

Getting closer to history

Using heritage learning in music history pedagogy

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Introduction

Undergraduate students in musicology spend most lesson time in the department's classrooms. Occasionally, however, teaching might take place outside the department. For some undergraduate courses in music history at Uppsala University, the possibility of using the university library as an 'extended classroom' has been utilised by holding seminars and workshops in the library where the cultural heritage collections are kept. By taking the students out of the classroom and into the library they are given the opportunity to become better acquainted with the library building, the librarians, and the material available there. The basic idea with this method of teaching is to contribute to the student's ability to gather information as well as to train her skills in analysis, critical thinking and problem solving by incorporating physical objects and digital sources among the research materials. Furthermore, experience in handling and analysing physical objects contributes valuable knowledge when it comes to understanding and using digitised resources. These workshops were integrated in the department's advanced undergraduate courses in music history, with the Musicology department and library collaborating in the arrangements. The material selected for the students varied, but the pedagogical method remained the same.

In this article, we will use one of these workshops as a case to illustrate how heritage learning can be implemented into real teaching situations. The focus of the course in question was 'music, criticism, and music historiography'. During the workshop, the class was divided into four smaller groups – each group working with a specific category of prepared material: magazines from the second half of the 19th century, medieval manuscripts, letters from the period 1900–1940 and a selection of children's songbooks from the beginning of the 20th century until today. The workshop at the library was followed by a seminar at the department in the following week, when the students presented their assignments to each other.

This pedagogical approach can be described by using the term 'heritage learning' (NCK, 2013). Heritage learning as such is highly current within the area of archives, libraries, and museums (henceforth ALM), but is also being introduced within other scholarly fields of higher education. Recent technological advancements have created a

strong need for students to conceptualise their objects of study, and heritage learning has proved an effective way of helping students get closer to history, as well as making the history tangible and relevant (Lowe, 2010; Strandberg, 2017). The use of physical and digitised primary source materials in higher education is practiced in many institutions across Europe and the United States (see for example Mitchell, Seiden and Taraba, eds 2012; Friedlander, 2013; O'Leary and Ward-Griffin, 2017; Strandberg, 2017). A common factor is the focus on materiality as a way to interact with history, aiming to enrich undergraduate history courses in which the learning outcome is focused especially on analytical and critical thinking and other transferable skills.

Our aim with this article is to present heritage learning as a pedagogical method within musicology and to show how it can be implemented in music history teaching on a university level. More specifically, we will focus on how, why, what and which: How can heritage learning be connected to the curriculum of courses in music history and the learning outcomes of a specific course? What are the benefits, which are the challenges? How might heritage learning be applied to physical objects as well as digitised resources? What has the students' experiences from heritage learning been, and how could their response help the teacher to improve the method and to increase the learning output of the music history course? The intended readership is therefore those involved in teaching music history at university level, though of course the relevance of heritage learning extends far beyond this. The teaching we are discussing in this article is carried out by researchers in musicology, as is most of the teaching at departments of musicology at universities in Sweden. In 'Objectives and strategies for first-class education at Uppsala University' the association between education and research is strongly emphasised (UU, 2014, p. 6). The connection between education and research is central to all higher education, and as a teacher you serve as a link between the students and the researchers. There are different ways to make connections between education and research. One way is to take your own research area and experiences as a starting point to concretise the research process for the students. This can be described as an intuitive adaptation of heritage learning.

The observations and conclusions presented are based on a source material consisting of interviews with students as well as scholarly literature within the ALM sector and related areas about heritage learning and the use of special collections in undergraduate teaching. Our own teaching experiences have also contributed to the discussion in this article.

