilzer, 2010). Fundamentally I am interested in understanding the role of trust as it exists now. The choice of research design and methods – qualitative/quantitative data and analysis methods - were chosen "as those most likely to provide insights into the question with no philosophical loyalty to any alternative paradigm" (Mackenzie & Knipe, 2006, ¶8). A mix of methods was, therefore, used in this thesis.

To obtain and verify both quantitative and qualitative results, the research is divided into three stages. Each stage seeks to elucidate a collection of separate, individually situated, scenarios; these scenarios can then be combined as a multiple case study (Stake, 2005).

In stage one, a questionnaire (TMTTQ) was developed by the researcher using the Consortium of Chicago Schools Research (CCSR 2001, 2003, 2005 and 2007), Hoy and Tschannen-Moran (2003), and Kochanek (2005) as models, and was delivered online using Qualtrics[39], an online survey software company. The TMTTQ was approved by the Human Research Ethics Committee of the University of New England (Approval No. HE11/107, see Appendix A).

The choice of questions and the justification for each question is listed below. This questionnaire was distributed widely, but for reasons that will be described below, did not elicit the number of responses hoped for – possible reasons for this will be discussed in Chapter 4.

At this stage in the research, the CCSR data was also used to examine whether one of my original theories held true, that music-teaching faculties have a propensity for distrust in comparison with other teaching faculties. Separating music teachers as an individual group from other arts teachers was outside the measurements of the CCSR data, however, Arts teachers as a stand-alone group (music, drama, and art) could be identified. Four sequential biennial surveys of Chicago High School teachers, coordinated and administered by the University of Chicago Consortium on Chicago School Research, were examined. Data from this source are useful because:

39 The use of this online software (www.qualtrics.com) was licensed to me courtesy of the University of New England

1) The research represents a significant number of High School teachers[40]

2) It is possible to reduce the responses within the data to a subset of Arts teachers (Music, Drama, Art, etc)[41]

The results of this last question will be discussed in section 4.4.1 as a comparison is made between the Chicago arts teachers and the TMTTQ music teachers.

In stage two, semi-structured in-depth interviews with a self-selected focus group of nine teachers sought to elaborate, clarify and contextualize the data. The questions for these interviews were developed by the author, and reflected some of the beliefs and suspicions detailed in section 1.1 *A personal statement*. Grounded theory analysis techniques were used (both inductive and deductive coding) to develop themes. Briefly, each transcript will be organised against two patterns of coding: the first used an existing definition of trust as a starting point, identifying the six facets of trust as defined by Hoy and Tschannen-Moran (2004); the second pattern of coding will be discussed in Chapter 5: *Discussion*. In both cases, the coding was created by hand (i.e. not NVivo). These new data, used in triangulation with the trust questionnaire and Hoy and Tschannen-Moran's definition of trust, informed the development of a conceptual model of how trust operates in music teaching faculties.

In stage three, the results of stage two were communicated back to those participants who had provided the interview. Their reactions and criticisms were a form of verification, allowing me to 'tweak' the model proposed, and, I acknowledge, their "participative democracy [acted] as both a method and a goal" (Greenwood & Levin, 2005, p.53). The results of this third stage are presented in Chapter 5 (section 5.3) below, following a detailed explanation of how the results of stage two had been reached.

I conceived this plan to be a double feedback loop: that is, responses were sought from a large pool of participants, and then the semi-structured interviews led to new themes and a new model. Finally, this new concept was subject to change in the light of the participants' comments and criticisms. It can be visualized thus:

---

[40] The total number of High School teachers surveyed by the CCSR were 2001 N=2642; 2003 N=3205; 2005 N=4142; and 2007 N=4705.

[41] The subset of Arts teachers from the CCSR research was 2001 N=133; 2003 N=187; 2005 N=304; and 2007 N=308.

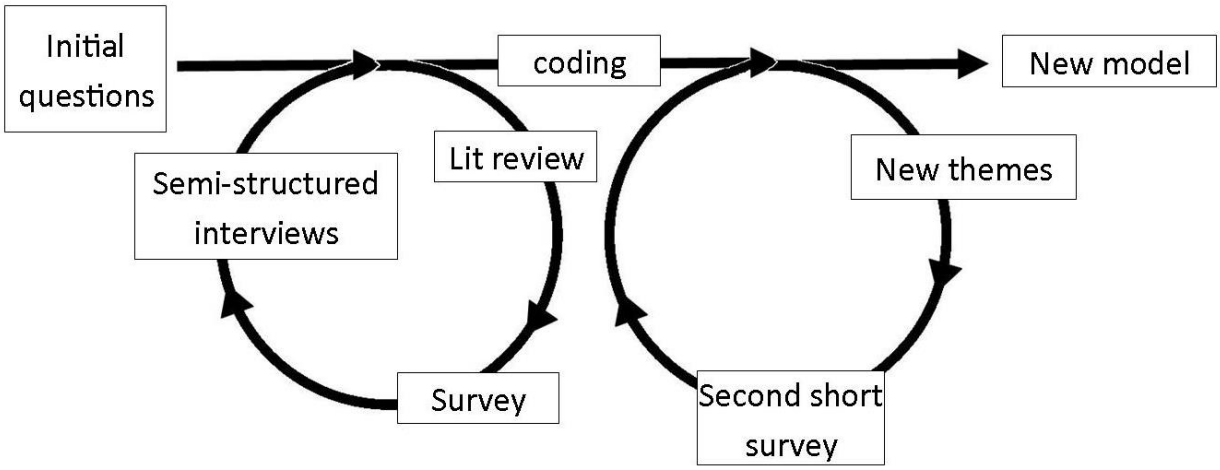


Figure 3.1. Research design imagined as a graphic

3.2.1 The questionnaire (TMTTQ)

As mentioned above, the online questionnaire was created by combining several existing instruments. Other than the Consortium of Chicago Schools Research (CCSR) survey instrument, those created by Hoy and Tschannen-Moran (2003) and Kochanek (2005) also influenced the format and choice of questions.

Using the CCSR instrument allowed for comparisons of results to be made between existing data (Consortium of Chicago Schools Research 2001, 2003, 2005 and 2007) and my own results. Some of Hoy and Tschannen-Moran's statement-questions were chosen to measure their factor in Hoy and Tschannen-Moran's definition of trust.[42] Thus, these data could be used in tandem with an analysis of the semi-structured interviews; other questions simply seemed a 'good fit' with the thesis topic. One statement ("Music teachers in this school don't have a common methodology of teaching music") was created for this thesis to examine some of the issues discussed in section 2.8.

Questions were grouped as per Kochanek's divisions:

- Simple Social Interactions
- Complex Social Interactions/Perceptions

42 See section 1.3.1 above

- Communication
- Curriculum and Teamwork[43]

These divisions reflect a view that trust is "developed through repeated social exchanges... As the number of successful interactions grows, so does the trust" (Kochanek, 2005, p.13). It is also an indication that an increase in the complexity of such interactions influences the depth of trust in the social relationships as a whole (Kochanek, 2005).

When originally designing this questionnaire, I have believed that including two or three negatively worded statements would help in assuring accuracy and validity, and these statements were taken from the Hoy and Tschannen-Moran (2003) instrument[44]. Since running this questionnaire, I now understand that researchers such as Schriescheim and Hill (1981) have found that "it may not be advisable to employ reversed (negatively-worded) items to control acquiescence response bias, as such changes may actually impair response accuracy" (Schriesheim & Hill, 1981, p.1101). The reader will, therefore, find little attention paid to these items in Chapter 4 *Results overview*.

The source of all questions can be found below. 'Variable' identifies which factor in Hoy and Tschannen-Moran's definition of trust[45] lies at the heart of the statement. For items not based on those by Hoy and Tschannen-Moran, no identifying variable has been included, although most demonstrate levels of openness.

43 See Kochanek, 2005, pps.97-104.

44 there were no negatively worded items in either the CCSR (2001, -3, -5, -7) or the Kochanek (2005) instruments

45 See section 1.3.1 above

Table 3.3: Source of questions for online questionnaire

Q.		Source	Variable
Simple Social Interactions			
1.1	Music teachers in this school are cordial with each other	Kochanek 2005, CCSR 2001/3 only	openness
1.2	…are open with each other	Hoy & T-M 2003, Tschannen-Moran 2004	openness
1.3	... share and discuss student work with each other	Kochanek 2005, CCSR	openness
1.4	... trust their principal	Hoy & T-M 2003, Tschannen-Moran 2004, CCSR	vulnerability
1.5	... trust each other	Hoy & T-M 2003, Tschannen-Moran 2004, CCSR	vulnerability
1.6	... are suspicious of most of the principal's actions	Hoy & T-M 2003, Tschannen-Moran 2004	vulnerability
Complex Social Interactions/Perceptions			
2.1	Music teachers in this school typically look out for each other	Hoy & T-M 2003, Tschannen-Moran 2004, CCSR	benevolence
2.2	... do their jobs well	Hoy & T-M 2003, Tschannen-Moran 2004	competence
2.3	... trust their students	Hoy & T-M 2003, Tschannen-Moran 2004	vulnerability
2.4	... can depend on each other, even in difficult situations	Hoy & T-M 2003	reliability
2.5	... are suspicious of each other	Tschannen-Moran 2004	vulnerability
2.6	... have faith in the integrity of their colleagues	Hoy & T-M 2003, Tschannen-Moran 2004	honesty
2.7	... believe what parents tell them	Hoy & T-M 2003, Tschannen-Moran 2004	honesty
Communication			
3.1	How many times this school year have you had conversations with fellow music teachers about the goals of the department?	Kochanek 2005, CCSR	
3.2	... developing new curriculum?	Kochanek 2005, CCSR	
3.3	... managing classroom behaviour?	Kochanek 2005, CCSR	
3.4	... what helps the students learn best?	Kochanek 2005, CCSR	
Curriculum and Teamwork			
4.1	Music teachers in this school regularly discuss assumptions about music teaching and learning	Kochanek 2005	
4.2	... don't have a common methodology of teaching music	Created for TMTTQ	
4.3	…talk about instruction in the teacher's lounge, faculty meetings, and so on	Kochanek 2005, CCSR 2003-7 (not 2001)	
4.4	... work together to do what is best for the kids	Kochanek 2005	
4.5	... take responsibility for improving music in the school	Kochanek 2005, CCSR	
4.6	…always focus on what is best for student learning when making important decisions	Kochanek 2005, CCSR 2001 only	

As the CCSR questionnaires altered slightly over the course of four iterations, a table charting those changes is included. Where no question number is listed, this means that this question was not included in that year.

Table 3.4: CCSR questions cross-referenced

	TMTTQ	CCSR 2001 HS Teacher Survey	CCSR 2003 HS Teacher Survey	CCSR 2005 HS Teacher Survey Codebook	CCSR 2007 HS Teacher survey form and code book
1.1	Music teachers in this school are cordial with each other	Question 6, part 8	Question 6, part 9	-	-
1.2	… are open with each other	-	-	-	-
1.3	… share and discuss student work with each other	Question 2, part 11	Question 1 part 5	scm01q05	ldc10q03
1.4	… trust the Principal	Question 6, part 2	Question 6, part 2	ldr11q02	ldc10q02
1.5	… trust each other	Question 6, part 7	Question 6, part 7	ldr11q07	ldc10q06
1.6	… are suspicious of most of the principal's actions	-	-	-	-
2.1	Music teachers in this school typically look out for each other	Question 4, part 6	Question 4, part 6	scm04q06	tch04q09
2.2	…do their jobs well	-	-	-	-
2.3	…trust their students	-	-	-	-
2.4	…can depend on each other, even in difficult situations	-	-	-	-
2.5	…are suspicious of each other	-	-	-	-
2.6	…have faith in the integrity of their colleagues	-	-	-	-
2.7	…believe what parents tell them	-	-	-	-
3.1	How many times this school year have you had conversations with fellow music teachers about the goals of the department ?	Question 3, part 3	Question 2, part 3	scm02q03	tch02q03
3.2	…developing new curriculum ?	Question 3, part 2	Question 2, part 2	scm02q02	tch02q02
3.3	…managing classroom behaviour ?	Question 3, part 4	Question 2, part 4	scm02q04	tch02q04
3.4	…what helps the students learn best ?	Question 3, part 1	Question 2, part 1	scm02q01	tch02q01
4.1	Music teachers in this school regularly discuss assumptions about music teaching and learning.	-	Question 1 part 3	scm01q03	tch01q01
4.2	… don't have a common methodology of teaching music.	-	-	-	-
4.3	… talk about instruction in the teacher's lounge, faculty meetings, and so on.	-	Question 1 part 4	scm01q04	tch01q02
4.4	… work together to do what is best for the kids.	-	-	-	-
4.5	… take responsibility for improving music in the school.[1]	Question 4, part 2	Question 4, part 2	scm04q02	tch04q02
4.6	… always focus on what is best for student learning when making important decisions.	Question 2, part 5	-	-	-

[1] This question was phrased in all the CCSR surveys as "How many ..." rather than "Strongly Agree-Agree-Disagree-Strongly Disagree"

The questions listed above could be either answered on a four-point Likert scale indicating agreement (*Strongly Agree/Agree/Disagree/Strongly Disagree*) or indicating frequency (*almost daily/ once or twice a week/ two or three times a month/ less than once a month*).

The existing instruments all recorded good internal consistency: Hoy and Tschannen-Moran's reported alpha coefficients for their *Omnibus T-Scale* was .93 (W. K. Hoy & M. Tschannen-Moran, 2003, p. 16) and Kochanek reported a Cronbach alpha coefficient of .82 in her Rasch Scale of Teacher-Teacher trust (Kochanek, 2005, p.92); I have calculated the CCSR relevant items as having Cronbach alpha coefficients of .961 (2001), .939 (2003), .784 (2005), and .794 (2007)[46]. In the current study, the closed-ended questions Cronbach alpha coefficient was .903; these results will again be discussed in section 4.2.

Two open-ended questions were included:

(Q5) How would you describe the relationships within your music teaching team?

(Q6) Do you feel that the relationships within your music teaching team help or hinder the process of curriculum creation and design? Why?

These were designed for this questionnaire to elicit more specific details from about the relationships, and the role of trust/distrust.

The questionnaire addressed two other areas: genre/background and demographic details. To launch the TMTTQ survey in Europe and the U.S.[47], questions 9, 11 and 12 were added. A table follows to indicate the question, answer options, and my justification in creating the question:

[46] the 2005 and 2007 results for internal consistency were clearly lower because there were only seven items in each assessment.

47 See discussion below for details of why these questions were added after the survey instrument had been launched.

Table 3.5: Demographic and Genre/background questions:

	Question	**Answer options**	**Justification**
7	I am:	male/female	Demographic
8	My age is:	20-29, 30-39,40-49,50-59,60+	demographic
9	In which area do you live and teach?	Australia and New Zealand, Europe, U.S.A. and Canada, Asia; other	demographic
10	How many years of teaching experience do you have?	Single numbers from 1-24; then '25 or more'	section 2.3.3
11	Why type of School do you currently teach in?	Private/Independent, Public/State run, Catholic/Anglican/other religious denomination, International; other	See section 3.3
12	Are you the administrator for your music department (e.g. Director of Music, Head of Music, Coordinator of Music, etc) ?	Yes/No	See section 3.3
13	What is your own instrumental/vocal speciality? You can indicate more than one:	Piano/keyboard; Singer; Woodwind; Brass; Strings; Guitar; Composer/musicologist; other	sections 2.8.2-2.8.4
14	In which genre of music do you feel most comfortable:	Classical; Jazz; Pop/Rock; Early music; Folk/world music; Other	section 2.8.3
15	How many other music teachers are in your team?	Single digits from 1-10; then 'More than 10'	Verifying size of team
16	Which term best suits your own music education background? You can indicate	Kodály; School system; Orff Schulwerk; Master-Pupil; Conservatorium; Solfege; Dalcroze; Suzuki; Self-taught;	section 2.8.4

	more than one box:	Other	
17	Do you feel your fellow music teachers at the school share in this (these) background(s):	Yes; Partially; No; No idea	section 2.8.4

3.2.2 The semi-structured interview script

The author developed a script whose aim was to be as open-ended as possible, whilst still guiding the interviewees to speak about their relationships with music colleagues. The full script was shared and discussed with supervisors and several work colleagues (see Appendix B). In practice, however, as the interviews progressed less attention was paid by me for the full script and more focus on the simplified version below. Perhaps this was just a sign of growing confidence in leading interviews.

A summary of the questions is as follows:

Q.1 How would you describe your relationships with your fellow music teachers? Follow-up question: Has this been your experience in other schools?

Q.2 Can you describe some examples of how your fellow music teachers have helped develop trust within your department?

Q.3 Can you describe some examples of how your fellow music teachers might have created distrust within your department?

Q.4 Do you feel there are any reasons why relationships within your music teaching team have developed high/low levels of trust [*question depending on previous answers*]? *Follow-up question*: Do you feel you have similar or different backgrounds in terms of musical education, genre (classical, jazz, etc.), theoretical constructs (AMEB, solfège, Dalcroze, Suzuki, etc.)

Q.5 Does you school's administration help or hinder the development of trust with your fellow music teachers? How do they achieve this?

Q.6 Lastly, do you have any anecdotes or descriptions that might help describe how either trust or distrust operates within your music faculty?

Q.1 is an opening question and general in nature, whilst Q.2 and 3 seek to elicit specific examples of the role of trust within the department. Q.4 and Q.5 are specifically targeted to uncover possible antecedents to trust, and to determine what role (if any) the principal played. Q.6 was simply an open invitation to contribute whatever the respondent thought worthwhile.

3.3 Data collection – the online questionnaire

The author collected the first round of data via an email invitation sent to a list of 31 large Australian schools, choosing the target schools from searching school websites. Their suitability was based on two factors: the age range of students and the size of the school. In the case of the first factor, schools needed to have students of middle or secondary age, and the second factor assumed that schools with a population larger than 800 students were more likely to contain a number of music teachers rather than a solitary specialist. Already one of the limiting factors in using websites was that state (government) system schools tended to have limited contact details on their websites, whereas independent schools often had better contact details - sometimes including publically-accessible contact lists for all their staff.

Based on the schools where teacher numbers were clearly indicated, I estimated that each school was likely to have a music teacher population of between 3 to 10 (or more) staff. This meant a potential sample population of between 93-310 teachers. Often only one contact person (a principal or head of music) could be sent the email invitation, so there was no way of knowing how many teachers actually received an invitation. Most of the emails were general, although I took the opportunity to mention within the body of the text if I had a connection with the school or with a specific teacher. I hoped by doing this to encourage participation, although there is always the chance that knowing the researcher worked in the opposite direction, and they were dissuaded from completing what is a revealing survey in terms of their professional life. A Facebook site posting was also made on the Association of Music Educators Facebook page (open site).

Between August 10 and September 5, 2011, 33 people responded. Of these, 23 completed the entire TMTTQ, 22 wrote responses to the open-ended questions, and 11

indicated their willingness to be contacted for a follow-up interview. Two respondents answered a few of the early questions but dropped out during the optional open-ended section, and the other 8 did not complete any questions.

The *Mean* age of respondents was 40-49 years of age, and the gender balance was good (Female 57%, Male 43%). The age spread seems commensurate with the overall population of teachers in Australia (*Mean* age 45), as is the gender balance – the female-male ratio in the secondary Australian sector is 55.3% to 44.7% (Australian Bureau of Statistics, 20032003; Ministerial Council on Education, 2003).

The majority identified themselves as classical musicians, many also listing either pop/rock or jazz as genres in which they felt comfortable. Most worked in departments of more than seven other music teachers, a large percentage working with more than 10 other staff (39%). This could also be because in some music schools the peripatetic staff are considered as equals within the education process, whereas they may not be in some other schools. Surprisingly, more than half had taught for twenty years or more (39% for 25 years or more), and this is probably not representative of the population of music teachers as a whole.

Following a paper delivered to the 18th Australian Society for Music education National Conference in July 2011, several announcements were made to ASME members via an introductory letter written by Dr. Jennifer Rosevear. Sadly no respondents resulted from this approach.

In late September 2011, during the first months of the northern hemisphere academic year, invitations to join were posted twice on two large U.S. Facebook sites: the National Association for Music Education and the Music Teachers National Association. Unfortunately, I gained no added responses.

After discussions with my supervisors, I tried to increase the number of responses in a second round of invitations, this time focusing on less experienced teachers, preferably in state system schools. The logic behind this decision came from two sources: firstly, an examination of the email addresses offered as interview subjects revealed that at least seven of the 11 were from private schools; and, secondly, the average number of years teaching seemed high, although this would be more likely coming from private schools, as

the average age of teachers in the private sector tends to be older.[48] This process commenced in 2012, targeting state schools in South Australia using information on the Department for Education and Child Development (DECD) website. I addressed emails to each principal, manager or director, asking them to forward the request to their music department coordinator/head. A few responses were received.

Ultimately, I sent out invitations to several schools in the UK and Australia not included in the original distribution list. I received three responses.

In total, out of 37 original respondents, 35 responded to all the questions. The justification for the above explanation is that reticence to participate in such a survey could be either from lack of time or interest, but equally from a very lack of trust within a teacher's department. This possibility will be discussed later in Chapter 5.

3.4 Data collection – the interviews

During data collection, I contacted those respondents who indicated a willingness to be interviewed.

I classified the respondents in a range from the 'most' to the 'least' positive by simply examining their first question responses, and four invitations were emailed out to the 'middle' band of the eleven interview-respondents, with two initial responses (respondents 'Brenda' and 'Jill'). Later, both of the other targeted respondents were interviewed (respondents 'Cecile' and 'Kate'). In all four cases, the interviews occurred after a follow-up email and were probably successful because each respondent was clearly given a chance to withdraw from the process.

Invitations were also sent out to ten of the other 11[49]; these other invitations did not result in any interviews. This is particularly interesting in considering why those who

48 See, for example the statistics on age relative to type of school at http://www.abs.gov.au/AUSSTATS/abs@.nsf/DetailsPage/4221.02015?OpenDocument

49 I chose not to contact one candidate as I had once been employed by the school he had just left, and it was my judgment that this would cause, or could cause, some moments of bias and even embarrassment for old colleagues.

appeared to have less trust within their department would not respond to (repeated) requests to be interviewed. Some of them had even included quite harsh comments about their colleagues in the open-ended sections of the questionnaire, but they were unwilling to invest more time in explaining their situations. Without being able to contact them, I cannot advance anymore on this issue than a mere suspicion: that suspicion is that some teachers find themselves in such a low trust environment that the possibility of betrayal by an unknown third party weighs heavily against their willingness to speak openly and honestly.[50]

In late 2012 and early 2013, I added several respondents via personal contacts, and some of these ('Helen', 'Danielle', 'Edgar', 'Francis' and John') agreed to be interviewed.

Interviewed respondents have been listed in a table above (see table 3.2) ranging from the 'most' to the 'least' positive by simply examining their first question responses. A quick examination of this table only amplifies the concerns about age and educational sector mentioned above. I was able to trace back via emails who was a Head of Music – not always possible, but still interesting that two of the teachers who identified their department as more trusting perceived their situation from as the administrator of that department. Did this affect their perception of how trusting their music teams were? Perhaps the interviews would reveal this.

In considering why only eleven teachers agreed to be interviewed, and that these eleven are, on average, older and have more teaching experience than the other respondents, we should consider that this group could be more conservative than an average of the total respondents. As discussed in section 2.3.3, Elangovan, Auer-Ritti, and Szabo found that increased age and experience could be linked to a tendency to increase distrust. This was rationalised as either an indication of "the optimism typical of younger and newer employees" or "a side-effect of the … experience of older employees prompting wariness and a "cold reality" perspective, or both" (Elangovan et al., 2007, p.20). It is also true that I

50 Such a concern about being 'found out' must be increasing in our very interconnected world. Between the time of the initial interviews and the final form of this thesis, countless databases have been 'hacked' and personal information and opinions made public, e.g. AOL (2003), US Pensions (2005), PlayStation (2011), eBay (2013) and Ashley Madison (2015) were all very public and very damaging.

know three of them personally, and this may well have acted as a catalyst in promoting trust and ultimately participation.

If agreeing to an interview calls for a certain security and trust in the researcher, it also needs time. As one response stated, "relationships are not the issue …[the issue is] lack of time." To complete a 15-minute online survey is one thing; arranging a one-to-one 30/40 minute interview is more invasive into what is probably already a busy schedule.

3.5 Procedure

Before each interview, respondents were sent a summary of the questions to be asked. In each interview, respondents were told that they were to be recorded, and informed how these recordings would be used to create transcripts. The interviews followed an approved interview script, although at some points it seemed appropriate to ask a follow-up question for clarification. All nine respondents received a transcript of the interview and were given the opportunity to make amendments and alterations, in particular where they felt their identity may have been compromised.

In one case ('Brenda'), these amendments were substantial: Brenda did not want to risk identification through either the mention of her area of specialization – e.g. references to the matriculation system of her State - nor the mention of specific musical works as these, she felt, could be traced back through a chance reading of the text by a colleague. This exchange was a good indication of how concerned about exposure some respondents could feel, and, I believe, goes some way to explaining the reticence of others to either completely online questionnaire or to agree to be interviewed. After all, six respondents indicated a willingness to be interviewed but did not respond to any follow-up emails.

3.6 Cautions

3.6.1 Caution in interpreting data

As discussed in the opening definitions of this research, trust is a difficult concept to define clearly. I tried in all interactions not to project my own interpretation of the term 'trust' onto either the surveyed or interviewed participants. One must, therefore, be aware that trust was understood as "all of the things that survey respondents think it is" (Hardin, 2006, p.42).

Equally, as this research progressed, I became increasingly wary of questions seeking to acknowledge or validate a general sense of trust, i.e. "Music teachers in this school trust each other", as this required respondents to apportion the same level of trust - and trustworthiness - to each colleague. One can, however, identify components of trust (vulnerability, benevolence, honesty, openness, reliability, and confidence) as defined by Hoy and Tschannen-Moran (discussed in section 1.3.1) and other indicators of trust such as levels of communication.

The value of questions ascertaining a general sense of trust is that they do give us a snapshot of the levels of trust in a faculty group. However, whereas I commenced this thesis with a far greater focus on the importance of quantitative results, I now believe the qualitative sections - particularly the semi-structured interviews - to be of greatest value in communicating a vivid and nuanced understanding of the role of trust.

3.6.2 The use of Likert items, scales, *Mean*s and non-parametric tests

One of the author's concerns in reporting on this research has been how to analyse the results of the online questionnaire. Much of the literature in statistics suggests the use of median rather than *Mean* as a way of describing the results of Likert items (such as the items used in the stage one questionnaire), and/or scales (such as the total of the items mentioned) and yet a great deal of the research referred to in section 2.4 clearly uses *Mean* as a way of determining a ranking between individual items as well as creating an overall 'trust score' by creating a sum of all items.

The justification for creating a sum of all items is that "all items are assumed to be replications of each other or in other words items are considered to be parallel instruments" and that “by combining item scores as indicants of one and the same dimension, random error that occurs with respect to individual items is partly averaged away” (Alphen, Halfens, Hasman, & Imbos, 1994, p.197).

The justification for using *Mean* as a way of determining a ranking between individual items is more contentious, and the author is well aware of the arguments that such ordinal data does not indicate whether the responses are evenly spaced (i.e. the distance between ‘*strongly agree’* and ‘*agree’* may not be the same as the distance between ‘*agree’* and *‘disagree’*). However, given the wide use of this technique in the educational literature[51], I have used *Mean* when comparing items within the same scale, or when comparing similarly worded items across multiple scales. Norman (2010) examined the variations within several sets of data and concluded that “parametric statistics can be used with Likert data, with small sample sizes, with unequal variances, and with non-normal distributions, with no fear of ‘coming to the wrong conclusion’” (Norman, 2010, p.631). His is not a commonly held view[52], but it is a widely practised one.

However, for the more complicated statistical calculations, I have taken a more conservative approach and employed non-parametric techniques. Given the smallish sample size of this TMTTQ survey (*N*=35), this decision seemed the safer of two options, as one could argue that such a sample size does not guarantee robustness. In all discussions of correlation, Spearman rank order correlation (rho) was used, and for the comparison between arts teachers and not arts teachers (section 4.4) a Mann-Whitney U test was used as an alternative to a t-test for independent samples.

51 According to Norman, “If … others are right and we cannot use parametric methods on Likert scale data, and we have to prove that our data are exactly normally distributed, then we can effectively trash about 75% of our research on educational, health status and quality of life assessment” (Norman, 2010, p.627)

52 see, for example, Alphen et al., 1994; Corder & Foreman, 2014

CHAPTER 4: RESULTS

4.1 Order of results

As mentioned in the beginning of Chapter 3, the results of the questionnaire and semi-structured interviews are presented below as a sequence of results, rather than dividing each questionnaire into sections to answer the three research questions posed in section 3.1. Results for a follow-up survey which seeks feedback from the interviewed respondents is included in Chapter 5, as the subject matter the respondents comment on is not described until after some discussion of the Chapter 4 results.

4.2 Analysis of closed-ended questions

There were 35 respondents, of whom all responded to the closed questions, although two did not answer some of the demographic questions in the second half. All responses (*N*=35) have been included in the following statistical analysis. A few (*N*=5) did not include any answers and were not considered as part of the sample.

The closed-ended questions have good internal consistency, with a Cronbach alpha coefficient of .903. This coefficient was a little less that Hoy and Tschannen-Moran's reported alpha coefficients for their "Omnibus T-Scale, which included high readings for "faculty trust in the principal" (.98), and "faculty trust in colleagues" (.93). (W. K. Hoy & M. Tschannen-Moran, 2003, p. 16). The one factor that most negatively affected the internal consistency reliability in the current research was mention of the principal – without questions referring to the principal, the overall Cronbach alpha coefficient was .913.

A summary of the results of closed-ended questions follows. Questions have been abbreviated (see Appendix B for a full copy of the Trust in Music Teaching Teams Questionnaire).

Table 4.1 – *Summary of closed-ended questions*

	N	Mean [53]	Std. Deviation	Variance
Cordial	35	3.43	.608	.370
Open	35	3.14	.692	.479
Share/discuss	35	3.37	.843	.711
Trust principal	35	2.94	.684	.467
Trust each other	35	3.17	.707	.417
suspicious of principal's actions	35	2.77	.646	.417
look out for each other	35	3.26	.780	.608
do their jobs well	35	3.43	.558	.311
Trust students	35	3.20	.584	.341
Depend on each other	35	3.20	.797	.635
suspicious of each other	35	3.03	.707	.499
Faith in the integrity of colleagues	35	3.09	.853	.728
believe what parents tell them	35	2.66	.482	.232
conversations about the goals of the department	35	2.09	1.011	1.022
…developing new curriculum	35	1.89	.963	.928
…managing classroom behaviour	35	2.26	.950	.903
…what helps the students learn best	35	2.57	.948	.899
discuss assumptions about music teaching and learning	35	2.63	.770	.593
… don't have a common methodology	35	2.54	.780	.608
… talk about instruction	35	2.91	.781	.610
… work together to do what is best for the kids	35	3.40	.651	.424
… take responsibility for improving music	35	3.46	.611	.373
… focus on what is best for student learning	35	3.29	.893	.798

53 Items calculated as strongly agree=4, strongly disagree=1; hence the higher the number, the more positive the response. Negative statements values have been reversed.

The four most positive responses (respectively) were:

1. "take responsibility for improving" (*Mean* 3.46, *SD* =.611)
2. "cordial with each other" (*Mean* 3.43, *SD* =.608)
3. "do their jobs well" (*Mean* 3.43, *SD* =.558) and
4. "work together to do what is best for the kids" (*Mean* 3.4, *SD* =.651)

The three most negatively weighted answers are all related to communication:

1. "conversations about developing new curriculum" (*Mean* 1.89, *SD* =.963)
2. "…about the goals of the department" (*Mean* 2.09, *SD* =1.011), and
3. "… about managing classroom behaviour" (*Mean* 2.26, *SD* =.95)

The other communication statement, "what helps the students learn best" (*Mean* 2.57, *SD* =.948) was fifth.

The most negatively weighted answer apart from those dealing with communication was "don't have a common methodology of teaching music" (*Mean* 2.54, *SD* = .78) when the scoring was reversed. This seems incongruous when compared to the result for "work together to do what is best for the kids", but perhaps it indicates either a belief that the sharing of a common methodology is not a necessary prerequisite for delivering a sound education in the subject, or indeed that diversity of backgrounds is positively linked to "what is best for the kids". For this second suggestion, see sections 4.3.2.4 and 4.3.3.2 below.

4.2.1 Correlations

A summary of strong correlations appears below, including all correlations where there is significance at the 0.01 level indicated by shading. A second table detailing the strongest correlations, where items were $r \geq .7$, follows. Please note that several statements are not included as there were no correlations with a significance at the 0.01 level.[54]

54 The five statements were "Trust their students", "Believe what parents tell them", "Regularly discuss assumptions about teaching and learning", "Don't have a common methodology" and "Talk about instruction in the teacher's lounge".

Table 4.2 - Strong correlations between closed-answered items

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
1. cordial	1	.638**	.547**	.128	.584**	-.078	.691**	.607**	.672**	.204	.081	.080	.163	.478**	.540**	.680**	.486**	.646**
2. open		1	.573**	-.029	.798**	.070	.600**	.615**	.647**	.392*	.247	-.006	.238	.430**	.604**	.551**	.507**	.477**
3.Share/discuss			1	-.048	.505**	-.010	.514**	.652**	.530**	.178	.140	.070	.252	.508**	.576**	.562**	.731**	.660**
4.Trust principal				1	.022	.691**	-.148	-.186	-.243	.058	.211	.002	.159	-.221	-.125	-.006	.117	-.161
5.Trust each other					1	-.032	.631**	.585**	.632**	.338*	.174	.083	.218	.454**	.659**	.481**	.301	.373*
6. Suspicious of principal's actions						1	-.152	-.197	-.275	.169	.247	.215	.372*	-.092	.048	.049	.238	-.079
7.Look out for each other							1	.774**	.767**	.133	.137	.073	.108	.559**	.644**	.414*	.351*	.406*
8. Do their jobs well								1	692*	488**	546**	.239	.222	-.030	.197	.290	.586**	.388*
9. Depend on each other									1	.645**	.811**	.450**	.271	.066	.306	468**	.571**	.501**
10. Suspicious of each other										1	.655**	.255	.229	.268	.282	.368*	.370*	.424*
11. Faith in the integrity of colleagues											1	.252	.143	. 607	.146	.489**	.441*	.424*
12. Goals of the department												1	.599**	.313	.735**	.371*	.399*	.325
13. Developing new curriculum													1	.486**	.706**	.216	.366*	.152
14 Managing classroom behaviour														1	.532**	.096	.144	.245
15. Students learn best															1	.432**	.565**	.436**
16. What is best for the kids																1	.545**	.696**
17. Take responsibility																	1	.714**
18. What is best for student learning																		1
**. Correlation is significant at the 0.01 level (2-tailed).																		
*. Correlation is significant at the 0.05 level (2-tailed).																		

Table 4.3 – Strongest correlations between closed-answered items (r ≥ .7)

Item	Is strongly correlated with…	And…
Are open with each other	Trust each other *r(35)* = .798, *p<.01*	
Take responsibility for improving music in the school	Share/discuss student work with each other *r(35)* = .731, *p<.01*	Focus on what is best for student learning when making important decisions *r(35)* = .714, *p<.01*
Typically look out for each other	Can depend on each other, even in difficult situations *r(35)* = .774, *p<.01*	Have faith in the integrity of their colleagues *r(35)* = .767, *p<.01*
Can depend on each other, even in difficult situations	Have faith in the integrity of their colleagues *r(35)* = .811, *p<.01*	
What helps the students learn best	The goals of the department *r(35)* = .735, *p<.01*	Developing new curriculum *r(35)* = .706, *p<.01*

(all correlations in this table significant at the 0.01 level (2-tailed))

The strongest correlation between any two variables linked dependability on each other with the faith teachers had in the integrity of their colleagues; and this seems a strong, positive confirmation of the trust that some music faculties experience. These two statements, in addition to a third ("typically look out for each other"), were all strongly linked in bivariate correlations. Partial correlation was used to explore this three-way relationship, and it was found that by controlling for "Can depend on each other", the results for the other two statements were $r(33) = .276,\ p < .01$. This quite dramatic effect suggested that being able to depend on colleagues, in difficult situations, strongly influenced both faith in the integrity of colleagues, and their propensity to look out for each other[55].

55 My first reaction to part of this this finding was that the causality should be reversed - does an ability to depend on each other lead to colleagues typically looking out for each other, or would an environment in which colleagues look out for each other lead one to

Similarly, there appears to be a strong relationship between taking responsibility for improving music in the school, sharing and discussing student work, and focusing on what is best for student learning when making important decisions. Again, these three statements were explored via a partial correlation, and it was found by controlling for "take responsibility for improving music in the school" that $r(35) = .316,\ p < .01$. This result suggests that those teachers who are proactive about improving music, will typically share and discuss student work with colleagues, and be seen to support actions that are in the best interests of the students (see section 4.3.3.5 below).

The final group of three interrelated items in Table 4.3 appeared to all be communication-related: "what helps students learn best", "goals of the department", and "developing new curriculum". It should be remembered that these three items were all low, and hence this group is substantially negatively-weighted. Partial correlation was again used to try and discover the most influential item. When controlled for "what helps the students learn best", $r(32) = .165,\ p < 0.1$, and this quite dramatic drop in correlation suggests a pervasive influence in promoting conversations about what helps students learn best.

One of the initial suspicions of this thesis had been whether variation in background/style would adversely affect the level of trust. Although there appeared to be small correlations between some statements and a teacher's perception as to whether their fellow music teachers shared educational/musical backgrounds, a sequence of Mann-Whitney U Tests controlling for responses to "Fellow music teachers at the school share in this (these) background(s)" demonstrated no significant difference (i.e. every result was $r < 0.5$). This result shall be further discussed in sections 4.7.2 and 5.2.3 below.

There were no strong correlations between the following statements and any other statement: "Music teachers in this school trust their students", "…don't have a common methodology of teaching music", and "…talk about instruction in the teacher's lounge, faculty meetings".

The inclusion of negatively worded statements has already been discussed in section 3.2.1, the literature quoted suggesting that such statements could "actually impair response

---

depend on those colleagues? My 'inner logic' suggested the second as the most logical cause and effect, however the partial correlation analysis clearly demonstrated the opposite in order.

accuracy" (Schriesheim & Hill, 1981, p.1101). Two statements and their negative equivalent did demonstrate a strong correlation between the two variables, but they were by no means mirror images of each other. "Trust their principal" and "are suspicious of most of the principal's actions" were the stronger of the two linked variables, $r(35) = .691$, $p < .01$; whereas "trust each other" and "are suspicious of each other" was fractionally lower, $r(35) = .659$, $p < .01$. As has been mentioned in the paragraph above, that the negative statement ("…don't have a common methodology of teaching music") had no strong correlation - positive or negative - with any other statement.

4.2.2 Role of the principal – statistical analysis

In section 2.4.3, this thesis proposed that the principal (i.e. administration) was not the primary influence on developing trust within teaching faculties in secondary schools. As there was some doubt, however, questions were included regarding trusting the principal. With the exception of the negative statement "are suspicious of most of the principal's actions", no other item could be correlated to "music teachers in this school trust their principal"; partial correlation was also explored to determine that no other item was influenced by levels of trust in the principal. This result confirms earlier research such as Hoy et al. (1992), Smith & Flores (2014), and Tarter et al. (1995). This topic will again be taken up when analysing interviews in section 4.7.8.

4.2.3 Five facets of trust – statistical analysis

Since a number of items in this part of the questionnaire were designed to target the six aspects of trust of Hoy and Tschannen-Moran's definition of trust (see Table 3.1 in section 3.2.1 above), all items within one particular group (e.g. vulnerability, openness) were analysed in terms of whether one item was a strong determinant of the others.

Perhaps because the five items that targeted vulnerability had little correlation between them (except where they were clearly mirror images of each other[56]), it should not be surprising that partial correlation demonstrated no strong influence of one item on any of the others. Benevolence, competence and reliability each had only one item and, as was

56 e.g. see comments about negatively worded statements above

noted above, partial correlation revealed that controlling for the reliability item ("Can depend on each other") strongly influenced the benevolence item, and also the confidence item (" do their jobs well"), $r(32) = .231$.

The three items that were indicative of openness ("… Are cordial with each other", "are open with each other" and "share/discuss student work with each other") were all strongly correlated with each other - see table 4.3 above for details. Partial correlation revealed that when controlled for "are open with each other" the relationship between the other two diminished significantly, $r(32) = .261$. Of course, this does not mean that being open with one another is a prerequisite for the other two factors, but it does bear a remarkable influence on the success of the other two factors.

