

Summary

THE SOCIAL FUNCTIONS OF MUSIC. SOCIOLOGICAL ANALYSIS OF PILOT ACTIVITIES IN MUSIC SCHOOLS BETWEEN 2012 AND 2016

The dissertation analyses the socio-cultural dimension of the pilot activities undertaken in music art education between 2012 and 2016, which resulted in curricular changes indicating directions for the further development of music education. These considerations were undertaken in the context of the social nature of music and the function it plays in society.

Arts education provides training in music, visual arts, ballet and circus, and its uniqueness is evidenced by its individual approach to the student in a master-student relationship. The art education system consists of nearly 1,000 (630—during the pilot) art schools and establishments and nineteen universities with nearly 95,000 pupils and over 14,000 students¹. It is supervised by the Minister of Culture and National Heritage, and the tasks of the supervising authority for art schools of primary and secondary level are performed by the Centre for Art Education. Between 2007 and 2017, there was a public further education and in-service training centre for art school teachers, the Centre for Art School Teachers' Education.

Changes are taking place in the organisation of arts education. These are taking place under the influence of experience, the development of management competences of principals, improvements in the functioning of schools, as well as societal changes. There is an ongoing, natural process that is legitimate in its social and artistic nature.

The subject of the author's dissertation research is the pilot schools and the activities they undertake to develop solutions that point the way forward for artistic music education in the perspective of music's social functions. In order to present a subject defined in this way, it was necessary to present the definition of culture in sociological terms, the assumptions of theories relating to the sociology of culture and to present the views of its representatives. The study discusses one social aspect of culture—music, which has multiple functions in society. These became the reference of the ongoing research in the context of the pilot changes implemented by the selected music schools between 2012

¹ For: <https://www.gov.pl/web/archiwum-kulturaisport/szkolnictwo-artystyczne-w-polsce> [2022].

and 2016. The characteristics of arts education, including music education, its history, importance, scope of operation are also presented. It also analysed how the entities monitoring and supporting changes in art education, namely the Centre for Art Education and the Centre for Art Education Teachers' Education, function, including methodological guidance. The assumptions of the pilot in first- and second-level music schools, the reasons for its introduction, the sequence of events related to the running of the pilot and the effects of the implementation of this experiment, i.e. the legal framework sanctioning the pilot changes and the new core curriculum, are presented.

The adopted theme of the work stems from the author's personal interests and experiences gained from the perspective of her role as director of a pilot school, methodological advisor, co-ordinator of the development of core curricula, director of the Centre for the Education of Teachers of Artistic Schools and deputy director of the Department of Artistic and Cultural Education at the Ministry of Culture and National Heritage. This thesis is an attempt to comprehensively discuss, systematise and scientifically examine in a sociological context the subject related to the piloting of changes in music art education aimed at the social functions of music. Its main objective is to diagnose the curricular condition of music education in 2012–2016 in the context of social function of music, based on the activities of the pilot schools.

The stated aims of the dissertation, the theoretical context of the research subject, the research problems and hypotheses set, the range of methods used during the author's empirical research, and the verification of the hypotheses set out the following structure of this dissertation. This is the classic layout of an empirical dissertation, consisting of three parts: theoretical, methodological and empirical.

Part one evokes a sociological approach to the subject of research in the context of the sociology of culture and the sociology of music. Different interpretations related to the definition of the term culture are presented. A presentation of sociological thought on the culture of being, social culture and symbolic culture was made. A special focus was given to music, with sociological reflections on it, presenting the theories of the most representative sociologists. The chapter concludes with sociological thoughts on music published in Poland.

The second part presents the empirical research procedure. The objectives of the research are presented, the main research problem and the resulting specific problems are defined, the main research hypothesis and six specific hypotheses are set and verified. To

this end, the research methods were selected, described and the techniques and research tools used in the empirical research were determined.

The outlined subject of the research required a detailed description because of the pilot project documentation in accordance with the achievement of the outlined documentation objective. A separate chapter is therefore devoted to these issues. Thus, the next chapter characterises artistic education in Poland, starting with its history, a description of the system, the legal basis for its functioning, the bodies that supervise this type of education. The cultural and promotional activities of art education were emphasised, pointing to investments and subsidy programmes dedicated to it. The second part of the chapter is a characterisation of first- and second-level music education, its aims, functions, benefits of music education. The most important aspects of music school life are presented, highlighting the role of the master teacher.

The empirical section includes three chapters. The fourth chapter, as the first research chapter, verifies the hypothesis related to the pilot, stating the reasons for change, the change management strategy, the scope of curricular changes in first- and second-level music education, including core curricula focused on the social functions of learning.

The fifth chapter, a monographic one, deals with the establishment of the Centre for the Education of Teachers of Art Schools, the legal foundations of the institution, the organisational structure, and the scope of training provided. The contents of this chapter show how the Centre supported teachers and directors during the change, as well as what competences it equipped teachers with so that they could achieve with their students the described graduate model, oriented towards functioning in a musical environment. To this end, the model of methodological advisor in art education, inaugurated during the changes, was also presented.

The final, sixth chapter deals with the autonomy of music schools in social and individual terms. In this respect, he points to the manifestations of the aesthetic, expressive and educational function of music in the autonomous content choices that make up educational programmes. It also refers to the communicative and integrative functions of music. It reviews the realisation of the identity, utility, and entertainment functions of music in terms of the changes that have taken place in music education.

The study concludes with a summary of the verified hypotheses and a set of conclusions.

Keywords: sociology of culture, art education system, music education system, pilot scheme, autonomy.