We will use one workshop held in spring 2015 as a case to present, to problematise and to evaluate heritage learning. Most research within the field is based on a teacher's perspective. In this article, we want to capture the students' perspectives to provide a balance and to incorporate both perspectives. In order to do this, we approached a group

of eight students who had participated in the workshops. We invited them to take part in informal sessions and share their experiences with us. Five students showed interest for participating. In the end we met three students at two different occasions – one student at the first occasion, and two students during the following day. The students in question all had different experiences of higher education, ranging from being in their first semester to having studied for several years. This naturally meant that they had different levels of prior knowledge and training and therefore approached the tasks in accordance with their own experience. The conversations were carried out as structured interviews with open-ended questions. Three questions served as starting points for the conversations: What are the benefits of this type of workshop? What are the drawbacks? How has this experience contributed to your further studies and/or undergraduate research? During the conversations one of us (Anne Reese Willén, ARW) acted as moderator and the other (Kia Hedell, KH) was responsible for taking written notes. These notes form the basis of the presentation of the students' experiences in this article. By combining different viewpoints, we want to show the benefits, but also discuss the difficulties involved in implementing heritage learning. From our experiences in the field of musicology, we have seen that many teachers implement similar teaching methods based on an intuitive practice. With this article we wish to increase the awareness of a well-defined pedagogical method which easily can be applied on music history pedagogy. Hopefully it will also work as an aiding tool in order to overcome difficulties when applying this method in teaching music history.¹

A workshop in music history at Uppsala University Library: a case of working with heritage learning in music history courses

The workshops at Uppsala University Library started as a collaboration between the two of us as a teacher in music history at the Department of Musicology at Uppsala University (ARW) and a music librarian at the Special Collections Division at Uppsala University Library (KH). The collaboration was facilitated by our shared experiences as researchers and teachers at the Department of Musicology at Uppsala University. The idea of the workshops emerged from our conversations about how we could use the library and the collections within the newly formed in-depth music history courses to offer the students something more than a regular introduction to the library and the collections. Our goal was to encourage students to use their acquired knowledge and skills to approach 'unknown' material and to help the students to understand the interpretive nature of hands-on

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research. This gives an insight into the process in which knowledge is formed, which in turn encourages critical thinking.

After a discussion about aspects of the course content, the material and time available, together with the number of students and staff members, we decided to try the form of supervised group assignments at the library. The idea of having a follow-up seminar was there from the beginning because of the risk that the library session might be seen by the students as disconnected from the rest of the course. Following positive feedback from the students we decided to make this into a recurring event, a regular part of the in-depth history course taught each semester. After a few semesters of working with the method and improving it as we went along, we also got the opportunity to attend a course for university teachers and staff on the topic of using cultural heritage as a pedagogical resource. This opened our eyes to the research field of heritage learning and object-based learning (OBL; Chatterjee, Hannan and Thompson, 2015), a pedagogical method which amounts more or less to what we had been doing intuitively.

In the workshop at Uppsala University Library in spring 2015, we arranged two sessions (morning and afternoon). Because of issues of space and time half of the class attended the first session and the other half attended the second session. We used the same assignments in each of the two sessions, which resulted in the four assignments being carried out by two small groups of three to five students. Each group was given a compilation of sources selected by us in advance as well as an instruction sheet with questions related to the chosen material. The instructions also gave a suggestion for how the work could be carried out. The first group worked on music advertising in newspapers and music journals from the second half of the 19th century. Here the students were asked to investigate how music was advertised in the press, how this changed over time, and whether there were differences between certain newspapers and music journals. The sources compiled for them were the music journals *Ny tidning för musik* (1856) and *Svensk musiktidning* (1886), as well as the newspaper *Aftonbladet* (1856 and 1886). The material consisted of newspapers on paper and on microfilms. *Ny tidning för musik* and *Svensk musiktidning* were also available in the form of digital copies. The journals were scanned by Bayerische Staatsbibliothek, Münchener Digitalisierungszentrum Digitale Bibliothek (*Ny tidning för musik*) and the Music and Theatre Library in Stockholm (*Svensk musiktidning*), and available on their websites. The students used iPads to read the digitised journals.