4.3 Analysis of open-ended questions

4.3.1 Methodology

Two open-ended questions were posed in the online TMTTQ:

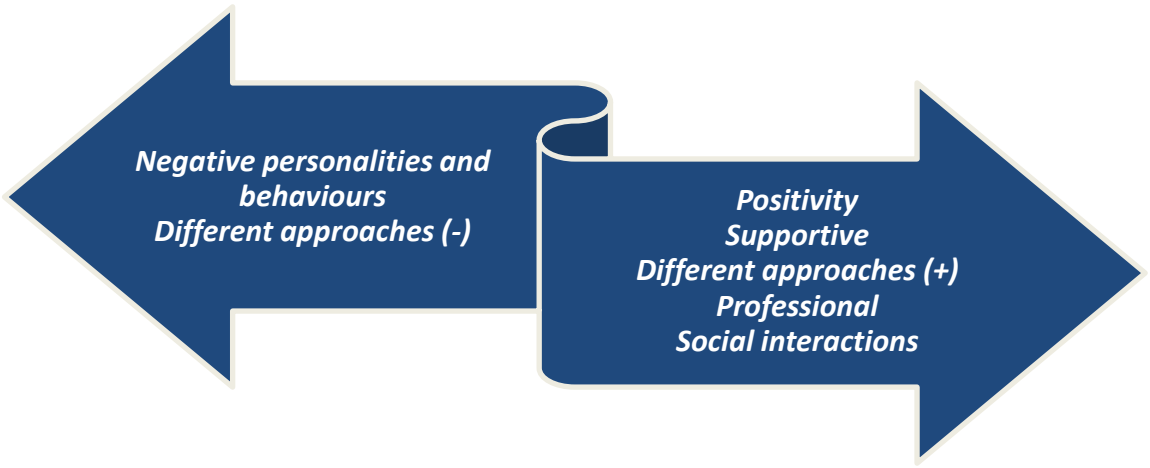
1. How would you describe the relationships within your music teaching team?
2. Do you feel that the relationships within your music teaching team help or hinder the process of curriculum creation and design? Why?

All replies were analysed to develop codes (Miles & Huberman, 1994). These codes were not pre-set against either the Hoy and Tschannen-Moran definition of trust (section 1.3.1) or the issues affecting trust specific to music teachers (see section 2.8). To better understand what was emerging, I refined them to fit into a graphic so they could be expressed as a positive-negative dichotomy. They are dealt with below as two separate questions (4.3.2 and 4.3.3).

A full copy of all comments are included in Appendix D. Where the response was from someone who was later interviewed, I have indicated their alias in parentheses.

4.3.2 Q.6 How would you describe the relationships within your music teaching team?

The responses were, to quote one example, “complex and variable”. This can be seen from a visual representation of the codes:



The resulting codes are discussed in order of frequency, starting with the most frequent. Hence the explanations that follow seem to jump around in order from the visual above. One of the most interesting aspects of this question (and the next) is that different respondents viewed similar themes in quite different ways.

4.3.2.1 Positivity

By far and away the most frequent responses listed positive attitudes to colleagues. A variety of adjectives were used, including brilliant, friendly, happy, caring, strong and positive. Sometimes these descriptions were couched more in business-like terms, such as professional, collegial, functional, goal congruent, “a strong and coherent team” (including Kate and Edgar). There were some that were positive but measured, such as “civil and mostly cordial” (Brenda).

4.3.2.2 Supportive

“Playing your part” and assisting others was a major positive influence in the relationships within a music teaching team. These can be allied with Tschannen-Moran’s concept of benevolence. In an ideal situation, “everyone plaves [*sic*] their part and assists when required, often without being asked.” This sense of teamwork was confirmed by such phrases as “each member feels that they can rely on each other in varied circumstaces” [*sic*] and “when it comes to needing all hands on deck, it is a great team.”

4.3.2.3 Negative personalities and behaviours

The most negative theme in regard to the relationships within music teaching teams could best be described either strong personalities or negative behaviours. This theme is closely related to a similar theme in our discussion of the next question (4.2.3.1 Unprofessional and uncooperative staff as obstacles). How do these personalities manifest themselves? In some cases, it is by creating "an underlying current of interference or subtle sabotage". These "strong personalities emerge from time to time" during discussions, "and occasionally [their] open comments cause angst". These staff were described as "Isolated, superficial and untrustful" and "very difficult". One respondent described such behaviour as "professional jealousy … raising its ugly head" (Kate). Another noted that such behaviour was the result of division, in some cases caused by a director of music, who "creates, or at least does not stop, this division". Another respondent dealt with this problem by that there "are other teachers who we don't associate with as much", and another by noting that "one or two have had personal conflict in the past and deal with this best by avoidance if possible we put up with each other" (Cecilia).

4.3.2.4 Different approaches

Respondents mentioned the different approaches each staff member brought to the department, and often in a positive sense: "There are some very different approaches to teaching and learning among the staff, which I don't see as a bad thing. It allows for all sorts of possibilities for students." Acknowledgement of "each other's skills, differences and focus" was seen as important. In some apparently more positive departments staff would "often call upon colleagues for assistance if expertise in a specific area is required". However, sometimes those "different approaches, agendas and methodologies form the root of tension within the department". In one department "differences between teaching styles" caused "frustrations" to emerge, "but this is all worked with [*sic*] rather than against."

4.3.2.5 Professional

In many of the answers, there was frequent use of the word 'professional', with positive comments such as "Very open & professional. everyone does their best to support each other both on a teaching and personal level." Sometimes the same word was clearly meant to indicate a business-like approach, without any sense of friendship: "the rest professional (we put up with each other)".

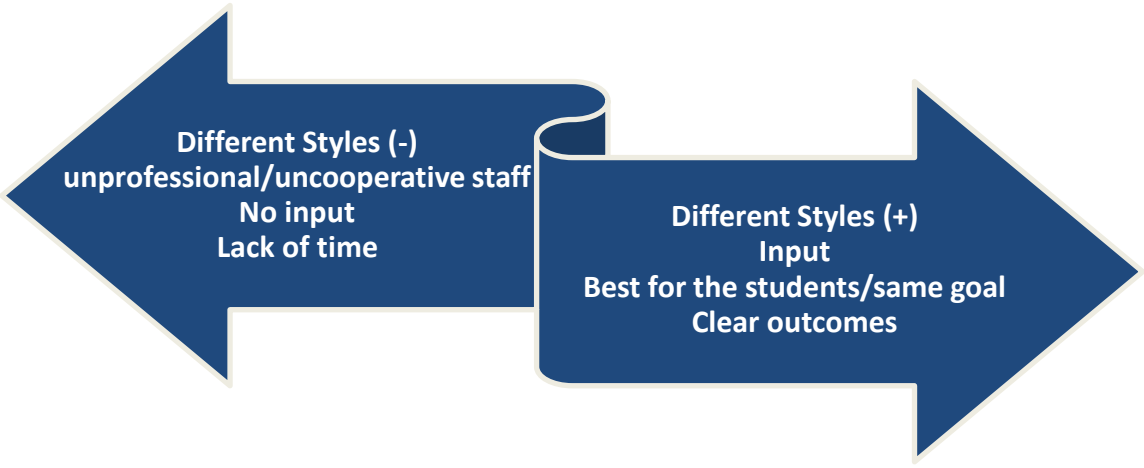
4.3.2.6 Social interactions

On at least three occasions, friendships outside of the work environment were mentioned. These were seen as important, bonding situations that had an effect at school:

> "I interact socially outside school hours with 3 others. I would count 1 as a very good friend."
>
> "some genuine friendships"
>
> "Some relationships are string [*sic*] and founded on friendships that go beyond the school."

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?

A variety of responses have been amalgamated below. Despite a number of responses mentioning that relationships help the process of curriculum creation and design, the strongest group of responses saw the relationships within their music faculty as a hindrance to curriculum creation and design. Again, a visual guide to the positive and negative comments can be seen from a visual representation of the codes:



As in the question above, the reader will note that the concept of 'different styles' was seen as both a negative and positive impact. The results are discussed in order of descending frequency.

4.3.3.1 Unprofessional and uncooperative staff as obstacles

Respondents described a variety of unprofessional and uncooperative staff behaviours, and these staff were identified as hindering the process of curriculum creation and design: "Too many emotional colleagues who take things personally… couple mentally unstabile" [*sic*] and "certain selfish personality traits/disorders cause an underlying friction between colleagues." One respondent who was generally positive noted that "in the past, we've had some colleagues who were incompetent or careless, and were unhelpful and even destructive." Another respondent suggested that "if some are not in agreeance [*sic*] with a certain direction, but it goes ahead regardless, then they will sometimes at best, be apathetic towards it, or at worst, may try to undermine it in some way."

One response identified the divisive force as the "director of music and her friends" who "do not allow for an open and progressive debate." However, perhaps these comments could arise from staff resistant to change - one director of music noted she had taken "much effort, drive and being sensitive to other's feelings to challenge long starting teachers to look, reflect and refine the teaching and learning practice" (Francis).

4.3.3.2 Differences in styles/approaches

As was noted in section 4.3.2.4 above, respondents viewed the other principal obstacle to the process of curriculum creation and design as differences in style. As one respondent perceptively noted, "it is not so much the relationships that are a problem, as the perception of music education". This was not always seen as a negative. A number of respondents also mentioned different backgrounds and styles as being a positive stimulus to the team – this will become a reoccurring theme in the detailed interviews in section 4.5 *Summary of Interviews*. Consider the following comments:

> "It is more about the differences in 'style' and background. Instrumental teachers, who have seen themselves as primarily teachers of an instrument group, rather than firstly teachers of music, are the most difficult to work with in this way."

> "Some are unwilling to explore the current trends in music education which holds back useful curriculum development"

> "Some teachers being unable to relate to certain aspects of who they are teaching"

> "Not really applicable- we tend to do our our thing"

> "Hinder the process of curriculum because of the lack of training in music…"

Was also framed in a positive light:

> "We don't all agree on many points and we each have our different views as to how to best achieve certain goals. This makes for healthy discussion."

In terms of musical education, consider the following note about why music teachers cannot collaborate in one school: "Some of us use named approaches to teaching music (e.g. Kodaly and Orff), while others are eclectic. There is no universally acknowledged school approach to teaching music… each teacher constructs the curriculum as they see fit."

4.3.2.3 Input and sharing

Most respondents argued on the benefits of input and sharing: if all members of the team give input into conversations about curriculum creation and design, then the process will be a positive one. If all team members share ideas and work, then curriculum will develop effectively. Team teaching and observation are mentioned as positive experiences. Some of the many comments were:

> "More ideas are bought [*sic*] to the table and it's good to have another person to bounce ideas off"
>
> "We talk to each other and share resources"
>
> "Because we talk to each other and share resources"
>
> "We share resources, strategies and support each other with practical issues"
>
> "Be observed, take feedback and adjust approaches and methods if appropriate" (Jill)
>
> "We work together and regularly feed back to each other on what works and what doesn't"
>
> "Team teach and collaborate on programme and lesson preparation"
>
> "Working on things together gives added depth and insight to discussions."

4.3.3.4 No input

On the other hand, a few respondents did not feel there was any input or sharing from the department. This was summed up by one respondent, who noted that "we tend to do our own thing" (Helen). "I don't feel a great deal of team work or co-operation" was echoed by another respondent's comment that "we never seem to discuss matters as a whole department." One director of music noted: "being an innovator can be an isolating experience" (Francis).

4.3.3.5 What is best for the students, we have the same goal

A confidently stated theme throughout a number of respondents was having as a priority what is best for the students. This mirrors Kochanek's belief that "Communicating

a belief system that promotes doing what is best for the children is a necessary precursor to the growth of trust in schools" (Kochanek, 2005, p.81). Often this theme was mentioned as a unifying or calming influence in staff conversations or divisions: "the overriding concern is what is best for the students, and this brings staff together". Others said the relationships "Mostly help because most teachers have the students' welfare and learning as a priority" (Brenda) and that they "[make] for healthy discussion, decision making and ultimately what's best for students"

4.3.3.6 Clear outcomes

In some departments, the relationships were positive and clear outcomes were often described as a result: "We are all working with the same purpose and goals". "Everyone is pretty much working towards the same goal. working on things together gives added depth and insight to discussions". Sometimes it appeared that the faculty needed a long time of working together for this to arise: "After working together for nearly 5 years as a team, we are all "on the same page". One respondent described the most productive faculty he had been in:

> "The best team I have ever worked in was one where we all met on a Friday afternoon for a drink at the nearest pub. We would talk about the program, our teaching, the students and ensembles, what was going well and what wasn't and where we are heading as a department."

4.3.3.7 Lack of time

Although the notion of time was not part of the original question, it is interesting to note two respondents mentioned time as the greatest hindrance to curriculum creation and design, rather than any issue relating to the relationships within a music teaching team. "Curriculum development is hindered by lack of time" was echoed by "as with many busy music departments there is insufficient time allocated for 'round table' discussion on curriculum design" (Edgar).

4.4 Comparisons with Chicago CCSR material

4.4.1 Arts teachers / non-Arts teachers

One of the suggestions I posited at the commencement of this thesis is whether the levels of trust were different between music and non-music faculties. As explained above in section 3.1, Arts teachers (music, drama, and art) as a group were examined from four sequential biennial surveys of Chicago High School teachers and compared their colleagues from other subjects.

Four sets of two Mann-Whitney U Tests were conducted to compare teacher-teacher and teacher-principal trust level scores for Arts and non-Arts teachers. The use of a Mann-Whitney U Test, as opposed to an independent samples t-test, was discussed above in section 3.6.2. The results can be seen in a table below:

Table 4.4: Mann-Whitney U Test for Arts and non-Arts teachers, CCSR data 2001-7

	median non-Arts teachers	median Arts teachers	*U*	z	*r*	Asymp. Sig. (2 tailed)
2001	*N*=1523	*N*=131				
Trust in teachers	2	2	96045	-.250	-.006	.802
Trust in principal	2	2	97110.5	-.536	-.01	.592
2003	*N*=2162	*N*=184				
Trust in teachers	2	2	193591.5	-.269	-.005	.788
Trust in principal	2	2	191415.5	-.901	-.02	.367
2005	*N*=3636	*N*=306				
Trust in teachers	3	3	583485.5	-.187	-.002	.852
Trust in principal	3	3	579378	-.393	.006	.694
2007	*N*=4171	*N*=330				
Trust in teachers	2	2	662415	.781	0.01	.435
Trust in principal	2	2	662728	1.191	0.02	.234

As the probability of the differences in this data occurring from the same population by chance (*p*) is always p>.05, these tests revealed no significant difference in either item between Arts and non-Arts teachers.

Although such a result rejects a special case being made for Arts teachers, the trust levels of music teachers as a distinct group remains untested. The CCSR results are interesting, yet one should bear in mind the previously mentioned work of Hodge et al., 1994). A question that I shall pose again in Chapter 5 *Discussion* is: if work stress, distress, and burnout are higher in music teachers than, for example, in mathematics teachers, how does this affect the levels of trust within their department?

4.4.2 Chicago Arts teachers and TMTTQ music teachers

In order to gain a clearer picture of the statistical analysis above, some of the above results will now be compared to similar data from 2001, 2003, 2005 and 2007 CCSR research used in the section above. Eight of the questions are identical in structure and content, although the current questionnaire confines answers to "music teachers" rather than "teachers in the school", hence comparisons can be made. In each case, I will indicate the results in a table format, followed by a graph to accentuate the differences verbally; mean scores and standard deviation for each item are reported in the text following.

One should note that there are several caveats for making these comparisons:

1) The data have been collected from a different country (with a correspondingly different social structure, economic demographic, etc.)[57]
2) The CCSR respondents were not simply addressing relationships with their subject colleagues, but rather to all other teachers in the school
3) Because the CCSR measured all Arts teachers (including music, drama, and visual art), their results could simply be an indication that the non-music component (drama, visual art) have substantially different views from their music colleagues.

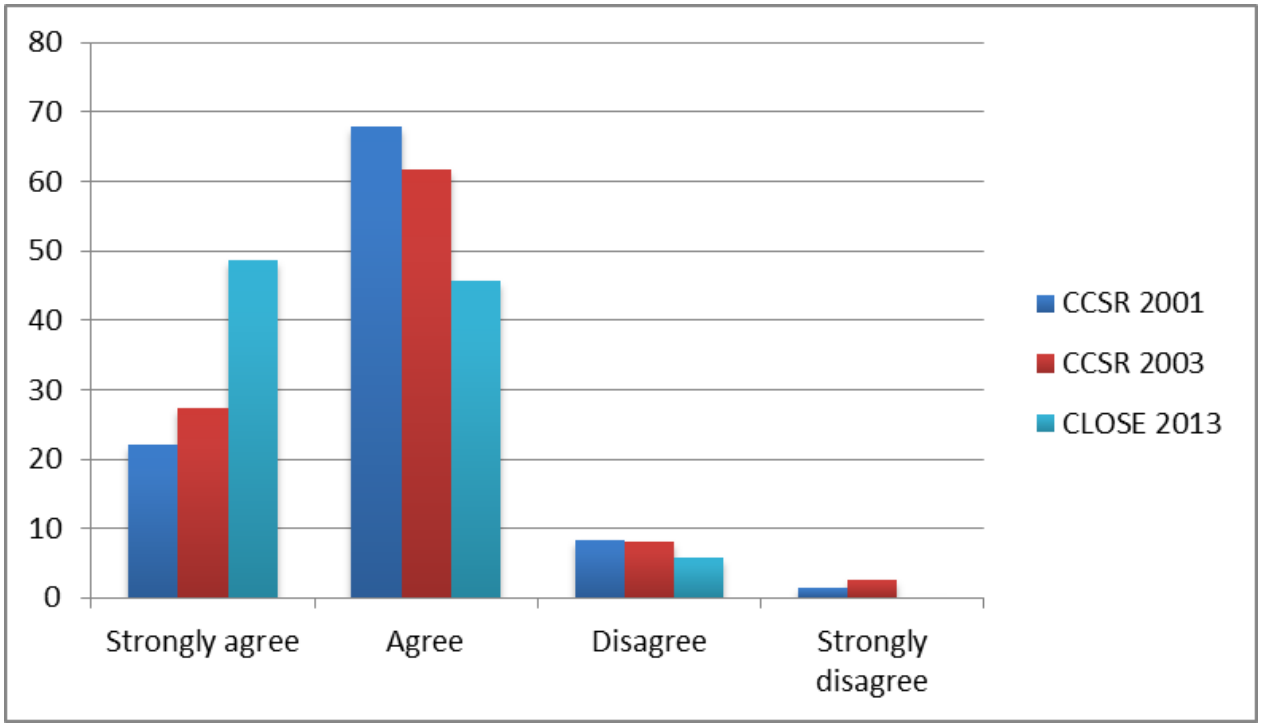
Nevertheless, a comparison demonstrates some interesting correlations. CCSR has, over the course of 2001-2007, changed some of the labels used to identify questions (see Table 3.4 in section 3.2.1 above).

[57] Which could arguably have a dramatic effect on the results. See, for example, Poterba, 1997

Table 4.5: comparison of CCSR Arts teachers with TMTTQ music teachers:

Most teachers in this school are cordial/Music teachers in this school are cordial with each other

	Strongly agree	Agree	Disagree	Strongly disagree	Missing	Total
CCSR 2001						
Frequency	29	89	11	2	2	133
Percent	21.8	66.9	8.3	1.5	1.5	100.0
Valid Percent	22.1	67.9	8.4	1.5		100.0
CCSR 2003						
Frequency	51	115	15	5	1	187
Percent	27.3	61.5	8	2.7	.5	100.0
Valid Percent	27.4	61.8	8.1	2.7		100.0
CLOSE 2013						
Frequency	17	16	2	0	-	35
Percent	48.6	45.7	5.7	0	-	100.0
Valid Percent	48.6	45.7	5.7	0		100.0



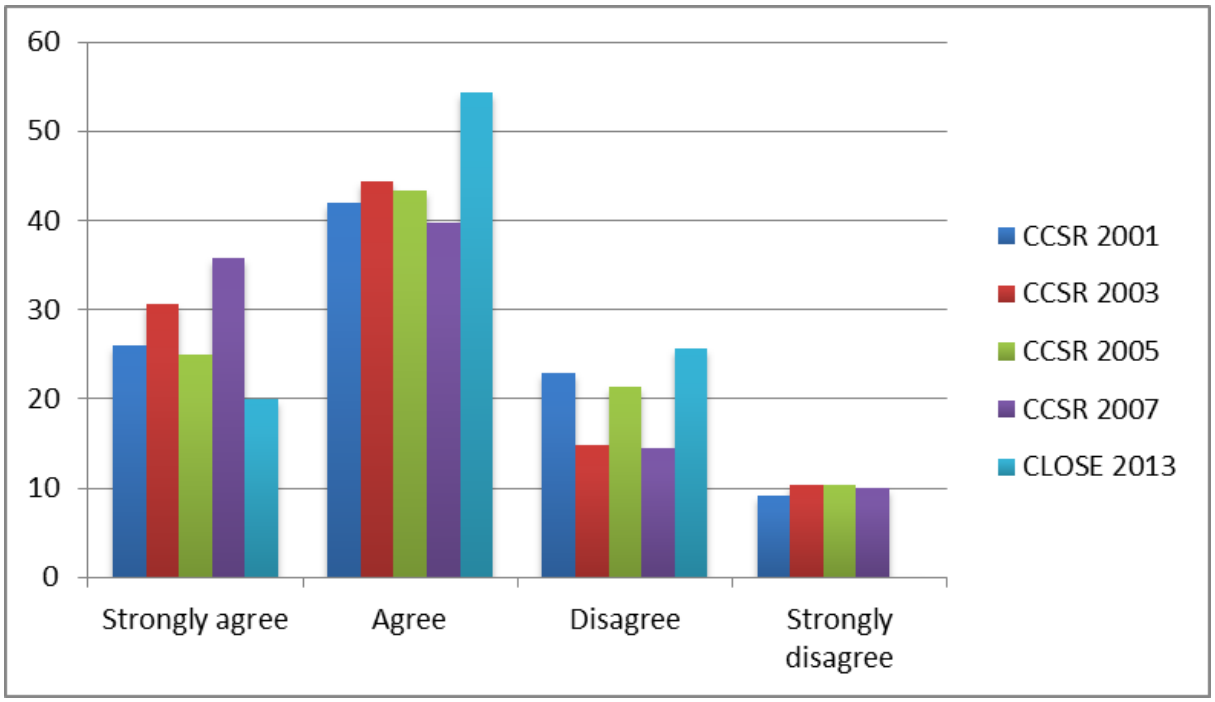
The music teacher's response was more significantly more positive (*Mean* 3.43, *SD*=.608) than the two CCSR years (2001 *Mean* 3.11, *SD* =.598; 2003 *Mean* 3.12, *SD* =.704). In particular, those answering '*strongly agree'* comprised almost 50% of the music teacher's responses.

This finding shall be discussed a little more when we examine "Teachers in this school trust each other/Music teachers in this school trust each other" below.

Table 4.6: comparison of CCSR Arts teachers with TMTTQ music teachers:

I trust the principal at his or her word/Music teachers in this school trust their principal

	Strongly agree	Agree	Disagree	Strongly disagree	Missing	Total
CCSR 2001						
Frequency	34	55	30	12	2	133
Percent	25.6	41.4	22.6	9	1.5	100.0
Valid Percent	26	42	22.9	9.2		100.0
CCSR 2003						
Frequency	56	81	27	19	4	187
Percent	29.9	43.3	14.4	10.2	2.1	100.0
Valid Percent	30.6	44.3	14.8	10.4		100.0
CCSR 2005						
Frequency	75	130	64	31	6	306
Percent	24.5	42.5	20.9	10.1	2	100.0
Valid Percent	25	43.3	21.3	10.3		100.0
CCSR 2007						
Frequency	118	131	48	33	8	338
Percent	34.9	38.8	14.2	9.8	2.4	100.0
Valid Percent	35.8	39.7	14.5	10.0		100.0
CLOSE 2013						
Frequency	7	19	9	-	-	35
Percent	20.0	54.3	25.7	0.0	-	100.0
Valid Percent	20.0	54.3	25.7	0.0		100.0

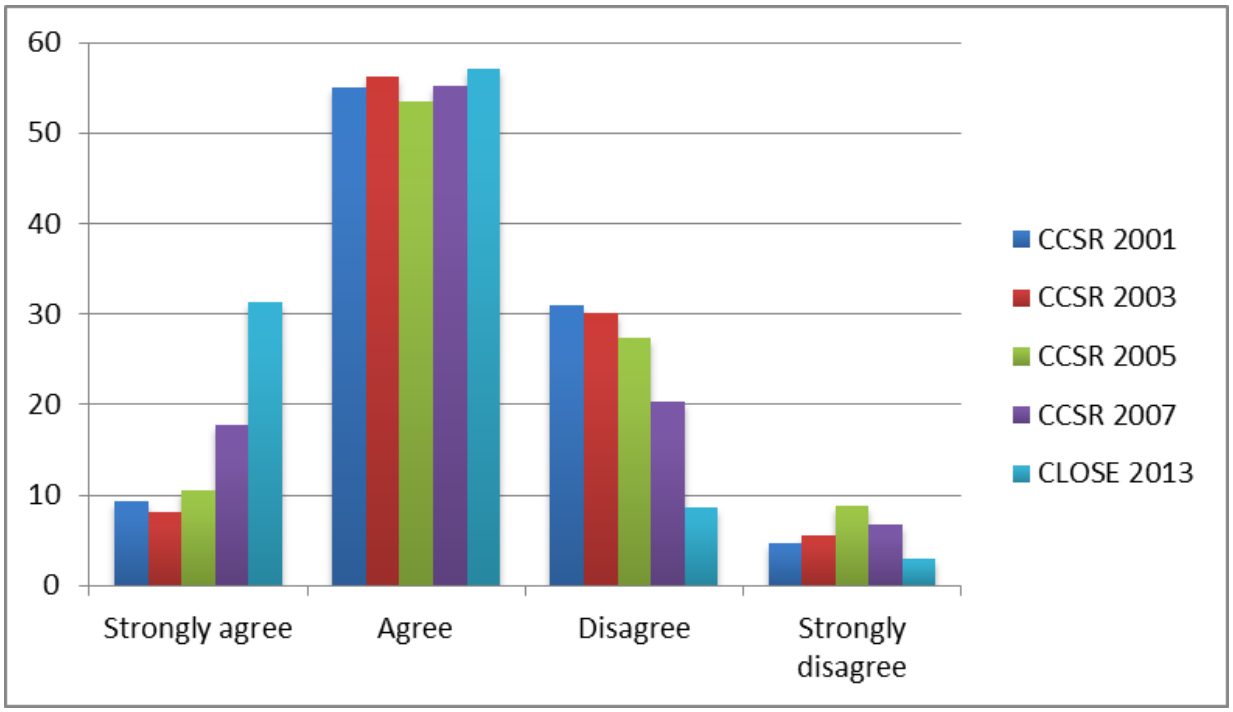


The music teacher's response (*Mean* 2.94, *SD* =.684) was marginally more positive than three of the CCSR surveys (2001 *Mean* 2.85, *SD* =.915; 2003 *Mean* 2.89, *SD* =1.018; 2005 *Mean* 2.83, *SD* =.922) and equal to the CCSR 2007 survey (*Mean* 2.94, *SD* =1.046). However, there were comparatively fewer '*strongly agree'* responses, demonstrating that, the music teachers were generally somewhat tempered in their trust in the principal. As noted in section 2.4.3, developing trust within the staff does not seem to be co-dependent with trust in the principal in middle and secondary schools, and so such a variation between 'principal trust' and 'teacher trust' demonstrated here, together with the interview comments discussed in section 4.5, seems to confirm the independence model outlined by such researchers as Tarter et al., 1995, Herriott & Firestone, 1984, Hoy et al., 1992, Smith & Flores, 2014 and Tschannen-Moran & Gareis, 2015.

Table 4.7: comparison of CCSR Arts teachers with TMTTQ music teachers:

Teachers in this school trust each other/Music teachers in this school trust each other

	Strongly agree	Agree	Disagree	Strongly disagree	Missing	Total
CCSR 2001						
Frequency	12	71	40	6	4	133
Percent	9.0	53.4	30.1	4.5	3.0	100.0
Valid Percent	9.3	55.0	31.0	4.7		100.0
CCSR 2003						
Frequency	15	103	55	10	4	187
Percent	8.0	55.1	29.4	5.3	2.1	100.0
Valid Percent	8.2	56.3	30.1	5.5		100.0
CCSR 2005						
Frequency	31	158	81	26	10	306
Percent	10.1	51.6	26.5	8.5	3.3	100.0
Valid Percent	10.5	53.4	27.4	8.7		100.0
CCSR 2007						
Frequency	58	181	67	22	10	338
Percent	17.2	53.6	19.8	6.5	3.0	100.0
Valid Percent	17.7	55.2	20.4	6.7		100.0
CLOSE 2013						
Frequency	11	20	3	1	-	35
Percent	31.4	57.1	8.6	2.9	-	100.0
Valid Percent	31.4	57.1	8.6	2.9		100.0



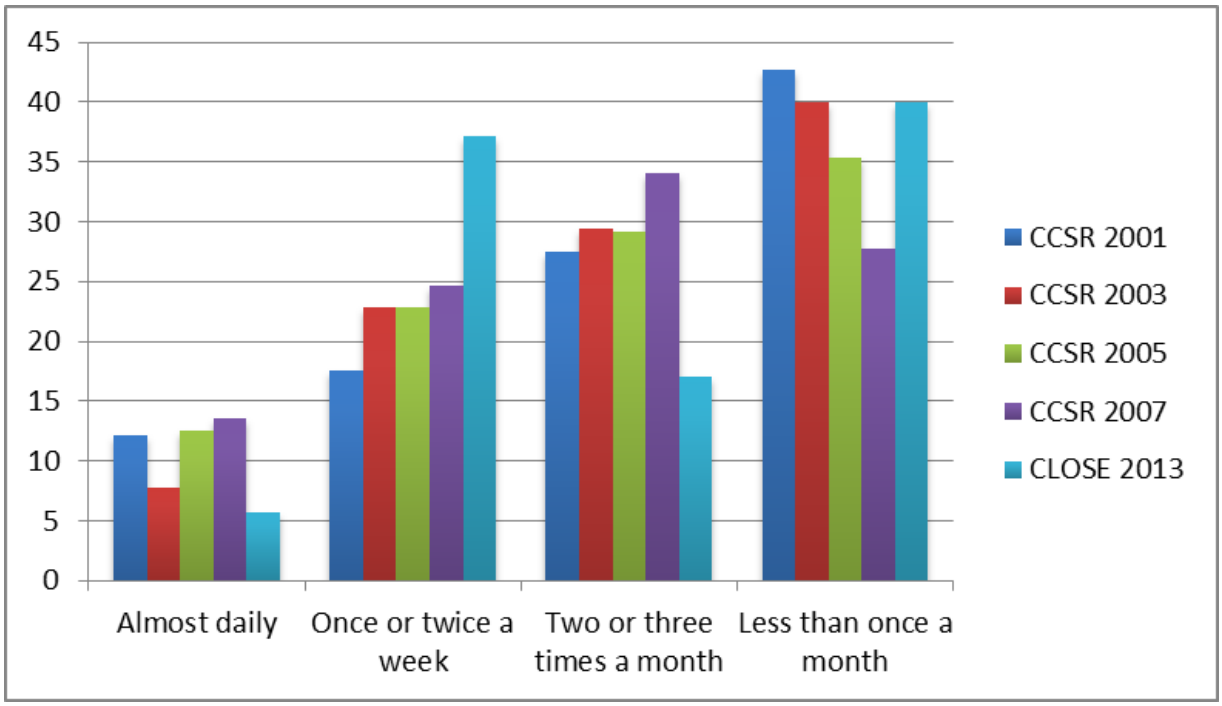
This response demonstrated by far the greatest discrepancy between the TMTTQ music teachers' and the CCSR Arts' teachers' data. Music teachers indicated a strong positive response (*Mean* 3.17, *SD* =.707) against all four CCSR responses (2001 *Mean* 2.69, *SD* =.705; 2003 *Mean* 2.61, *SD* =.797; 2005 *Mean* 2.66, *SD* =.783; 2007 *Mean* 2.75, *SD* =.916).

This, linked with the equally positive response to the statement "Most teachers in this school are cordial/Music teachers in this school are cordial with each other", seems to prove incorrect my initial suspicion that "Music-teaching faculties have a propensity for distrust" (see section 1.1 above); even given some of the reservations stated at the beginning of this section, there appears little doubt the music teachers I surveyed were far more positive than their Chicago arts teacher counterparts.

Table 4.8: comparison of CCSR Arts teachers with TMTTQ music teachers:

This school year, how often have you had conversations with colleagues about the goals of this school/How many times this school year have you had conversations with fellow music teachers about the goals of the department?

	Almost daily	Once or twice a week	Two or three times a month	Less than once a month	Missing	Total
CCSR 2001						
Frequency	16	23	36	56	2	133
Percent	12.0	17.3	27.1	42.1	1.5	100.0
Valid Percent	12.2	17.6	27.5	42.7		100.0
CCSR 2003						
Frequency	14	41	53	72	7	187
Percent	7.5	21.9	28.3	38.5	3.7	100.0
Valid Percent	7.8	22.8	29.4	40.0		100.0
CCSR 2005						
Frequency	38	69	88	107	4	306
Percent	12.4	22.5	28.8	35	1.3	100.0
Valid Percent	12.6	22.8	29.1	35.4		100.0
CCSR 2007						
Frequency	45	82	113	92	6	338
Percent	13.3	24.3	33.4	27.2	1.8	100.0
Valid Percent	13.6	24.7	34.0	27.7		100.0
CLOSE 2013						
Frequency	2	13	6	14	-	35
Percent	5.7	37.1	17.1	40.0	-	100.0
Valid Percent	5.7	37.1	17.1	40.0		100.0

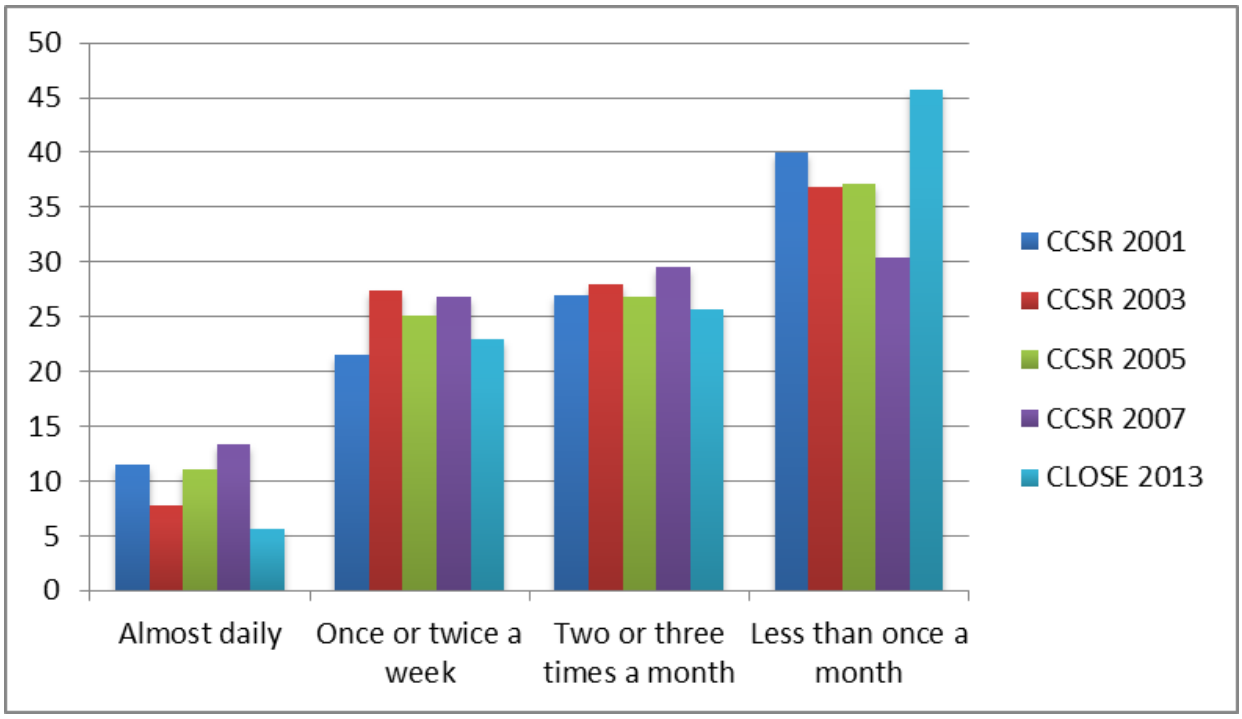


In all four questions associated with communication, the TMTTQ music teachers appear to have low results. In the case of discussing goals, these low results were compared with the CCSR data, placing the surveyed music teachers squarely in the middle of responses. The CCSR 2001 and 2003 scores were lower (2001 *Mean* 1.99, *SD* =1.049; 2003 *Mean* 1.95, *SD* =.996), then the music teacher's response (*Mean* 2.09, *SD* =1.011) and finally the last two CCSR responses averaged between *two or three times a month* and *once or twice a week* (2005 *Mean* 2.13, *SD* =1.036; 2007 *Mean* 2.20, *SD* =1.040).

Table 4.9 comparison of CCSR Arts teachers with TMTTQ music teachers:

This school year, how often have you had conversations with colleagues about Development of new curriculum//How many times this school year have you had conversations with fellow music teachers about developing new curriculum?

	Almost daily	Once or twice a week	Two or three times a month	Less than once a month	Missing	Total
CCSR 2001						
Frequency	15	28	35	52	3	133
Percent	11.3	21.1	26.3	39.1	2.3	100.0
Valid Percent	11.5	21.5	26.9	40.0		100.0
CCSR 2003						
Frequency	14	49	50	66	8	187
Percent	7.5	26.2	26.7	35.3	4.3	100.0
Valid Percent	7.8	27.4	27.9	36.9		100.0
CCSR 2005						
Frequency	33	75	80	111	7	306
Percent	10.8	24.5	26.1	36.3	2.3	100.0
Valid Percent	11.0	25.1	26.8	37.1		100.0
CCSR 2007						
Frequency	44	89	98	101	6	338
Percent	13.0	26.3	29.0	29.9	1.8	100.0
Valid Percent	13.3	26.8	29.5	30.4		100.0
CLOSE 2013						
Frequency	2	8	9	16	-	35
Percent	5.7	22.9	25.7	45.7	-	100.0
Valid Percent	5.7	22.9	25.7	45.7		100.0

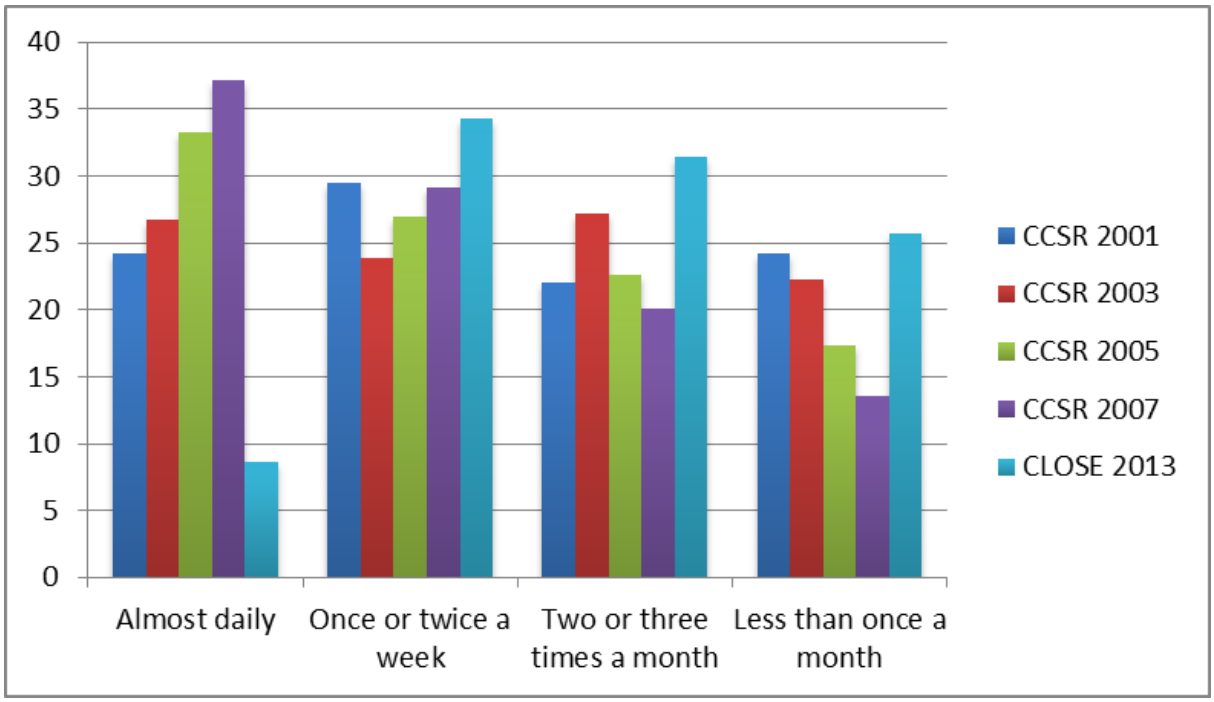


In this question about conversations regarding the development of new curriculum, and in the following two questions also about communication, the surveyed music teachers were lower than any CCSR Arts teacher cohort. Their average (*Mean* 1.89, *SD* =.963) was really determined by the 45.7% of responses that indicated that conversations occurred *less than once a month*. In contrast, the CCSR responses maintained a remarkably consistent average (2001 (*Mean* 2.05, *SD* =1.041; 2003 *Mean* 2.02, *SD* =1.014; 2005 *Mean* 2.10, *SD* =1.028; 2007 *Mean* 2.19, *SD* =1.059).