The second group was given some medieval manuscripts and the task of identifying hymns mentioned in connection with the translation of the relics of St Katarina in 1489 from her grave to a shrine. Katarina Ulfsson was the daughter of Saint Bridget of Sweden and the first leader of the Vadstena Monastery. In addition to identifying the hymns in the source material, the students also worked on making a transcription of one

hymn from medieval square notation to modern music notation. The medieval handwritten books, formerly belonging to the Vadstena monastery library, were displayed for the students but the work itself was performed with paper copies. To help the students to identify the hymns they were given a transcription of a contemporary account of the event as well as a modern research article describing the event. For the third group, we had compiled correspondence in form of letters between the Swedish composer Hugo Alfvén and his music publisher, Carl Gehrman's Musikförlag, over a period of 16 years until his 80th birthday. Initially, the correspondence is quite formal and courteous ('Dear Doctor Alfvén'), but eventually it becomes more friendly and personal ('Dear Hugo'). The group was asked to discuss questions about the content, language, expression and attitudes of the letters. They were also asked to describe the relationship between the composer and the publisher and how it changed over time. Again, the source material consisted of both the originals and paper copies of the letters. The fourth group received a selection of children's song books, from the first edition of Alice Tegnér's *Sjung med oss, mamma!* from 1892, to *The electric banana band zingalong-tajm* from 2015 (with built-in music player). The questions concerned the content and visual appearance of the books as a mirror of their time, as well as questions about a possible canon of children's songs.

As the students had a limited amount of time during the workshop they had to work together, dividing the work between them when investigating the material and then communicate their findings to their fellow group members. The pedagogical idea behind this was for the students to train in teamwork, communication and analytical skills. During the follow-up seminar a few days later the groups that had worked on the same material (but at different times) were combined. Each group prepared a presentation for the other students, in which they compiled their findings. During the seminar there was room for critical discussions as well as possibilities to reconnect to previous lectures and to the literature. One intention with the follow-up seminar was to integrate the library workshop more fully into the course and to avoid any feeling that the workshop was in any way an extra-curricular event. The course as a whole included lectures, discussion seminars, literature studies and the writing of papers apart from these workshops. The predicted learning outcomes for this particular in-depth course were among other things increased understanding in music historiography and understanding in the differences between academic and journalistic writing. The workshops at the library provided direct insight in the processes of researching and music history writing, thereby enriching the course as a whole.

This workshop is an example of the way heritage learning can be applied in a real learning situation. For the teachers it is relevant to understand the impact this approach has on students and how it can enrich their education. Also, it is relevant to know how

the method could be applied more efficiently and how it could be improved. According to previous research many teachers value this method of teaching. In a report from a large survey of teachers' experience of using primary sources in history teaching, Doris Malkmus has found that a clear majority of the teachers at history faculties in the United States consider primary sources an essential part of history teaching and that it is rewarding for students as well as for teachers (Malkmus, 2012, p. 126). She has also found that this teaching approach has an engaging effect on the students (Malkmus, 2012, p. 129). Heritage learning offers among other things possibilities to strengthen the connection between research and teaching. It is therefore a valuable asset also for the teacher's pedagogical development as it includes communication of research to the students.

Heritage learning

Learning is, from a constructivist point of view, the process of creating knowledge (Kolb and Kolb, 2005). Heritage learning, which refers to 'when cultural heritage is used in a pedagogical setting' (NCK, 2013), is a wide concept that embraces any form of pedagogy and learning in connection to cultural heritage. Cultural heritage, as defined by the Swedish National Heritage Board, refers to all tangible and intangible expressions of human influence, such as relics, remains, objects, constructions, environments, systems, structures, traditions, knowledge, and others (Riksantikvarieämbetet, 2017). The concept is characterised by diversity. Even if it can be defined more narrowly in certain cases, it is this wide concept that we chose to apply here. The concept involves physical sources as well as digital. Digital sources can either be born-digital, which originate in digital form, or they can be digital representations of physical material. Born-digital material is itself part of a digital cultural heritage. When we discuss digital and digitised material in this article we refer to digital representations of physical material, although this does not exclude the possibility of using born-digital sources in this type of pedagogical approach. The idea of cultural heritage is not just about what remains from history, but is as much about what is produced today and the values that govern efforts for preservation. Thus, cultural heritage can be defined as both tangible and intangible (Riksantikvarieämbetet, 2017). The tangible heritage is available at different kinds of institution like museums, archives and libraries, but also in other types of cultural institution like opera houses, concert houses and churches, or elsewhere in the surroundings. The intangible heritage is a bit more difficult to pinpoint, since it refers to customs, traditions, habits, etcetera, but is still equally important (UNESCO). Musical heritage comprises both. It offers insight into music history, musical practice and many other different aspects of musical culture.