Table 4.10: comparison of CCSR Arts teachers with TMTTQ music teachers:

This school year, how often have you had conversations with colleagues about managing classroom behaviour/How many times this school year have you had conversations with fellow music teachers about managing classroom behaviour?

	Almost daily	Once or twice a week	Two or three times a month	Less than once a month	Missing	Total
CCSR 2001						
Frequency	32	39	29	32	1	133
Percent	24.1	29.3	21.8	24.1	.8	100.0
Valid Percent	24.2	29.5	22.0	24.2		100.0
CCSR 2003						
Frequency	48	43	49	40	7	187
Percent	25.7	23.0	26.2	21.4	3.7	100.0
Valid Percent	26.7	23.9	27.2	22.2		100.0
CCSR 2005						
Frequency	100	81	68	52	5	306
Percent	32.7	26.5	22.2	17	1.6	100.0
Valid Percent	33.2	26.9	22.6	17.3		100.0
CCSR 2007						
Frequency	124	97	67	45	5	338
Percent	36.7	28.7	19.8	13.3	1.5	100.0
Valid Percent	37.2	29.1	20.1	13.5		100.0
CLOSE 2013						
Frequency	3	12	11	9	-	35
Percent	8.6	34.3	31.4	25.7	-	100.0
Valid Percent	8.6	34.3	31.4	25.7		100.0

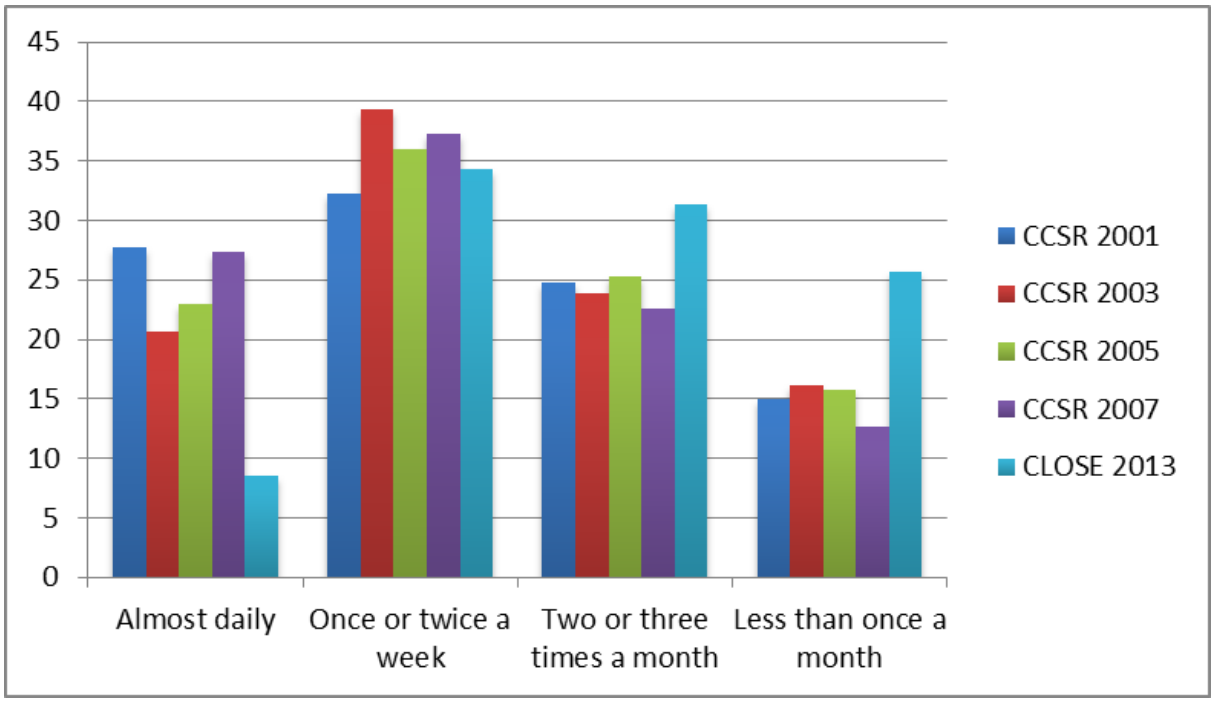


Equally disappointing was the result discussing how many times music teachers held conversations about managing classroom behaviour. In this case, the music teacher's response (*Mean* 2.26, *SD* =.95) was significantly different to each CCSR iteration (2001 *Mean* 2.54, *SD* =1.108; 2003 *Mean* 2.51, *SD* =1.148; 2005 *Mean* 2.76, *SD* =1.094; 2007 *Mean* 2.86, *SD* =1.102). As can be seen from the graph above, more than half of the surveyed music teachers replied either *two or three times a month* or *less than once a month*.

Table 4.11: comparison of CCSR Arts teachers with TMTTQ music teachers:

This school year, how often have you had conversations with colleagues about what helps the students learn best/How many times this school year have you had conversations with fellow music teachers about what helps the students learn best?

	Almost daily	Once or twice a week	Two or three times a month	Less than once a month	Missing	Total
CCSR 2001						
Frequency	37	43	33	20	-	133
Percent	27.8	32.3	24.8	15.0		100.0
Valid Percent	27.8	32.3	24.8	15.0		100.0
CCSR 2003						
Frequency	37	71	43	29	7	187
Percent	19.8	38.0	23.0	15.5	3.7	100.0
Valid Percent	20.6	39.4	23.9	16.1		100.0
CCSR 2005						
Frequency	69	108	76	47	6	306
Percent	22.5	35.3	24.8	15.4	2	100.0
Valid Percent	23.0	36.0	25.3	15.7		100.0
CCSR 2007						
Frequency	91	124	75	42	6	338
Percent	26.9	36.7	22.2	12.4	1.8	100.0
Valid Percent	27.4	37.3	22.6	12.7		100.0
CLOSE 2013						
Frequency	5	16	8	6	-	35
Percent	8.6	34.3	31.4	25.7	-	100.0
Valid Percent	8.6	34.3	31.4	25.7		100.0



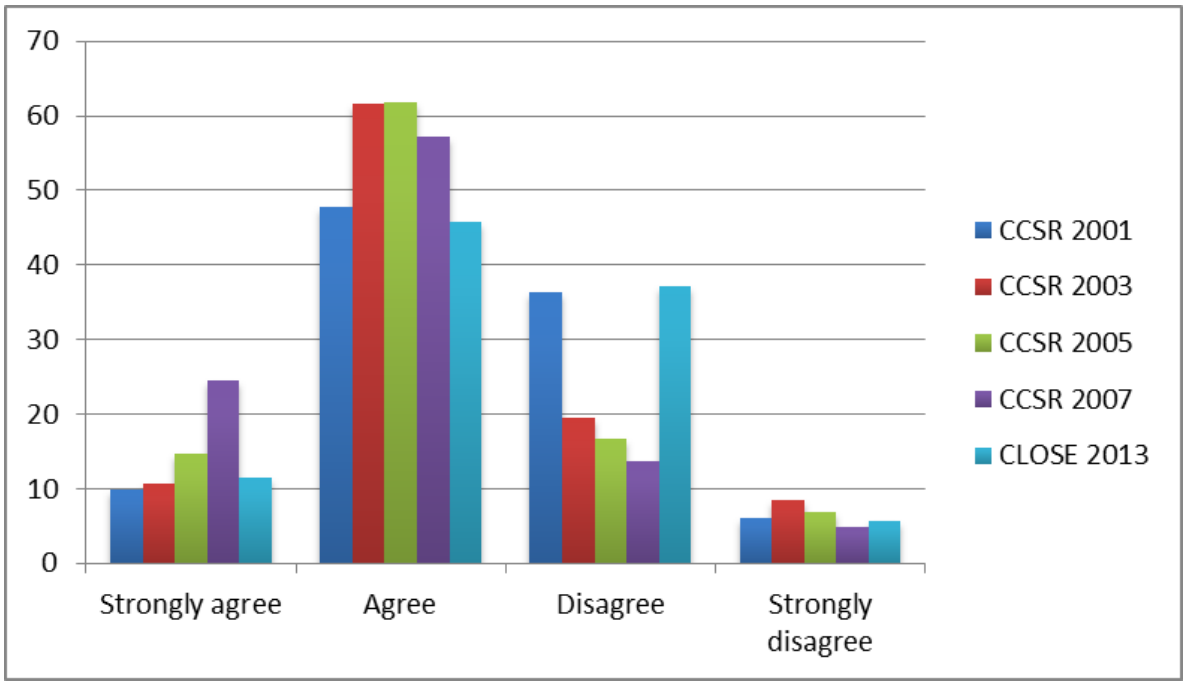
Despite the many comments in interviews about basing all decisions on the students' best interests, the surveyed music teachers were still lower than any group of Chicago Arts teachers' responses. Compared to the CCSR response (2001 *Mean* 2.73, *SD* =1.031; 2003 *Mean* 2.60, *SD* =1.032; 2005 *Mean* 2.66, *SD* =1.000; 2007 *Mean* 2.75, *SD* =1.042), the average of the music teacher's response (*Mean* 2.57, *SD* =.948) was determined both by their significantly higher responses to the lower two categories, and an alarmingly low number of teachers who held conversations *almost daily*.

Table 4.12: comparison of CCSR Arts teachers with TMTTQ music teachers:

Teachers in this school regularly discuss assumptions about teaching and learning/

Music teachers in this school regularly discuss assumptions about music teaching and learning.

	Strongly agree	Agree	Disagree	Strongly disagree	Missing	Total
CCSR 2001						
Frequency	13	63	48	8	1	133
Percent	9.8	47.4	36.1	6.0	.8	100.0
Valid Percent	9.8	47.7	36.4	6.1		100.0
CCSR 2003						
Frequency	19	110	35	15	8	187
Percent	10.2	58.8	18.7	8.0	4.3	100.0
Valid Percent	10.6	61.5	19.6	8.4		100.0
CCSR 2005						
Frequency	42	179	48	20	17	306
Percent	13.7	58.5	15.7	6.5	5.6	100.0
Valid Percent	14.5	61.9	16.6	6.9		100.0
CCSR 2007						
Frequency	81	189	45	16	7	338
Percent	24.0	55.9	13.3	4.7	2.1	100.0
Valid Percent	24.5	57.1	13.6	4.8		100.0
CLOSE 2013						
Frequency	4	16	13	2	-	35
Percent	11.4	45.7	37.1	5.7	-	100.0
Valid Percent	11.4	45.7	37.1	5.7		100.0



Perhaps to confirm the findings of the three questions listed immediately above, the surveyed music teachers were less likely to regularly discuss assumptions about music teaching and learning than all but the CCSR 2001 response group. The music teacher's response (*Mean* 2.63, *SD* =.77) was only just higher than the CSR 2001 (*Mean* 2.61, *SD* =.748), but lower than the others (2003 *Mean* 2.68, *SD* =.850; 2005 *Mean* 2.84, *SD* =.752; 2007 *Mean* 2.95, *SD* =.865).

4.5 Summary of interviews

This section presents short summaries of each of the interviews; a transcription of each full interview is included in Appendix E. Below the reader will find no set formula in summarising each interview, but rather the summary tries to encapsulates the principal beliefs, concerns and overall mood of each respondent.

4.5.1 'Edgar'

Edgar is a 60+-year-old director of music, currently working in an independent school. Happy in his current position, he describes his team as a "strong and coherent team

of professional musicians, educators, and conductors who are all focused on maintaining the high standards of music at the school".

Edgar's central concerns in regard to this research were threefold:

- That curricular and co-curricular be considered as separate streams within the context of studying how trust operates,
- That a school's administrative team be flexible and attentive to easing the many demands that music schools are endeavouring to meet, and
- That music teachers do not approach their work for reasons of self-promotion, but rather for a genuine desire to benefit the lives of students.

According to Edgar, many schools have co-curricular programs (i.e. instrumental tuition and ensembles) that are somewhat divorced from the classroom music curriculum (i.e. academic classes). He feels that the greatest challenge to developing trust in any music department lay in how the ego and autonomy of various ensemble directors are allowed to develop. "These ensembles are often the flag-wavers and bring a lot of kudos into the school", explained Edgar, "so in many cases if the director of music wants something done, and the conductor of a particular ensemble doesn't want something done, then you end up with these fractions and factions happening within the department." Edgar also gave the example of a school in Sydney where the co-curricular programme was "entirely under the direction of parents, who sub-contract, hire and employed the conductors." In the latter situation, he felt a breakdown in trust could occur as there is no clear hierarchical system.[58]

Edgar did not feel that such issues of ego were apparent in any of his curricular staff situations (although an exception to this case will be listed below). In regard to classroom / academic music, he stressed how desirable it was to emphasise and celebrate the "the special fields, the special knowledge, and *passions* of the members of staff in the music department". When freedom was allowed within the timetable to swap teachers between

58 A belief that trust could break down if there is no hierarchical system is an interesting point, and quite possibly contentious. Edgar is here describing a situation that I have witnessed in other schools, where the instrumental and practical part of music making is essentially divorced from the curriculum delivery of the subject. His point is perhaps not that there is 'no hierarchical system' but rather that there are two systems, which may or may not act in competition.

classes depending on their speciality, Edgar felt “that this will develop trust within your staff.”

One exception to these observations was in a previous school with the re-employment of his predecessor (whilst Edgar was director of music). In this case, the school's administration created a difficult situation, which he described as “an interesting one in regards to trust”. Edgar’s approach to this situation was “to direct them very, very carefully because they [did] feel threatened [by his presence in the department]”.

The second general concern that Edgar felt in relation to trust between music teachers was the impact of the school’s administrative team. A lack of musical knowledge or appreciation of music as an art form, or simply the many-fold logistical requirements of a busy Music department, creates “distrust at the worst, and, at the very least, it engenders frustration.” He added that such issues were “a major, major trust issue within the school (or frustration issue within the school).”

Edgar's final concern was that “a great number of music educators are performers at heart”, and he found this frustrating as it prevented them from realising “the fact that they’re there for the students”. This confirmed once again what he had mentioned in comments regarding a lack of ego and self-focus of classroom music teachers, “so, once again, it [a willingness to be flexible] is in the best interests of the students.”

4.5.2 ‘Cecilia’

In her 50s, Cecilia has taught for 23 years at the time of the interview. She currently teaches in the independent sector. Cecilia is the only interview subject that I know personally, although we have never taught at the same school.

On the whole, Cecilia was largely positive about her school life, and her relationships within the music department. With one recent exception, she felt her music colleagues were a “rather remarkably congenial group of people”. Early in the interview, Cecilia emphasised her own trustworthiness, noting that she is “a fairly straight ahead, what you see is what you get, person” and that she didn’t have “have a camp in office politics”.

In response to questions about variations in age and theoretical background, Cecilia felt that the diversity within her department was one of its strengths. She spoke of such

different backgrounds -“geographically, culturally, educationally and experience-wise” – as “one of the things that makes us tick”. In this, she credited her current head of music with some of the recent changes in staffing.

In terms of how she and her fellow music teachers help create trust, Cecilia said that she “always felt backed up just as I would back [the other music teachers] up”. Staff looked after each other, including telling each other “look, you shouldn't be here today, you need to just go home and go to bed” if they felt unwell, then covering their classes, and doing “extra work”.

Cecilia spoke candidly about past issues that had inhibited trust and collegiality, such as a colleague with a perceived problem who had “gone and grizzled to the head of music - whoever he or she was - or even gone over their head and gone somewhere else; or perhaps someone made a decision which bypassed the people, and we've had to pick up the pieces.”

In terms of administration, Cecilia drew a clear distinction between two figures in the school’s administration: one past, and one present. Her current campus head has completely changed the outlook of the school to a positive one by involving the staff in decisions and care for staff morale. Equally, a change to the school’s principal has signalled some improvements, although Cecilia feels that this role “doesn't seem to have a very direct impact on our office relationships”. She suggested that the former principal has created distrust because “some of his dalliances amongst the staff. Unless I misinterpreted something, he did have a go at hitting on me, which I did not appreciate. That does not engender trust.”

4.5.3 ‘Jill’

Jill is a director of music in an independent school. She in her 50’s, and has taught for at least 25 years.

Jill felt that her team was working well together. She described high levels of trust within her department. She frequently acknowledged how fortunate she was to work with this team (“I'm surrounded by a great group of people at the moment”; “Some of its luck”). In line with Tschannen-Moran’s suggestion that “for trust to operate in schools, everyone must have the basic axiom that what they're doing is for the kids” (Tschannen-

Moran, 2004), Jill felt that "we all have the boy's best interest at heart, and when you can see that in a person, you can see that that is their number one driver … the trust comes."

Jill's music department appears to have low levels of stress and a good sense of group cohesion: "We all have a good sense of humour, and we jolly each other along to be able to get through (because we work our butts off)…Nobody's too sensitive about things."

Some of the "countless ways" that staff helped create a more trusting and collegial atmosphere included a willingness to "step up and take on extra work", "support each other", and "sharing work". In her department, Jill has encouraged "quite a lot of collaborative teaching", including preparing materials together. This is part of a wider school initiative, where "teamwork and openness in the classroom" is encouraged, in particular by teachers "going in to watch other teachers teach".

Jill also develops staff morale by recognizing "the strengths of each member, and then work to give them some kind of credit": "I try to show people that I respect their abilities, and particularly their interests; I encourage them in whatever I see them flourish in". She also promotes professional development by purchasing tickets for other members of staff to join her at concerts: "Last night I went out to a retrospective on Australian composers and took two of the staff with me. We had a lovely time – it's PD[59], but we also had a glass of wine and something afterwards at the reception. It's just a nice way to build trust".

Jill was critical of directors of music who support only their own areas of specialisation: "I try to support all the areas, and I think that people feel supported. If you support them and give them trust with responsibility I find it pays off and comes back." She was equally critical of a previous Director of Music, whose behaviour as he remained on staff was tolerated because "he was an 'old boy'" (the exact nature of this behaviour was not recorded as there the online connection failed for several seconds whilst Jill described his behaviour).

59 Professional development

4.5.4 'Francis'

In her 30s, with 17 years of experience, Francis is in charge of a large music department in a state school.

One of the principal differences between Francis' department and those of many others is that most of her staff work part-time. Of the 15 teaching staff, only four are full-time, the rest working one, two or three days per week. Although this can cause some issues (see below), Francis describes her department as generally positive, "dynamic, and vibrant". A number of teachers have worked at the school for over 10 years, and she describes some as being in "strong friendship groups."

Communication is generally "quite informal, during our recess or lunch breaks. You know, we all meet in my office, and we share a lot of anecdotes about what's happening in our classes, and share ideas about ways." Francis likes to create an interactive environment where teachers encourage each other and share ideas in front of the students. This is partly facilitated by the physical structure of her department, as staff must pass through the classroom to access staff offices or instruments, so staff frequently enter another teacher's 'teaching space'.

Francis shared two examples of how her tendency to "sit in on ensembles and get a feel of how things are going" had caused tensions, with staff at first believing this was "was snooping, or trying to sabotage what they were doing". The continual emphasis that "we're here for the kids" helped address these fears.

There are different areas of specialisation within the music staff, and Francis felt that "we're really lucky in that way…It's great to hear different people's stories, and try and learn from each other." Francis tries to use the wide array of backgrounds and specialisations as resources: "If I'm doing a particular activity, I know so-and-so teacher will know that, so I'll get them to come into my class and talk about things."

The size of the music department creates a sense of being "our own little school within a school", and Francis felt unable to gauge whether "the instrumental and classroom teachers have that much direct contact with the [administration] team". However, the administration of the school was described as being "very supportive" and the music department "feel really valued". This support was demonstrated by funding, attendance at

concerts, by public recognition at staff meetings, and a constant promotion by pictures and messages on school-wide T.V. monitors.

Francis expressed two concerns about her own communications in the department: discussing teacher concerns via a triangular relationship, and communicating concerns to staff (some of whom only teach one or two days per week). She describes the triangular nature of the communication as "sometimes I do feel like piggy-in-the-middle because sometimes people come to me about something, and then the person that they're talking about will come to me about that other person." The latter problem focussed on email: "Managing the people, and their different communication styles, can really help foster trust." "The best way to build the trust, and say what you mean, is face-to-face because emails can be interpreted or misinterpreted in different ways."

4.5.5 'Kate'

Kate is in her 50's, and has taught for 34 years in the state sector. She has worked for a number of years as a head teacher of performing arts faculties, also leading drama teachers. In discussing her experiences, she frequently referred back to previous employment situations.

Kate works - and has worked - in some low-trust situations.

One of the prime trust factors for Kate is the notion of sharing work: "as a classroom teacher I've been quite isolated". Despite her own encouragement, Kate has found promoting the sharing of ideas to be

> quite difficult because people feel threatened sometimes when you share ideas…one of the biggest problems I've found is that a lot of music teachers just want to do their own thing, and sort of say 'leave me alone - this is the way I've always done it, and this is the way I want to continue'.

Implicit in her discussions were moments of tension and change, as in the following aside: "Now, by the time we've gradually built trust - and they did start to actually teach what they should be teaching - we started to share resources".

Kate was also cast into difficult positions, because as a head of department in performing arts, her appointment sometimes meant that "someone had to leave music and pick up something else". This clearly set up a divisive scenario.

Kate posited that the 'ownership' of ensembles as a cause for frustration and distrust. She related in some length about colleagues in charge of ensembles when she began working with them. These teachers identified closely with their conducting positions. There "were a lot of tears when I would make suggestions about something" in relation to changing who was to lead ensembles. "It's about being anxious, it's about being competitive, I think. That feeling of 'oh no, they'll take away my spotlight, and I'll be left in the dark.'"

Kate felt that she has, in some cases, been able to improve situations by her approach to other staff: "Continuing to be nice, and not aggressive; not to be pushy, or pretend to know that I knew more than they did. Through this, I've eventually won people over, and won their confidence." Like other respondents, Kate felt that a diversity of talents in her team was positive: "They've been appreciated for the special things that they do". It also allowed teachers to feel less threatened by their colleagues, as they would be "more accepting … of people having a different experience to them".

Kate did not feel that the school's administration was any help, because "they don't understand the nature of what we do; so long as they have a performance when they want a performance, they don't care what else happens".

4.5.6 'Brenda'

In her 50's, Brenda has 17 years of teaching experience in the independent sector. Brenda is an instrumental music teacher, working three days per week at one school. Unlike other interview subjects, Brenda provided written responses.

Despite indicating a reasonably high-level trust environment in her initial questionnaire responses, throughout her new written responses to the interview questions and in the interview itself, she revealed a number of trust issues. Brenda became quite angry whilst retailing these incidents.

Brenda categorised current management of her school as lacking in transparency. She noted frequent challenges to her status as a professional with specialist knowledge. Brenda felt some staff members operated in a deceptive manner. These challenges to Brenda's professional opinion often left her feeling undermined and betrayed. Brenda feels left out as a new management team has created a 'circle of trust' that excludes her.

Brenda, as an instrumental/peripatetic teacher, is not involved in the creation or implementation of the school's music curriculum. However, she is clearly an integral part of the music department and her long-standing within the department makes Brenda a valuable interview subject.

Having described all department relationships in her TMTTQ survey as cordial, Brenda noted that these relationships were critically based on whether the person had a "good relationship with the director of music." The centrality of the director of music is emphasised in Brenda's citation of examples of how fellow teachers' ways to develop trust with each other are actually strategies to cope with being ignored, unappreciated or 'used' by the director of music.

Disregard for Brenda's professional opinion seems to lie at the heart of her distrust with some members of the department. Examples of this include students being advised not to pursue a particular course, repertoire choices being deliberately ignored and the hiring of a new teacher without any apparent consultation. In retelling these stories, Brenda says that she feels "stabbed in the back" and "really angry".

4.5.7 'Helen'

Helen is a teacher in the independent school system. She is in her 50's, and has been teaching for over 20 years. Currently working with three other music teachers, Helen has an unusual background compared to the other teachers surveyed, in that she listed in her online questionnaire that she was a singer specialising in folk music; later, in the interview, she described herself as having a conservatory background.

Helen's answers to the online questionnaire placed in the bottom third when ranked by how positive answers were to the first 13 questions. What became fascinating during the interview was how positively Helen saw herself and yet how little she believed teachers should try to coordinate or share materials.

Helen saw herself as the "person who mediates a lot and generally gets on with everyone" and who promotes "goodwill and trust within our department". Distrust (or rather a lack of building trust) was not so much created by anyone's actions, but rather by a lack of action from other people. It was in discussing this that Helen's aversion to sharing or discussing curriculum became clear. In addition, the more she spoke of her curriculum, the more I began to wonder whether any active music-making was taking place in her lessons.

Helen's lessons involve a number of activities, including "hand clapping games", "investigations of different types of music" and "a lot of listening and .. PowerPoints". She frequently emphasised that her lessons were "fun", and that one of her primary aims was to connect with the students: "we're in this business to get kids excited about music". She became quite defensive when the idea of writing the curriculum was raised, arguing that since "there might be something going on in town" or "maybe the kids have really gotten into one song", that she needed to remain flexible even though she had been "teaching the same basic units for quite a time now". Although not antagonistic, it was clear that Helen did not wish to coordinate with any band and instrumental teachers, stating clearly that it was not her job as she is "a proper, mainstream, curriculum teacher". For Helen, it was important that each teacher "gives each other space" adding that "I don't think it's really about trust, more about professional respect".

Helen's view of the school administration was quite similar to a number of other interviewees. She perceived an absence of communication or assistance. She spoke about her principal never coming "out of her office". Lastly, Helen was the only teacher to speak quite openly about how she was aware of "getting through each day calmly and without a lot of fuss" as she looked forward to retirement.

4.5.8 'Danielle'

Danielle is a 30-39-year-old, and has taught for 11 years in the State sector, the last seven in her current school.

Whilst at the end of our interview Danielle stated strongly "I like my colleagues, and I love working with the kids", she spent most of her interview describing the music department that she works in as being divided into two rather distinct sections. These two

sections included those who teach instrumental lessons, and the "theory/classroom teachers". The latter group "share a lot of resources" to help "manage the workload" and "stick together when we're having other meetings, morning coffees, and other types of staff gatherings". In contrast, she described instrumental teachers (who are also full-time staff) as tending "to operate in parallel rather than in a dynamic relationship", i.e. Working as a separate team of teachers to the classroom staff.

She equated the lack of understanding on the part of the instrumental teachers for work undertaken by the theory/classroom teachers to a "lack of respect", finding this "disappointing on one level". However, as the situation has evidently been "going on so long", Danielle and her colleagues "don't really think about it."

Two sources of tension seem to be a perception that:

- Instrumental teachers do not have to work as hard as the theory/classroom teachers ("we clearly have different workloads"); and
- Instrumental teachers are given greater public recognition as the leaders of school ensembles ("it's those teachers that are featured in the limelight")

Even when Danielle and her colleagues lead choral groups, she feels these are not given the same prestige as "the whole school's mentality is towards band and string programs".

Danielle spoke at length about her frustrations at the lack of structural change within the department. This she explains as being more a fault of the school's structure rather than a music administration problem. A coordinator of music, she feels, is unable (or unwilling) to address the current "clearly defined structure in who teaches what". Implicit in Danielle's remarks is her belief that structural change may be the only way to address the divided workplace she describes.

In terms of the school's administration, Danielle felt they were "far too worried about other aspects of the school to be concerned about reshaping the music department". Beyond this, she suggested that the administration stereotypes music departments "as a bunch of slightly crazy people". She became quite passionate when she recounted being "labelled as being an 'emotional' arts teacher": "It's pretty bloody patronising when I come to think about." Her last point was that "it's very hard to

challenge the inertia of the status quo, even when that is at odds with this idea of a learning community".

4.5.9 'John'

John has worked for 15 years in the State sector. Now in his 40's, he finds himself in a difficult situation with a clearly divided and divisive music department.

Almost all of John's arguments revolve around there being two sides:

- "There are really two factions in this music department"
- "She's got her pet group … they're quite weak as teachers"
- "A couple others just need to leave"

At the heart of this division is a perceived difference in ability: "some of us know what we are doing, [and others] became teachers because they couldn't become performers."

Under a previous administration, trust and collegiality were promoted by the director of music by making staff "all feel pretty valued". By "insisting" on "things like staff concerts where we would play chamber music together or sing in a small staff group" the Director created a sense of cohesion.

Some of the disputes under the current administration appear to be:

- A lack of coherent direction ("we went our separate ways so much that we couldn't work together")
- Cronyism ("the rest of us think that that group's attached itself to her because they're quite weak as teachers") and
- Ensemble leadership ("one of the main areas of tension revolves around who is conducting which ensemble, and how high profile that ensemble is")

John is bleak about the situation. He suggests as "it's got to the stage where a couple of others just need to leave". Interestingly, he does not suggest a change of leadership as an option. John's view of the school's leadership is equally bleak, as he feels the music teachers are dismissed as "artistic types": "It's almost as though they are expecting us to be nasty with each other."

Any concern that these problems were caused by teachers of different educational and/or genres backgrounds were dismissed by the comment that it "is not whether they're jazz and classical, but whether they're good or bad…I really think a couple of the music teachers here became teachers because they couldn't become performers, or couldn't get into the other streams in university."

Finally, John suggests that "even though teaching is such a social job … it can be incredibly lonely".

4.6 Analysis of interviews in reference to six facets of trust

Each transcript has been carefully coded following two patterns of coding: the first used an existing definition of trust as a starting point, identifying the six facets of trust as defined by Hoy and Tschannen-Moran (2004). That is, transcripts were initially coded using the concepts vulnerability, benevolence, honesty, openness, reliability, and competence. The second pattern of coding will be discussed in chapter 5 below, *Discussion*.

There were examples of all six concepts from the Hoy and Tschannen-Moran model of trust in the interview data, although openness was by far the most commonly mentioned or alluded to; competence, vulnerability, and benevolence seemed more prominent than honesty and reliability. That openness was indeed the most commonly referred to should not come as a surprise given that we have seen a strong correlation between the items "Music teachers in this school are open with each other" and "…trust each other" in the online questionnaire, $r(35) = .798$, $p<.01$, discussed in section 4.2.1 above.

4.6.1 Vulnerability

If, as Piotr Sztompka suggests, trust is "a bet about the future contingent actions of others" (Sztompka, 1999, p. 25), then vulnerability is the mental state one must possess before making such a bet; and unless we are speaking of blind trust, it is also the knowledge that one might lose the bet. Vulnerability is the readiness to submit to trust, whereas the five criteria that follow this section are all traits the *other* person may possess,

that we might observe, or that we might see in potential. Hence, vulnerability is the only facet of trust that we can change ourselves.

The most common example of vulnerability discussed in the interviews was working in front of others. Jill's music department, for example, displayed a willingness to be vulnerable by collaborative teaching: "For example, you may teach in front of somebody else, and I think that takes trust." Vulnerability, then, is accepting our faults, and daring to display our ignorance in front of others.

Brenda's most positive recollections were of sharing knowledge this way: "for example, he [a woodwind teacher] will often bring students into my room and say, 'can you explain to her about her diaphragm?'" Edgar mentioned staff who were willing to play in the back rows of a band even though "that person is far more experienced at conducting and directing ensembles" as promoting trust and collegiality. Danielle shared a lot of resources with her colleagues because three of them worked "as theory/classroom teachers for the same year levels".

Not all teachers felt this way, however: Cecilia believed that "it isn't really cool to sit there, and if someone makes a word slip or teaches something differently".

A lack of vulnerability was sometimes a key element in not being able to develop trust. Kate observed that "one of the biggest problems I've found is that a lot of music teachers just want to do their own thing, and sort of say "leave me alone - this is the way I've always done it, and this is the way I want to continue". She "found it quite difficult because people feel threatened sometimes when you share ideas. I don't know why that is - whether it is particularly music teachers, or whether other faculties experience this as well." This certainly appears to be an accurate description of Helen, who didn't share her program with other music staff, and had no "idea of what the other teachers are teaching".

Francis' approach (as a Head of Music) has been to "sit in on ensembles and get a feel of how things are going", and this has not always been welcomed by her staff; in this case a willingness to be vulnerable in her staff was encouraged by emphasising a core educational value: "we're here to make music, and we're here for the kids. I'm not here for me, or here for you, we're about the kids". Francis also demonstrated a vulnerability herself in being willing to take on criticisms from her staff.

When someone's vulnerability is not reciprocated, taken for granted, or abused (at least in the mind of the trustor), then their reactions can be quite visceral. Brenda has clearly spent a considerable portion of her professional life in her current school, and until the appointment of the current director of music, trust, and communication appears to have been good. However, feelings of anger and frustration after recent events suggest that Brenda's vulnerability is being betrayed: "I feel stabbed in the back… I'm feeling really angry just talking about it." Beyond the contents of the interview, Brenda's concern over being identified led to a number of details within the transcript being changed, or made deliberately vague. Her concern over being identified is as much a criticism of the environment she works in as are the stories she relates.

Similarly, if John's colleagues are "spending time try to find fault" with him, then one imagines he will not be able to develop much trust.

4.6.2 Benevolence

Benevolence is "the confidence that one's well-being or something one cares about will be protected and not harmed by the trusted party" (Tschannen-Moran, 2004, p.19). Tschannen-Moran believes it is the first facet of trust that we expect and search for in others.

A number of teachers spoke of supporting each other by covering classes, or other duties: "In times of need, I think several of us would step up and take on extra work; we would support each other, and put ourselves out for the person in need, and I think that helps develop trust." (Jill) Helen summarized it as "being supportive of one another if there is a problem", and Francis as "maybe just provide a bit of support sometimes".

Sometimes staff helped in other ways that provided support. Cecilia gave examples such as "could somebody please help me with this piece of technology, or does anyone have one of these I could borrow or even can anybody allow me $2 for a snack?" Teachers also provided important emotional support: "there is always someone who can make a good suggestion, or help, just be there with a box of tissues" (Cecilia).

Looking after each other's health included times when "we need to tell each other 'look, you shouldn't be here today, you need to just go home and go to bed"' (Cecilia).

Benevolent attitudes also included sitting together during breaks and meetings: "some of us also stick together when we're having other meetings, morning coffees, and other types of staff gatherings" (Danielle). These social moments also included out-of-school-hour gatherings: "every now and then we'll do something social together – breakfasts, or something like that".

In Brenda's school, the music Department was previously seen to be benevolent, in that it provided for the staff when they were asked to take on extra duties, e.g. providing sandwiches when staying at school for a concert. "We can't do that now because the budget won't allow it. And yet, this is a very, very affluent school." Brenda explains this change as "we don't feel terribly supported by the principal."

4.6.3 Honesty

Honesty "is a fundamental facet of trust" (Tschannen-Moran, 2004, p. 22). However, not all writers suggest that honesty is as important for a well-functioning school as other attributes discussed here - they suggest that 'varnishing' the truth is sometimes a preferable option: "if teachers are confronted with conflicting role requirements by superiors and colleagues, they attempt to satisfy everyone by taking the edge off the truth" (Sweetland & Hoy, 2001, p. 292). Perhaps this would explain why honesty was discussed less by the interviewed teachers than almost any other facet of trust. There were, however, a few examples of deception or uncooperative behaviour.

When asked to describe her relationship with fellow music teachers in her department, Cecilia focussed on her own sense of honesty: "[my colleagues] also know that I don't manipulate or lie or carry on or have a camp in office politics". Francis spoke of honesty, although more in her meetings with the assistant head of music or some administration: "so I'll say 'OK, we're bringing down the cone of silence!'[60] [Laughs] And then we can have some off-the-record, frank conversations about other team members, and how we can support them."

Most examples of dishonesty seem to be about deception or uncooperative behaviour. Kate described one colleague's behaviour as duplicitous: "he would nod his

60 for those not used to this phrase, it refers to a comic device used in a TV series, "Get Smart" whose aim was to prevent anyone else from hearing the conversation.

head and smile at me, but I knew that when he walked away he was rolling his eyes and then would go and do what he wanted to do". Jill echoed such descriptions of behaviour: "I can think of people who have now left (thank goodness) will say one thing and then do another. They say to you what they think you wanted to hear, and then - behind your back - go off and do the opposite. Or they would agree to do something, but then they'd go off and do their own thing, disregarding whatever the policy is, or what was best for everybody".

John described his department as tending "to operate behind closed doors, discussing each other; telling each other what someone's done lately". The led to a rather duplicitous use of communication: "what looks like a fairly polite email is really a façade: either it is to set someone up, or maybe it's been blind copied to a couple of people. I really don't like it."

The administration was mentioned several times in relation to honesty. Jill described her principal as "divisive - particularly with new staff. He'll bring them in and they'll be grilled about what's going on." Cecilia felt that there had been "a lot of distrust with the previous principal, because some of his dalliances amongst the staff." Brenda also mentioned her current principal as "the least interested in music": "she pretends she is, but we in the music department are very aware that music is down the bottom of the hierarchy".

Danielle, Helen, and Edgar never mentioned honesty – or dishonesty - when discussing trust.

4.6.4 Openness

Openness "is the process by which people make themselves vulnerable" (Tschannen-Moran, 2004, p. 25). As mentioned above in section 4.6.1, within Tschannen-Moran's definition 'openness' refers to a description of the *other* person – it is the vulnerability of another. Within her own understanding of the term, Tschannen-Moran outlines three areas within which openness can be demonstrated: openness in information (disclosure), in control (delegation), and in influence (empowerment).

Between the interviewed music teachers, openness is easiest to observe when it fails to materialize: a failure to disclose information, a reluctance to delegate, or an inability to

allow others to exercise judgement and enact change. These three ways that we can lack openness present strong impedances for trust.

Such a lack of openness is clearly at the heart of Brenda's most telling stories. Given that she has taught at the school for 17 years, there must have been a number of decisions which Brenda would not have agreed with; however, it is the lack of transparency, and in some cases a deliberate choice to deceive, which creates an environment of distrust. Brenda speaks of how she discovers changes to her own students' repertoire and course enrollment "on the grapevine", or by reading of decisions made after there is any opportunity for change. This leaves her feeling "stabbed in the back". Brenda is also confronted by the employment of new peripatetic staff, whose imminent arrival is designed to "get rid of" her colleague and friend, possible as she is in an older age bracket. "[T]he director of music hasn't told me that he's employing another teacher, and I don't know who it is, except that I do know that he didn't advertise for it, and I know that they're a friend of one of the people who is in the inner circle. There's a lot of nepotism. It's pretty despicable, really." (Brenda)

With the cohort of interviewed teachers, a lack of openness was a common theme when discussing low-trust situations:

> "I was not consulted on it" (Brenda)
>
> "I don't feel an openness and the capacity to discuss anything other than small talk." (Danielle)
>
> "But instead, we tend to operate behind closed doors, discussing each other; telling each other what someone's done lately." (John)
>
> "[Our principal] is not great, and he can be divisive - particularly with new staff. He'll bring them in and they'll be grilled about what's going on." (Jill)

Equally, not sharing curriculum ideas or methodologies were cited as a lack of openness. Kate suggested that "people feel threatened sometimes when you share ideas. I don't know why that is - whether it is particularly music teachers, or whether other faculties experience this as well." She explained further that "a lot of music teachers just want to do their own thing, and sort of say 'leave me alone - this is the way I've always done it, and this is the way I want to continue'." In Helen's words, "it's just that some of us like to

work on our own". Equally, Francis found that she needed to alleviate "people's fears about having to work together."

Almost all the positive statements about openness refer to sharing work and resources (this accords with the most common example of vulnerability given in section 4.6.1 as being the act of working in front of others). "Each week we'll have a short chat about what we will cover, and maybe someone will come up with a worksheet or an idea about how to cover a concept and we'll go with that. So, sharing resources helps us all manage the workload." (Danielle) "We do quite a lot of collaborative teaching and prepare things together… to develop teamwork and openness in the classroom: going in to watch other teachers teach, etc." (Jill)

As a young Head of Music, Francis has learnt that openness in communication is important; it is "the best way to build the trust, and say what you mean". She cites face-to-face meetings as being much better than email because they "can be interpreted or misinterpreted in different ways". She described one of her greatest challenges was to manage "different communication styles", and this included finding the best way to use email: "some people say 'I like when you send an email with five dot points and what I need to do for the week, and that's great', and another staff member will say 'you were really direct in the email, and I didn't like the tone of that'. It's the same email, but different perceptions."

Using email as the antithesis of openness was a theme revisited by several of those interviewed. In John's music department, he felt the staff "concoct these little email battles. And what looks like a fairly polite email is really a façade: either it is to set someone up, or maybe it's been blind copied to a couple of people."

Perhaps the best description of how a lack of openness and transparency can create tension and distrust in office relationships is found in Brenda's story. It takes place during a "discussion on the upcoming school musical by the classroom teacher and drama teacher (MD and Director) in the music staff room. I walked in and made a couple of comments (very general) and one said to the other 'Shall we go somewhere private to discuss this?'" Such a question sends a clear message to the subject (Brenda) that her views and knowledge are neither required nor valued.

4.6.5 Reliability

"Reliability, or dependability, combines a sense of predictability with caring" (Tschannen-Moran, 2004, p.29). In this definition, Tschannen-Moran argues that predictability on its own is "inadequate as a facet of trust" (p.29). For example, people can be predictably late, or sick, or ineffective, whereas reliability "implies a sense of confidence that you can 'rest assured' that you can count on a person doing what is expected on a regular, consistent basis" (p.29).

There were only a few mentions specifically about reliability within the nine interviewed respondents. In some cases, perhaps it was that the respondent didn't feel it needed to be spoken about – Francis, for example, mentioned frequently about learning from one another, and this implies that everyone is seen as reliable (and competent – see below). This is in contrast to Helen, whose lack of openness means little can be compared to measure reliability: "it's not that anyone is mean or bad…it's just that some of us like to work on our own".

Most of Brenda's issues with her director of music seem to suggest a predictability in the relationship in that she is frequently ignored or she feels betrayed; when speaking about her peripatetic colleagues, however, she describes a number of interactions that demonstrate reliability.

For Jill, reliability sprang from her empowering staff: "I try to show people that I respect their abilities, and particularly their interests" (Jill).

As Cecilia had mentioned in section 4.5.2 above, teachers of her school supported each other, this is also an indication of their reliability as she could add that "there is always an immediate and positive response" when a request was made. The same confidence was shown by Danielle who commented that "everyone is expected to behave in a professional manner. And they generally do".

Kate, who was generally positive in most of her replies, seemed to give away a lot about what actually happened in her department when she spoke of developing trust: "Now, by the time we've gradually built trust - and they did start to actually teach what they should be teaching - we started to share resources" (Kate). This suggests that some other staff could not, initially, be relied on to deliver the correct curriculum.

4.6.6 Competence

"We trust people whose skill we depend on, especially professionals, to be honest about their level of skill and to maintain their skills" (Tschannen-Moran, 2004, p.31). And when colleagues maintain their skills in a climate of "continuous learning", trust in faculty members is improved (Kensler, Caskie, Barber, & White, 2009, p.697).

Competence was measured by a number of respondents in their abilities as performers, and in this, we can see a link back to the issue of music teacher identity (section 2.8.2). John was quite blunt about some people's competence: "I really think a couple of the music teachers here became teachers because they couldn't become performers, or couldn't get into the other streams in university". The difficulty with this statement is that it is a commentary on the teacher's professional musical ability, not their ability as a teacher. Similar, more subtle, compliments are paid to other music colleagues when it is mentioned (in a positive light) that they have 'worked in the industry' (Cecilia, Francis).

Recognition as a professional musician is one thing, but Edgar mentioned that such a skilled does not necessarily make a good teacher: "in Australia, there are a lot of frustrated performers who are teaching classroom music because they have a DipEd on the end of their name. That, in some way, is tragic."

Leaving aside the question of musician-teacher identity, several respondents questioned the competence of their colleagues. Although Brenda accords most of her colleagues considerable respect, she does not feel that some members of the department warrant the decision-making powers they appear to have; in particular, one classroom teacher - who is also a conductor - is criticized for knowing "nothing about instrumental technique".

Allied to competence, several respondents discussed the importance of giving each teacher a creditable and valued task that emphasises their metier (Kate). "I try to show people that I respect their abilities, and particularly their interests; I encourage them in whatever I see them flourish in" (Jill).

Some teachers who were not involved in the public face of the music department as they did not take ensembles did feel somewhat pushed aside:

> Part of the deal of being one of the instrumental-based teachers is that they're expected to lead the ensembles. That means that when the public concerts come up,

it's those teachers that are featured in the limelight. I guess that rankles a bit because it's not as though we couldn't be leading some of those groups. (Danielle)

Helen, as was noted in the last section, was not interested in discussing the competence of others because she had isolated herself so far from the other teachers in her department.

4.7 Analysis of interviews in reference to issues specific to music teachers

4.7.1 Musical identity

Musical identity was at the forefront of Edgar's concerns and his criticisms of some teachers: "In Australia, there are a lot of frustrated performers who are teaching classroom music because they have a DipEd on the end of their name. That, in some way, is tragic."

Clearly, he felt that many conductors of student ensembles had yet to focus on the students, and were examples of "a musician, who happens to be teaching" (see section 2.8.2). "Some people bring their ego to a school situation, and they forget the fact that you are there for the students - primarily and fully. The role of progressing yourself as some form of famous conductor is not what a school ensemble and a school co-curricular is for". He was also clear that this criticism was not directed at classroom teachers; there is "a lot of ego in the conductors of the ensembles, as opposed to the teachers in classrooms".

John was equally sure of the division inherent in the issue of musical identities, but felt much more that it was about "not whether they're jazz and classical, but whether they're good or bad [laughs]". He was, at times, quite scathing about some of his colleagues: "'Music Education' was always the subject people did when they couldn't get into anything else." A number of comments similar to John's are included in section 4.6.6 *Competence*, in which Cecilia, Francis, and John all view working 'in the industry' (that is, as a professional musician) as a positive and possibly privileged status. "I came to teaching music after having been a musician, after having done what I'm asking these kids to do" (John).

There is a clear tension in this area, as not only can we divide these respondents by whether they give professional musical ability a privileged status or not, but also whether they acknowledge that "they're there for the students" (Edgar) or, in Jill's words, "if I am

ever unsure about a decision, I'll just step back and think 'what is the right answer to the kids?'" (Jill). Some of the respondents seem to be in both groups (Brenda, Cecilia, John), and this is clearly a source of tension for them.

4.7.2 Musical genre

In section 1.1, several suspicions were put forward as to why distrust might be high in music teaching teams. One of them was that a musician's preferred genre (classical, jazz, rock) and the subsequent difference in thinking about the subject could be quite confronting to other teachers from a different genre. This was not only negated by the majority of those interviewed, but rather the opposite was suggested: that having multiple genres within a department was both desirable, seemed to ease tensions, and help the development of trust. A number of respondents felt that such diversity in backgrounds was a source of strength:

> We're from the very, very different and diverse backgrounds: geographically, culturally, educationally and experience-wise as well. I think that's one of the things that makes us tick. (Cecilia)
>
> We have some people with a lot of orchestral background, concert band background, and musical theatre background, so it's great to hear different people's stories, and try and learn from each other. (Francis)
>
> Even down to what they studied at school, where they studied, what they are interested in, musically what they do in their lives outside of school – we're all very different, and of different ages, but we do seem to work well together. (Jill)
>
> We were working together because everyone brings their own strengths and talents. That's what I think is so terrific about people who do come from different backgrounds…Maybe they'd be more accepting too of people having a different experience to them. (Kate)

Even when musical identity was seen as a point of division between professional and nonprofessional musicians, diversity of background did not seem to play a part: "I reckon a good jazz player can recognise a good classical player and vice versa. They can see that they know what their stuff is supposed to be about, and out of that recognition comes respect." (John)

Kate even suggested that musicians from the same background may make a faculty less trustworthy: “Now that I think about it, I think the people from whom I have had most resentment from have been the ones that come from a similar background to mine”.

4.7.3 Theoretical system and musical literacy

Just as my suspicion about a music teacher’s preferred genre was demonstrated to be quite the opposite of most of those interviewed, my suspicions raised in section 1.1 about the tensions between different music methodologies and music theory systems were never raised by any of the respondents. Perhaps this is because my concerns about tensions between music theory systems stemmed from my own work in an international school setting, and all of the respondents were working in a homogeneous, monolingual environment.

Similarly, concerns over musical literacy (and preferences for literacy between genres, e.g. jazz and classical) were never mentioned by any of the interviewed respondents. Although I did not specifically ask this question within the interviews, the fact that no-one alluded to it when discussing situations of tension and distrust would suggest that it is not a significant factor in any of the schools described by the respondents.

The only time one of the respondents mentioned musical knowledge, was in relation to administration, was when Edgar reminded me that “a lack of music knowledge, and the knowledge of what it takes to run the music department, within senior executive positions, is a major, major trust issue within the school (or frustration issue within the school)”.

However, it worth digressing from the interviews to note that it was addressed on several occasions in the open-ended TMTTQ questions (section 4.3.3.2), with clear descriptions such as:

> “We all have different ideas about what constitutes good music education. Some of us use named approaches to teaching music (e.g. Kodaly and Orff), while others are eclectic. There is no universally acknowledged school approach to teaching music… each teacher constructs the curriculum as they see fit.”

4.7.4 Role stress

Most of the respondents referred to their workload, without specifically making a point of detailing role stress. There were, however, a number of signs that linked to Scheib's six stressors discussed in section 2.8.5.

Role overload was certainly apparent in Edgar, Jill, and Francis. Edgar's description of "music schools … running six-figure budgets and very complex calendars that involve hundreds and hundreds of students across many year levels" suggests the enormous administrative tasks expected of music departments. Even his reference to a music school rather than a music department[61] suggests both size and independence, comments confirmed by Francis's observation that "our music department, because it's so big, and we're so busy, we're nearly like our own little school within a school". Francis described the pace of working in a music department as "I've been spinning plates all day or putting out fires all day", and this did not allow her time to see people individually: "I think, oh, crap! It's another week, and I still haven't gotten around to it."

Two respondents did not feel their skills will being utilised enough (Brenda, John), whereas others seemed to not see this as an area of stress (Danielle, Helen) because their tasks within the department was so narrowly defined. Danielle's response was interesting, for whilst she did not see her 'compartmentalisation' as a source of stress, she did feel quite negative about how her role was viewed by instrumental staff:

> I'm sure they just think we're hanging on to them [the students] to keep them quiet until the other half of the lesson starts. I suppose that lack of respect for what a colleague is doing is disappointing on one level, but it's been going on so long that we don't really think about it. (Danielle)

Only Brenda mentioned a lack of resources as a source of stress. This was particularly related to "pressure on our director of music to save money".

Although Scheib's own subjects reported nonparticipation in any decision-making processes as quite a low area of stress (Scheib, 2003), this was mentioned as an issue within their own department by some of the respondents: "Some of the rest of us feel that we should have a voice in some of the decisions, but the current Director, she sees that as

---

[61] From my own experience, such a reference is quite common in Australia, particularly in Private schools

us being negative" (John). Beyond the confines of the music department itself, school administrations "often make decisions which impact on the music department's functionality and success, and hence make the director of music's job a lot harder, engenders distrust. Distrust at the worst, and, at the very least, it engenders frustration." (Edgar)

There were no clear statements supporting either role conflict or role ambiguity. Even Edgar's warning that "I think you *must* differentiate the music department by its co-curricular and it's curricular" was not in reference to an area of ambiguity or conflict, but rather of clarifying roles.

Stress was clearly not an issue for either Cecilia or Jill, despite the latter's administration work:

> At all the places I've worked, this is really the most stress-free- and angst free- place you could ever hope for. (Cecilia)
>
> I feel like I'm surrounded by a great group of people at the moment - were all headed in the same direction, and have the same aims - and I think we all get along really well. (Jill)

4.7.5 Isolation

As was noted in section 2.8.6, isolation can be a source of stress not just for those teachers who are working on their own within the subject, but also for those teachers who work in a faculty. Several of the respondents mentioned either isolation as a source of stress or something that they recognised is happening in their department.

> It's funny, but even though teaching is such a social job - it's filled with relationships that you have with the kids - yet it can be incredibly lonely, particularly if you think your colleagues are either not pulling their weight, or spending time try to find fault with you. (John)

Some of the respondents worked in very collaborative teams, and for this they were thankful (Cecilia, Jill, and Francis), yet at least two others stated not only that they felt that some teachers worked in isolation, but that this was their preferred mode of operation: "everyone is in their own box doing their own thing, and not communicating looking after

each other" (Helen). Whereas Helen seemed comfortable with the situation, Kate discussed it is as real problem: "one of the biggest problems I've found is that a lot of music teachers just want to do their own thing, and sort of say "leave me alone - this is the way I've always done it, and this is the way I want to continue" (Kate).

It is exactly this reticence to collaborate that Hargreaves speaks of when he observed that "teachers were both imprisoned within and protected by a state of classroom isolation that shielded them from scrutiny but also bred conservatism, individualism and uncertainty" (Hargreaves, 2001, p.503). Kate noted that "It is difficult when you're in isolation, but I guess some people like it because they can do what they like, without any restriction or having to share ideas, or any that kind of thing."

4.7.6 Burnout

Unlike the five issues discussed above, I view burnout as a consequence of workplace issues, pressures, and stresses rather than an ongoing issue itself; therefore it was not expected to become a prominent area of discussion in these interviews. However, there were enough references made by the respondents to burnout to suggest the importance to this topic in the minds of those who are currently teaching.

Helen, who was mindful that she had "a few years left before retirement" wanted "to make sure I get there without getting burnt up". Cecilia had identified a one-time colleague as "someone [who] had got really sour and grumpy, and waited about five years too long to retire."

Related closely to role overload, the constant demands on a teacher's time were evident in a number of interviews:

> In many cases, some schools have an in-contract load/requirement on music staff that they have to do a certain number of hours per week, after hours or on the weekend, evening rehearsals or even morning rehearsals from 7am or something like that. (Edgar)

As I have already quoted Francis as saying, her constant work commitments prevented her from communicating with her colleagues as much as she wanted: "I haven't even started doing my work yet – I've been spinning plates all day or putting out fires all day". One of the respondents to the open-ended questions (online questionnaire) described their

school as “a very busy place, often stressful with pressures of time and space, programming and assessment, reports and concerts, many parental enquiries, increasing amount of administrivia that distracts from core business of education”.

If one of the facets of trust is benevolence, then Cecilia’s comment about looking after fellow staff gives a fascinating insight into how teachers can prevent burnout: “nobody abuses *set days off* - if anything, we need to tell each other “look, you shouldn't be here today, you need to just go home and go to bed”(my italics). That there is even the notion of ‘set days off’ demonstrates at least one method of protecting the health of individual teachers.[62]

4.7.7 Peripatetic teachers

As noted in section 2.8.8, peripatetic staff undoubtedly face a slightly different set of pressures and stresses than their colleagues tasked with delivering the curriculum. As Edgar had warned, “Andrew, I think you *must* differentiate the music department by its co-curricular and it’s curricular”.

There are clearly different structures in place schools of those interviewed, and these structures have an impact on the working conditions of the peripatetic staff. For example, some instrumental staff had no connection with the curriculum music program, as was the case of one school, North Sydney Girls High School[63], whose co-curricular program was described as “entirely under the direction of parents, who sub-contract, hire and employed the conductors”, thereby leaving the director of music with “no say in the running, or conducting, or hiring and firing of the conductors of the ensembles” (Edgar). Whereas in Francis’ school, she did not identify any “separation between the class music and the instrumental”. This is an important distinction, as “the structures and the way that music works at our school fosters a sharing and an appreciation” (Francis).

When there is a separation between peripatetic and classroom music teachers, the peripatetic teacher can often feel disconnected, or indeed can be ignored or undermined

62 such systems could well be widespread: in my first school, the school principal suggested on two occasions that I take a “mental health day”, and in my first employment (not in a school), co-workers would joke about a ‘sickie roster’, which was code for taking a day off when the stresses of the job became too much.

63 this example was provided by Edgar, who is not associated with the school mentioned

(Brenda). Brenda's stories of betrayal and distrust, and in particular her retelling of the treatment of a fellow peripatetic colleague demonstrate powerfully how long-standing relationships to one school (17 years) can quickly sour:

> He's told me that he doesn't like her, that he wants to get rid of her, and I said to him, "Maybe you need to sit down and have a talk with her about why." "Oh, no, I'm not going to do that. I'm just going to get someone else in." (Brenda)

Throughout the interview, Brenda vented her feelings: "I feel stabbed in the back .. I'm feeling really angry just talking about it … it's a lack of respect, a lack of *professional* respect".

4.7.8 The role of the principal in the lives of music teachers

As mentioned in section 2.4.3, much of the literature suggests that the principal (and, indeed, administration) is not the primary influence in the development of trust between teachers in secondary schools - as is the case in elementary schools. There was, however, some ambiguity in the findings, and hence questions were included in both the online questionnaire and the interviews to establish what role the principal plays in developing trust.

With the exception of Francis' school, those interviewed described their principals and school administrations as either lacking the knowledge to contribute to the running of the music department (Edgar), not having a significant impact (Cecilia, Jill, Helen), or not showing much interest (Kate, Brenda, Danielle, John). Even Francis - who is the head of her department and therefore more likely to communicate with her administration team - conceded that she "[didn't] know whether the instrumental and classroom teachers have that much direct contact with the [administration] team (because it's such a large school)".

In the case of lacking knowledge, or of not having a significant impact, such criticisms could well be because the music school is seen as a 'school within a school' and is allowed to function as such - Edgar and Francis' comments quoted above both attest to this. That said, as the principal and his administration team frequently make decisions "which impact on the music department's functionality and success", their "lack of music knowledge, and the knowledge of what it takes to run the music department … is a major, major trust issue within the school" (Edgar).

Criticism that the principal does not appear to show much interest was linked to the principal either focusing too much on parents, avoiding conflict, or only being concerned that concerts were successful:

> She's so busy dealing with parents … that she really doesn't communicate with anyone. (Helen)
>
> So long as the parents don't complain, and so long as our yearly concerts sound good, I don't think the administration is interested in any form of restructuring. (Brenda)
>
> I don't think most administrations really care - the performing arts is the last thing on their list! …so long as they have a performance when they want a performance, they don't care what else happens. (Kate)

Such sentiments as expressed above were echoed in the quantitative data taken from the online questionnaire. As discussed in section 4.2, the only item that could be correlated with "music teachers in this school trust their principal" was its negative statement "are suspicious of most of the principal's actions". Trust in the principal, therefore, did not influence the development of trust within the music faculty, perhaps from the perceived indifference mentioned above.

Clearly, some music staff feel that they are perceived as a particular stereotype: "all those artistic types, they're so passionate" (John). Danielle was quite explicit about this:

> I think there's a sort of labelling by administrations of schools, and music departments tend to be treated as a bunch of slightly crazy people. In particular, anyone who is vocal, or voicing a need to change, tends to get labelled as being an 'emotional' arts teacher. It's pretty bloody patronising when I come to think about. (Danielle)

Given the positive comments about her school, Francis's descriptions make a good template for how a principal could improve relations with his/her music department. Francis is clear that her administration "is very supportive of Music"; this is demonstrated in particular by celebration and publicity: "He loves taking photos [laughs] and putting them up! At the staff meetings, he'll talk about and celebrate the achievements of the many events and concerts that are going on in music and musical theatre". Francis also

confirmed that “they've given us lots of funding”, but primarily she attributed the positive atmosphere to their being “a lot of support for music, and it's very visible.”

CHAPTER 5: DISCUSSION

5.1 Summary of results

There are no easy answers to the three research questions stated at the beginning of Chapter 3, in part because trust remains such a widely used but imprecise term. In this research, despite the precision of Hoy and Tschannen-Moran's definition, it has inevitably been "all of the things that survey respondents think it is" (Hardin, 2006, p.42). The responses below may therefore be complex and sometimes even contradictory, but they do represent all the materials gathered, and they do respect every participant's voice.

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

A variety of factors affected the levels of trust in secondary music teaching faculties.

Firstly, the principal (and/or school administration) appears to make little impact on whether music teaching faculties develop a strong sense of trust in each other. Perhaps in situations where the music department was described as a 'school within a school', an alternative line of questioning should have been whether the staff had trust in the Director/Head of Music. Given their size and independence, a director of music could well appear to function as a principal within the context of a music department.

Often the factors effecting trust strongly influenced each other, and whilst not demonstrating a causal relationship their influence is important to note. For example, whether music teachers could depend on each other was strongly linked to both the faith teachers had in the integrity of their colleagues, and in whether they would look out for each other. Those who took responsibility for improving music in the school strongly influenced whether colleagues shared and discussed student work and whether they focused on what is best for student learning when making important decisions. If teachers engaged in communication frequently about what helps students learn best - and it appeared as though they do not - this had a strong effect on whether they would then discuss the goals of the department and developing new curriculum with the same frequency. This last point was an interesting correlation because of the low *Mean* average

of each item. To sum up these three influences, dependability, responsibility and communication are important requisites - and possibly prerequisites - for trust.

The quantitative data was useful in that it described a wide range of responses, and helped to put some aspects of trust into context. As mentioned in section 4.4, these results negated one of my principal suspicions outlined at the commencement of this thesis, that music-teaching faculties have a propensity for distrust. In general, the music teachers surveyed were more positive than their Chicago counterparts, but certainly held far fewer conversations about education with each other.

The two stages that contributed qualitative data to this process were the open-ended sections of the questionnaire and the semi-structured interviews. The open-ended written questions brought forth a number of ideas, and for the most part, these ideas were described in both positive and negative lights. Such a dichotomy reflects, I believe, the varied situations and histories from where these comments have come; in particular, the variety of responses to differences in style - personal and musical - were quite remarkable. Rather than suggest overarching themes in and of themselves, these responses have been used in tandem with the interviews when creating the next section.

By far the richest source of information has been the semi-structured interviews. These interviews were initially coded both in terms of the six facets of trust identified in Hoy and Tschannen-Moran's definition and against those areas of stress identified as specific to music teachers in section 2.8. Not every facet of trust or area of stress was, of course, demonstrated within the interviews, in part because the questions did not deliberately try to guide the respondents to these factors[64].

Openness was frequently mentioned; vulnerability, benevolence, and competence were also apparent in a number of comments. In many cases, these facets were reflected in positive stories about colleagues. However, honesty and reliability were referred to less frequently, although this does not mean that they were less important to the respondents. In terms of sources of stress for music teachers, sharing a theoretical system and/or an

64 And, indeed, this was never the primary intention of the interviews - they were left deliberately open in order to encourage respondents to express feelings and observations that were specific to their own situation.

approach to musical literacy should be rejected as a source of stress, whereas musical identity and role stress seemed to be uppermost in respondents' stories.

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

In terms of general levels of trust, my findings were inconclusive. When comparing Arts and non-Arts teachers within the Consortium of Chicago Schools Research's data, no substantial differences in levels of trust were revealed. However, comparisons between the TMTTQ and the CCSR Arts teachers' data did demonstrate a contradiction: the Australian music teachers reported higher levels of interpersonal trust and cordiality, yet were less likely to communicate regularly about educational methodology and student management issues.

In terms of the identification of particular factors, it does appear that these are different from those affecting other secondary school faculties. Many of the answers to this research question have already been detailed by others, and are listed in the review of literature sections 2.8 and 2.9. The reader will recall that these issues included musical identity, musical genre, theoretical systems and musical literacy, role stress, isolation, burnout and issues specifically related to being a peripatetic teacher. Often some these issues were raised by the interview participants, although some of the principal stressors were sometimes slightly different. As has been detailed above, examining this material resulted in the identification of common themes specific to music teaching faculty scenarios that appear to be new, or at least that have not been identified as factors affecting trust in such faculties.

From my own research, the most common stress factors in secondary music teachers appear to be surrounding musical identity, role stress, and isolation. Whilst others have noted the impact of teachers from different backgrounds (musical genre, theoretical system, and musical literacy), my own research appeared to suggest that these differences were, in fact, a sense of strength and was seen by music teachers as forms of what might be termed 'living resources' within their department. This aspect of the research will be dealt with in a new theme listed below (5.2.3 "Strength in diversity")

Both this research and the previously mentioned literature indicate that the factors affecting music secondary school teachers are different from the factors affecting other faculties.

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?

Based on the above results, and also taking into account the development of new themes as listed below, a new model of how trust operates in secondary school music teaching faculties was developed.

Such a model is built on several new themes as described below. To define these new themes, grounded theory analysis techniques were applied to both the interviews and open-ended questions hoping to identify common themes specific to music teaching faculty scenarios that were not included in the above listed factors. For details of the model *per se* please see section 5.4 below.

5.2 New Emerging Themes

The following five new themes are of both a general nature and specific to the role of trust in music teaching faculties; they are new in that they were not predicted by the six facets of trust or stressors discussed already. Comments from the interviews will be used to help explain and contextualise these themes, and they will also be used in section 5.4 as a new conceptual model of how trust operates in music teaching faculties is outlined - one that tries to reflect the central findings of chapter 4. These new themes are:

1) The contradiction between Ego and Expertise
2) The importance of respect and acknowledgement
3) The strength of diversity
4) The centrality of “acting with the best interests of the students”
5) Holding conversations about teaching

5.2.1 Ego and Expertise

The contradiction between Ego and Expertise refers to a dilemma faced by many music departments. In order to lead specialist ensembles and give quality advice, music teachers need to be suitably qualified, and many bring substantial expertise to their teaching and/or leading of ensembles. Often, this expertise has been developed by leading ensembles away from the school context, or it may be that the teacher is continuing the directorship of such an ensemble or choir as extra work.

Ego and Expertise, I would suggest, is not simply a reframing of the musical identity problem (e.g. is someone a teacher who also plays music, or as a musician who also teaches), because questions of musical identity are internal struggles that can plague both the solitary music teacher and the teacher who works in a large department. 'Ego and Expertise' is an important theme in understanding the role of trust in music departments because specialist individuals are brought into a department precisely because of their dual identity – their 'dual status' is championed, if you will.

In some schools in Australia, the leadership of school ensembles is a very public position within the school, as such ensembles "are often the flag-wavers and bring a lot of kudos into the school" (Edgar). Edgar went on to add that "if you look carefully at the co-curricular programme in schools, there is a lot of ego in the conductors of the ensembles, as opposed to the teachers in classrooms."

Three issues arise from such a situation:

Firstly, conductors (be they full-time teachers or peripatetic staff) can become protective of ensembles and their leadership role. "I guess one of the main areas of tension revolves around who is conducting which ensemble, and how high profile that ensemble is" (John). Distrust can arise from perceived threats to the status quo. Kate related how difficult it had been to work with a fellow teacher: "it's about being anxious, it's about being competitive, I think. That feeling of 'oh no, they'll take away my spotlight, and I'll be left in the dark.' It's almost as simple as that, sometimes."

Secondly, a line of separation can arise between those who do lead ensembles and those who do not. "That means that when the public concerts come up, it's those teachers that are featured in the limelight." (Danielle) Danielle felt "rankled" by this, "because it's

not as though we couldn't be leading some of those groups". Some ensemble leaders benefit from the kudos that their ensembles receive, but Edgar warns that "the role of progressing yourself as some form of famous conductor is not what a school ensemble and a school co-curricular is for."

When there are either feelings of exclusivity over ensemble leadership or division created by the foregrounding of ensembles (or both), departments can develop distrust. Sometimes ensemble leaders demonstrate" a degree of inflexibility" (Edgar), which does not help them support the overall goals of the department[65]. In such moments of inflexibility, when the "conductor of a particular ensemble doesn't want something done, then you end up with these fractions and factions happening within the department. It's usually a fight - or a discussion, or a disagreement - between conductors and educators, and it requires a very firm hand from the top." (Edgar)

Lastly, and in contradiction to the first two points, distrust can arise if the expertise of instrumental and vocal specialists is not respected. The question of 'Ego and Expertise' cannot be resolved by simply devolving the power and influence of conductors and instrumental/vocal specialists[66], for they have valuable knowledge and skills to impart. When advice is ignored, those staff employed for their specialist knowledge can feel ignored and hurt. Brenda described one such incident: "despite my being the specialist music teacher, and despite my strong objection to it, it's gone ahead. And I feel stabbed in the back." When describing another incident, she spoke of her strong feelings even when recalling the events much later: "I'm feeling really angry just talking about it".

Interestingly, little was said about a similar discord in relation to classroom teaching.

Those interviewed suggested several ways of coping with the 'ego/expertise' conundrum. The first was to encourage teachers to partake in each other's rehearsals by sitting alongside the students. Such subservience in a rehearsal is akin to the need to demonstrate vulnerability:

---

65 The 'overall goals of the department' is a very sweeping statement. What at least one of these goals may be shall be defined in the section below entitled "The centrality of acting with the best interest of the students".

66 such power and influence can arise whether those in question are teachers within a department who wear two 'hats', or whether they are employed for the sole purpose of being an ensemble leader.

> You'll find other members of the staff who are at the back helping the percussion section, or pull their instrument out of their case and actually sit in with the trumpets, play third or fourth trumpet for the youngsters, etc., etc., and involve themselves in an educational spirit - a truly educational spirit – then they will win the trust of the conductor out the front (albeit that that person is far more experienced at conducting and directing ensembles). (Edgar)

The second technique used by leaders was to treat the situation with patience and demonstrate that the current conductor need not feel threatened: "it took us about two years before she realised that nobody was out to get her and that we were all there to try and work together. It was just slow, a really slow process of building trust to show her that no one was going to harm what she had already had." (Kate)

As the last comment on the idea of subservience, Cecilia felt for her that it was important that "I've applied to demote myself, so I don't think anybody ever feels threatened in that respect" (Cecilia). Whilst the idea of demoting one's self may not be ultimately helpful to the effectiveness of a department, Cecilia's need to blend in is a reminder of that some teachers are quite self-aware in regard to the destabilising influence of ego.

5.2.2 Respect and acknowledgement

The importance of respect ties in with the comments already made about expertise, but emphasises the importance of recognizing and utilizing that expertise; acknowledgement is also important, as it affirms the musical expertise of teachers. Whether the individual is a teacher-musician or musician-teacher, the blurring of lines between craft (employment) and identity (person) means that the offering of respect and acknowledgement of someone's ability plays an important role in the psychological well-being of music teachers, and such respect and acknowledgement must, therefore, play an equally important role in the development of trust within a department.

All those interviewed mentioned either recognition or respect as being important touchstones in developing trust. Conversely, some of the most embittered comments were allied to stories of a lack of acknowledgement and/or respect. When an opinion or judgement is sought from a specialist within the department, and that view - which may be

based on years of experience - is not only ignored but deliberately contradicted, feelings of betrayal and distrust soon follow. Brenda, who became quite angry in the course of our interview because she was reliving such events, exclaimed at one point how angry she was because her colleagues demonstrated "a lack of respect, a lack of *professional* respect. You know, that's my area of expertise".

Recognition of the expertise that music teachers bring to the classroom and to the rehearsal space is an important factor in building trust. Jill, a head teacher within a music department, works hard to demonstrate her appreciation of the expertise amongst her staff: "I try to show people that I respect their abilities, and particularly their interests; I encourage them in whatever I see them flourish in." A similar view was expressed by Edgar, who found that utilizing the "special fields, the special knowledge, and passions of the members of staff in the music department…will develop trust within your staff."

John's former director of music "used to insist on things like staff concerts, where we would play chamber music together or sing in a small staff group", not only as a way of bringing teachers together but to allow those teachers to demonstrate and receive recognition for their specialist talents.

Many of the positive examples given about developing trust had something to do with acknowledging teachers' efforts - either verbally, via e-mail or handwritten letter. The success of acknowledging efforts is surely linked with feelings of being valued, and this brings us back again to professionals being given due respect. Brenda's former director of music "would often write notes after a concert, or send you a little card to say 'look thank you so much for your efforts', or to send everyone an email saying 'thank you so much for your efforts'."

There were many comments about not receiving respect and acknowledgement from a school's administration. In section 2.8.6, it was noted that music teachers felt the "perceived level of administrative support had the most prominent influence on both music teacher satisfaction and retention"(Gardner, 2010, p.119). Primary amongst the respondents' comments was that often a school's administration either did not understand the demands of being in a music department or that they were not concerned:

> To be honest, I don't think most administrations really care- the performing arts is the last thing on their list! (Kate)

> I really don't think they care. (Danielle)
>
> I don't think they're really aware of what's happening. (John)
>
> She pretends she is…interested in music…but…the music department are very aware that music is down the bottom of the hierarchy. (Brenda)

One of the reasons some of those interviewed gave for the lack of respect and acknowledgement from school administration was a lack of musical knowledge (and/or appreciation of music). Brenda spoke of her current principal as being "the least musical and the least interested in music", whereas Kate thought that "they don't understand the nature of what we do". Edgar believed that "a lack of music knowledge, and the knowledge of what it takes to run the music department, within senior executive positions, is a major, major trust issue".

A consequence of this lack of understanding sometimes appeared to be a lack of respect when dealing with tensions within the academic staff. Danielle thought that

> there's a sort of labelling by administrations of schools, and music departments tend to be treated as a bunch of slightly crazy people. In particular, anyone who is vocal, or voicing a need to change, tends to get labelled as being an 'emotional' arts teacher. It's pretty bloody patronising when I come to think about.

John felt "the school as a whole tends to see these two people arguing and says 'all those artistic types, they're so passionate'. It's almost as though they are expecting us to be nasty with each other." Kate's view on this was that "so long as they have a performance when they want a performance, they don't care what else happens."

Respect and acknowledgement do not always flow between areas within a music department. "I suppose that lack of respect for what a colleague is doing is disappointing on one level" (Danielle). John was more vocal in his comparison between teachers who were or currently perform, and those who don't:

> You can't teach kids how to perform well if you were a pretty crappy performer at university yourself. I guess that's the biggest divide between us - some of us know what we are doing, either because we've done it in the past, or because we're going out and playing in groups now. I really think a couple of the music teachers here became teachers because they couldn't become performers, or couldn't get into the

other streams in university. "Music Education" was always the subject people did when they couldn't get into anything else. (John)

This last view was not shared by other teachers, who felt that "everyone brings their own strengths and talents" (Kate). And it is to diversity amongst teachers that we now turn our attention.

5.2.3 Strength in diversity

In my original hypotheses, I had suggested that a diverse range of educational backgrounds and skill sets would lead to misunderstandings, tensions, and even distrust. As was discussed in the open-ended questions (sections 4.3.2.4 and 4.3.3.2) and the analysis of interviews in reference to issues specific to music teachers (section 4.7.2), this was not the case. The majority of interviewed teachers not only disagreed with this notion, but felt that the opposite was the case: that diverse backgrounds and skill sets play an important role in the health of the department, and that it creates the groundwork for trust to develop in a variety of ways. These include acting as an incentive to cooperation and providing a buffer to competitive behaviours. As Cecilia noted, "I think that the diversity amongst this is a real positive, and I also think that we all recognise that in each other".

The nature of this diversity does not have to be just in backgrounds and skill sets, and Cecilia noted that her department has "quite an age range, and a gender spread, and also an experience spread".

Comments about diversity in backgrounds and skill sets were often similar:

> Most people within the department respect each other's abilities and areas of special[ization]. (Edgar)
>
> Even down to what they studied at school, where they studied, what they are interested in, musically what they do in their lives outside of school – we're all very different, and of different ages, but we do seem to work well together. (Jill)
>
> I reckon a good jazz player can recognise a good classical player and vice versa. They can see that they know what their stuff is supposed to be about, and out of that recognition comes respect. (John)

> We're from the very, very different and diverse backgrounds: geographically, culturally, educationally and experience-wise as well. I think that's one of the things that makes us tick. (Cecilia)

Kate and Francis saw such diversity as an opportunity for their own personal growth, as "everyone brings their own strengths and talents" (Kate) …"so it's great to hear different people's stories, and try and learn from each other" (Francis).

The ability for diversity to provide a buffer to competitive behaviours is perhaps best summed up by Kate's observation: "Now that I think about it, I think the people from whom I have had most resentment from have been the ones that come from a similar background to mine." Without diversity, perhaps teachers can become too competitive.

Two teachers felt that diversity had led to division, but their problems seem to be less about diversity and more about a passive management that has not stimulated a common sense of purpose. John's concerns seem to stem from his department being allowed to follow their specialist fields too much, without remaining connected by common goals and mutual respect: "the replacement director of music really let us go in our own directions a lot more, and spent most the time worrying about his own stuff. Pretty soon, we went our separate ways so much that we couldn't work together - or that's how I saw it, anyway." His secondary concern was that "any difference between some of the teachers is not whether they're jazz and classical, but whether they're good or bad [laughs]".

Danielle's situation is that the two different roles within the department (instrumental/academic) have created a split: "we tend to operate in parallel rather than in a dynamic relationship". This split has led to a belittling of each other's roles. The 'instrumental' teachers "just think we're hanging on to [the students] to keep them quiet until the other half of the lesson starts." Yet Danielle is equally complicit in this division: "we clearly have different workloads. I mean, it's quite different teaching in the classroom setting than it is teaching, for example, a group of six kids the clarinet or a small group of nine string players."

Both John and Danielle's stories lead back to section 5.2.2 above, in that these music teachers appear to lack respect for each other: "I suppose that lack of respect for what a colleague is doing is disappointing on one level, but it's been going on so long that we don't really think about it."

Helen never stated that such diversity had led to divisions at her school, but her (self-imposed) isolation was surely, in part, as a result of her identifying such differences between classroom instrument staff.

5.2.4 Acting in the best interests of the students

The axiom that a teacher should be "acting in the best interests of the students" was clearly a prominent theme for many of the teachers I interviewed, and this is supported by a range of other writers (Bryk & Schneider, 2002, Kochanek, 2005, Tschannen-Moran, 2004). I mention this as a new theme, because although most writers on trust in education express this phrase as a golden rule, they rarely indicated that it was actually proof of trust.

Yet the interviews suggest that a high-trust environment is more likely if teachers act with the best interests of the students as their goal: "when you can see that in a person, you can see that that is their number one driver rather than "me, me, me" and ego, and all of that, the trust comes." (Jill)

Edgar and Jill emphasised that decisions should always be made with the best interest of students in mind. Edgar frequently used phrases such as "in the best interests of the students" when discussing decision-making processes, and Jill said that "if I am ever unsure about a decision, I'll just step back and think "what is the right answer to the kids", particularly if you're just not sure which way to go. It answers so many questions for you." (Jill) Jill also felt it helped in creating trust of her fellow teachers: "You know that when the chips are down, they're going to make the right decision because their intentions are good."

As a result of using this axiom, individual teachers also felt more justified in their decisions: [we]" know that what we are doing with our students is reaping benefits, and we're helping our individual students" (Brenda). Interestingly, Brenda also felt that the focus on student welfare created better cooperation: "Discussions regarding students taught by several teachers … can help understanding particular student's needs and help foster a cooperative teaching attitude."

Francis used to such an axiom to disperse negative feelings, in particular when her more 'hands-on' approach caused suspicion:

> No, we're here to make music, and we're here for the kids. I'm not here for me, or here for you, we're about the kids'. But it can be about alleviating people's fears about having to work together. We're actually on the same page, but it can be intimidating. (Francis)

And what of the students themselves? Kate felt that the students, in turn, recognized the development of trust in their teachers: "That had a positive spin-off for our performing groups and our ensembles so that actually affected our elective numbers - it affected everything in a positive way."

In addition to those interviewed, it was demonstrated in section 4.2 that engaging in conversations about "what helps the students learn best" has a strong positive influence on both conversations about the "goals of the department", and "developing new curriculum"; this finding attests to the affirmative influence that "acting in the best interests of the students" can play in the development of effective, high-trust faculties.

This theme appears to be a contradiction with some of the more dichotomous theories forwarded about musical identities, such as those discussed in 2.8.2. However, it should also be remembered that those interviewed were almost all mature in their careers, and this could explain why such identity issues might not have played a strong role in the interview respondents own self-assessments.

5.2.5 Holding conversations about teaching

'Openness' is an important facet of trust, and we have seen that the interviewed music teachers often referred to this facet - sometimes in the negative. The reader will recall that in the statistical analysis, all the statements referring to communication received low scores. Whereas openness can be passive, communication that develops the educational life of the music school must be active - and in actively creating spaces for these exchanges, music teachers need to centre their discussions on "what helps the students learn best" (a recognition of the last theme). Ensuring the centrality of "what helps the students learn best" has been demonstrated to significantly influence the frequency of conversations about the goals of the department and developing new curriculum.

This theme is particularly appropriate for music teams who rarely communicate about the goals of the department, about developing new curriculum, or about managing student

behaviour. Interview respondents Helen and John are working in isolation, and that isolation (whether it had been created for them or they had created it themselves) is preventing them from growing and developing as teachers. Helen goes as far as to say "I think the idea of teaching someone else's materials is a bit silly really" because she values her personal connection with students above the content of the lessons. Kate also recalled "a lot of music teachers just want to do their own thing, and sort of say "leave me alone - this is the way I've always done it, and this is the way I want to continue". [67] This comment echoes Hargreaves' concern for those who have been wounded by betrayal (see section 2.4.7) whose "consequence is to lead teachers to avoid conflict and interaction with each other, and thereby insulate themselves from the opportunities for learning and constructive disagreement" (Hargreaves, 2002, p.393).

To be proactive about conversations in regard to teaching is a way of breaking down the walls of isolation, of sharing the burden of role stress, and providing 'safety valves' that might prevent burnout. Perhaps respondents like Helen and John would claim that such conversations were just trying to take away their individuality, but as Hargraves and Fullan point in discussions about moving from being individuals to a community of learners,

> as we seek to eliminate *individualism* (habitual or enforced patterns of working alone), we should not eradicate *individuality* (voicing a disagreement, opportunity for solitude, and outright quirkiness) along with it. (Hargreaves & Fullan, 2012, p.111, author's italics)

Such a statement also reminds us that some conversations - particularly if such discussions are relatively new - will not be easy, and those commencing such conversations will need to demonstrate their own vulnerability, as well as demonstrating benevolence, openness, and honesty. When demonstrating respect and acknowledgement to others, a number of respondents tended to accentuate their own faults, thereby demonstrating their vulnerability.

One of the main challenges for any busy music department in promoting educationally-relevant and child-centred conversations will be time. As one respondent noted in the

67 There are very few quotes from the respondents in this section as much of this would be a repeat of the reporting in 4.6.5 above

online questionnaire, “the relationships are not the issue, curriculum development is hindered by lack of time”. To counteract this pressure, and not add further demands to the music department, administration teams in schools must be sensitive to the need to create time and space for regular (weekly) subject meetings. Such times should not be weighed down with other demands (e.g. see Helen’s comments that “for the most part these meetings are about planning for concerts, soirées, et cetera”), but should be left clear to allow music teams to explore differences, discuss a coherent curriculum and develop resilient relationships.