There are several pedagogical approaches in the heritage and ALM sector (archive pedagogy, library pedagogy and museum pedagogy) which differ somewhat in relation to the institutional character. While museum pedagogy focuses on exhibitions and how they mediate knowledge, often in connection to how they are displayed by curators, archive pedagogy is more about the authenticity of the sources and the feeling that the 'past is talking to us' (Zipsane, 2007). One of the most emphasised pedagogical methods within heritage learning is Object-based learning (OBL) (Chatterjee, Hannan and Thomson, 2015; Hannan, Duhns and Chatterjee, 2014). In higher education, this is practiced alongside methods like Enquiry-based learning (EBL) and Problem-based learning (PBL). In EBL, students start out in a scenario posed by the teacher, which the students then make their own decisions about how to approach. They do research and investigations according to their choices and the results are part of the learning process. The scenarios have to be sufficiently open-ended to facilitate different approaches. The questions can either be formulated by the students themselves or initial questions can be given by the teacher as a starting point for further investigation (Hutchings, 2006). EBL includes the method of PBL. In PBL the students learn through working in groups with solving an open-ended problem based on some sort of 'trigger' given by the teacher. Knowledge is generated by working with the problem, but in contrast to EBL it is not the enquiry that is in focus, but the 'trigger' or starting point (Hutchings, 2007).

Using cultural heritage collections to enrich undergraduate courses in musicology is part of a current pedagogical trend that in a way is a reaction toward the growing dependence on digital resources on the Internet (Mitchell, Seiden and Taraba, 2012, p. ix). OBL uses active integration of objects into the learning process, and it is the objects that are in focus. The term 'object' here refers to any item of material culture, such as a specimen, an artefact, an artwork, manuscripts, rare books, and other archive material (Chatterjee, Hannan and Thomson, 2015, p. 1). Objects can be used to provoke enquiry especially when students have not previously encountered an artefact (Hannan, Duhns and Chatterjee, 2014, p. 161), but they could also be used as a 'trigger' of PBL. What is special about OBL is its multisensory nature (Chatterjee, Hannan and Thomson, 2015, p. 1).

There has been an increase in research on OBL during the last few years, especially at University College London (UCL, 2017), and this method is practiced in many higher education institutions around the world. The terms 'heritage learning' and OBL is not commonly used within musicology, but there is an existing pedagogical practice within the musicological field that in fact could easily be described with these terms (see for example O'Leary and Ward-Griffin, 2017; Strandberg, 2017). In the article 'Digging in your own backyard: archives in the music history classroom' James O'Leary and Danielle

Ward-Griffin introduce different ways to integrate use of archival material in music history classes (2017). One example from a real teaching situation presented in the article is when students of a course in American music at Oberlin Conservatory and Newport University used musical instruments or musical scores from special collections as a starting point for individual research and presentation. Beginning with the object of their choice they continued to do research in order to investigate and contextualise the objects. The learning outcomes of these assignments were not just knowledge about the particular objects and the context of American music history, but also an introduction to archival research and a gained ability to formulate a research agenda and historical questions. The pedagogical methods they present in the mentioned article could easily be defined as OBL or, in a wider sense, heritage learning.

O'Leary and Ward-Griffin (2017, p. 11) have called attention to the way in which the use of archival objects in music history teaching helps students to draw on their previous historical experience, deductive skills and instincts, and how the objects encourage the students to process the historical data in order to form historical arguments. Their goal in 'bringing "incomplete" and "unfinished" narratives to students at the introductory level is to develop their intellectual flexibility, and to encourage them to be critical not only to narratives, but of narration' (O'Leary and Ward-Griffin, 2017, p. 14). This corresponds to our goal with the workshops in Uppsala University Library.