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

“Feeding findings back to informants is a venerated, but not always executed, practice in qualitative research” (Miles & Huberman, 1994, p.275). Brofenbenner (1976) classifies such feedback as a form of “phenomenological validity”. He argues that for any sociological construct to be valid one must examine “whether these elements are perceived by the participants in a manner consistent with the conceptual definitions explicit and implicit in the research design” (Bronfenbrenner, 1976, p.8).

To support my interpretation of interviews, and to give that interpretation some validity, all those interviewed in Chapter 3 were invited to participate in a follow-up survey.

This survey asked them to rate each of the themes described in section 5.2 above on a scale from very important (7) to very unimportant (1). Each theme was given a short explanation, and then respondents were asked to indicate how they felt about this theme by moving a virtual slider from one to seven. An open-ended question followed the closed-response questions about the five themes, allowing respondents the opportunity to contribute any general observations about the shared material. As an encouragement to completing this short survey, respondents were invited to record their email address at the end, with the promise that this entire thesis will be mailed to them upon its completion and examination. This allowed five of the seven responses to be clearly identified via their

email - such identification was valuable in tracing back why a respondent might have indicated that one of the themes was very unimportant to them.

The five themes were described as follows:

Ego and Expertise - 'Ego and Expertise' recognizes the necessity to balance the skills of specialist individuals with the needs of the school and students. Just as music teachers may describe themselves as a teacher who also plays music, others will describe themselves as a musician who also teaches. Rather than preferring one or the other, successful music departments need to find a balance which will allow everyone to recognise and celebrate personal skills whilst focusing on the development of students.

Respect and acknowledgement - Respect and acknowledgement of someone's ability plays an important role in the psychological well-being of music teachers. Such respect and acknowledgement must, therefore, play an important role in the development of trust within a department. It is equally important for a school's administration to recognize the skills and dedication of music staff.

Strength in diversity - Diverse backgrounds and skill sets play an important role in the health of a department, often acting as an incentive to cooperation and providing a buffer to competitive behaviours. Music departments who are comprised of teachers with diverse backgrounds often find they are able to use each other as knowledge resources.

Acting in the best interests of the students - Interviews suggest that a high-trust environment is more likely if teachers act with the best interests of the students as their goal. As one respondent noted "if I am ever unsure about a decision, I'll just step back and think 'what is the right answer to the kids?' particularly if you're just not sure which way to go. It answers so many questions for you."

Holding conversations about teaching - Music schools need to create spaces for conversations about education, in particular on what helps the students learn best. Often music teams rarely communicate, and teachers seem to work in isolation. Some conversations - particularly if such discussions are relatively new - will not be easy, but administration teams must support and provide time for music teams to explore differences, discuss a coherent curriculum and develop resilient relationships.

In of the five options respondents were encouraged to “Please move the slider to indicate whether you think this idea is very important (7) or very unimportant (1)”. Eight of the nine original respondents participated in this section of the research. Two chose to be anonymous, and, in one case, one of the anonymous respondents did not complete the survey.

A table of results follows:

Table 5.1: responses to follow-up survey

Theme	Responses							Statistics			
	1	2	3	4	5	6	7	Responses	*Mean*	*SD*	Variance
Ego and Expertise	-	-	-	-	2	2	4	8	6.25	0.83	0.69
Respect and acknowledgement	-	-	-	-	-	2	6	8	6.75	0.43	0.19
Strength in Diversity	-	-	-	1	4	-	3	8	5.63	1.11	1.23
Acting in the best interests of the students	-	-	-	-	-	3	5	8	6.63	0.48	0.23
Holding conversations about teaching	-	-	2	-	1	2	2	7	5.29	1.58	2.49

As can be seen from the table above, responses were generally positive - a fact that should be expected given that I was trying to report back to these respondents an encapsulation of their own comments and ideas.

The order of importance (according to the *Mean* of each response) is then:

1. Respect and acknowledgement (6.75)
2. Acting in the best interests of the students (6.63)
3. Ego and Expertise (6.23)
4. Strength in Diversity (5.63)
5. Holding conversations about teaching (5.29)

Given many of the stresses and demands discussed in sections 2.8 and 2.9, perhaps we should not be surprised that most teachers confirmed their need for a greater focus on respect and acknowledgement, both within the department and from the school's administrative team. It was also the theme that attracted the greatest consistency in responses (*SD* =0.43, var. 0.19). What is interesting for this result is that such a need is rated higher even than "acting in the best interests of the students". Despite the centrality of acting in the best interests of students – a value held by most teachers and certainly by this group of music teachers - the need for respect and acknowledgement is clearly of vital importance.

The theme attributed with the least importance was "holding conversations about teaching", but it was also the theme with the widest variety of responses (*SD* =1.58, var. 2.49) indicating that it was quite a contentious issue. As was apparent from the interviews, some teachers greatly desired more open discussions about students and curriculum but others were clearly shying away from such conversations.

The responses both on the lower- and higher-end of the scale were consistent with the views described by the respondents in their interviews. It is not surprising that John, for example, did not view "holding conversations about teaching" as being particularly important for his music department given that he had described that department as one divided clearly into two factions, and one in which communication (such as emails) was perceived to be used with malicious intent. A table is included below to indicate how each (*nom-de-plume)* identity responded to each theme:

Table 5.2: responses to follow-up survey indicating respondents' answers

Theme	Respondents						
	1	2	3	4	5	6	7
Ego and Expertise	-	-	-	-	Francis and Helen	Danielle and John	Anon (x2), Cecilia and Kate
Respect and acknowledgement	-	-	-	-	-	Anon and Francis	Anon, Cecilia, Danielle, Helen, John and Kate,
Strength in Diversity	-	-	-	John	Anon (x2), Danielle and Helen	-	Cecilia, Francis, and Kate
Acting in the best interests of the students	-	-	-	-	-	Anon (x2) and Danielle	Cecilia, Francis, Helen, John, Kate,
Holding conversations about teaching	-	-	Anon and John	-	Helen	Francis, Cecilia	Cecilia, Danielle, and Kate

As can be seen from this table, Cecilia, Kate, and Francis indicated that either all or most of the themes were important to them. Kate argued that:

> all of these themes are very important. If you don't have communication and collaboration from your staff, you can't expect to walk into the classroom and have the students automatically behave in a collaborative and co-operative way - essential behaviour in a music room - because they need to see it modelled by their teachers first.way (sic)

The only other comment made about these themes was from Cecilia, who clearly wanted to pass on that she viewed her teaching experience in very positive terms:

I stayed on in the profession long after I needed to (sic) financially, and instead of retiring when I perhaps should or could have, tried to continue as a part-timer, in part because I felt so valued and respected for my specific and individual set of skills. I feel my school has benefited from my skill set, as did my colleagues and I from theirs. I also feel they benefited somewhat from my staying as long as I did. (we did part on very good terms a year ago, I am happily retired).

5.4 Development of possible model of how trust operates

5.4.1 An initial framework for trust in music education

Given the range of models described in section 2.10, I commenced my analysis by referring to Tarter, Sabo and Hoy's *Model for trust in middle schools* as it appears to best represent direct relationships within a secondary school. I then adapted the model this model for the purposes of this thesis to the - as yet untested - issues that had been identified as being particular to music teaching teams:

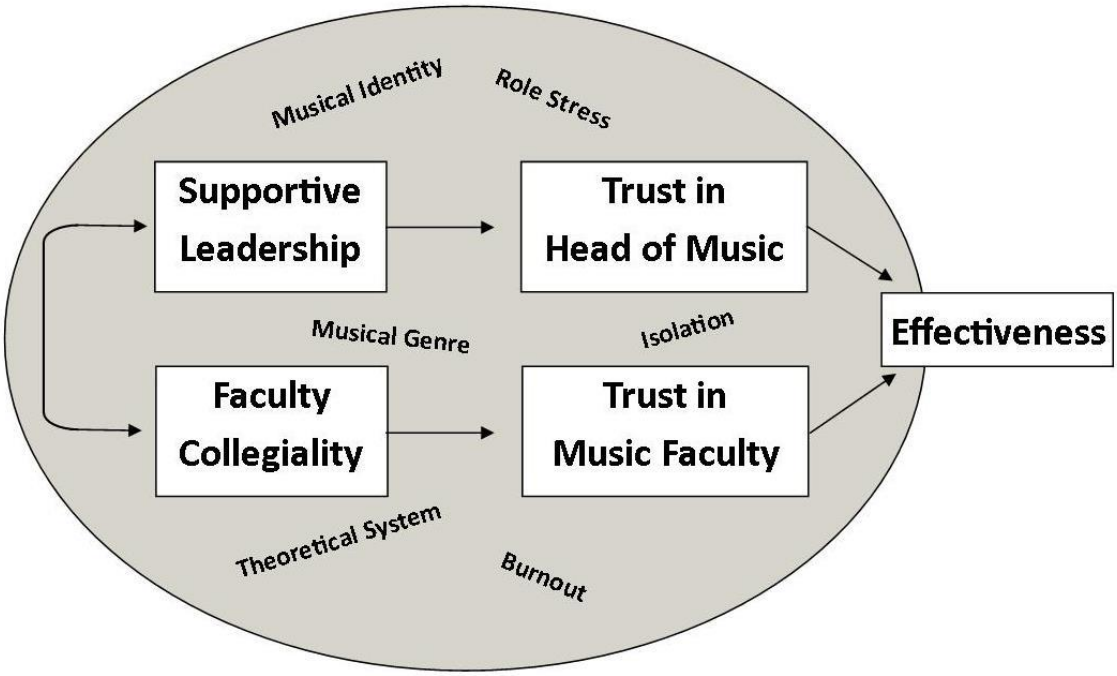


Figure 5.1. An initial model for how trust develops in Music Teaching Teams (based on Tarter et al., 1995, p. 43).

This adaptation, demonstrating the possible issues affecting music teaching teams, without having in any way demonstrated a sense of casual relationships, was then used throughout my analyses as a basis to develop a theoretical framework for how trust operates within music teaching faculties.

5.4.2 Developing a new conceptual framework for trust in music education

In the first model, there were clearly some discrepancies with the information I had gathered in chapters 3-4. This first model still indicated a primary role for supportive leadership (the principal) and did not propose how the two levels of head of music and music faculty should relate. The double arrow on the left was designed to indicate that faculty collegiality could contribute to supportive leadership (as per the original model proposed by Tarter et al, 1995), and no evidence was found for this suggestion. The model also didn't suggest any way that the issues mentioned might impact on the participants - they are simply floating in the background, without an indication of who they impact on, or how that impact is manifested.

Each of the five new themes functions in a slightly different way in terms of its impact on the overall development of trust within the department:

- "Acting in the best interests of students" is an overarching theme that should inform both everyday interactions and long-term goals.
- "Ego and expertise" is a tension inherent in most music departments, and the ultimate aim should be to benefit from a department's professional expertise without losing track of the overarching theme "acting in the best interests of students".
- "Respect and acknowledgement" and "holding conversations about teaching" are methods of developing trust, of promulgating the overarching theme and in mitigating the distraction of ego.
- "Strength in diversity" is both a challenge to schools in terms of recruitment and the challenge to those already in the department; without vulnerability and openness, the gifts that such diversity brings to a department will go unrealised.

In addition to the above, the feedback described in section 5.3 indicated that some themes were more important than others. Having already proposed a model of how trust might develop in (*figure 5.1* above), this new model then becomes a culmination of my own beliefs and the findings from my research[68]:

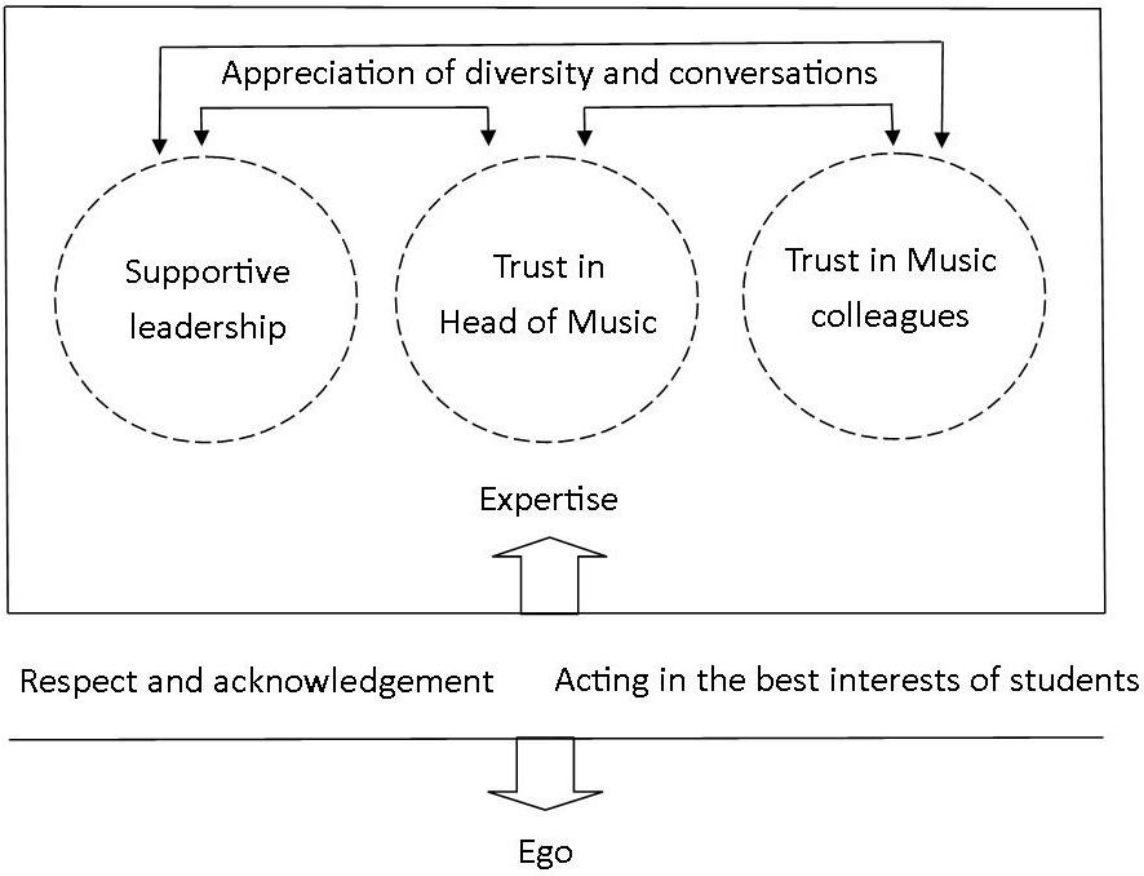


Figure 5.2: A new conceptual model for effective trust relationships in Secondary School Music Teaching faculties

In this new model, the reader will find that 'respect and acknowledgement' and 'acting in the best interests of students' separate musical expertise (which is beneficial for departments) from ego. This is both an indication that trust will be difficult to create in an atmosphere of self-serving ego, and that both of the themes that separate it from expertise are seen as prerequisites for the development of trust. All three of these themes are privileged and are the gatekeepers of trust within a department.

68 One could therefore argue that this research is a mixture of multiple case studies and autoethnographical approaches

‘Appreciation of diversity’ and ‘holding conversations about teaching’ can only occur within an environment of respect and acknowledgement, i.e. when ego is no longer the dominant factor in relationships. Hence, the three actors within this model (leadership, head of music and music colleagues) occupy a shared, ‘safe’ space. Both an appreciation for diversity and holding conversations about teaching occur between all three actors indicated in the model.

Although supportive leadership is often quoted as a significant factor in some studies, the vast majority of respondents in this research indicated that the school’s administration had little impact on the day-to-day relationships with music faculty. Hence the three groups of actors within this model are deliberately shown as being horizontal. That is, the importance of relationships between actors is more important than any vertical structure when it comes to the development of trust. The divisions between these three groups are vague (indicated by the dashed lines), and in various formats will behave differently. What I have not tried to achieve is a hierarchy of the three elements[69] essentially because - it seems to me - the factors surrounding them are more important than any vertical hierarchy.

What the reader will not find in this model is any of the individual points of stress discussed in sections 2.8 and 2.9 and indicated on the initial model in section 5.4.1. This does not mean they have ceased to be points of stress and conflict, but they are mitigated by ‘respect and acknowledgement’, ‘appreciation of diversity’ and ‘holding conversations about teaching’. One of the criticisms that could be levelled at this model is that it situates respect and acknowledgement away from the relationship between a school’s administration and music teaching colleagues. Many comments that led to the theme of respect and acknowledgement were criticisms about school administrators, and the separation that is indicated in the model above does not accurately indicate this relationship.

[69] Supportive leadership, trust in head of music and trust in music colleagues

5.5 Comparison with extant literature

Many of the findings in this research confirm the findings of other writers. In particular, this research reaffirmed how trust operates within a particular school structure, it confirmed the facets of trust as described by Hoy and Tschannen-Moran, and re-echoed the stresses and issues that music teachers face when working in a music faculty.

There is support for those researchers who differentiate between the influence of a principal and a teacher's colleagues in the formation of collegial networks and trust in secondary school scenarios (Hoy et al., 1992; Smith & Flores, 2014; Tarter et al., 1995; Tschannen-Moran & Gareis, 2015). In my own research, this was, in part, because music schools were often seen as "schools within schools", separating themselves from the influence of a school's general administration.

Some of the elements defined by Hoy and Tschannen-Moran as necessary for the development of trust in education –vulnerability, benevolence, honesty, openness, reliability, and compentency[70] – lay at the core of many of the interviewee's stories. In particular, vulnerability, benevolence, and competence were frequently visited topics. Honesty was less detectable, openness usually defined by its absence, and reliability so closely allied to competence as to make it hard to distinguish.

As has been noted on numerous occasions above, issues identified as being of special concern to secondary music teachers were again demonstrated in my research to be of primary concern to respondents when describing their day-to-day teaching life. The literature on musical identity (see section 2.8.2) has been validated by those interviewed, but has also been transformed and refined into the theme of "Ego and Expertise". Scheib's notion of role stress was tangible in the stories of those interviewed (Heston et al., 1996; Scheib, 2003).

Even though this research focussed on music teaching faculties, evidence of isolation was clear. Often the isolation music teachers felt could be argued to be self-imposed, stemming as it did from interpersonal conflict and the breakdown of trust within the department. However, many comments do support the findings of Sindberg (2014) and Krueger (1999).

70 Tschannen-Moran, 2004, p.7

One area where my own findings seem to conflict with previous research is in the area of diversity. Jorgensen had stated that the "present multiplicity of spheres of musical validity" was responsible for "tension, competition, or conflict" (Jorgensen, 1997, p.40) in music educators, but my own findings suggest that this is not the case. Whether or not music teachers are as intransigent as Dwyer suggested in their "adherence to the doxa of Western art music" (Dwyer, 2016, p134), those I interviewed certainly appeared to value the diversity of approaches and backgrounds in the teaching teams.

5.6 Implications

At the beginning of this thesis, St. Augustine's conundrum in defining time was suggested as a metaphor for our difficulty in understanding trust. Extending our comparisons with St. Augustine, he believed that the quality of biblical exegesis should be determined by whether any study resulted in a clearer understanding of hope, charity, and love; those who had studied sacred texts but found something other than hope, charity, and love had made errors. Equally, I believe any social science research should be measured by the benefit it can promise for its examined population, and that without those promised benefits - even if that benefit is simply seeing a situation anew - then it has failed those it should serve.

At the commencement of this thesis, I had outlined a suspicion that distrust is high in music teaching teams because of a variety of reasons. Comparisons between Arts and non-Arts teachers were examined via data from the University of Chicago Consortium on Chicago School Research (2001-7), demonstrating that there was no significant difference between these two groups with respect to their levels of trust. Yet it has been confirmed by Hodge et al. (1994) that work stress, distress and burnout are higher in music teachers than, for example, in mathematics teachers. If music teachers could be differentiated from others in the 'Arts' sample, would their levels of interpersonal trust remain on a par with the overall population?

Whether my overall suspicion about distrust has been disproved not, some of the issues surrounding the interpersonal relationships have been demonstrated to be well founded. The identity issues surrounding musician-teacher, the tensions of being the 'public face' of

a department (and school), and the high levels of work stress associated with being a music teacher have all been referred to frequently. The value in diversity has been a surprise finding, and a very important one when examining an 'ideal' spread of talents within the music faculty. This research, therefore, contributes to the growing body of literature on musical identity, and in the most part confirms a lot of what has already been written about the tension between musician and teacher.

Having 'poked and prodded' music departments in order to develop the model described in chapter 5, the robustness of this research needs to be tested. In section 1.2.2, I suggested this research was not designed to extrapolate generalised comments about music teachers, or about how they work in teams. However, it has been designed to give the individual respondents a voice, to situate their experience within a research paradigm, and to examine what factors can positively influence the effectiveness of music teaching faculties. It can - without falling into the trap of generalisation or stereotyping - be used as a methodological framework to continue an examination of how trust works in other music faculties.

If the ideas in Chapter 5 are relevant, it could be that they were simply relevant for those teachers that responded to my questions. I suspect, however, that this is not the case. My conversations with music teachers (beyond the scope of this research) give me confidence that the material in Chapter 5 is relevant for a wide variety of my colleagues. As mentioned in my acknowledgements, I have been fortunate enough to present my emerging ideas at a number of national and international conferences as this thesis took shape[71]. Discussions after the short presentations have frequently demonstrated a real desire of music (and non-music) teachers to understand how and where their teams could develop better relationships.

In closing, most of this research has also being conducted in an effort to better understand my own experience within a variety of music teaching faculties. What were the impetuses behind some behaviour - including my own - and how could I better understand

71 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 for 24 teachers at my own school, the International School of Geneva (2009)

the motivators to trust, and the inhibitors? Perhaps one sign of growing wisdom is that I believe I know less than I should about this subject, but I am – at least – a little wiser than I was before.

5.7 Future research

5.7.1 Comparative studies by subject disciplines

Mention was made in Chapter 2 of Stodolsky and Grossman's pioneering work in identifying "distinctive subject subcultures" (see 2.8.1 *Music teachers as an independent group*), and of Hodge, Jupp and Taylor's (1994) work that confirms clear distinctions between two groups of subject teachers. It is not a suggestion that some subjects work 'harder' than others[72], but that they work 'differently' - that their backgrounds, motivations, and goals are different, in part because their work demands and stresses are different. Given that the findings of this thesis confirm the impact of different stressors and that the focus and needs of a music team are different from other teaching faculty groups, more comparative studies would seem justified. Administrators and educators need a greater understanding of what makes subject disciplines 'click', and the first key to that understanding is to observe, report and explore those differences.[73]

5.7.2 Trust in tertiary music environments

In July 2012, I delivered a paper on trust and music teaching teams for the ISME World Conference on Music Education. In the Q&A session afterwards, someone asked whether I would be investigating the role and impact of trust in Tertiary music departments - and judging by the nodding heads and the number of voices raised in agreement, there may even be a greater need for repeating the core of this thesis in University departments. Certainly, such departments are frequently under enormous financial

72 I have my own suspicion that most departments feel they work harder than any others!

73 for example, schools often undertake reviews of their assessment models, but very often such reviews are channelled into one form of assessment suitable to certain knowledge types (e.g. fact-based rather than process-based knowledge). A motivating factor of this is, of course, the desire to ensure that all teachers work is similar level, but this seems to negate the findings of this thesis that different subject groups work differently.

pressures, and the lack of tenure for many staff could lead to tense situations. My suspicion is that the factors surrounding low-trust environments in tertiary music departments will be similar to the models described in this thesis. Even if tertiary departments are structurally different to secondary schools, the motivations of teachers and in particular the tension between ego and expertise suggest to me that this is a research area rich in possibility, and lacking in empirically-based publications.

5.7.3 Humour

If, as was noted in section 2.3.4, "the role of humour in organisations has received scant attention from management academics" (Barsoux, 1996, p.500), then the role of humour in the development of relationships in an educational setting has received even less attention. One of the reasons I did not spend as much time discussing humour with those interviewed as perhaps I should have, was that I had nothing to use as a model. Humour, as with other forms of socialization, can both contribute to and hurt the development of trust - just as positive humour can build up relationships, so disrespectful or hurtful humour can surely destroy relationships. Given the number of times that the interviews I conducted were interrupted by laughter (and in particular at times when people were recounting stressful events), it was clear to me that humour is a valuable tool in reducing stress and encouraging empathetic communication.

It would be a fascinating study for someone to look at how humour breaks down stress and can help mitigate the negative pressures of teaching.

REFERENCES

Abramo, M. N. (2009). *The construction of instrumental music teacher identity.* (Unpublished Doctor of Education Thesis), Columbia University, New York.

Adams, C. M., & Forsyth, P. B. (2013). Revisiting the Trust Effect in Urban Elementary Schools. *The Elementary School Journal, 114*(1), 1-21.

Addi-Raccah, A. (2012). Teachers' Trust in Role Partners, Intention to Continue in Teaching, and Schools Social Composition in Israel. *Urban Education, 47*(4), 835–864.

Alphen, A., Halfens, R., Hasman, A., & Imbos, T. (1994). Likert or Rasch? Nothing is more applicable than good theory. *Journal of advanced nursing, 20*(1), 196-201.

Altinkurt, Y., & Yilmaz, K. (2012). Relationship between the school administrators' power sources and teachers' organizational trust levels in Turkey. *The Journal of Management Development, 31*(1), 58-70.

Augustine. (1955). Confessions and Enchiridion A. C. Outler (Ed.)

Australian Bureau of Statistics. (2003). Schools Australia 2003, from http://www.abs.gov.au/AUSSTATS/abs@.nsf/allprimarymainfeatures/75F3F95ED3150BE7CA256FB100790874?opendocument

Baier, A. (1986). Trust and Antitrust. *Ethics, 96*(2), 231-260.

Baker, D. (2005). Peripatetic music teachers approaching mid-career: a cause for concern? *British Journal of Music Education, 22*(2), 141-153.

Ballantyne, J. (2001). The distinctive nature of music education and music teacher education. In P. Singh & E. McWilliam (Eds.), *Designing educational research: theories, methods and practices* (pp. 1-12). Flaxton, Qld.: Post Pressed.

Ballantyne, J. (2005). Identities of music teachers: Implications for teacher education. *Teacher education: local and global*, 39-44.

Ballantyne, J. (2006a). Reconceptualising Preservice Teacher Education Courses for Music Teachers: The Importance of Pedagogical Content Knowledge and Skills and Professional Knowledge and Skills. *Research Studies in Music Education, 26*(1), 37-50.

Ballantyne, J. (2006b). What music teachers want: the emergence of a unified understanding of an ideal teacher education course. *Australian Journal of Teacher Education, 31*(1), 1-11.

Ballantyne, J. (2007a). Documenting Praxis Shock in Early-Career Australian Music Teachers: The Impact of Pre-Service Teacher Education. *International Journal of Music Education, 25*(3), 181-191.

Ballantyne, J. (2007b). Integration, contextualization and continuity: three themes for the development of effective music teacher education programmes. *International Journal of Music Education, 25*(2), 119-136.

Ballantyne, J., & Grootenboer, P. (2012). Exploring relationships between teacher identities and disciplinarity. *International Journal of Music Education, 30*(4), 368-381.

Ballantyne, J., Kerchner, J., & Aróstegui, J. L. (2012). Developing music teacher identities: An international multi-site study. *International Journal of Music Education, 30*(3), 211-226.

Barsoux, Jean-Louis. (1996). Why Organisations Need Humour. *European Management Journal, 14*(5), 500-508.

Bates, A. (2012). Transformation, trust and the 'importance of teaching': continuities and discontinuities in the Coalition government's discourse of education reform. *London Review of Education, 10*(1), 89-100.

Ben-Ner, A., & Halldorsson, F. (2009). Trusting and Trustworthiness: What Are They, How to Measure Them, and What Affects Them? *Journal of Economic Psychology, 31*(1), 64-79.

Benedict, C. (2010). Methods and Approaches. In H. F. Abeles & L. A. Custodero (Eds.), *Critical Issues in Music Education: Contemporary Theory and Practice* (pp. 194-214). New York: Oxford University Press.

Bernhard, H. C. (2016). Investigating burnout among elementary and secondary school music educators: A replication. *Contributions to Music Education, 41*, 145-156.

Bishop, P. (1998). *Trust and the capturing of school-based potential.* (Unpublished Doctoral dissertation), University of Tasmania.

Bishop, P. (1999). School-based trust in Victoria: Some telling lessons. *Australian Journal of Education, 43*(3), 273-284.

Bronfenbrenner, U. (1976). The Experimental Ecology of Education. *Educational Researcher, 5*(9), 5-15.

Brooks, J. S., Hughes, R. M., & Brooks, M. C. (2008). Fear and Trembling in the American High School: Educational Reform and Teacher Alienation. *Educational Policy, 22*(1), 45-62.

Brown, K. (2003). An alternative approach to developing music literacy skills in a transient society. *Music Educators Journal, 90*(2), 46-54.

Brown, L. (2009). Building a Cohesive Team, Increasing Communication and Understanding between Music Educators. *Teaching Music, 16*(5), 24-28.

Bryk, A., & Schneider, B. (1996). *Social trust: A moral resource for school improvement. Final Deliverable to OERI.* Chicago: University of Chicago.

Bryk, A., & Schneider, B. (2002). *Trust in Schools: a core resource for improvement*. New York: Russell Sage Foundation.

Bryk, A., Sebring, P., Allensworth, E., Easton, J., & Luppescu, S. (2010). *Organizing schools for improvement: Lessons from Chicago*. Chicago, Illinois: University of Chicago Press.

Carless, D. (2009). Trust, distrust and their impact on assessment reform. *Assessment & Evaluation in Higher Education, 34*(1), 79 - 89.

Celano, S., & Mitchell, R. (2014). Mentoring, Trust, and Teacher Efficacy: A Powerful Force for New Teacher Induction. In D. van Maele, P. Forsyth & M. van Houtte (Eds.), *Trust and School Life: The Role of Trust for Learning, Teaching, leading and Bridging* (pp. 189-204). Dordrecht, Netherlands: Springer.

Close, A. (2011). *Discovering the role trust plays in the development of effective music teaching faculties*. Paper presented at the Making Sound Waves: Diversity, Unity, Equity: Proceedings of the XVIII National Conference, Gold Coast. http://search.informit.com.au.ezproxy.une.edu.au/documentSummary;dn=926799285341093;res=IELHSS

Cook, K. S., Hardin, R., & Levi, M. (2005). *Cooperation Without Trust?* New York: Russel Sage Foundation

Corder, G. W., & Foreman, D. I. (2014). *Nonparametric Statistics for Non-Statisticians: A Step-by-Step Approach* (2nd ed.). New Jersey: John Wiley & Sons.

Costa, A. C. (2003). Work team trust and effectiveness. *Personnel Review, 32*(5), 605-622.

Costa, A. C., Roe, R., & Taillieu, T. (2001). Trust within teams: The relation with performance effectiveness. *European Journal of Work and Organizational Psychology, 10*(3), 225-244.

Covey, S. M., Link, G., & Merrill, R. R. (2012). *Smart trust: Creating prosperity, energy, and joy in a low-trust world*. New York: Simon and Schuster.

Cranston, J. (2011). Relational Trust: The Glue that Binds a Professional Learning Community. *Alberta Journal of Educational Research, 57*(1), 59-72.

Creech, A., Papageorgi, I., Duffy, C., Morton, F., Haddon, E., Potter, J., . . . Welch, G. (2008). From music student to professional: the process of transition. *British Journal of Music Education, 25*(3), 315–331.

da Costa, J. L. (1993). *A Study of teacher collaboration in Terms of Teaching-Learning Performance*. Paper presented at the American Educational Research Association, Atlanta. http://files.eric.ed.gov/fulltext/ED362472.pdf

da Costa, J. L. (1995). *Teacher collaboration: The roles of trust and respect*. Paper presented at the American Educational Research Association, San Francisco. http://files.eric.ed.gov/fulltext/ED384607.pdf

da Costa, J. L., & Riordan, G. (1996). *Teacher Efficacy and the capacity to Trust*. Paper presented at the American Educational Research Association, New York. http://files.eric.ed.gov/fulltext/ED397010.pdf

Darley, J. M. (2004). Commitment, Trust, and Worker Effort Expenditure in Organizations. In R. M. Kramer & K. S. Cook (Eds.), *Trust and Distrust in Organizations: Dilemmas and Approaches* (pp. 127-151). New York: Russel Sage Foundation.

Datnow, A. (2011). Collaboration and Contrived Collegiality: Revisiting Hargreaves in the Age of Accountability. *Journal of Educational Change, 12*(2), 147-158.

De Tocqueville, A. (1835). *Democracy in America: historical-critical edition of De la démocratie en Amérique (Vol. 1)* (J. T. Schleifer, Trans.). Indianapolis, Indiana: Liberty Fund.

Dirks, K., & Ferrin, D. (2001). The Role of Trust in Organizational Settings. *Organization Science, 12*(4), 450-467.

Dolloff, L. A. (2007). "All the Things We Are": Balancing our Multiple Identities in Music Teaching. *Action, Criticism, and Theory for Music Education, 6*(2), 1-21.

Drummond, B. (2001). The classroom music teacher - inspirations, aspirations and realities. The evidence from Northern Ireland. *British Journal of Music Education, 18*(1), 5-25.

Duke, T. S. (2004). Problematizing Collaboration: A Critical Review of the Empirical Literature on Teaching Teams. *Teacher Education and Special Education, 27*(3), 307-317

Dunbar-Hall, P. (2005). Colliding Perspectives? Music Curriculum as Cultural Studies. *Music Educators Journal, 91*(4), 5.

Dworkin, A. G., & Tobe, P. F. (2014). The Effects of Standards Based School Accountability on Teacher Burnout and Trust Relationships: A Longitudinal Analysis. In D. van Maele, P. Forsyth & M. van Houtte (Eds.), *Trust and School Life: The Role of Trust for Learning, Teaching, leading and Bridging* (pp. 121-143). Dordrecht: Springer.

Dwyer, R. (2016). *Music Teachers' Values and Beliefs*. London, UK: Routledge.

Elangovan, A. R., Auer-Rizzi, W., & Szabo, E. (2007). Why don't I trust you now? An attributional approach to erosion of trust. *Journal of Managerial Psychology, 22*(1), 4-24.

Erdem, F., Ozen, J., & Atsen, N. (2003). The relationship between trust and team performance. *Work Study, 52*(7), 337-340.

Feilzer, M. Y. (2010). Doing mixed methods research pragmatically: Implications for the rediscovery of pragmatism as a research paradigm. *Journal of mixed methods research, 4*(1), 6-16.

Ferguson, D. L. (Producer). (1999). Working Together: Groupwork, Teamwork, and Collaborative Work Among Teachers. *National Institute for Urban School Improvement*. Retrieved from http://www.mdsc.org/mdsc_Content/documents/GroupworkTeamworkandCollaborativeWorkamongEducators.pdf

Figueras, E. J. (2014). *Constructing and contextualizing a multi-dimensional burnout profile of high school music teachers.* (Unpublished Doctoral dissertation), Boston University College of Fine Arts, Boston.

Fimian, M. J., & Blanton, L. P. (1987). Stress, Burnout, and Role Problems Among Teacher Trainees and First-Year Teachers. *Journal of Occupational Behaviour, 8*(2), 157-165.

Fink, D. (Ed.). (2016). *Trust and Verify: The real keys to school improvement*. London, UK: UCL Institute of Education Press.

Fisher, R., & Brown, S. (1988). *Getting together: Building relationships as we negotiate*. London, UK: Penguin.

Fitzpatrick, K. (2011). A mixed methods portrait of urban instrumental music teaching. *Journal of Research in Music Education, 59*(3), 229-256.

Forsyth, P., & Adams, C. M. (2014). Organisational predictability, the school principal, and achievement. In D. van Maele, P. Forsyth & M. van Houtte (Eds.), *Trust and School Life: The Role of Trust for Learning, Teaching, leading and Bridging* (pp. 83-98). Dordrecht, Netherlands: Springer.

Forsyth, P., Barnes, L., & Adams, C. M. (2006). Trust-effectiveness patterns in schools. *Journal of Educational Administration, 44*(2), 122-141.

Friedman, I. A. (1991). High- and Low-Burnout Schools: School Culture Aspects of Teacher Burnout. *The Journal of Educational Research, 84*(6), 325-333.

Fudenberg, D., Kreps, D. M., & Maskin, E. S. (1990). Repeated games with long-run and short-run players. *Review of Economic Studies, 57*(4), 555-573.

Fukuyama, F. (1995). *Trust: the social virtues and the creation of prosperity*. New York: Free Press Paperbacks.

Gambetta, D. (1988). *Trust - making and breaking cooperative relations*. Oxford, UK: Basil Blackwell.

Gardner, R. D. (2010). Should I Stay or Should I Go? Factors that Influence the Retention, Turnover, and Attrition of K–12 Music Teachers in the United States. *Arts Education Policy Review, 111*(3), 112-121.

Gargulio, M., & Ertug, G. (2006). The dark side of trust. In R. Bachmann & A. Zaheer (Eds.), *Handbook of Trust Research* (pp. 165-186). UK: Edward Elgar Publishers.

Geist, J., R. , & Hoy, W. K. (2004). Cultivating a Culture of Trust: Enabling School Structure, Teacher Professionalism, and Academic Press. *Leading & Managing, 10*(2), 1-17.

Giles, C., & Hargreaves, A. (2006). The Sustainability of Innovative Schools as Learning Organizations and Professional Learning Communities during Standardized Reform. *Educational Administration Quarterly, 42*(1), 124-156.

Goddard, R. D., Hoy, W. K., & Hoy, A. W. (2000). Collective Teacher Efficacy: Its Meaning, Measure, and Impact on Student Achievement. *American Educational Research Journal, 37*(2), 479-507.

Goddard, R. D., Salloum, S. J., & Berebitsky, D. (2009). Trust as a Mediator of the Relationships Between Poverty, Racial Composition, and Academic Achievement: Evidence From Michigan's Public Elementary Schools. *Educational Administration Quarterly, 45*(2), 292.

Goddard, R. D., Tschannen-Moran, M., & Hoy, W. K. (2001). A multilevel examination of the distribution and effects of teacher trust in students and parents in urban elementary schools. *The Elementary School Journal, 102*(1), 3-17.

Goddard, Y. L., Goddard, R. D., & Tschannen-Moran, M. (2007). A Theoretical and Empirical Investigation of Teacher Collaboration for School Improvement and Student Achievement in Public Elementary Schools. *Teachers College Record, 109*(4), 877-896.

Gordon, D. (2002). Discipline in the Music Classroom: One component contributing to teacher stress. *Music Education Research, 4*(1), 157-165.

Greenwood, D., & Levin, M. (2005). Reform of the Social Sciences and of Universities through Action Research. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage Handbook of Qualitative Research* (3rd ed., pp. 43-64). California: Sage.

Grootenboer, P., & Ballantyne, J. (2010). *Mathematics Teachers: Negotiating Professional and Discipline Identities*. Paper presented at the Proceedings of the Annual Conference of the Mathematics Education Research Group of Australasia, Freemantle, Western Australia. http://files.eric.ed.gov/fulltext/ED520865.pdf

Grossman, P. L., & Stodolsky, S. S. (1995). Content as Context: The Role of School Subjects in Secondary School Teaching. *Educational Researcher, 24*(8), 5-11; 23.

Hakanen, J. J., Bakker, A. B., & Schaufeli, W. B. (2006). Burnout and work engagement among teachers. *Journal of School Psychology, 43*(6), 495-513.

Hallam, P., Dulaney, S., Hite, J., & Smith, H. (2014). Trust at Ground Zero: Trust and Collaboration Within the Professional Learning Community. In D. van Maele, P. Forsyth & M. Van Houtte (Eds.), *Trust and School Life: The Role of Trust for Learning, Teaching, leading and Bridging* (pp. 145-170). Dordrecht, Netherlands: Springer.

Hamann, D. (1990). Burnout: How to Spot It, How to Avoid It. *Music Educators Journal, 77*(2), 30-33.

Hamann, D. L. (1989). Burnout assessment and comparison among general public school, public school music, and university music instructor. *Dialogue in Instrumental Music Education, 13*(2), 49-64.

Hamann, D. L., Daugherty, E., & Mills, C. R. (1987). An Investigation of Burnout Assessment and Potential Job Related Variables among Public School Music Educators. *Psychology of Music 15*, 128-140.

Hampes, W. P. (1999). The relationship between humor and trust. *International Journal of Humor Research, 12*(3), 253-260.

Handford, C. V. (2011). *Why Teachers Trust School Leaders.* (Unpublished Doctor of Education Thesis Doctoral Thesis), University of Toronto.

Haraway, D. (1988). Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective. *Feminist Studies, 14*(3), 575-599.

Hardin, R. (2002). *Trust and Trustworthiness*. New York: Russell Sage Foundation.

Hardin, R. (2004). *Distrust*. New York: Russell Sage Foundation.

Hardin, R. (2006). *Trust*. Cambridge UK: Polity Press.

Hargreaves, A. (1991). Contrived Collegiality: The micropolitics of teacher collaboration. In J. Blase (Ed.), *The politics of life in schools: Power, conflict and cooperation* (pp. 46-72). London: Sage.

Hargreaves, A. (2001). The emotional geographies of teachers' relations with colleagues. *International Journal of Educational Research* (35), 503-527.

Hargreaves, A. (2002). Teaching and betrayal. *Teachers and Teaching: Theory and Practice, 8*(3), 393-407.

Hargreaves, A., & Fullan, M. (2012). *Professional capital: Transforming teaching in every school*. New York: Teachers College Press.

Henkin, A. B., & Dee, J. R. (2001). The Power of Trust: Teams and Collective Action in Self-Managed Schools. *Journal of School Leadership, 11*(1), 48-62.

Henkin, A. B., Dee, J. R., & Singleton, C. (2000). *Teams, teamwork and Collective Action in Restructured Schools*. Paper presented at the Eastern Educational Research Association, Cleawater, Florida. http://files.eric.ed.gov/fulltext/ED451598.pdf

Herriott, R., & Firestone, W. A. (1984). Two images of schools as organizations: a refinement and elaboration. *Education Administration Quarterly, 20*(4), 41-57.

Heston, M. L., Dedrick, C., Raschke, D., & Whitehead, J. (1996). Job Satisfaction and Stress among Band Directors. *Journal of Research in Music Education, 44*(4), 319-327.

Hodge, G. M., Jupp, J. J., & Taylor, A. J. (1994). Work stress, distress and burnout in music and mathematics teachers. *British Journal of Educational Psychology, 64*(1), 65-76.

Homans, G. C. (1954). The Cash Posters: A Study of a Group of Working Girls. *American Sociological Review, 19*(6), 724-733.

Hosking, G. (2014). *Trust: A History*. Oxford, UK: Oxford University Press.

Howard, S., & Johnson, B. (2004). Resilient teachers: resisting stress and burnout. *Social Psychology of Education, 7*(4), 399-420.

Hoy, K., Tarter, C., & Wikoskie, L. (1992). Faculty Trust in Colleagues: Linking the Principal with School Effectiveness. *Journal of research and development in education, 26*(1), 38-45.

Hoy, K., & Tschannen-Moran, M. (1999). Five Faces of Trust: An empirical confirmation in urban elementary schools. *Journal of School Leadership*(9), 184-208.

Hoy, W. K., Gage, C. Q., & Tarter, C. J. (2006). School Mindfulness and Faculty Trust: Necessary Conditions for Each Other? *Educational Administration Quarterly, 42*(2), 236-255.

Hoy, W. K., Hoffman, J., Sabo, D., & Bliss, J. (1996). The organizational climate of middle schools: The development and test of the OCDQ-RM. *Journal of Educational Administration, 34*(1), 41-59.

Hoy, W. K., & Kupersmith, W. J. (1985). The meaning and measure of faculty trust. *Educational and psychological research, 15*(1), 1-10.

Hoy, W. K., & Tarter, C. J. (2004). Organizational justice in schools: no justice without trust. *The International Journal of Educational Management, 18*(4), 250-259.

Hoy, W. K., & Tschannen-Moran, M. (2003). The conceptualization and measurement of faculty trust in schools: the omnibus T-Scale. In W. K. Hoy & C. G. Miskel (Eds.), *Studies in leading and organizing schools* (pp. 181-208). Greenwich: Connecticut: Information Age Publishing.

Hoy, W. K., & Woolfolk, A. E. (1993). Teachers' Sense of Efficacy and the Organizational Health of Schools. *The Elementary School Journal, 93*(4), 355-372.

Johnson-George, C., & Swap, W. (1982). Measurement of specific interpersonal trust: Construction and validation of a scale to assess trust in a specific other. *Journal of Personality and Social Psychology, 43*, 1306-1317.

Jorgensen, E. R. (1997). *In Search of Music Education*. Indiana, U.S.A.: University of Illinois Press.

Jorgensen, E. R. (2003). *Transforming Music Education*. Indiana, U.S.A.: University of Illinois Press.

Kelchtermans, G. (2006). Teacher collaboration and collegiality as workplace conditions. A review. *Zeitschrift für Pädagogik, 52*(2), 220-237.

Kelly, J. (1999, 09-13 July 1999). *What Stress Factors Specific to Music Teaching Are Critical to 'Burnout' in Secondary School Classroom Music Teachers in Queensland?* Paper presented at the "Opening the Umbrella; an Encompassing View of Music Education"; XII National Conference, University of Sydney, Australia.

Kensler, L., Caskie, G., Barber, M., & White, G. (2009). The Ecology of Democratic Learning Communities: Faculty Trust and Continuous Learning in Public Middle Schools. *Journal of School Leadership, 19*(6), 697-735.

Kertz-Welzel, A. (2009). Philosophy of Music Education and the Burnout Syndrome: Female Viewpoints on a Male School World. *Philosophy of Music Education Review, 17*(2), 144-161.

Klassen, R., Tze, V., Betts, S., & Gordon, K. (2011). Teacher Efficacy Research 1998-2009: Signs of Progress or Unfulfilled Promise? *Educational Psychology Review, 23*(1), 21-43.

Klassen, R. M., & Chiu, M. M. (2010). Effects on Teachers' Self-Efficacy and Job Satisfaction: Teacher Gender, Years of Experience, and Job Stress. *Journal of Educational Psychology, 102*(3), 741-756.

Kochanek, J. R. (2005). *Building Trust for better Schools: research-based practices*. Thousand Oaks, California: Corwin Press.

Kochanek, J. R., & Clifford, M. (2014). Trust in Districts: The role of Relationships in Policymaking for School Improvement. In D. van Maele, P. Forsyth & M. van Houtte (Eds.), *Trust and School Life: The Role of Trust for Learning, Teaching, leading and Bridging* (pp. 313-334). Dordrecht, Netherlands: Springer.

Krueger, P. (1999). New music teachers speak out on mentoring. *Journal of Music Teacher Education, 8*(2), 7-13.

Lee, J., Zhang, Z., & Yin, H. (2011). A multilevel analysis of the impact of a professional learning community, faculty trust in colleagues and collective efficacy on teacher commitment to students. *Teaching and Teacher Education, 27*(5), 820-830.

Leigh, A. (2006). Trust, Inequality and Ethnic Heterogeneity. *The Economic Record, 82*(258), 268-280.

Lennon, M., & Reed, G. (2012). Instrumental and vocal teachereducation: competences, roles and curricula. *Music Education Research, 14*(3), 285-308.

Leonard, C. (1982). *Music teacher education in the United States.* Paper presented at the Symposium in Music Education, University of Illinois.

Lesnik, M. (1987). Peer supervision and its positive administrative effects *The Canadian School Executive, 7*(1), 8-9.

Lewick, R., & Bunker, B. (1996). Developing and maintaining trust in work relationships. In R. M. Kramer & T. R. Tyler (Eds.), *Trust in organizations: Frontiers of theory and research* (pp. 114-139). Thousand Oaks, California: Sage.

Lewicki, R., McAllister, D. and Bies, R. (1998). Trust and distrust: new relationships and realities. *Academy of Management Review, 23*(3), 438-458.

Little, J. W. (1987). Teachers as colleagues. In V. Richardson-Koehler (Ed.), *Educators' handbook: A research perspective* (pp. 491-510). New York: Longman.

Luhmann, N. (1979). *Trust and Power*. Chichester, UK: John Wiley & Sons.

Macey, W. H., & Schneider, B. (2008). The Meaning of Employee Engagement. *Industrial and Organizational Psychology, 1*, 3-30.

Mackenzie, N., & Knipe, S. (2006). Research dilemmas: Paradigms, methods and methodology. *Issues in educational research, 16*(2), 193-205.

Maddux, W. W., & Brewer, M. B. (2005). Gender Differences in the Relational and Collective Bases for Trust. *Group Processes & Intergroup Relations, 8*(2), 159-171.

Makiewicz, M., & Mitchell, D. (2014). Teacher Trust in the Principal: Factor Structure and Effects. In D. van Maele, P. Forsyth & M. van Houtte (Eds.), *The Role of Trust for Learning, Teaching, Leading, and Bridging* (pp. 99-118). Dordrecht: Springer.

Mark, D. (1998). The Music Teacher's Dilemma - Musician or Teacher? / Das Dilemma des Musiklehrers - Musiker oder Lehrer? *International Journal of Music Education, 32*(1), 3-23.

Marková, I., & Gillespie, A. (2008). *Trust and distrust: Sociocultural perspectives*. Charlotte, North Carolina: Information Age Publishing.

Marks, W., & McCulla, N. (2016). Australia: Halfway to anywhere? In D. Fink (Ed.), *Trust and Verify: The real keys to school improvement* (pp. 46-73). London: UCL Institute of Education Press.

Mayer, R. C., Davis, J. H., & Schoorman, F. D. (1995). An Integrative Model of Organizational Trust. *The Academy of Management Review, 20*(3), 709-734.

Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: an expanded sourcebook*. Thousand Oaks, California: Sage Publications.

Miller, G. M. (2004). Monitoring, Rules, and the Control Paradox: Can the Good Soldier Švejk be Trusted? In R. M. Kramer & T. Cook (Eds.), *Trust and Distrust in Organizations: Dilemmas and Approaches* (pp. 99-126). Thousand Oaks, California: Sage Publications.

Ministerial Council on Education, E., Training and Youth Affairs. (2003). Demand and Supply of Primary and Secondary School Teachers in Australia. Retrieved from http://www.curriculum.edu.au/verve/_resources/-DAS_teachers-PartsA-d.pdf

Misztal, B. A. (1996). *Trust in Modern Societies*. Cornwall, UK: Blackwell Publishers.

Morgan, C. (1998). *Instrumental Music Teaching and Learning - a life history approach.* (Unpublished PhD Thesis), University of Exeter.

Newmann, F. (1994). School-Wide Professional Community. *Issues in restructuring schools*(6), 2-19.

Norman, G. (2010). Likert scales, levels of measurement and the "laws" of statistics. *Advances in Health Sciences Education, 15*(5), 625-632.

O'Neill, O. (2002). *A Question of Trust: The BBC Reith Lectures 2002*. Cambridge, UK: Cambridge University Press.

Oade, A. (2010). *Working in Adversarial Relationships: Operating Effectively in Relationships Characterized by Little Trust or Support*. Hampshire, UK: Springer.

Papastylianou, A., Kaila, M., & Polychronopoulos, M. (2009). Teachers' burnout, depression, role ambiguity and conflict. *Social Psychology of Education 12*(3), 295-314.

Park, S., Henkin, A. B., & Egley, R. (2005). Teacher team commitment, teamwork and trust: exploring associations. *Journal of Educational Administration, 43*(5), 462-479.

Pellegrino, K. (2009). Connections Between Performer and Teacher Identities in Music Teachers: Setting an Agenda for Research. *Journal of Music Teacher Education, 19*(1), 39-55.

Philpott, C., & Plummeridge, C. (2001). *Issues in Music Teaching*. New York: Routledge.

Philpott, C., & Plummeridge, C. (2013). *Issues in music teaching*. Hoboken: Taylor and Francis.

Prouty, K. E. (2006). Orality, Literacy, and Mediating Musical Experience: Rethinking Oral Tradition in the Learning of Jazz Improvisation. *Popular Music and Society, 29*(3), 317-334.

Putnam, R. D. (2000). *Bowling alone: the collapse and revival of American community*. New York: Simon & Schuster.

Regelski, T. (2007). Music Teacher' – Meaning and Practice, Identity and Position. *Action, Criticism, and Theory for Music Education, 6*(2), 2-35.

Reina, D., & Reina, M. (2006). *Trust and Betrayal in the workplace*. San Francisco, California: Berrett-Koehler.

Roberts, B. (1991). Music teacher education as identity construction. *International Journal of Music Education, 18*(1), 30-39.

Roberts, B. (2004). Who's in the Mirror? Issues Surrounding the Identity Construction of Music Educators. *Action, Criticism and Theory for Music Education, 3*(2). Retrieved from http://act.maydaygroup.org/articles/Roberts3_2.pdf

Robinson, S. L., Dirks, K. T., & Ozcelik, H. (2004). Untangling the Knot of Trust and Betrayal. In R. M. Kramer & K. S. Cook (Eds.), *Trust and Distrust in Organizations: Dilemmas and Approaches* (pp. 327-341). Thousand Oaks, California: Sage Publications.

Romero, E. J., & Cruthirds, K. W. (2006). The Use of Humor in the Workplace. *Academy of Management Perspectives, 20*(2), 58-69.

Rose, R. (1994). Postcommunism and the problem of trust. *Journal of Democracy, 5*(3), 18-30.

Roulston, K. (2004). An investigation of Music teachers' work in changing times. *Journal of Educational Change, 5*, 31–56.

Sander, T., & Putnam, R. D. (2010). Still Bowling Alone? The Post-9/11 Split. *Journal of Democracy, 21*(21), 9-16.

Satterthwaite, J., Piper, H., Sikes, P., & Webster, S. (2011). *Trust in Education: truth and values*. UK: Trentham Books.

Scheib, J. W. (2003). Role stress in the Professional life of the School Music Teacher: A collective case study. *Journal of Research in music education*(51), 124-136.

Scheib, J. W. (2004). Why Band Directors Leave: From the Mouths of Maestros. *Music Educators Journal, 91*(1), 53-57.

Scheib, J. W. (2006). Policy Implications for Teacher Retention: Meeting the Needs of the Dual Identities of Arts Educators. *Arts Education Policy Review, 107*(6), 5-10.

Schlichte , J., Yssel, N., & Merbler, J. (2005). Pathways to Burnout: Case Studies in Teacher Isolation and Alienation. *Preventing School Failure: Alternative Education for Children and Youth, 50*(4), 35-40.

Schriesheim, C. A., & Hill, K. D. (1981). Controlling Acquiescence Response Bias by Item Reversals: The Effect on Questionnaire Validity. *Educational and Psychological Measurement, 41*(4), 1101-1114.

Sgan, A., & Milford, C. (1986). Support teams for teachers: The Principal's role, and how the team functions *National Association of Secondary School Principals Bulletin* (Vol. 490, pp. 72-76): National Association of Secondary School Principals.

Shah, M. (2012). The Impact of Teachers' Collegiality on their Organizational Commitment in High- and Low-Achieving Secondary Schools in Islamabad, Pakistan. *Journal of Studies in Education, 2*(2), 130-156.

Sindberg, L. (2014). Perceptions and perspectives of music teachers in urban settings: isolation, conversation and collaboration. *Music Education Research, 16*(4), 387-403.

Sindberg, L., & Lipscomb, D. P. (2005). Professional isolation and the public school music teacher. *Bulletin for the council of Research in Music education, 166,* 43-56.

Smith, P. A., & Flores, A. F. (2014). Principal influence and faculty trust: An analysis of teacher perceptions in middle schools. In M. van Houtte, P. Forsyth & D. van Maele (Eds.), *Trust and School Life* (pp. 259-282). Dordrecht, Netherlands: Springer

Solomon, R. C., & Flores, F. (2003). *Building trust in business, politics, relationships, and life*. New Yoek: Oxford University Press.

Stake, R. E. (2005). Qualitative Case Studies. In N. K. Denzin & Y. S. Lincoln (Eds.), *The Sage Handbook of Qualitative Research* (pp. 443-466). Thosand Oaks, California: Sage Publications.

Stodolsky, S. S. (1993). A framework for subject matter comparisons in high schools. *Teaching and Teacher Education, 9*(4), 333-346.

Stodolsky, S. S., & Grossman, P. L. (1995). The Impact of Subject Matter on Curricular Activity: An Analysis of Five Academic Subjects. *American Educational Research Journal, 32*(2), 227-249.

Stone-Johnson, C. (2016). Intensification and isolation: Alienated teaching and collaborative professional relationships in the accountability context. *Journal of Educational Change, 17*(1), 29-49.

Sweetland, S. R., & Hoy, W. K. (2001). Varnishing the truth in schools: Principals and teachers spinning reality. *Journal of Educational Administration, 39*(3), 282-293.

Sztompka, P. (1999). *Trust: A sociological theory*. UK: Cambridge University.

Tarter, C., Bliss, J., & Hoy, K. (1989). School Characteristics and Faculty Trust in Secondary Schools. *Educational Administration Quarterly, 25*(3), 294-308.

Tarter, C. J., Sabo, D., & Hoy, W. K. (1995). Middle School Climate, Faculty trust and effectiveness. *Journal of research and development in education*(29), 41-49.

Töremen, F., & Karakus, M. (2007). The Obstacles of Synergy in Schools: A Qualitative Study on Teamwork. *Educational Sciences: Theory & Practice, 7*(1), 639-645.

Triantafyllaki, A. (2010). Performance teachers' identity and professional knowledge in advanced music teaching. *Music Education Research, 12*(1), 71-87.

Troman, G. (2000). Teacher Stress in the Low-Trust Society. *British Journal of Sociology of Education, 21*(3), 331-353.

Tschannen-Moran, M. (2001). Collaboration and the need for trust. *Journal of Educational Administration, 39*(4), 308-331.

Tschannen-Moran, M. (2004). *Trust Matters: Leadership for Successful Schools*. San Francisco, California: Jossey-Bass.

Tschannen-Moran, M. (2014). The Interconnectivity of Trust in Schools. In D. van Maele, P. Forsyth & M. van Houtte (Eds.), *Trust and School Life: The Role of Trust for Learning, Teaching, Leading, and Bridging* (pp. 57-81). Dordrecht, Netherlands: Springer.

Tschannen-Moran, M., & Gareis, C. R. (2015). Principals, Trust, and Cultivating Vibrant Schools. *Societies*(5), 256-276.

Tschannen-Moran, M., & Hoy, W. K. (1998). Trust in schools: a conceptual and empirical analysis. *Journal of Educational Administration, 36*(4), 334-352.

Tschannen-Moran, M., & Hoy, W. K. (1999). Creating smarter schools through collaboration. *Journal of Educational Administration, 38*(3), 247-271.

Tschannen-Moran, M., & Hoy, W. K. (2000). A multidisciplinary analysis of the nature, meaning, and measurement of trust. *Review of Educational Research, 70*(4), 547-593.

van Houtte, M. (2006). Tracking and Teacher Satisfaction: Role of Study Culture and Trust. *The Journal of Educational Research, 99*(4), 247-254.

van Houtte, M., & van Maele, D. (2012). The social dimension of teaching: Trust and teachers' efficacy beliefs. Retrieved from ResearchGate website: https://biblio.ugent.be/publication/3164180/file/6787686

van Maele, D., Forsyth, P., & van Houtte, M. (2014). *Trust and School Life: The Role of Trust for Learning, Teaching, leading and Bridging*. Dordrecht, Netherlands: Springer.

van Maele, D., & van Houtte, M. (2009). Faculty Trust and Organizational School Characteristics: An Exploration Across Secondary Schools in Flanders. *Educational Administration Quarterly, 45*(4), 1-34.

van Maele, D., & van Houtte, M. (2011a). Collegial Trust and the Organizational Context of the Teacher Workplace: The Role of a Homogeneous Teachability Culture. *American Journal of Education, 117*(4), 437-438.

van Maele, D., & van Houtte, M. (2011b). The Quality of School Life: Teacher-Student Trust Relationships and the Organizational School Context. *Social Indicators Research, 100*(1), 85-100.

van Maele, D., & van Houtte, M. (2012). The role of teacher and faculty trust in forming teachers' job satisfaction: Do years of experience make a difference? *Teaching and Teacher Education, 28*, 879-889.

Wallace, J. (1998). Collegiality and Teachers' Work in the Context of Peer Supervision. *The Elementary School Journal, 99*(1), 81-98.

Watson, A. (2010). Musicians as instrumental music teachers: Issues from an Australian perspective. *International Journal of Music Education, 28*(2), 193-203.

Webb, E. (1996). Trust and Crisis. In R. M. Kramer & T. R. Tyler (Eds.), *Trust in Organizations: Frontiers of Theory and Research* (pp. 288-301). Thousand Oaks, California: Sage.

Whittingham, T. (2016). The United Kingdom (England): Reform in a hurry. In D. Fink (Ed.), *Trust and Verify: The real keys to school improvement* (pp. 171-186). London: UCL Institute of Education Press.

Wolfe, C. (2007). Trust: the cornerstone of building relationships and communication between Principals and Teacher. *The Connexions Project*. Retrieved from http://cnx.org/content/m14705/1.1/

Yin, Hong-Biao, Lee, John Chi-Kin, & Jin, Yu-Le. (2011). Teacher receptivity to curriculum reform and the need for trust: An exploratory study from Southwest China. *The Asia-Pacific Education Researcher, 20*(1), 35-47.

Yin, Hong-Biao, Lee, John Chi-Kin, Jin, Yu-Le, & Zhang, Zhong-Hua. (2013). The effect of trust on teacher empowerment: the mediation of teacher efficacy. *Educational Studies, 39*(1), 13-28.

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

Ethics Office
Research Development & Integrity
Research Division
Armidale NSW 2351
Australia
Phone 02 6773 3449
Fax 02 6773 3543
jo- ann.sozou@une.edu.au
www.une.edu.au/ research- services

HUMAN RESEARCH ETHICS COMMITTEE

MEMORANDUM TO: Dr D Paterson, Dr M Anh & Mr A Close
School of Education

This is to advise you that the Human Research Ethics Committee has approved the following:

PROJECT TITLE: The role of trust in curriculum development and collaboration within music teaching faculties.

APPROVAL No.: HE11/107

COMMENCEMENT DATE: 07/06/2011

APPROVAL VALID TO: 07/06/2012

COMMENTS: Nil. Conditions met in full.

The Human Research Ethics Committee may grant approval for up to a maximum of three years.
For approval periods greater than 12 months, researchers are required to submit an application for renewal at each twelve-month period. All researchers are required to submit a Final Report at the completion of their project. The Progress/Final Report Form is available at the following web address: http://www.une.edu.au/research-services/researchdevelopmentintegrity/ethics/human-ethics/hrecforms.php

The *NHMRC National Statement on Ethical Conduct in Research Involving Humans* requires that researchers must report immediately to the Human Research Ethics Committee anything that might affect ethical acceptance of the protocol. This includes adverse reactions of participants, proposed changes in the protocol, and any other unforeseen events that might affect the continued ethical acceptability of the project.

In issuing this approval number, it is required that all data and consent forms are stored in a secure location for a minimum period of five years. These documents may be required for compliance audit processes during that time. If the location at which data and documentation are retained is changed within that five year period, the Research Ethics Officer should be advised of the new location.

[redacted]

Jo-Ann Sozou
Secretary/Research Ethics Officer

07/06/2011

A11/105

School of Education
University of New England
Armidale NSW 2351
Australia
Phone: 61 2 6773 4221
Fax: 61 2 6773 2445
Email: education@une.edu.au
www.une.edu.au/education

Dear Music teacher,

I am writing to invite you to participate in a Research Project entitled "The role of trust in curriculum development and collaboration within music teaching faculties".

The details of the study follow and I hope you will consider being involved. I am conducting this research as part of my Doctorate at the University of New England, Australia. My supervisors are Dr David Paterson and Dr Myung-Sook Auh of the University of New England. Dr David Paterson can be contacted by email at dpaters1@une.edu.au or by phone on 02 6773 3846. Dr Myung-Sook Auh can be contacted by email at mauh@une.edu.au or by phone on 02 6773 2917. I can be contacted by email at aclose2@une.edu.au or phone on +41 787082922 (Switzerland).

This project has been approved by the Human Research Ethics Committee of the University of New England (*Approval No. HE11/107, Valid to June 7, 2012*)

My research explores how trust impacts upon interpersonal relationships within music teaching faculties, and how this in turn influences the development of music curriculum. Understanding how music teaching faculties function will contribute to an increased effectiveness in developing methodology. In the first stage of the research information will be sought via a widely distributed online questionnaire, and following this in-depth interviews with a self-selected focus group of 15 ~ 20 will elaborate, clarify and contextualize the data. Possible implications for this research area could include an increase in 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.

Below is a link which will take you to a secure questionnaire. This questionnaire is being sent to approximately 150 music teachers from a wide number of schools. It will take approximately 15-20 minutes to complete the questionnaire. Neither your name nor the name of your school will be recorded against any of your answers. Your fellow teachers will not be able to view your comments. The data from this research will be reported only in an aggregate format.

Your participation in this study is completely voluntary. If you decide to participate, you are free to withdraw your consent from the project and discontinue at any time without having to give a reason and without consequence if you decide not to participate or withdraw at any time. If you feel uncomfortable answering any questions, you can skip them. You can also withdraw from the survey at any point.

If you have questions at any time about the survey or the procedures, you may contact me at by email at the email address specified below. Thank you very much for your time and support.

The data from this research will be kept in a locked filing cabinet at the researcher's office for a minimum of five (5) years following thesis submission and then destroyed. Only the investigators will have access to the data. It is anticipated that this research will be completed by the end of 2012. The results may also be presented at conferences or written up in journals without any identifying information.

.../2

School of Education
University of New England
Armidale NSW 2351
Australia
Phone: 61 2 6773 4221
Fax: 61 2 6773 2445
Email: education@une.edu.au
www.une.edu.au/education

Should you have any complaints concerning the manner in which this research is conducted, please contact the Research Ethics Officer at the following address:

Research Services
University of New England
Armidale, NSW 2351.
Telephone: (02) 6773 3449 Facsimile (02) 6773 3543
Email: ethics@une.edu.au

Complainants should only contact the Ethics Officer if they can speak English or have a translator with them.

Thank you for considering this request and I look forward to further contact with you.

Andrew Close
Music teacher, International School of Geneva
aclose2@une.edu.au

If you agree to participate, please start with the survey now by clicking the following link: http://uneprofessions.qualtrics.com/SE/?SID=SV_6RU4GijiSCzAdV2

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

The following is a word-version download of the online survey:

Hello,

You have been directed here as a result of clicking a link on either the MENC or MTNA facebook page, the ECIS music committee website, the ASME Chat Room or responding to an email invitation. My name is Andrew Close, and I am a Doctorate of Education student, currently researching the role of trust within music teaching faculties. This research explores how trust impacts upon interpersonal relationships within music teaching faculties, and how this in turn influences the development of music curriculum. In the first stage of the research information will be sought via this widely distributed online questionnaire, followed by in-depth interviews with a self-selected focus group to elaborate, clarify and contextualize the data. This project has been approved by the Human Research Ethics Committee of the University of New England (Approval No. HE11/107) My supervisors are Dr David Paterson and Dr Myung-Sook Auh of the University of New England. Dr David Paterson can be contacted by email at dpaters1@une.edu.au or by phone on 02 6773 3846. Dr Myung-Sook Auh can be contacted by email at mauh@une.edu.au or by phone on 02 6773 2917. I can be contacted by email at aclose2@une.edu.au or phone on +41 787082922 (Switzerland). Should you have any complaints concerning the manner in which this research is conducted, please contact the Research Ethics Officer at the following address: Research Services, University of New England, Armidale, NSW 2351. Telephone: (02) 6773 3449 Facsimile (02) 6773 3543 Email: ethics@une.edu.au n.b. complainants should only contact the Ethics Officer if they can speak English or have a translator with them. By pressing the scroll button at the bottom of this page you are giving your implied consent for the researchers to use this data. At the end of this questionnaire, you will find an option section asking for your email. Please fill this in if you are willing to be contacted by me to participate in a further phone interview.

Q1 Simple Social Interactions. Music teachers in this school:

	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)
1.1 Are cordial with each other	❍	❍	❍	❍
1.2 Are open with each other	❍	❍	❍	❍
1.3 Share and discuss student work with each other	❍	❍	❍	❍
1.4 Trust their principal	❍	❍	❍	❍
1.5 Trust each other	❍	❍	❍	❍
1.6 Are suspicious of most of the principal's actions	❍	❍	❍	❍

Q2 Complex Social Interactions/Perceptions. Music teachers in this school:

	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)
2.1 Typically look out for each other	❍	❍	❍	❍
2.2 Do their jobs well	❍	❍	❍	❍
2.3 Trust their students	❍	❍	❍	❍
2.4 Can depend on each other, even in difficult situations	❍	❍	❍	❍
2.5 Are suspicious of each other	❍	❍	❍	❍
2.6 Have faith in the integrity of their colleagues	❍	❍	❍	❍
2.7 Believe what parents tell them	❍	❍	❍	❍

Q3 Communication. How many times this school year have you had conversations with fellow music teachers about:

	almost daily (1)	once or twice a week (2)	two or three times a month (3)	less than once a month (4)
3.1 The goals of the department ?	❍	❍	❍	❍
3.2 Developing new curriculum ?	❍	❍	❍	❍
3.3 Managing classroom behaviour ?	❍	❍	❍	❍
3.4 What helps the students learn best ?	❍	❍	❍	❍

Q4 Curriculum and Teamwork. Music teachers in this school:

	Strongly Agree (1)	Agree (2)	Disagree (3)	Strongly Disagree (4)
4.1 regularly discuss assumptions about music teaching and learning.	❍	❍	❍	❍
4.2 don't have a common methodology of teaching music.	❍	❍	❍	❍
4.3 talk about instruction in the teacher's lounge, faculty meetings, and so on.	❍	❍	❍	❍
4.4 work together to do what is best for the kids.	❍	❍	❍	❍
4.5 Take responsibility for improving music in the school.	❍	❍	❍	❍
4.6 Always focus on what is best for student learning when making important decisions.	❍	❍	❍	❍

Q5 How would you describe the relationships within your music teaching team?

Q6 Do you feel that the relationships within your music teaching team help or hinder the process of curriculum creation and design? Why?

Q7 General information - this information is needed to ensure that the overall results are balanced. I am:

- ❍ Male (1)
- ❍ Female (2)

Q8 My age is:

- ❍ 20-29 (1)
- ❍ 30-39 (2)
- ❍ 40-49 (3)
- ❍ 50-59 (4)
- ❍ 60+ (5)

Q9 In which area do you live and teach?

- ❍ Australia and New Zealand (1)
- ❍ Europe (2)
- ❍ U.S.A. and Canada (3)
- ❍ Asia (4)
- ❍ Other (5) _____

Q10 How many years of teaching experience do you have?

- 1 (1)
- 2 (2)
- 3 (3)
- 4 (4)
- 5 (5)
- 6 (6)
- 7 (7)
- 8 (8)
- 9 (9)
- 10 (10)
- 11 (11)
- 12 (12)
- 13 (13)
- 14 (14)
- 15 (15)
- 16 (16)
- 17 (17)
- 18 (18)
- 19 (19)
- 20 (20)
- 21 (21)
- 22 (22)
- 23 (23)
- 24 (24)
- 25 or more (25)

Q11 Why type of School do you currently teach in?

- Private/Independent (1)
- Public/State run (2)
- Catholic/Anglican/other religious denomination (3)
- International (4)
- Other (5) _____

Q12 Are you the administrator for your music department (e.g. Director of Music, Head of Music, Coordinator of Music, etc) ?

- ❍ Yes (1)
- ❍ No (2)

Q13 What is your own instrumental/vocal specility? You can indicate more than one:

- ❑ piano/keyboard (1)
- ❑ singer (2)
- ❑ woodwind (3)
- ❑ brass (4)
- ❑ strings (5)
- ❑ guitar (6)
- ❑ composer/musicologist (7)
- ❑ other (8) _____

Q14 In which genre of music do you feel most comfortable:

- ❑ Classical (1)
- ❑ Jazz (2)
- ❑ Pop/Rock (3)
- ❑ Early music (4)
- ❑ Folk/World music (5)
- ❑ Other (6) _____

Q15 How many other music teachers are in your team?

- ❍ 1 (1)
- ❍ 2 (2)
- ❍ 3 (3)
- ❍ 4 (4)
- ❍ 5 (5)
- ❍ 6 (6)
- ❍ 7 (7)
- ❍ 8 (8)
- ❍ 9 (9)
- ❍ 10 (10)
- ❍ more than 10 (11)

Q16 Which term best suits your own music education background? You can indicate more than one box:

- ❍ Kodály (1)
- ❍ School system (2)
- ❍ Orff Schulwerk (3)
- ❍ Master-Pupil (4)
- ❍ Conservatorium (5)
- ❍ Solfege (6)
- ❍ Dalcroze (7)
- ❍ Suzuki (8)
- ❍ Self-taught (9)
- ❍ Other (10) _____

Q17 Do you feel your fellow music teachers at the school share in this (these) background(s):

- ❍ Yes (1)
- ❍ Partially (2)
- ❍ No (3)
- ❍ No Idea (4)

Thank you for your assistance. You have finished the questionnaire.The last two questions are voluntary. To create a more detailed picture of how trust impacts on music teaching faculties, I need respondents who are willing to be interviewed. If you feel you have a story to tell, observations that could be added to this research, or simply wish to comment on the approach I am taking, I encourage you to include your name and email below. This information will not be matched against any of your responses above. If you do not wish to be contacted, then you can leave this section blank, and simply click the bottom right of this page.

Email _____

Q16 Lastly, you may know another music teacher that you believe would like to participate in this questionnaire. You can nominate another email address below, and I will send through an email invitation. If you do not wish to suggest anyone, simply press 'scroll' button below to exit.

Other teacher's email _____

APPENDIX C - Interview Procedure

Script for Follow-up interviews after Online TMTTQ:

May I please speak to_____?

1. Introduction

My name is Andrew Close, and I am calling as a follow-up to an online survey about "Trust in Music Teaching Teams". You indicated at the end of that survey that you would be willing to participate in a further telephone interview. If you are still happy to participate, may I ask if this is a convenient time?

1	Yes	go to 3.
2	No	go to 2. Better time
3	Not happy to participate or did not indicate willingness	go to

2. Better Time

The interview would last about ____ minutes and can be arranged for a time convenient to your schedule. Is there another time we could contact you?

1	Yes	schedule appointment
2	No	go to **Thanks**

3a. Information Sheet for Participants

Did you receive an information sheet in regards to this interview during the last week?

1	Yes	Go to 4.
2	No	Go to 3b

3b. Information Sheet for Participants

Until you have received this information sheet, I cannot continue this interview. If you would still like to participate, can I send you another information sheet?

1	Yes	reschedule appointment
2	No	go to **Thanks**

3. Background

Involvement in this interview is entirely voluntary. You may decline to answer any of the interview questions you do not wish to answer and may terminate the interview at any time. All information you provide will be considered confidential. The interview will take about 30 minutes.

This interview has been reviewed and received ethics clearance through the Human Research Ethics Committee at the University of New England. Should you have any comments or concerns resulting from your participation in this study, I can provide the phone number of my

Are you ready to continue?

1	Yes	go to begin survey
2	No	go to better time
3	wants more info	go to Details

Details

The purpose of the study is to explore how trust impacts upon interpersonal relationships within music teaching faculties, and how this, in turn, influences the development of music

curriculum. I believe that understanding how music teaching faculties function will contribute to an increased effectiveness in developing methodology.

Information has already been sought via a widely distributed online questionnaire, and I have currently received xx responses, including your own. That questionnaire had been developed by the researcher using similar questionnaires on trust from the **Consortium of Chicago Schools Research.** Now, I am gathering information using telephone interviews with a self-selected focus group of between 15 and 20 teachers. I hope this will elaborate, clarify and contextualize the data I have already received. It is hoped that these new data will inform the development of a conceptual model of how trust operates in music teaching faculties. Individual respondents will not be identified by name in any of the research.

Are you ready to continue?

1	Yes	go to Begin interview
2	No	go to **2. Better time**

Begin interview

I will begin the interview now.

1. How would you describe your relationships with your fellow music teachers?
    a. Follow-up question: Has this been your experience in other schools?
    b. Follow-up question: May I ask how many years of teaching experience do you have? What about your fellow music teachers?
2. Can you describe some examples of how your fellow music teachers have helped develop trust within your department?
3. Can you describe some examples of how your fellow music teachers have created distrust within your department?
4. Do you feel there are any reasons why relationships within your music teaching team have developed high/low levels of trust [question depending on previous answers]?

a. Follow-up question: Do you feel you have similar or different backgrounds in terms of musical education, genre (classical, jazz, etc.), theoretical constructs (AMEB, solfège, Dalcroze, Suzuki, etc.)

5. Does you school's administration help or hinder the development of trust with your fellow music teachers? How do they achieve this?

6. Lastly, do you have any anecdotes or descriptions that might help describe how either trust or distrust operates within your music faculty?

Thanks

_____, thank you for your time. The information you have provided will be of great use to me in helping to generate my research. If this research results in any publications, articles, etc., would you like to be informed? Or would you like to receive a summary of the results by email?

1	Yes	Ensure email is accurately recorded

Thank you for your time. Good-bye.

APPENDIX D – TMTTQ open-ended responses

Please note that all responses have been transcribed without correction to spelling, capitalization, etc.

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

- Solid
- Good although the workload is very high and people feel under pressure as a result.
- Very strong and positive.
- Isolated, superficial and untrustful
- We have a large music department of over 425 music students taking instrumental lessons or part of our ensembles. We have 15 music staff, 4 full time and the others working 1,2 or 3 days a week. Many teachers at the school have worked there for over 10 years and there are some very strong friendship groups.
- a strong and coherent team of professional musicians, educators and conductors who all are focussed on maintaining the high standards of music at the school. The music staff respect each others' areas of expertise and often call upon colleagues for assistance if expertise in a specific area is required.
- All my answers have applied to my close colleagues. There are other teachers who we don't associate with as much.
- Divided between two groups. Director of Music creates, or at least does not stop, this division
- interesting! Other music teacher is not a great example to work with, so I feel I am picking up after him all the time
- Great with the majority having clear and open conversation.
- It is a large staff and there are different groups who get along well within their groups and less effectively outside the group.
- everyone is friendly and will say hi. conversation is limited as we are all busy, but no-one hesitates to chat in the staff room when on a break. There are differences between teaching styles, and occasionally frustrations between staff emerge, but this is all worked with rather than against.

- We are all very supportive of each other right across the school which is R-12
- generally good. there are a few people whose attitude I don't agree with
- Congenial, friendly, professional. (This has varied from school to school, and is dependent upon professional jealousy not raising its ugly head).
- Trusting, supportive and generally happy. Each member feels that they can rely on each other in varied circumstaces
- supportive, collaborative, empathetic, appreciative
- Very open & professional. everyone does their best to support each other both on a teaching and personal level.
- Mutual trust, respect as people and as teachers, some genuine friendships
- Professional, friendly, happy, caring, collegial
- Out of a staff of 8 I interact socially outside school hours with 3 others. I would count 1 as a very good friend.
- Dictatorial. Not a great deal of team work however everyone is doing their job well within their own departments. No real collaboration especially between other areas such as classroom music/dance etc. There are members within the music team who get on very well but this is not inclusive of other members. We are all cordia;l and friendly but I don't feel a great deal of team work or co-operation.
- Good, there is a feeling of senior and junior teacher at times. Other schools I've taught in only have 1 classroom music teacher so its nice to have another to work with.
- On the surface quite cordial, but underneath different approaches, agendas and methodologies form the root of tension within the department.
- With a couple very difficult. With a couple brilliant, the rest professional (we put up with each other)
- Very supportive and helpful
- Complex and variable. Some relationships are string and founded on friendships that go beyond the school. Others are professionally amicable. One or two have had personal conflict in the past and deal with this best by avoidance if possible. It is a very busy place, often stressful with pressures of time and space, programming and assessment, reports and concerts, many parental enquiries, increasing amount of administrivia that distracts from core business of education. Inevitably personal tensions will arise, but in the main are resolved satisfactorily.

- Generally quite reasonable and civil, but unfortunately there exists an underlying current of interference or subtle sabotage (on occasion unsubtle) because someone's personal agenda is at odds with another's.
- Very good. Very functional. There is very good team work and acknowledgement of each others skills, differences and focus. Everyone playes their part and assists when required, often wihtout being asked.
- We have a powerful trusting relationship in the music team. We ALL get along well and are goal congruent
- Mostly cordial; very strong with one or two teachers; distant and slightly strained with one or two teachers; frustrating with Dept Head!
- On the whole very supportive of each other, although some quite strong personalities emerge from time to time, and occasionally the open comments cause angst. When it comes to needing all hands on deck, it is a great team. There are some very different approaches to teaching and learning among the staff, which I don't see as a bad thing. It allows for all sorts of possibilities for students.

(32 responses)

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

- Not really applicable- we tend to do our our thing.
- They help as we work together and regularly feed back to each other on what works and what doesn't.
- These relationships help. We are all working with the same purpose and goals.
- I feel that the relationships between teachers who teach music at our school hinder the process of curriculum creation, design and implementation because of the lack of training in music.
- I have been head of music for only 1.5 years so far and while I found everyone friendly it has taken much effort, drive ad bring sensitive to other's feelings to streamline concerts, procedures, update curriculum and challenge long starting teachers to look, reflect and refine the teaching and learning practice. I have found that being an innovator can be an isolating experience. But with another new teacher this year covering a replacement classroom teaching role who is very innovative it has really brought the team together and drawn out new ideas from long standing teachers.
- The relationships are strong and as such help the process of curriculum creation. As with many busy music departments there is insufficient time allocated for 'round table' discussion on curriculum design and as such discussions take place at times when 'stakeholders' are available - in this school the music staff also include the Director of Curriculum and the Dep Head of Middle School as well as the Director of Music so common available times are rare.
- Again, within the group of teachers that I work with, the running of the music classroom program is excellent. But, we never seem to discuss matters as a whole department.
- Hinder, as there is little trust between the two groups of teachers. The Director of Music and her friends do not allow for an open and progressive debate.
- hinder, as students have no respect for the other teacher
- They definitely help as a single music teacher part time in a school and part time in the instrumental music service, I consistently am talking with colleagues who also

teach in the schools and ims on curriculum design. The correlation we have help me to organise my lessons where I come up with fun, creative and engaging activities.