All the pedagogical methods presented above focus on active learning and learning through experience. Research has shown that there are many benefits with active and experiential learning (Kolb and Kolb, 2005; Mitchell, Seiden and Taraba, 2012; Hannan, Duhns and Chatterjee, 2014). In active learning, the student is in focus as he or she engages in making connections between existing and new knowledge, as opposed to passive memorisation in traditional lectures where students mainly absorb precepts given by a teacher (Malkmus, 2012, p. 125; Hannan, Duhns and Chatterjee, 2014, p. 161). As shown above, while this type of pedagogical approach is present within the field of musicology, it is very much up to the individual teacher to integrate such elements into their courses. By using the terminology and theory of heritage learning and OBL these pedagogical methods can be strengthened and motivated in the higher education curriculum.

What can heritage learning in general, and OBL in particular, add to the teaching of music history?

Many questions can be answered by using digital copies. It is convenient both for the teacher and the student to gather information from digitised sources on the Internet, and in many cases they are sufficient for the research task. Still, there are questions that can only be answered by using physical sources. Also, there is an added value in working

with physical material in a teaching situation. In the research literature three strong values are emphasised:

- Multi-sensory engagement. The use of objects and the tactile nature of OBL invoke a variety of senses, which triggers memories, ideas and emotions in ways that other information-bearing materials do not.
- Active engagement with the collections. Teaching with 'real' material encourages interactive or experimental learning.
- The meeting of demands for particular learning styles.
(Chatterjee, Hannan and Thomson, 2015, pp. 1-8)

In OBL the student engages physically with the objects, and the hands-on approach requires him or her to both 'think' and 'do' (Chatterjee, Hannan and Thomason, 2015, p. 3). As the student can touch and explore the object actively, he or she uses several different senses, and the multisensory nature involves an interactive and experiential learning process. In this process, the student is actively involved with the experience and learns by using analytical skills, conceptualisation of the experience and problem solving (Chatterjee, Hannan and Thomason, 2015, p. 2). There are emotional or affective aspects of multisensory engagement with objects as well, i.e. not simply sensory feedback from touching, but also an affective or emotional response, which can correspondingly lead to an enhanced learning experience (Chatterjee, Hannan and Thomason, 2015, p. 5). Physical objects may also act as a mnemonic tool. It helps the student memorise theoretical knowledge when he or she is able to connect it with an object.

The use of cultural heritage collections trains skills in practising historical research in a real situation. This approach provides exercise in handling the objects, 'reading' them and uncovering the information they hold, but also dealing with research questions. This could be conceived as a parallel to visual literacy in a fine art context, which includes the skill and subsequent process of extracting meanings from a visual object. Teaching with objects promotes the ability to look, describe, interpret, negotiate and make meaning from information presented in the form of for instance images in the literature. This can help to foster critical and analytical thinking and as O'Leary and Ward-Griffin (2017, pp. 8-14) put it, 'to cultivate ownership not only of history, but of making meaning out of music in general' (O'Leary and Ward-Griffin, 2017, p. 8). It helps students to develop their own expertise and learn to trust their own ideas as much as those in the secondary literature, thereby encouraging intellectual flexibility and to adopt a critical attitude toward narration and narratives. Thus, college and university museums act as classrooms for development of visual literacy and observational skills (Friedlander, 2013, p. 147). In a broader academic pedagogical context, there is a corresponding academic literacy

describing knowledge of academic practice – how to approach a source, how to ask relevant questions, formulate purpose and aims, how to describe the source, search for information, etcetera.

Heritage learning may also create an understanding of how to do research at a cultural heritage institution. It introduces the students to how they should handle the physical material and how to interact with the staff. O'Leary and Ward-Griffin (2017, pp. 3–4) use the concept of 'rituals' to emphasise the practice of archival institutions. Such rituals include highly observed entrances, wearing white gloves, using special pencils, foam triangles, etcetera – rituals, that is, where practices differ markedly from the everyday life. Knowing these rituals may help the students to strengthen their self-confidence. The students mentioned in the conversations that they experienced obstacles in the process of searching for and ordering cultural heritage material. One consequence might be that it is tempting to use digitised copies available on your own computer instead of physical sources located in a cultural heritage institution. Taking the students to the library, archive or museum and, in a way, forcing them to overcome the perceived obstacles should make it easier for them to return to and use these institutions during their future research. Thus, another goal with the workshops is to help the students acquaint themselves with the culture heritage institution in order, perhaps later in their studies, to be able to use the heritage collections in their own research. By having entered the library building and the reading room for cultural heritage collections, they have had an initial contact that may facilitate further use. The experience of interaction with the staff may also promote future contact.