- They both help and hinder. They are helpful when we share resources, strategies and support each other with practical issues. They are a hinderance at times, because we all have different ideas about what constitutes good music education. Some of us use named approaches to teaching music (e.g. Kodaly and Orff), while others are eclectic. There is no universally acknowledged school approach to teaching music. We are not outcomes driven. Instead, each teacher constructs the curriculum as they see fit.
- Hinder, but only slightly. We have a very mixed range of teachers with a broad range of backgrounds. This ranges from ultra traditional teaching to 'Gen-Y' tech, savvy, student as friend teaching. This affects designing a curriculum in a small way simply through some teachers being unable to relate to certain aspects of who they are teaching. Whilst the goals are the same, how you get there can have a great affect on how the student comes out the other end.
- No we all work together and meet together to discuss curriculum which has an IB focus.
- everyone is pretty much working towards the same goal. working on things together gives added depth and insight to discussions
- As long as everyone remains professional, curriculum progress remains unhindered.
- Help. After working together for nearly 5 years as a team, we are all "on the same page" and feel that there is a common goal that we are all working towards.
- help - as they are willing to: discuss learning and teaching be observed, take feedback and adjust approaches and methods if appropriate team teach and collaborate on programme and lesson preparation
- they help the process. Because we talk to each other and share resources
- Not currently. In the past we've had some colleagues who were incompetent or careless, and were unhelpful and even destructive, Fortunately they are gone, and we have a really good team. Therefore when we discuss curriculum design/change/modification we can work constructively together.

- The relationships are not the issue, curriculum development is hindered by lack of time.
- Some relationships help, others hinder. Some are not open to new ways of doing things.
- The best team I have ever worked in was one where we all met on a Friday afternoon for a drink at the nearest pub. We would talk about the program, our teaching, the students and ensembles, what was going we ll and what wasn't and where we are heading as a department. That program was brilliant and only started to fall apart once the members of the team left for other jobs. I rarely see half of our team at this school ... only usually at concerts. I love the students and facilities at our school but hate working their because I don't feel a bond or connection with the other staff and there is not a great deal of trust. We never sit down and talk about the curriculum or where we are headed as a department. Therefore we just keep doing the same old thing every year with no real feeling of progression as a department or program.
- Helps, more ideas are bought to the table and its good to have another person to bounce ideas off.
- Hinder - some are unwilling to explore the current trends in music education (open ended learning, backwards by design, thinking curriculum, etc.) which holds back useful curriculum development. Also certain selfish personality traits/disorders cause an underlying friction between colleagues.
- hinder. Too many emotional colleagues who take things personally. A couple mentally unstabile.
- Helps to improve it with many people's input
- Generally - help. Despite any personal differences in teaching style etc., the overriding concern is what is best for the students, and this brings staff together.
- There is a fine line to this. If the faculty are unanimous in a certain direction for the curriculum, then the process of creation and design will go quite well. If some are not in agreeance with a certain direction, but it goes ahead regardless, then they will sometimes at best, be apathetic towards it or at worst, may try to undermine it in some way.

- They help. We don't all agree on many points and we each have our different views as to how to best achieve certain goals. This makes for healthy discussion, decision making and ultimately what's best for students.
- It helps because we bounce off each other and we have trust enough to say how we feel and feel valued for it.
- Mostly help because most teachers have the students' welfare and learning as a priority.
- There are some who do not see the need to have clear, written, common outcomes. This causes some problems in feeling that overall the curriculum is well-organised. It is pretty good overall, but there are some holes in various areas, and these cannot at the moment be easily seen. It is more about the differences in 'style' and background. Instrumental teachers, who have seen themselves as primarily teachers of an instrument group, rather than firstly teachers of music, are the most difficult to work with in this way. So it is not so much the relationships that are a problem, as the perception of music education.

(31 responses)

APPENDIX E – Interview transcripts

The following are attached in order of interview date:

Interview with ‘Edgar’	Monday, August 5, 2013
Interview with ‘Cecilia’	Monday, May 14, 2012
Interview with ‘Jill’	Thursday, May 10, 2012
Interview with ‘Francis’	Thursday, August 26, 2013
Interview with ‘Kate’	Thursday, April 26, 2012
Interview with ‘Brenda’	Tuesday, March 20, 2012
Interview with ‘Helen’	Wednesday, September 19, 2013
Interview with ‘Danielle’	Tuesday, March 5, 2013
Interview with ‘John’	Friday, April 15, 2013

‘Edgar’ - Interview Monday, 5 August 2013

Transcribed 9 August

- *Sent to Edgar 10 August 2013*

Andrew Could you start by describing how you think your relationships with your fellow music teachers in your team - I know you are very clear and distinct in your online survey – but how do you feel things are going in your Department?

Edgar Andrew, I'm very fortunate in my schools in Australia. As I mentioned in my e-mail, I have the director of curriculum (who is technically my superior) but is also on my staff as a music teacher and he is also a past Director of Music and conductor of significant symphony orchestras. He is a very well respected music educator and conductor in Australia. I am also a very fortunate to have on staff another gentleman who is deputy head of the middle school (and possibly a contender for the head of middle school in six months): he is an excellent violist, an educator of senior students down to year seven-level, and he conducts a number of ensembles as well.

Apart from that, we have two maternity positions being filled - my permanent members of staff have just had babies - they teach in the middle school and the junior school. They are junior choral specialists, so, of course, choirs are their primary focus.

We also have a number of other programs running in the school, but as far as trust within the Department goes, I think it would be fair to say that most people within the Department respect each other's abilities and areas of special-

The connection cut out here for 4 seconds

Edgar - And in a lot of schools I've taught in. I have taught in … Are you still there?

Andrew Yes. You dropped out for a short while.

Edgar OK. Well, in the current school I'm at, I've only been a Director of Music for approximately 12 months. I joined in July last year, and it is a strong music school.

The previous music school is probably a better one to look at (with regards to trust and your hypothesis) in that it was a smaller school, only having three other members of staff. But one member of staff was re-employed having been dismissed from my position. She was really employed on compassionate grounds as her husband had lost his job, so my predecessor came back without my knowledge into my department. I just found that out one day and was told to find work for her. So that was an interesting one in regards to trust! It's often the case that if you get a person like that you have to direct them very, very carefully because they do feel threatened by your presence in the Department (having taken their job). It's interesting because I've been in the situation long enough now to be able to say I was at teacher's college with the predecessor in my last job, so we've been in the business a long time together. The reason she was dismissed was that she is profoundly deaf, so the position of Director of Music was difficult to maintain. From her point of view, she was convinced that she was capable of maintaining the academic side of the Department.

Another person in the Department is an ex-student of mine, and I taught him whilst he was in high school, and he's now been at the school for some time - this is the previous school I was at. The third person in that Department was a band director who was …[pause] …

I find if you look carefully at the co-curricular programme in schools, there is a lot of ego in the conductors of the ensembles, as opposed to the teachers in classrooms.

Within Australian schools, we have a situation between curriculum and

co-curriculum. In many States across Australia, the education of music teachers did not, or does not, include conducting. Many of the conductors of ensembles are subcontracted, and many of them are extremely experienced, but they still have to come under the direction of the Director of Music (in an optimum situation). That does not always ring true, as these ensembles are often the flag-wavers and bring a lot of kudos into the school, so in many cases if the Director of Music want something done, and the conductor of a particular ensemble doesn't want something done, then you end up with these fractions and factions happening within the Department. It's usually a fight - or a discussion, or a disagreement - between conductors and educators, and it requires a very firm hand from the top.

The principal, the headmaster or the headmistress, needs to ensure that the Music Department is under one Director of Music. I find that that is a lot of the reasons for division within a lot of schools. There is a fair deal of ego involved in conducting a symphony orchestra or a large concert band (or in fact a large choir) that's bringing a great deal of kudos to the school. In Australia, those performance arms of the music Department are often separate.

Perhaps you are aware of North Sydney Girls High School - they have a championship band program there, but it's entirely under the direction of parents, who sub-contract, hire and employed the conductors. The Director of Music at the school is in charge of the classroom, but really has no say in the running, or conducting, or hiring and firing of the conductors of the ensembles. So, there are some very interesting situations in Australian schools.

Andrew That's a tough situation. Can you describe some examples of how teachers - either in this school you're at now or the school you've just been in - help to develop trust within the Department, help to develop a good working atmosphere in the Department?

Edgar It's usually a matter of who is prepared to come on board on large

events. (I'm talking co-curriculum here rather than curriculum).

Obviously, as I mentioned before, the Department is very much the flag-waver of many schools, and it's where the school is given lots of PR, public support, and image. So, the people who are prepared to come on board and support another person, and - I think it was Bob Geldof who said they should “hang their hat at the door” when he involved all the superstars in those fundraisers for African states - the people who are prepared to do that are the ones that come aboard and help a person with a task for a major concert: that's usually where trust is developed within the Department.

I had a school where I was director of music for 13 years, and in that school, I had the

The connection cut out here for 3 seconds

Edgar - all aspects of the school (matter of fact his words were that “every note of music is your responsibility”) so that was a bit of a challenge. By the same token, it gave me the opportunity to experiment and try new things. For example, moving singing teachers down into the prep school, and that caused a great deal of discussion in staff meetings. After a period of time, it ended up being quite a successful endeavour.

So, to answer your question briefly, Andrew, I'd say people who are prepared to come on board on another person's project will engender trust

Andrew OK. For about two or three seconds you cut out again so I’ll take off the video until the wrap-up - please don't take it personally!

Edgar OK. Not a problem. I'll turn mine off as well.

Andrew So, conversely - and you've already alluded to this - can you think of some examples of how teachers either create distrust or where this distrust is proliferated within the Department?

Edgar Andrew, I think you *must* differentiate the music Department by its co-curricular and it's curricular.

I'll deal with co-curricular first: co-curricular is the realm of the conductor and the director. I've had teams of people come on board and sit in with the students. One of the crux matters that you need to touch on is the fact that … some people bring their ego to a school situation, and they forget the fact that you are there for the students - primarily and fully. The role of progressing yourself as some form of famous conductor is not what a school ensemble and a school co-curricular is for. Some schools get a great deal of *kudos* out of it because their bands - or their choirs, or their orchestras - are taught to a very high standard and they often win national championships. And in this case, you will find that the ego is a major problem because the person who is in charge of that ensemble usually has a degree of inflexibility about them.

But, if you find teams that are mature enough to come together - and I have found this quite a few times – you'll find other members of the staff who are at the back helping the percussion section, or pull their instrument out of their case and actually sit in with the trumpets, play third or fourth trumpet for the youngsters, etc., etc., and involve themselves in an educational spirit - a truly educational spirit – then they will win the trust of the conductor out the front (albeit that that person is far more experienced at conducting and directing ensembles). They will show their participation by supporting the students, and improving the quality of the group.

So, that's the co-curricular. From a classroom point of view, a curriculum point of view, I [pauses] … I don't see as much ego there. In fact, I have practised, in the past, staff meetings where I've gone over very broadly - even though it's known by all members of staff - their areas of expertise. The largest staff I've ever had was 11 full-time and about 32 part-time, but the 11 full-time staff all had areas of speciality: I had composers, I had people who have a broad knowledge of contemporary music, a broad knowledge of the baroque, etc.

And, if you have the flexibility in the curriculum to say, “for 10 weeks, Year 9 is studying jazz, and if the timetable is flexible enough, and their class teacher is willing to swap with – say - year 11, then perhaps if year 11 is studying 20th-century compositional techniques, and the two teachers are on, essentially, not their speciality lines” then, with the permission of the Principal, I've often changed the teacher for a 10 week period. Once again, for the benefit of the students. So, the students in year 9 got a jazz specialist, and the students in year 11, who were on a parallel line in the timetable, got a 20th-century music with a broad knowledge of 20th-century composers.

So, once again, it's in the best interests of the students. I often find that if you can utilise the special fields, the special knowledge and *passions* of the members of staff in the music Department, and the flexibility is there in the timetable, that this will develop trust within your staff.

Andrew OK. That’s fantastic. Now, one of my hypotheses early on was that I’d thought that different backgrounds or different specialities actually might hinder the development of trust. Is it fair for me to say that you’re saying, particularly in a classroom situation, that it's actually the reverse? That everyone having their specialisations helps to create that team environment?

Edgar I think it's the position of the director of music to go to the director of studies, and suggest ways in which the timetable can be modified for short periods of time, in the best interests of the students, to cover different doctrines.

Andrew OK.

Edgar And schools should – *should* - have the flexibility within the timetable to do that.

Andrew Do you think a school’s Administration generally helps or hinders how trust is developed within a music Department? Put another way, what role do you think a school's administration (above the role of Director of

Music) can play in the development of relationships within the music Department?

Edgar Andrew, this is a very, very good and relevant question. One of the major issues for schools that have developing music departments, and want to go further, is that the administration - the executive of the school - are not musically trained.

In many cases, the higher executives in the school of walk up to me and said: “I don't read a note of music, and I can't sing in tune”. So, to tackle abstract concepts with them is very difficult. It's almost like you're educating the hierarchy.

And they are people who are making decisions, and in many cases, when we have what is called the SAT team – the Senior Administration Team - which is a small group in charge of timetable, calendar, budget (all sorts of issues within the school) - directly crossing the areas of speciality that the Director of Music is dealing with. There are a lot of schools where the SAT team does not include the Director of Music in a school. Now, in many cases, music schools are running six-figure budgets and very complex calendars that involve hundreds and hundreds of students across many year levels. For example, a Symphony Orchestra that runs from year 8 to year 12. The fact that the Directors of Music in the majority of cases are not involved in the Senior Administration Team in the school is a major issue.

The fact that the Senior Administration Teams often make decisions which impact on the music Department’s functionality and success, and hence make the Director of Music’s job a lot harder, engenders distrust. Distrust at the worst, and, at the very least, it engenders frustration.

So, a lack of music knowledge, and the knowledge of what it takes to run the music Department, within senior executive positions, is a major, major trust issue within the school (or frustration issue within the school). I said that now because I'm in a school where the Director of Studies -

Andrew Yes. You're in such a good situation now -

Edgar He is in charge of timetable. And, a lot of the problems that I used to have to work out and bash away at the timetable, for multiple e-mails and memos and everything else saying "can we move this class to this line" … "Can we change this room because it doesn't have a piano in it?", or "Why have you stuck us in this room without a piano or a stereo system?" This is all done at my school at Director of Studies level. So when I get the timetables now, they're 95% workable. And I'm in a period of my career where I'm very thankful for that!

Andrew Edgar, I have asked some fairly simple questions, most of which you have gone through and answered very clearly. So, as a summing up, do you have any comments to make or general observations about the whole notion of trust within music teaching teams?

I take your point, by the way, about the importance of separating curriculum and co-curriculum areas of the music Department. Do you have any general comments to make that I haven't allowed you to address?

Edgar Andrew, I think in our preliminary e-mails I mentioned the fact that a great number of music educators are performers at heart. They take an education component to the degree - usually one year - so that they have a job. Particularly in a country like Australia; less in America with their band and band conductor programs. In Australia, there are a lot of frustrated performers who are teaching classroom music because they have a DipEd on the end of their name. That, in some way, is tragic. You get some that realise that they really are quite good teachers, and as they become more attuned to the fact that they're there for the students, their ego as a performer can possibly be fulfilled elsewhere, e.g. night performances, working in bands, etc., etc.

I have had situations where staff have been so involved in their outside, performing career that it's impacted on the department - and the school – because they're never available at nights or on weekends for concerts, or

a tour, or a band camp, or anything at all because they're always playing music somewhere. That's an interesting one because of the expectations of schools on music staff; in many cases, some schools have an in-contract load/requirement on music staff that they have to do a certain number of hours per week, after hours or on the weekend, evening rehearsals or even morning rehearsals from 7am or something like that. And when you get members of staff who are just not available (full stop) because they're playing …

I had one member of staff who was the top Greek wedding performer in Sydney, and he was a superstar in the Greek community. Every wedding wanted his band – he was making more money out Greek weddings than he was out of the school! Eventually, I had to pull him in because at that time he'd also been given the position of conductor of the Junior Band. And he was never available when the Junior Band had a community concert to do, so (you know) there are clashes there.

Did that answer your question?

Andrew I think it's a great answer and it fits in with all the literature from a Queensland lady, Julie Ballantyne, who talks about musical identities and the question of "are you a musician or are you a teacher?", particularly early on in teachers' careers -

Edgar Yes, it's an important question.

End of Interview

‘Cecilia’ - Interview Monday, 14 May 2012

Transcribed 18th May and *June 30, 2012*

Andrew How would you describe your relationship with your fellow music teachers in your team?

Cecilia I think we have some really good friendships. My colleagues generally know that I’m a very straight ahead person because I’m very literal. I take things at face value, so what you see is what you get, so they know that if I have a bit of a grouch or a snarl then that’s going to be over in a minute. But they also know that I don’t manipulate or lie or carry on or have a camp in office politics; I’ve very sure that my colleagues don’t actually think that of me.

Andrew OK. And is that the experience you’ve had in other schools?

Cecilia I haven’t taught in a lot of other schools. [Name of school]) has been my only full-time job. At my previous school, I was something like 4 days a week at. It was a long time ago, but I’ve always been a fairly straight ahead, what you see is what you get, person, so I can’t imagine that any of my colleagues ever thought that I’d played the system. That’s also coupled with the fact that I’ve never, ever, applied for any positions of responsibility or promotion. If anything, I’ve applied to demote myself, so I don’t think anybody ever feels threatened in that respect. I consider I’ve made some nice friends, too, including currently a couple of my closest friends are my colleagues.

Andrew Given the fact that a couple of your colleagues are friends, would you say that what you’ve said about yourself in terms of relationships is fairly similar for the others, in other words, do they have good relationships with each other?

Cecilia I think, generally, we have, until recently, had some people working in our office that we felt uncomfortable with for various reasons. In one case, someone had got really sour and grumpy, and waited about five years too long to retire (in fairness, she used to be such a lovely warm person). I think now we're actually a rather remarkably congenial group of people.

Andrew Have most of the teachers taught for the same number of years as you, or are most of them younger than you in terms of experience, or, indeed, older?

Cecilia No, I'm actually the oldest one up at [name of school] now, and I've been there longer than anybody – just in the music office, that is. We have got a couple of youngsters who are around the thirty years old mark, so they've been teaching for a maximum of ten, maybe fifteen years. We also have a couple of people in between, so we've got quite an age range, and a gender spread, and also an experience spread. There are a number of us who have actually worked in the industry as performers, and a few that have literally just come from tertiary straight to teaching.

Andrew OK. Now, you've already spoken about how you operate in the Department, and why you think people have a reasonable sense of trust and a reasonable relationship with you – because, as you say, you are quite a straightforward person. Can you describe some examples of how other music teachers help create trust or describe what sort of things they do to create a better trusting environment?

Cecilia Are you talking about in the classroom, or in the office?

Andrew Well, both. Particularly teacher to teacher relationships, so that might be something you do in a classroom together, or it might be in the office, or in the general running of the department.

Cecilia I don't see a lot of my colleagues in the classroom, I mean it isn't really cool to sit there, and if someone makes a word slip or teaches something differently. But, look, I've never felt humiliated. I've always felt backed up just as I would back them up, and we've covered each other.

In the office itself, it is hard to come up with something that specifies trust, really, but it is such a good working relationship. If somebody pops their head up and says “can anybody help me with this?” and that could mean “somebody please cover my yard duty, I've got an appointment” or “could somebody please help me with this piece of technology” or “does anyone have one of these I could borrow” or even “can anybody allow me $2 for a snack”, there is always an immediate and positive response. And I think there is trust, in that nobody is going to abuse that, and is also trust in that nobody abuses set days off - if anything, we need to tell each other “look, you shouldn't be here today, you need to just go home and go to bed”.

Sometimes we have to cover each other's classes - we know that if we’re away, one of our colleagues has to cover our classes, has to do the extra work. So there’s that kind of trust as well.

Andrew I suppose the flipside of this type of question, either in regard to now, or times that now passed, is are there any actions, or ways of being, in which teachers create distrust? Are there things that go on in the Department, or have gone on in the Department, that didn't help trust?

Cecilia *(hesitant)* Yes, I think there have been incidents in the past, but not with our current line-up of staff. But in the past, somebody has gone and grizzled to the head of music - whoever he or she was - or even gone over their head and gone somewhere else; or perhaps someone made a decision which bypassed the people, and we've had to pick up the pieces. There have been some of those kind of incidents - it's hard to think of a specific example, but another have been some incidents.

Andrew Okay. Clearly then, it's not something that happens at the moment, which is a good thing.

Cecilia No. We really do have a remarkably congenial group at the moment. At all the places I've worked, this is really the most stress-free- and angst free-place you could ever hope for.

Andrew You've alluded to the fact that everyone there seems to be comfortable with

each other and very supportive - the thing about sick days, for example, making sure that people look after themselves and each other. It seems to be a very high level of trust within your Department - are their decisions that you have made the Department that you think have helped create this atmosphere?

Cecilia The group ourselves, no. Some of the credit does need to go to a current head of music with some of the appointments he has chosen. I mean, a few years ago he did appoint someone who didn't stay very long, and that person did a bit of a mess so we all had to pick up the pieces. But generally speaking, the head of music can take a fair bit of credit with some of his appointments. Some of us pre-date the current head, of course.

I'm not sure whether it was any definite decision; I just think it's one of those things that has evolved. But anyone new that just walks in the seen the kind of situation that we've got and has welcomed it and moved in. If they hadn't fitted in, they wouldn't have stayed, I guess.

Andrew Do you think different educational backgrounds, or genres, either help or hinder teams working well together? I'm assuming in your team, there are a range of backgrounds - jazz, classical, maybe Suzuki - in your Department; or are all of you from the same type of background?

Cecilia No, we're from the very, very different and diverse backgrounds: geographically, culturally, educationally and experience-wise as well. I think that's one of the things that makes us tick. Whenever you ask for help, for example, there is always someone that has an answer somewhere, because we have such diversity. There is always someone who can make a good suggestion, or help, just be there with a box of tissues. I think that the diversity amongst us is a real positive, and I also think that we all recognise that in each other.

Andrew Well, I think that's a very interesting answer and I think it's wonderful that you are in that position.

Cecilia Yes, I think, were lucky too.

Andrew Let's think about positions of administration above the current director of music. Do you think the school's administration helps or hinders the way the department works - as a team, as a group of colleagues -

Cecilia Now, would you define administration in this context as, for example, a head of campus -

Andrew Yes. Anyone that is above the director of music: principal, vice principal, et cetera.

Cecilia Look, there's been quite a graphic difference between the old head of campus, who just sort of ground us down, then things lightened up a bit under the replacement. Now we have a new one, and of course no principal or head of campus is perfect for everyone at all times, but we do all seem to be comfortable under the new man, and certainly for myself -

(line cuts out for 6 seconds)

Cecilia - the current head of campus, and his predecessor, I will confess that I found the tension of the school just getting tighter, and tighter, and tighter until when she left and then the principal before this one started and announced the committee to look after staff morale, everyone had 10kg lifted from their shoulders. It was amazing what a difference was made by the culture that is embodied by the campus head.

We are at somewhat distanced from our overall principal. That person does make some decisions which some of us think “oh, ho-hum”, but that position doesn't seem to have a very direct impact on our office relationships.

Now, there was a lot of distrust with the previous principal, because some of his dalliances amongst the staff. Unless I misinterpreted something, he did have a go at hitting on me, which I did not appreciate. That does not engender trust! Whereas there is now no one in the entire college that I feel would hit on me - maybe I should have been flattered, I don't know, but I was just interested. I found it creepy.

Andrew Wow. Now, lastly, do you have any other anecdotes about trust. I mean, you've described a number of elements about how the Department works together, and support each other, and creates this environment of trust. Do you have any other anecdotes that you think might help describe how your music faculty has created this good situation at the moment?

Cecilia Off the top of my head, no, but perhaps once have seen the transcript, I might think of something.

End of Interview

‘Jill’ - Interview Thursday, May 10, 2012

- *Transcribed 13-17 May*
- *Sent to Jill May 17*

Andrew Thank you very much for your written response. Now, I don't have your written response in front of me, so if I ask you questions that you feel you've already answered -

Jill I can't remember anything I wrote!

Andrew OK. In general, how would you describe your relationships with your fellow music teaching staff?

Jill I think I try very hard to build a team, and I try to lead from the front. I say this all with reservations, as I think when you have something good going, things can go terribly wrong!

I feel like I'm surrounded by a great group of people at the moment - were all headed in the same direction, and have the same aims - and I think we all get along really well.

Andrew Could I ask at this point - if it is not an impolite question - how many years of teaching experience you have?

Jill I haven't thought about this for a while. I started teaching when I was 22, so it must be about 25ish.

Andrew And the other teachers in your team - it sounds like you're the leader of that group -

Jill Yes.

Andrew Have there been teaching for a number of years, or are they new?

Jill They vary. They've all been teaching less than me, I think that's right to say. All of them are younger than me. Some of them have been teaching 5 to 10 years, some of them 15, so it varies. We don't have anyone less than seven years' experience in our department.

Andrew Can you think of some examples of how music teachers within your Department have either supported each other or helped to develop trust?

Jill I think there are countless ways. In times of need, I think several of us would step up and take on extra work; we would support each other, and put ourselves out for the person in need, and I think that helps develop trust.

As an example, even just sharing work - we work a lot together. We work a lot in front of each other. For example, you may teach in front of somebody else, and I think that takes trust. We do quite a lot of collaborative teaching and prepare things together

Andrew So your team is quite happy about sharing teaching resources with each other? Because that's not all was the case with some schools.

Jill Yes. I try to encourage that. It hasn't always been the way, but the more we come up with resources collaboratively, that becomes less of an issue. I've tried, and our school tries, to develop teamwork and openness in the classroom: going in to watch other teachers teach, etc.

Andrew Well, the negative side of the same question would be, can you think of some examples of how music teachers within your Department have not supported each other and have, in fact, created distrust?

Jill Well, not so much this year, but I can think of people who have now left (thank goodness) will say one thing and then do another. They say to you what they think you wanted to hear, and then - behind your back - go off and do the opposite. Or they would agree to do something, but then they'd go off and do their own thing, disregarding whatever the policy is, or what was best for everybody.

I think I've seen it all in my time – anyway, at the moment I think I've got a

	pretty good team. We did lose a couple of people at the end of last year whom I had to watch closely, and everybody was aware that they were divisive in their behaviour.
Andrew	I think it's interesting for us to discuss whether those people who have left were already employed when you started and whether the people who remained are people you employed yourself?
Jill	No.
Andrew	I ask because sometimes when the management changes -
Jill	I've had that as well. Actually, when I first arrived at this school the head of Department was no longer the head of Department, because he…
	(line cuts out)
Jill	…much grief and feeling embittered because he was…
	(line cuts out)
Jill	as the head of Department, and there's been some real problems. Because he'd been at the school for a long time, there is a sort of unwritten law - take care of your own (he was an Old Boy) - so it's been pretty bad. Things are better this year, but that's after several years of not being the head. Really quite a difficult situation.
Andrew	Just so that you know, a couple of times during the last minute you seemed to drop out a little bit. You'll see from the transcript how much I have. Let's move on - do you think there are any reasons why the current relationships in your music teaching team seem to have developed quite high levels of trust. Other than the benevolence your teachers show each other when things are rough, and the sharing of resources, do you have any other thoughts about why it sounds like such a good team now?
Jill	It's hard for me because I don't want to blow my own trumpet, but I know that I have worked hard to recognise the strengths of each member, and then

work to give them some kind of credit of…

(line cuts out)

Jill …one of my members of staff as a "master assisting", that means that as they assist me they get more remuneration. I've also recommended another one who is good at ICT. So I try to show people that I respect their abilities, and particularly their interests; I encourage them in whatever I see them flourish in.

Some Heads, particularly in music, have their area and they tend to look after their area, e.g. I'm a choral specialist, but if the Director of Music was a woodwind specialist, then woodwind would get all the attention and the rest of us would have to fend for ourselves. I've learnt from that, and I try to support all the areas, and I think that people feel supported. If you support them and give them trust with responsibility I find it pays off and comes back.

Andrew Is there a great deal of difference between the genre backgrounds of the teachers -

Jill Absolutely. Absolutely. Even down to what they studied at school, where they studied, what they are interested in, musically what they do in their lives outside of school – we're all very different, and of different ages, but we do seem to work well together.

We all have a good sense of humour, and we jolly each other along to be able to get through (because we work our butts off!). There's always times when someone's tired or a bit titchy, but we seem to get over that and get on with things. Nobody's too sensitive about things

Andrew Do you think the differences in genre and educational styles that you've referred to benefits the way the group work together?

Jill I think it does. I think it really does. We've all been through slightly different teaching experiences.

I do promote professional development, and so does the school. I regularly

will buy tickets for concerts. For example, last night I went out to a retrospective on Australian composers and took two of the staff with me. We had a lovely time – it's PD, but we also had a glass of wine and something afterwards at the reception. It's just a nice way to build trust – they're both younger than me, but we get along fine. We don't socialize as such outside of school, but those kind of events can be really good. Did that answer the question?

Andrew It all helps, thank you.

Now, this next question might be hard to you to answer because you're head of Department, but do you think the school's administration - the principal and any vice principals - help or hinder the way that trust and collegiality developed in the music Department?

Jill Look, that actually varies. I think our headmaster has improved. He is not great, and he can be divisive - particularly with new staff. He'll bring them in and they'll be grilled about what's going on. I do believe when he first came to the school , people who he employed were given preference, or were given preference over the ones that were already there are, which I thought was not fair. I was only at school for a year before he arrived, so it wasn't like I was wedded to the headmaster before and the way he did things. But, I do think that there does tend to be a situation where headmasters will look after the people they actually employ.

He does thank me. When that fellow left before, and things went wrong, we were very divided and there was terrible stuff going on, and I think the headmaster is happy that things have settled down. He has said in the past "thank you very much for what you've done to build the team and settle things down", so he obviously can see that the productivity and happiness in the Department. The kids involved in the Department are much happier, as well as the parents.

Andrew Great. Now, my last question, which you've already answered really, is whether you have any other anecdotes or descriptions of how you think trust operates in your Department.

Jill Probably, if I had a little bit more time - I‘m so brain dead! Some of its luck (laughs). I just think that at the moment I've got personalities and people and they’re all different. One of the things about trust is that we all have the boys best interest at heart, and when you can see that in a person, you can see that that is their number one driver rather than “me, me, me” and ego, and all of that, the trust comes. You know that when the chips are down, they’re going to make the right decision because their intentions are good. When someone comes in, and it's all about ego - what can I get out of this - rather than having a real calling and just being there for the kids … well, I'm just really lucky at the moment with the combination we have.

Andrew I am thinking of a great book on trust in schools by Tschannen-Moran called “Trust matters”, and she starts with the statement, “for trust to operate in schools, everyone must have the basic axiom that what they're doing is for the kids”, and if that’s there, then everything follows. It's exactly what you've just said.

Jill Yes. I absolutely believe in that. And, if I am ever unsure about a decision, I’ll just step back and think “what is the right answer to the kids”, particularly if you're just not sure which way to go. It answers so many questions for you.

Andrew Thank you.

End of Interview

‘Francis’ - Interview Thursday, August 26, 2013

- *Transcribed August 26-28*
- *Sent to Francis for verification August 28*

Andrew How would you describe your relationships within the team that you have now at [name of school]

Francis It’s quite dynamic and vibrant. Whilst there are little cliques within it, hopefully, we are able to go in and out with that. It's unique being in such a big team – I’ve never worked in such a large team before. So, that presents a lot of opportunities for sharing and learning from each other.

Andrew OK. In terms of the dynamic nature, and the vibrancy, is that the same as you’ve had in other schools, or is this a little bit unusual?

Francis I’ve found it quite unique. We have so many people, and many teachers work on just one day per week. So, in a team of sixteen, I might only see five of them once a week and some of them twice a week. So it’s really important to have that face-to-face, but it’s also really challenging because I don’t personally have the time. I’ve got to make myself get out there and have that face-to-face communication as well.

Andrew OK. Apart from you going out and seeing your teachers, can you think of some examples of how the other teachers in the team help create a sense of trust and collegiality in the department?

Francis Yes. I think there’s a lot of it that’s quite informal, during our recess or lunch breaks. You know, we all meet in my office, and we share a lot of anecdotes about what’s happening in our classes, and share ideas about ways. Maybe just provide a bit of support sometimes. Teachers might need to come into my office and – I call it ‘have a vomit’ – they just need to unload. They work out their frustrations or the experiences they are having

with the students, and I shouldn't be butting in (I always want to give advice) but I think sometimes I just need to sit back and let them have a 'vomit' at me. And then ask them, "well, OK, now how do you feel about that sort of thing?"

Andrew OK. I suppose the flip side of that question is: can you think of some examples of how teachers (either in the past or now) don't promote trust, or rather, disrupt the congeniality of the department.

Francis OK. Sometimes I do feel like piggy-in-the-middle because sometimes people come to me about something, and then the person that they're talking about will come to me about that other person. And I think, why can't they talk together? (That's probably the issue!)

There's also that perception of trust. As Head of Music, I'll often call in on lessons – I'll need to speak to the teacher or the student – or I'll go in and sit in on ensembles and get a feel of how things are going. I do tend to be a fairly 'hands on' person and I have been known to jump in when I should be more quiet. That took the staff a long while to get to know me (and me to know them). With me being very proactive about things, there were some issues around people feeling like I was snooping, or trying to sabotage what they were doing, and so I needed to explain "no, we're here to make music, and we're here for the kids. I'm not here for me, or here for you, we're about the kids". But it can be about alleviating people's fears about having to work together. We're actually on the same page, but it can be intimidating.

Even just assisting at a rehearsal on Wednesday, one of the conductors was like "O my God, I was so intimidated by you coming in" and I said, "O my God, but I didn't want to create that environment!" But that's just their natural reaction when they have someone else in the room, so…

Andrew When you are talking about this, are you speaking more about rehearsals and groups, or classes?

Francis A bit of everything. So, we have instrumental lessons in groups – so there

might be up to seven kids in an instrumental lesson (learning the clarinet, the violin, the flute, that kind of thing). I'll hear something, and I'll knock on the door and say "I love that cha cha cha", or "make sure you've got your F#s", or that sort of thing. And I'll get people saying, "oh, why are you interrupting my lesson?", whereas the impression that I wanted to make was that I'm a part of the music department, and I want to share in that learning experience. So, it's just a matter of knowing when and how to do that. Even in classroom music situations (because our rooms are so close to each other we can hear everything) someone will do a great aural or singing activity, and I'll be like, "can I sing that too?" and I'll just join in and jump into the class! We hear things from each other, and then we put those ideas in our own classes, too.

That's really exciting, because at previous schools I've been trying to do it myself, and trying to invent things myself, and often it's so great to see other people teaching the same content but in a different way. I find that really inspiring.

Andrew Do you think other teachers are starting to do the same thing as you, in terms of putting their heads into other people's classes and listening, or is that just you at the moment?

Francis The physical setup of our classrooms is such that if you need to get to an instrument or a staff room, you actually need to go through one of the music classrooms, and so we're just we're just used to having people come through all the time.

A colleague today – I was teaching some theory, some sol-fa and we have little songs to get the kids into it – came in and was like, "I can't hear them – one more time!" I thought that's really great, she was doing the things that I would do in someone else's class - and I thought "yes, it's fun, it's not like we're trying to put each other down, all saying that you're doing a bad job". She is just trying to be supportive in the class.

Andrew You mentioned that the team is quite dynamic and vibrant. Do they come from different theoretical backgrounds in terms of music, or from different

genres (jazz, classical, rock, etc.)?

Francis Yes. We're really lucky in that way. We have our guitar studio (heavily popular), and some of our teachers have different specialisations. For example, we have a Latin-funk ensemble, because two of our musicians do fantastic work - and are often gigging doing a lot of Cuban music - and they try and bring that into the school. That is quite unique. We have some people with a lot of orchestral background, concert band background, and musical theatre background, so it's great to hear different people's stories, and try and learn from each other.

So if I'm doing a particular activity, I know so-and-so teacher will know that, so I'll get them to come into my class and talk about things.

Andrew You mentioned at the beginning of your answer that you are lucky that this has happened; do you think that these differences in backgrounds promote collegiality, or is it a hindrance, what is it not really impact on things?

Francis [thinks] Well, I think that within the different staff, they've all got their friendship groups, and in some ways, there is a line to the genre [laughs], if you look at it like that. A lot of them have been working at the school for over 15 years and have strong bonds with each other. Some gig in the same bands, or orchestras, or different groups, so… it's a bit of the chicken-and-the-egg, that one!

Andrew Fair enough point. Do you think the school's administration helps or hinders in the development of trust in your team?

Francis So you're thinking higher up than -

Andrew Principal, Vice-Principal, or what is sometimes known as the senior executive team.

Francis With our music Department, because it's so big, and we're so busy, we're nearly like our own little school within a school, and so do our thing almost despite, and in support of, whatever else is going on in the school.

Our admin is very supportive of Music. Our Principal and our Vice-Principal - along with our senior teachers - support all our concerts, they've given us lots of funding. So we feel really valued by the school.

In terms of the whole trust thing, we are sort of a bit of an island unto ourselves. As a Head of Music, I've often had to go to the next level (to the principal or executive team) about different issues. I found I've received a lot of advice, support, and trust.

Andrew Good.

Francis Yes, but I don't know whether the instrumental and classroom teachers have that much direct contact with the team (because it's such a large school).

Andrew When you say that the administration values the work of the music Department, and they attend concerts, are there any other forms of communication between the administration and your music teachers? I don't mean general school 'stuff' - someone once called 'administrivia' – but notes, or special e-mails, or anything like that?

Francis Yes. We get a lot of recognition at our full staff meetings. X, our Principal, he's all about celebrating all the fantastic things at our school. He loves taking photos [laughs] and putting them up! At the staff meetings, he'll talk about and celebrate the achievements of the many events and concerts that are going on in music and musical theatre.

He'll often drop into rehearsals, and come and have a look and wish the kids well. He'll support our recruitment process - we have a huge recruitment evening, and he's very supportive of that. At the different events - such as the Grade 6 orientation evenings, and different information evenings - they invite musicians to come and play; they want us to come and talk and promote music in the school.

We also have screen [?] - we have different TV screens around the school (rather than having a bulletin read to us every day), and I'll put up a lot of stuff about promoting the fantastic things in the school. So if I see one of the ensembles doing well, I'll just take a photo and put it up on the screens

saying “great work, concert band!” But then X will go around, take photos and put them up, so there's a lot of support for music, and it's very visible.

Andrew Sounds like there’s a lot of celebration, which is fantastic.

I'd like to come back to a question we discussed earlier. Is there a noticeable difference between curricular and co-curricular activities, both in terms of trust and in ways of people working together? The implication was that some staff in co-curricular situations (and particularly those people coming into small contracts) have a lot of ego, and find it difficult to work with the rest of the Department. Is that statement fair for your situation, or is it more that the teachers you have are doing both curricular and co-curricular activities at the same time?

Francis Can you explain that a bit more to me?

Andrew Sure. In some schools, curricular and co-curricular teaching are quite separate activities, and, as a result, there are sometimes tensions between the two areas. Does that marry with your school, or does that not fit to how your school is organised?

Francis I think because we are, in our music school, like our own little school (we have over 450 kids in our music program), I don't think there is the separation between the class music and the instrumental. I'm full-time classroom and Head of Music, but our other classroom staff are instrumental teachers as well, so I think that bridges the gap between the two areas.

Andrew Because they're doing both jobs?

Francis Yes, because they're doing both jobs. Even our music administrator, who works two days a week as admin, also teaches one day a week of instrumental music. So, I think, that in itself gives an appreciation of how others work. I think the structures and the way that music works at our school fosters a sharing and an appreciation

Andrew That makes a lot of sense, thank you. Well, it sounds like you're having a

great time -

Francis Well, there are challenges. I could talk about those experiences…

Andrew Well, you haven't spent a lot of time on that, so rather than describe those experiences, has there been a deliberate decision on your part to focus on the positives and not dwell on the negatives? Because I've had other teachers who do the opposite. Or is it that it's still a new department for you? Or is it just that it's a really good place to work at?

Francis I think it's a combination of those things. Without being a Pollyanna, I do like to focus on the positive things, and try to let go of the negative things.

While I have experienced lots of challenges, I think it's helped me grow to be a better leader. I'm still working out how best to communicate because each of the different staff… Some people say "I like when you send an email with five dot points and what I need to do for the week, and that's great", and another staff member will say "you were really direct in the email, and I didn't like the tone of that". It's the same email, but different perceptions. She said, "just speak to me face-to-face about it".

So, managing the people, and their different communication styles, can really help foster trust.

Sometimes, I'll need to talk to the assistant head of music, or talk to the admin, so I'll say "OK, we're bringing down the cone of silence!" [laughs] . And then we can have some off-the-record, frank conversations about other team members, and how we can support them.

One team member will come to me about what they've seen in the classroom or ensembles, and say, "well, Francis, you need to do something about this". I agree, and then I went to speak to the person about it, and then maybe I didn't go through the best steps possible. It's so hard when someone is there once a week - when I'm flat out as well, how do I speak to that person, and let them know we need to have a meeting. So, I started to outline some of the concerns in an email, and that person was really taken aback and really offended by that, and really hurt.

Andrew Because it came in an email?

Francis Yes, because it came in an e-mail, and because it came from me responding to another team member's concerns. So then I went and got more advice from the Principal team, and they said "Francis, don't ever send anything by email. Just say to the person, we need to have a chat, and then say it face-to-face".

So, I think that's the biggest thing I've learnt over the past nearly 2 years. The best way to build the trust, and say what you mean, is face-to-face because emails can be interpreted or misinterpreted in different ways. I have learnt that the hard way, and I felt so bad because it wasn't my intention at all to hurt this person's feelings, or to make them feel like someone else is snooping, and then dobbing. We're still working through these issues in how to support.

And then, some days, I'm just so busy, and I forget to see that person to say that thing face-to-face. I think, "o crap! It's another week, and I still haven't gotten around to it. Some days, I haven't even started doing my work yet – I've been spinning plates all day or putting out fires all day.

Andrew Thank you.

End of Interview

‘Kate’ - Interview Thursday, April 26, 2012

Transcribed April 27

- *Sent to Kate for verification April 29*

Andrew How would you describe your relationships with your fellow music teachers? If you've been at more than one school, let's consider the school that you're principally at.

Kate This is probably where it is going to get complicated. In most of my experiences as a classroom teacher, I've been quite isolated. I've been in performing arts faculties, but not necessarily with music people. It is difficult when you're in isolation, but I guess some people like it because they can do what they like, without any restriction or having to share ideas, or any that kind of thing.

The difficulty has come to me when I became a Head Teacher, working with colleagues in a performing arts faculty as the music teacher; having to encourage people to share material and time. I’ve actually found it quite difficult because people feel threatened sometimes when you share ideas. I don't know why that is - whether it is particularly music teachers, or whether other faculties experience this as well.

Andrew I think that sounds common to the places that I've worked at as well. Can I ask you - I know you have indicated this on the written report - if it's not an impolite question, how many years of teaching experience you have?

Kate About 34 years.

Andrew And… I think I know the answer to the next question, but I'm assuming most of your fellow music teachers don't have that amount of experience?

Kate No, although, most of the people that I've experienced difficulty with did

actually have a number of years of experience. I think it's almost like a [*speech indecipherable*]

Because I came in as the head teacher, people resented it, because it meant that someone had to leave music and pick up something else. I think people certainly get a little protective. Certainly in my experience, when I came in as a head teacher, I came into a group of people had been in the school for about 10 years before I arrived -

Andrew So, they had created the community already?

Kate Yes, they had, and I was the intruder. So that made life a little difficult.

Andrew Could you describe some examples or situations on the positive side that have either helped develop trust within the department, or promoted collegiality?

Kate Yes. Just continuing to be nice, and not aggressive; not to be pushy, or pretend to know that I knew more than they did. Through this, I've eventually won people over and won their confidence. Now we've actually managed to channel our energy and do some fantastic things - working together not just through what we've done in the classroom. One of the biggest problems I've found is that a lot of music teachers just want to do their own thing, and sort of say "leave me alone - this is the way I've always done it, and this is the way I want to continue".

Now, by the time we've gradually built trust - and they did start to actually teach what they should be teaching - we started to share resources. And it actually had a spin-off for all of us, because pupils could actually see that we liked each other and we got along with each other. That had a positive spin-off for our performing groups and our ensembles so that actually affected our elective numbers - it affected everything in a positive way.

Andrew It's interesting that the word 'time' always comes up, because, in the end, not much else really promotes trust other than just allowing things to grow naturally.

Kate I think so, because people just have that mistrust, and I don't know whether it's just a thing in our schools. They just don't like new people coming in as a leader. I can see it with principals and deputies that come to school as a new person - they're actually treated with suspicion and distrust. It's the same for headteachers until they actually prove themselves. And, I suppose personality then has a lot to do with it: if you just take things calmly and don't get flustered and just behave with them the way you would with kids. Just treat them calmly, and with respect, and they eventually come around.

Andrew Well, the flipside of the same question is: can you think of some examples, or situations, that don't create trust, or rather, that create distrust. What tends to knock trust on its head?

Kate I think it's the competition thing. With music teachers wanting to be liked, and wanting to be the soft, soppy one, rather than the one that actually gets in there and is strong, and does the right thing and therefore, maybe, gets some kids a little bit upset from time to time. I can give you an example of that if you are interested…

Andrew Yes, please.

Kate At my last school as head teacher, I had a male teacher who (a) resented the fact that I was a female in charge of what he was doing and (b) that I tried to work with him in the concert band situation. I tried to constantly work with him on the classroom level, but he wouldn't have anything to do with it, he would nod his head and smile at me, but I knew that when he walked away he was rolling his eyes and then would go and do what he wanted to do.

Now, with his ensembles, with this concert band which he was running - and I've taken concert bands before, and this one was pretty dreadful - I try to help by suggesting that we do sectional work together. So I would take a group and he would take a group, and then put them together. He never once let me stand in front of the whole group and conduct, and I never, ever pushed him. I would say to him, “why don't you have a break, and I'll take over for a little while” (never, of course, in front of the kids). But he just

would not cooperate, because he obviously felt I was pushing my leadership, and felt myself more important, perhaps, than he did. So we never actually achieved any success working together. As much as I tried, it never, ever worked.

And there was nothing I could do - my charm didn't work on him either! (both laugh)

Andrew So I suppose, it's a fear of someone else taking away something that he's decided is his, that is his possession, or perhaps almost his identity -

Kate Yes, his identity, I think, because he was clearly 'king of the kids' - you know, lollies and -

At this point, the internet connection broke, and communication was not re-established for several minutes

Andrew Hello? I'm so sorry. The internet system here at school was obviously a bit challenged.

We've been talking about the gentleman with 'his' concert band, and that he felt a little threatened or, perhaps, challenged. Now, you've explained some of the ways you developed trust - particularly in this last position of head teacher - and of your difficulties. One of the things I'm interested in is whether you think the teachers you have worked come from different backgrounds, in terms of different genres of music, and does that help or hinder – or, frankly, have nothing to do with - how you develop trust within the team. By genres, I mean, for example, jazz or classical, Suzuki or rock, etc.

Kate Now that you mention it, I've never really considered it when we were working together because everyone brings their own strengths and talents. That's what I think is so terrific about people who do come from different backgrounds. Now that I think about it, I think the people from whom I have had most resentment from have been the ones that come from a similar background to mine.

Well, except for this last man, who had another career before coming to teaching, he'd come to work as a teacher as a mature age person. So his knowledge and skills were not the same as someone who had been working from the age of their 20s, and maybe that's why he felt a little bit threatened.

Everyone else has been fine because they've been appreciated for the special things that they do. There was an electric bass player, for example, who was just wonderful with jazz ensembles, and he didn't feel threatened - we all got on really well together.

Andrew It's interesting that you say that people who come from similar backgrounds have been more problematic than the people with different backgrounds. Is that fair, or am I misquoting you?

Kate No, that is probably quite right, actually. Maybe they'd be more accepting too of people having a different experience to them.

Andrew Do you find your school's administration helps or hinders in the development of collegiality and trust within the Department?

Kate To be honest, I don't think most administrations really care - the performing arts is the last thing on their list! That's because they don't understand the nature of what we do; so long as they have a performance when they want a performance, they don't care what else happens. Well, that's been my experience…

Andrew Do you have any further anecdotes on how trust operates or distrust operates? We've talked about this already, but is there anything else that might be a good example of either positive or not positive behaviour

Kate Well, yes. Another example was in the first school in which I was a head teacher, just learning the ropes, just learning how to behave. I came into a school where there were two other music teachers. Now they were very good friends, so I was immediately the odd man out. One was a male, and one was a female - the female teacher was particularly resentful because she saw herself as being the expert in, for example, choral work, and I came in

having had a lot of experience with vocal work. The other person saw themselves as the expert in bands, and I'd also had a lot of experience in bands. So, I came in really in no man's land, not knowing where I would fit in, or where I could help.

There were a lot of tears when I would make suggestions about something – not to take away anything from anybody, but just to provide another avenue for people.

For example, this woman was running a junior vocal group, so I started a senior vocal ensemble, and we had enough interested and talented kids to have two, strong vocal ensembles happening in the school. But it actually didn't help her, because the senior vocal ensemble was pretty good, and she saw that as a threat to what she was doing. So, instead of it being an enhancement, or something extra and somewhere then for her students to go once they had finished their year 10, she saw it as competition. So, that wasn't really successful - in fact, it took us about two years before she realised that nobody was out to get her and that we were all there to try and work together. It was just slow, a really slow process of building trust to show her that no one was going to harm what she had already had.

One way that I did try to help was to encourage her to conduct more. When we had opportunities within the community, I would offer them to her, and she would take them. When we had performing groups come to Sydney to participate in large choir festivals from schools all around Sydney, I would say to her "would you like to take charge of that, or do you want me to do that if you're too busy" and she always wanted to do it. And so she then realised that I didn't want the glory for myself, and she did relax a little bit.

It's about being anxious, it's about being competitive, I think. That feeling of "oh no, they'll take away my spotlight, and I'll be left in the dark." It's almost as simple as that, sometimes.

Andrew Well, I think you've hit the nail on the head. It's not really about students, it's about protecting that identity or role you have.

Kate Yes!

End of Interview

‘Brenda’ - Interview Tuesday, 20 March 2012

Having been supplied the questions a few days before our phone interview, Brenda kindly wrote out responses and sent them as a document before the date of the phone interview. These have been included before each interview response and are coloured blue (no corrections have been made in terms of spelling or capitalization to these sections).

Interview transcribed 21-28 march, 2012.

- *After an email exchange with Brenda suggesting edits (29/3), the transcript was sent back to Brenda for verification (2/4)*
- *Brenda suggested further edits (3/4) and these were all included. This version has now been sent back to Brenda.*
- *Confirmation from Brenda (4/4) and two references to her instrumental speciality removed.*

Brenda (written) *How would you describe your relationships with your fellow music teachers?*

Cordial with most; close with a few; distant with some. Depends largely on whether they have a ‘good’ relationship with the DOM.

Andrew Can I ask is your answer to question 1 the same in other schools you’ve been at, or just this one?

Brenda I haven’t been in another school for a long time, but they were probably cordial.

In the other schools I suppose I didn’t develop the relationships that I have at this school, and that’s largely because I’m at this school for three days a week, so I see more people and I’ve developed a good relationship with them over the years that I’ve been there - seventeen years. I’m probably one of the longest serving staff members in that department.

Brenda (written) *Can you describe some examples of how your fellow music teachers have helped develop trust within your department?*

Those who have been ignored/felt unappreciated/used by the DOM are able to

'vent' to each other in private and support one another. Discussions regarding students taught by several teachers (e.g. flute, violin, singing) can help understanding particular student's needs and help foster a cooperative teaching attitude.

Andrew It's interesting, in a sense, that in question number two, it all seems to hinge around a connection with one person.

Brenda Yes, that's right. This is the second Director of Music – things *were* quite different with the first one.

With him, I felt appreciated. He would often write notes after a concert, or send you a little card to say 'look thank you so much for your efforts', or to send everyone an email saying 'thank you so much for your efforts'. He'd ask my opinion about things.

The current one tends not to do that – he'll just tell me what he's doing (or sometimes not tell me what he's doing!). All the staff – all the members of the music department – are very aware that there are those who are 'in favour'. He has his little band of people around him whose opinion he asks – then there are the others.

Brenda (written) *Can you describe some examples of how your fellow music teachers have created distrust within your department?*

• Deliberately ignoring my suggestions for appropriate repertoire for student solos

• Advising students to cease learning from me without discussing it with me

• Not asking for my opinion/help in planning/rehearsing the school musical

• Director of Music telling me he wants to hire another teacher to replace my colleague and refusing to discuss this with the colleague

• DOM hiring another teacher without informing me or my colleague (I heard this from another member of staff). The new teacher is a 'friend' of one of the current staff members and the position was not advertised.

• Discussion on the upcoming school musical by the classroom teacher and

drama teacher (MD and Director) in the music staff room. I walked in and made a couple of comments (very general) and one said to the other "Shall we go somewhere private to discuss this?"

Andrew In regard to question three, you've written quite a bit – do you want to add anything?

Brenda Yes, about the department, and with me especially. A couple of years ago I'd had a Year 11 student who was going to be doing the State Certificate in music, and I was her instrumental teacher. But when the enrolments came for the following year her name was not down. I saw her in the corridor and I said, "You haven't put your name down for next year – we've organised your program and done everything" and she said, "O, no, so-and-so" (and she cited the names of the two classroom music teachers) "told me that I should change to the other teacher." I actually said to her, "Well, it would have been polite to let me know after all the work we've put in together, about the program." And she said, "They've said don't worry about telling you because they would". So I chatted with them about it, and I said "Well, what's going on? That's very unethical what you've done" and I complained to the Director of Music (who was the original Director of Music). Once it's done, it's done, isn't it?

You can apologise for all you're worth, but – I was perfectly capable of taking that student through. She wasn't the first State Certificate student I'd had by any means. And I still have no idea why it was done.

So that sort of thing doesn't make me feel like being cooperative with them.

Andrew No, and I imagine that that sort of thing has a long, long lasting effect. It's not as though you forget about it -

Brenda Oh, very much so.

And the other incident was last year, when the Director of Music sent an email to everyone and said, "we're thinking of a particular repertoire that the captain – the school music captain – could perform at the music concert" (because the school music captain has to do a solo) "and could you make some suggestions". The classroom music teacher said to me "I was thinking of 'A'". You see,

that's far too difficult for a Year 12 student to do – the whole work isn't even on the performance diploma list, and our students are too young for that level. I said, "look it's too difficult, it shouldn't be on the list". So I went to the Director of Music and I said, "I believe this piece is too difficult" and he said, "well, can you make some alternative suggestions. So I did - I made about 6 or 7. Took 'A' off the list. I have heard, on the grapevine, that the student in question (who's not learning from me) has been asked to perform 'A'

Despite my being the specialist music teacher, and despite my strong objection to it, it's gone ahead. And I feel stabbed in the back.

Andrew So there was very clearly no discussion with you before the event?

Brenda No. And I had already said I don't think it's a good thing.

Another thing happened last year with a student who was doing I.B. – who was my student. I inherited her very, very late in the piece because her teacher had to go interstate. She had quite a variety of repertoire, and the classroom music teacher (the same classroom music teacher again) said to me "I'm thinking of getting these two girls to perform the *'B' Duet* for our concert, for our Fall Music concert". I said, "well, I don't think she's technically capable of doing it. Her classical technique is not good enough, so I don't think she should do it. And if she does it, then that means that it is going to take away rehearsal time from her other repertoire which she really needs." So, I didn't think any more about it, and then three months later when the program comes up for the concert, here she is performing it. And I went to the teacher involved, and I said, "Who's been teaching her to perform it?" "Oh, I have, and the piano teacher."

The student did not tell me she was doing it. When I tackled her about it she said, "O, I didn't really want to do it, but they made me." So, I don't know what was going on there. I went to the Director of Music - actually, I wrote an email – in very strong terms saying "this is undermining my authority as an instrumental teacher, it's undermining my student, etc.". The teacher involved came to me and said, "I'm sorry, I shouldn't have done that… But we didn't have any other choice – we had to do it."

I don't know how the Director of Music handled that, but (laughs) she got away with it, didn't she?

Andrew Well, "we didn't have any choice" sounds like they'd been told as well…maybe?

Brenda No. It was something … it was a concert to celebrate the centenary of [famous musician], and they wanted something that [famous musician] had performed. So they chose the *'B' Duet*. And these are the two best performers in the school. But one of them happened to be my student, and I was not consulted on it.

Andrew OK.

Brenda I'm feeling really angry just talking about it (laughs).

Andrew OK. You know, other people that I talk to and listen to, have similar experiences - its these betrayal moments.

Brenda Yes, yes.

Andrew That's why I'm investigating it. It seems to me that it's not so much as to whether people apologize afterwards, it's just the lack of communication beforehand that seems to -

Brenda And it's a lack of respect, a lack of *professional* respect. You know, that's my area of expertise; and this teacher might be a conductor but she knows nothing about instrumental technique (I've heard her perform).

I suppose overall I've enjoyed being at this school, and I don't want to lose that enjoyment. And there maybe three or four other teachers who also are not particularly 'in favour', and certainly not in the inner circle. Now, I can go to them and they can come to me, and we'll say "guess what he's done now – isn't this awful". And (laughs), you know, this is what we do, and it means we've just decided that we can't rely on anything, on giving any feedback - positive or otherwise. I think we just have to be strong and know that what we are doing with our students is reaping benefits, and we're helping our individual students

and, building ourselves up.

We've talked about going to the School Principal about it, but, it could backfire on us completely because she's the one who appointed the new Director of Music. He's going to be all sweetness and light to her, and we're going to look like troublemakers. So it's a bullying effect really, isn't it?

Andrew Yes, unfortunately.

Brenda And he's employed another contemporary music teacher without telling the current contemporary music teacher. He's told me that he doesn't like her, that he wants to get rid of her, and I said to him, "maybe you need to sit down and have a talk with her about why." "Oh, no, I'm not going to do that. I'm just going to get someone else in. She's had fewer and fewer students and so she'll eventually have to leave. "

She doesn't realize that this is what's happened , she thinks that he's trying to get rid of her because she's over 50, and she's worried about me too because I'm in that age bracket as well. But, he's employed this new teacher who is (apparently) starting next term. I found this out because some of the other teachers have told me. But the Director of Music hasn't told me that he's employing another teacher, and I don't know who it is, except that I do know that he didn't advertise for it, and I know that they're a friend of one of the people who is in the inner circle. There's a lot of nepotism. *[transcription note: the new teacher taught the same instrument as Brenda]*

It's pretty despicable, really.

Brenda (written) 4. *Do you feel there are any reasons why relationships within your music teaching team have developed high/low levels of trust [question depending on previous answers] ?*

The DOM has his favourites and all but ignores other staff members - to the extent of not even saying hello when passing in the corridor.

Andrew In regards to the question "*Do you feel there are any reasons why relationships…:* clearly, there are people you get on well within the department

, I guess the peripatetics , I'm not sure -

Brenda Well, a couple of them are actually on the staff – they're salaried. They're 0.8 or something -

Andrew You obviously feel a reasonable trust with them.

Brenda Absolutely.

Andrew So – in trying to sum up – that's obviously because (a) they're not doing any of the betrayal stuff and (b) because they're just listening and being clear with you. Would that be fair?

Brenda But not only that. One in particular, with whom I have a lot of discussion about technical aspects of teaching. He's a woodwind teacher, but there's a lot in common with our teaching. For example, he'll often bring students into my room and say, "can you explain to her about her diaphragm; can you explain to her about her breathing?" because as a male teacher he feels uncomfortable touching her. So I'll come in and put my hands on her and say "look, this is what you need to do. Feel me, do this, and we'll work together". Which is fantastic!

With some of our students, some of our teachers we'll say "Look, we've got a concert coming up, have you got a woodwind student who can play a harmony part to this student?", so we collaborate. Which is good.

I enjoy doing that. Last week I had to write out some exercises for a student – and I don't have Sibelius, and I don't have any skills in that area – so I went to one of the other teachers and I said: "could you help me with this?" I'd have spent hours, you know, writing it out by hand, but he's put it all into Sibelius and he's emailed it to me. So, that's really nice when that sort of thing that happens. And you know, with those two teachers, every now and then we'll do something social together – breakfasts, or something like that. So there are good relationships happening there, and I think that's what's making it worthwhile going.

Andrew Absolutely, I think that's the same for most people, isn't it?

Brenda Yes.

Brenda (written) *Follow-up question: Do you feel you have similar or different backgrounds in terms of musical education, genre (classical, jazz, etc), theoretical constructs (AMEB, solfège, Dalcroze, Suzuki, etc)*

Generally, no. But this does not impact negatively on our teaching or collaboration. Those who are willing to discuss aspects of teaching do so with respect.

Brenda (written) *6. Does you school's administration help or hinder the development of trust with your fellow music teachers? How do they achieve this?*

Hinder. By having favourites.

Andrew Now, in terms of the question "*does you school's administration help or hinder the development of trust":* let's think higher now. Above your Director of Music -

Brenda So you're talking about the Principal?

Andrew Yes, I'm just thinking in my old school , in Australia, the administration pretty much didn't want to know, they just wanted the concerts to happen (laughs), I think the Principal and the general school administration were just interested in turning up -

Brenda Yes. In my time, I've been through three principals, and this one would be the least musical and the least interested in music. She pretends she is, but we in the music department are very aware that music is down the bottom of the hierarchy, and I think there's been a lot of pressure on our Director of Music to save money.

For example, if we have a concert in the evening and we stay at school for the concert, we used to be able to order in some sandwiches. We can't do that now because the budget won't allow it. And yet, this is a very, very affluent school.

We don't feel terribly supported by the principal. She smiles at us, and says hello, and I know that she says to one of the others, "How are things going in

the music department?", because he said to me "if she asks me again, I might just tell her!" (both laugh).

But … it's really hard to know whether to kick up a fuss about it, or whether just to let it go. You know, it might come back to bite you.

Brenda (written) *7. Lastly, do you have any anecdotes or descriptions that might help describe how either trust or distrust operates within your music faculty?*

See Q 2.

End of Interview

‘Helen’ - Interview Wednesday, September 19, 2013

- *Transcribed September 21-24*
- *Sent to Helen for verification September 26*

Andrew Good morning Helen, and thank you for agreeing to speak with me. Can I start with a general question? How would you describe your relationships with your fellow music teachers?

Helen Oh, generally pretty good. I’m a very sociable person, and I’m pretty easy to get along with. Occasionally one or two can go a little crazy with ideas, and be a bit pushy, but I’m the sort of person who mediates a lot and generally gets on with everyone.

Andrew Great. Now, can you describe some examples of how your fellow music teachers, the people you work with every day, have helped develop or promote trust within your department?

Helen Okay. I guess being sociable and pleasant to deal with helps a lot, chatting to people at morning break, and discussing how their lives are going outside of school. That sort of thing. Most of the time, I’m the person who does that sort of thing, and, I guess I try to promote goodwill and trust within our department. It’s doing the little things that help, like covering classes if you need to get something else done, or being supportive of one another if there is a problem, like with a parent or a student.

Andrew And to the flipside of that question, which I guess is: can you describe some examples of how your fellow music teachers have created distrust within your department?

Helen Well, that’s not very nice to talk about, really. I mean, no-one goes about deliberately doing things to upset people – it’s not like that.

Andrew Sorry, I didn't mean deliberate (although I guess it could be that in some cases). I guess I meant whether there were things that anyone did that didn't help build or keep the trust in the department going well – maintaining good levels of trust, if you like.

Helen Oh, I guess I understand. Well, mostly, it's not that people do anything, it's that they don't do anything. I mean, it's that everyone is in their own box doing their own thing, and not communicating looking after each other. I have my own program which I'm very happy with, but I don't share it with anyone, just as they don't share their stuff with me. I don't think it's anyone being intentionally nasty, it's just we prefer to work on our own rather than as a team.

Andrew Does anyone in the department, in particular the administrator of the Department, does anyone require you to share or discuss curriculum with each other? I'm just wondering how multiple classes are dealt with - do they get the same material which teacher et cetera?

Helen OK. Each teacher runs their own class their own way. I think the idea of teaching someone else's materials is a bit silly really, after all, I have my own areas of specialisation and so therefore I teach those areas. I really don't have an idea of what the other teachers are teaching, and, anyway, it's more a matter of how you connect with the students than what the content of your lessons is.

My strengths are in world music and in helping students to develop a better understanding of themselves - so we do things like hand clapping games and investigations of different types of music. We do a lot of listening and students prepare PowerPoint's to discuss the ideas behind different types of music, in particular, music that has some in relation to their own background. There are a whole variety of different activities, but I can't imagine some of the other staff adapting my programs, just like I wouldn't want to adapt theirs.

Andrew Is there a written curriculum in your school?

Helen Oh, this always comes up as a conversation at our school. There's a real move by administration to have us document everything we do. For three years now they have been on to us to write down all our lessons plans to provide maps of

where we're going. And of course, this is impossible! Every year there might be something going on in town that's different, perhaps there's a concert going on we could attend, or maybe the kids have really gotten into one song, such as "Moves like Jagger", so I thought it would be pretty cool to look at the Rolling Stones in, like, a historical sense.

Andrew So you think it's better that you leave the curriculum open so you can change it every year?

Helen Well, yes. Although you make it sound like I don't have any curriculum at all - whereas I've being teaching the same basic units for quite a time now, and I'm very happy with the way that kids progress through my music course. And they're happy as well - which is something I think lots of people forget. We're in this business to get kids excited about music, and we need to teach things that we're excited about ourselves.

Andrew Yes, I see what you mean. I'd like to get back to the way that you and the other teachers do interact, and in asking that I take into account the fact that you've already said that there is a lot of separation between classes and the teachers. Has this idea of separation, everyone having their space, etc, always been the norm at your school?

Let me explain a little further.

Helen OK…

Andrew You see, my research is really about how teachers interact, and how they could support each other, or, in some cases, not support each other. It seems to me that, for some reason, the team you're part of has divided up into a number of individuals. And that's OK, but I think a lot of teachers find it really useful to be working closely together.

Do does this make sense?

Helen (hesitation) Yes, but I think you're just talking about a different environment that I've been used to working in. Perhaps in your background, people are more used to sharing resources and working on common written curriculum, but that

doesn't happen in my school. It's not that anyone is mean or bad, as I've already said, it's just that some of us like to work on our own.

Andrew And what happens in meetings or gatherings where the administration does want to talk about the written curriculum? In fact, do you have meetings as a Department?

Helen Of course we have meetings as a department! They're regularly scheduled as part of our school's yearly plan. But for the most part these meetings are about planning for concerts, soirées, et cetera. There are a couple of people who are (in my opinion) pushy, and will want to talk about some aspects of the class work. I find it's the band or instrumental teachers that tend to want to have these conversations, and I guess they're entitled to their opinion, but at the end of the day, as I've already said, my job is to be there to inspire and to excite students about our subject. It's not like Maths or English where kids have to attend, music is an optional subject - we don't get them enjoying it, then they'll leave as soon as they can.

And, anyway, it's not my job to support the band or help the orchestra kids with the rhythm of their parts - I'm not a support teacher! I'm a proper, mainstream, curriculum teacher.

Andrew Okay, thanks for that.

As you've mentioned band and orchestra, and in fact instrumental teachers as well, I'm wondering whether you think that different backgrounds in terms of musical education, for instance, if you're classical or a jazz player, whether you think such differences help or harm the relationships within a music teaching team?

Helen I don't think that it really matters. It's more a matter of what your role is in the Department. So, if you're one of those teachers who is more involved working in the instrumental area, and in feeding kids into the band, you will tend to stay together as one group whereas a couple of us who teach classroom curriculum music tend to have coffee and chat together on our own. That's because we appreciate the demands and the sort of tempo of our lessons better.

Both the other classroom curriculum music teacher and I come from a conservatorium background, and we've both been in the game long enough that it's really about getting through each day calmly and without a lot of fuss. I've got a few years left before retirement, but I want to make sure I get there without getting burnt up. I've seen teachers who go all-out all the time, and I think that's just crazy - because when the crunch comes and you've really had enough, the school's not going to come by and hold your hand and say "everything's lovely", they'll just spit you out and start with another one. You know what I mean? I mean, how old are you?

Andrew I'm in my late fourties, and I been teaching for a while. So I understand what you're talking about, although I must confess I've been much more used to working in a collaborative situation than the one I think you find yourself in.

Now, you've probably already answered this in one way, but do you think the school's administration help or hinder the development of trust with your fellow music teachers? And by administration, should be clear that I'm talking about the principal, Vice principal, ect..

Helen In terms of the day to day life of our school, and what I do in my classroom, I don't think she has an impact on us at all. Our principal likes to stand up and make speeches about working together and moving forward, but she never comes out of her office! She's so busy dealing with parents - she likes to call them her customers - that she really doesn't communicate with anyone.

So I just do my own work, I have fun with the kids and leave it at that. (laughs)

Andrew OK. Lastly, do you have any anecdotes or descriptions that might help describe how or why you think trust - or distrust – develops within your music faculty?

Helen I think that there are no really bad problems in our department, and everyone respects each other, and gives each other space. I don't think its really about trust, but more about professional respect.

Andrew Thank you.

End of Interview

‘Danielle’ - Interview Tuesday, March 5, 2013

Transcribed March 6-7

- *Sent to Danielle for verification March 9*

Andrew How would you describe your relationships with your fellow music teachers?

Danielle In general, quite good. I mean, it depends on which staff member we’re talking about. Clearly, it's not the same – the same level of trust - for everyone.

Andrew But, in general, you would classify your relationships with fellow music teachers as good?

Danielle Yes.

Andrew How long have you been teaching at the school - the school you currently work at?

Danielle Oh, about seven years.

Andrew And before that?

Danielle I taught at a couple of schools before this one. In each case, it was about two years. The first one was part-time, and the second one I didn't really like the school, so I was happy when I moved onto this school.

Andrew Could you describe some examples or situations that have either helped develop trust within the department, or promoted a sense of collegiality?

Danielle Sure. We tend to work in teams - some of the staff work more as instrumental teachers, whereas some of us work more in theory and classroom teaching. Because there are three of us that work as

theory/classroom teachers for the same year levels, which share a lot of resources. So each week we'll have a short chat about what we will cover, and maybe someone will come up with a worksheet or an idea about how to cover a concept and we'll go with that. So, sharing resources helps us all manage the workload.

Some of us also stick together when we're having other meetings, morning coffees, and other types of staff gatherings. I guess we're comfortable with each other, and because we teach the same units, we are always sharing ideas.

Andrew And it seemed the rest of the Department? You mentioned that some of the staff are more responsible for instrumental work rather than theoretical - do you have the same relationship with them?

Actually, before you answer that, can I double check that all the staff we are talking about are full-time staff?

Danielle Yes. We are all employed as music teachers, even though we clearly have different workloads. I mean, it's quite different teaching in the classroom setting than it is teaching, for example, a group of six kids the clarinet or a small group of nine string players.

Andrew So would you classify your relationship with these teachers at the same, or different?

Danielle I guess you'd have to say it's a different feeling. It's not particularly bad, and, of course, were all professionals. You know, we work in a professional environment, and everyone is expected to behave in a professional manner. And they generally do. But, it's not the same.

Andrew In saying that it's a different feeling and that it's not the same, would you say that it's a trusting relationship?

Danielle Erm … Look, I think it's fairest to classify that as a professional relationship. We don't need to share the same materials, and we tend to operate in parallel rather than in a dynamic relationship. No one is going around actively

undermining anyone, or behaving badly, but I wouldn't say it's the same sense of sharing the same conversations going on.

Andrew Aside from the conversations about curriculum, and sharing worksheets, do you have, for example, conversations about students with these teachers?

Danielle Yes, occasionally. Usually, when someone's misbehaving in class. The two areas of music are fairly well delineated, and as long as one-half of the equation keeps everyone's basic knowledge of the level that they need, then we don't need to spend a lot of time talking about it.

Andrew Do you think the teachers who focus on instrumental work understand what happens in your classroom?

Danielle Oh God, no. I'm sure they just think we're hanging on to them to keep them quiet until the other half of the lesson starts. I suppose that lack of respect for what a colleague is doing is disappointing on one level, but it's been going on so long that we don't really think about it.

Andrew What happens with ensembles at a school? Does the leadership of ensembles get spread around, or -

Danielle Not really. Part of the deal of being one of the instrumental-based teachers is that they're expected to lead the ensembles. That means that when the public concerts come up, it's those teachers that are featured in the limelight. I guess that rankles a bit because it's not as though we couldn't be leading some of those groups.

We [the group of teachers mentioned earlier] tend to work together with any choral work, although our school Choral program isn't very strong. It's not that the kids aren't capable; it's just that the whole school's mentality is towards band and string programs.

It's hard as well on many of the piano students. I mean, if you're an advanced piano player, there are really only three options: be the one student a year who gets to play a solo, or sing in a choir, or develop a second instrument so that you can be featured in one of the ensembles.

Andrew Is there a difference in background between the theory and instrumental teachers? For example, would it be fair to classify all the theory-based teachers coming from a classical background, whereas the instrumental teachers come from a mixed background?

Danielle Well, in a couple of cases, yes. But generally, we're all from the same university background.

Andrew I'm not sure how your department is structured but does the head, the director of music work to bring together these two sides.

Danielle Well, we have a coordinator of music rather than a Head (although I'm pretty sure he thinks he's in charge of us all). Because the management style is quite horizontal, it's very hard to imagine that this organisation that we have now is ever going to change. I think there are a lot of other models of how to run a music department out there, but by having such a clearly defined structure in who teachers what, I think our school will find it very difficult to change.

At various student free days, some of us have tried to steer the conversation towards structural change, you know, changing the way that the whole department delivers music. But the current coordinator of music won't have a bar of it - maybe because it's too hard, or maybe because he likes the way the structure is for him.

Andrew You've probably begun to already answer the next question by describing the place of your current coordinator of music, but do you feel that your school's administration plays a role in the everyday workings of your Department? And. Is a second question, do you feel that the administration helps or hinders in the development of trust and collegiality within your Department?

Danielle Well, I think the administration, in general, is far too worried about other aspects of the school to be concerned about reshaping the music Department. So long as the parents don't complain, and so long as our yearly concerts sound good, I don't think the administration is interested in any form of

restructuring.

I'm not sure how to answer the second question – you know, about helping or hindering - because I really don't think they care. I think there's a sort of labelling by administrations of schools, and music departments tend to be treated as a bunch of slightly crazy people. In particular, anyone who is vocal, or voicing a need to change, tends to get labelled as being an 'emotional' arts teacher. It's pretty bloody patronising when I come to think about.

As a whole school, we talk about our values and our vision of being a learning community, but it's very hard to challenge the inertia of the status quo, even when that is at odds with this idea of a learning community.

Andrew Do you have any further anecdotes on how trust operates or distrust operates?

Danielle Well, we haven't really talked about trust, have we? I mean, is intransigence the same as distrust? I don't think it is. I don't feel a deep sense of trust with some of the teachers, but it's more that I don't feel an openness and the capacity to discuss anything other than small talk. Certainly, we can't discuss the structure and delivery of the music program - as I've already explained, that doesn't get much support.

I think rather than trust, I guess we struggle for collegiality. And not having a clear, hierarchical structure means that we'll probably continue on in the way we have been. I guess I'm now sounding negative, and that's not really how I feel most days – I like my colleagues, and I love working with the kids.

End of Interview

‘John’ - Interview Friday, 15 April 2013

- *Transcribed 16-18 April*
- *Sent to John April 20*

Andrew In general, how would you describe your relationships with your fellow music teaching staff?

John It depends who you’re talking about. There are really two factions in this music department, and within each faction, I think the relationships are very good, but equally if you compared two members from different factions you would say that their relationship isn’t very good at all.

Andrew That sounds like it is a difficult place to work…

John It's been like this for quite a while, and even when the Director [*of Music*] changed, the problems weren't really dealt with. So you have this, like, festering going on, and I think it can get pretty petty at times.

Andrew So how does the relationship between the factions play out? I mean, do you have out-and-out arguments often, or -

John No, and I think that's one of the problems. I sometimes think it would be great just to have a big slanging match, and get the whole thing over with. But instead, we tend to operate behind closed doors, discussing each other; telling each other what someone's done lately. I have a really passionate belief that email not only doesn't help in these situations, but it gets used as our bullets. We can't really openly discuss something with someone, about the problem or a feeling that someone is doing the job properly, so we concoct these little email battles. And what looks like a fairly polite email is really a façade: either it is to set someone up, or maybe it's been blind copied to a couple of people. I really don't like it.

Andrew Okay. For a minute let's stick to the positive relationships, as I get the feeling we're going to spend quite a bit of time on the negative ones. I mean, other than the emails, how do people within the Department who have a good relationship with each other manage to support each other? Are there positive ways of keeping each other's spirits up?

John Absolutely. We do that all the time. We'll get together over morning break, like in someone's room, and it's those chats, those times together which make you feel like you're not on your own. It's funny, but even though teaching is such a social job - it's filled with relationships that you have with the kids - yet it can be incredibly lonely, particularly if you think your colleagues are either not pulling their weight, or spending time try to find fault with you.

Andrew You mentioned earlier that you've changed your Director of Music. Was that recently, and you think the new Director is doing anything to try and address this problem of bad relationships?

John We used to have a really good Director of Music. When I started here, it was a great sense of team morale, and the Director was able to draw people together in a way that made them all feel pretty valued. He used to insist on things like staff concerts, where we would play chamber music together or sing in a small staff group. I guess I never really appreciated how useful that was until he left. The replacement director of music really let us go in our own directions a lot more, and spent most the time worrying about his own stuff. Pretty soon, we went our separate ways so much that we couldn't work together - or that's how I saw it, anyway. That guy didn't last very long, but the one we got after that, the one we still have, hasn't really done much to try to bring us back together. She's got her pet group, and the rest of us think that that group's attached itself to her because they're quite weak as teachers. So they protect themselves by sucking up to her. Some of the rest of us feel that we should have a voice in some of the decisions, but the current Director, she sees that as us being negative. I suppose she thinks, well, I've made this decision and here is group *x* all keen to support it, so why should I be arguing with group *y*?

Andrew Okay, it doesn't sound like having a very good time. In order for me to better understand what it is you're talking about, would you mind giving me concrete example?

John Well, I guess, yeah.

[*there follows a brief discussion off the record about how precise John needs to be, and it becomes clear that he is very concerned about being identified*]

John I guess one of the main areas of tension revolves around who is conducting which ensemble, and how high profile that ensemble is. When the new Director of Music started, she made it clear that the leadership of any one ensemble wasn't going to be set in stone. People got really upset, because we have, like, one string teacher that has been taking the same group for many years - certainly before I got here. So for a couple of years, the gig was given over to a peripatetic 'cellist, and I guess she got asked because she did a lot of shouting about how good she was, but it was pretty clear to most of us that she didn't really know what she was doing. Okay, she could play, but the person who had conducted the group before just had a fantastic way with the kids, and the sound was, was much warmer and better in tune. Kids started leaving the group, and in the end the Director did change back to the other conductor, but not before we had a whole load of arguments - and pretty passionate ones at that - because a number of us were worried about how the quality of the group had been diminished and how the kids were missing out.

Andrew And are both teachers still at the school?

John Oh, yeah! And they tend to operate quite separately from each other now.

Andrew Do you feel the administration of the school - not the Director, but people like the principal - are helping to make this situation better or hindering it.

John I don't think they're really aware of what's happening. If we complain, or some of the arguments become a bit more heated, the school as a whole tends to see these two people arguing and says "all those artistic types,

they're so passionate". It's almost as though they are expecting us to be nasty with each other. If there's a blow up in the maths department or arguments between teachers in other parts of the school, then it's treated differently.

Andrew Let's think outside of where you are at the moment: do you think there are any decisions or patterns of behaviour that your Department could make in order to create a better environment, a more trusting place to work?

John Look, I think it's got to the stage where a couple of others just need to leave. Whether it's me and my other colleagues, or the Director and her cronies, I think the only way to really help the situation is to start again. You know, one of the saddest things about all this is that the kids suffer. We haven't really talked about the kids yet, but they can tell when things aren't going right, and they probably get caught in the middle sometimes. In the example I gave you before, when the string orchestra had a different conductor, we had some really upset kids and parents as well, but the other staff couldn't help them, because even when you think "that new conductor isn't any good", you've got to do the professional thing and say to them that this is fine, you're doing very well. And the kids aren't stupid - they know when things aren't going right. I guess what is interesting about that is that the students are really good at staying out of the conflicts. Maybe they are just scared of some of us teachers, and they do not want to disappoint anyone.

Andrew You think that any of these problems were caused by the teachers having had different educational backgrounds, but they specialised in different genres of music? I'm assuming in your team, there are a range of backgrounds - jazz, classical, maybe Suzuki - in your Department; or are all of you from the same type of background?

John Not really. I guess if you asked me to be really honest and said any difference between some of the teachers is not whether they're jazz and classical, but whether they're good or bad [*laughs*]. I reckon a good jazz player can recognise a good classical player and vice versa. They can see that they know what their stuff is supposed to be about, and out of that

recognition comes respect.

Andrew That's interesting to have a division of good and bad. Is it important to have a good ability as a musician yourself when you teaching?

John Absolutely. I think if you're going to stand in front of kids and say "I believe this and that" about a subject, you have to know what you're talking about. You can't teach kids how to perform well if you were a pretty crappy performer at university yourself. I guess that's the biggest divide between us - some of us know what we are doing, either because we've done it in the past, or because we're going out and playing in groups now. I really think a couple of the music teachers here became teachers because they couldn't become performers, or couldn't get into the other streams in university. "Music Education" was always the subject people did when they couldn't get into anything else.

Andrew But aren't you a music educator?

John Yes. But I came to teaching music after having been a musician, after having done what I'm asking these kids to do.

Andrew OK. In summing up, I guess we have been talking more about tensions and difference than trust. You've already said that in order to your Department to get better, it's properly going to need a couple of staff to leave; does this situation preclude the opportunity for trust to develop? Another way of asking this is, which comes first: acceptance of the other or trust?

John I don't think we can have trust with our Department. Sure, I trust those people who good friends with, but I certainly don't trust the Director or those staff who have attached themselves to her.

Andrew You mentioned that a number of years ago many of you got on well because of the way that the then Director of Music operated. There was a sense of trust that existed then, that -

John Oh, sure. But that's gone now. I think anyone who tried to make steps

forward to improve how we relate to each other would just be seen as starting some sort of underhanded trick. It's sad. It really is sad.

End of Interview