Digital copies as a teaching resource

Workshops using cultural heritage material give the cultural heritage institution an opportunity to introduce its collections, its staff and its physical locations. In the objectives and strategies of Uppsala University Library, it is stated that the university library should be an integrated part of the university and contribute to research and education at the highest level. The culture heritage collections are emphasised as well as the interaction with teachers, researchers and students by arranging seminars, workshops and other events (UUB, 2017). The possibility to use the culture heritage collections in the teaching is also expressed on the website of the university library (UUB, n.d.). Heritage learning connects clearly with these objectives and should thereby be seen as a natural part of the activities at the library.

Workshops provide an opportunity for the cultural heritage institution to teach students how to deal with these valuable objects in supervised environments. However, teaching with objects entails a balance between risks and opportunities. The aspects of

conservation and safety regarding the collections are top priority, but there are often solutions in cases where the material itself cannot be used. It can for instance be replaced by printouts on paper or digital copies. Digital collections on the Internet increase access to the sources and offer technical tools that benefit studies of cultural heritage material. Digitisation and digital output also offer a variety of possibilities within the field, for instance in displaying the original music score, a scholarly edition and sounding music simultaneously, or in placing the music in a certain historical context or environment which is reconstructed through virtual reality technology. There are many benefits for the teacher with the use of digital copies in teaching. There is the possibility of zooming in and out the images and to add notes on the 'original source' on the screen. The teacher can easily include the images in a presentation on a computer and make printouts on paper that can be distributed to the students. Also, digital copies enable the students to 'bring the sources home' and to continue their work on the tasks outside the cultural heritage department.

On the other hand, using digital sources in heritage learning workshops requires technical equipment. It demands a seminar room in the cultural heritage institution that is both highly secure and well equipped with electronic devices and fast Internet. In some cases, this causes problems since these premises might not have the same resources as a university teaching room. During the workshop in spring 2015, the students used two digitised periodicals which were read on iPads for their task. The questions of the assignment demanded an overview of the content of the periodicals from a certain year. It turned out that the periodicals were difficult to read on small iPads. Bigger screens would probably have facilitated the reading. In this case, the original periodicals on paper had advantages compared to the digitised copies on the available iPads. However, the digitised resources enabled the students to finish their task at home in front of their computers, if they needed more time.

Digitisation as such has been embraced by cultural heritage institutions for several decades. The digital representation could be considered as a back-up copy of the original. At the same time, digital copies on the Internet increase accessibility. Digital copies enable the cultural heritage institution to offer equal access for all researchers to the collections (provided that the digital collections are accessible for everyone), thereby supporting research on, for example, fragile and/or valuable material. At the same time, the digitisation processes at culture heritage institutions are directed by different strategies, which in turn are governed by different main interests. Mats Dahlström (2009) mentions two main strategies, namely text digitisation and image digitisation. In text digitisation, the (printed) text content is in focus. The process involves creating an electronic transcript, usually followed by an encoding of the text for instance according

to a commonly used XML-based text encoding scheme. In the case of image digitisation, the visual image is in focus, resulting in a digital facsimile. Sometimes these two purposes are combined in one and the same digitisation (Dahlström, 2009, p. 174). In everyday work at the cultural heritage departments, selection and strategy may also be directed by the client's interest. In client-requested digitisation (digitisation on demand) the interest is often put on the content, while in preservation digitisation the aim is to create a digital facsimile or replica of the original source. It may be important not to cut the pages on the images and, if it is a bound book, to digitise book cover, spine, cuts and even blank pages.

Dahlström also makes a difference between mass digitisation with large-scale digitisation projects on the one hand, and critical digitisation, which is governed by manual, intellectual and critical approach to the digitisation process, on the other hand (Dahlström, 2009, pp. 176–183). It is thus motivated to apply critical thinking when using such digital resources and to educate the students in digital literacy. Several of the questions found in data credibility checklists (see for instance Zilinsky, Nelson and van Epps, 2014) are relevant also for evaluation of these digital resources. Who is in charge of the resource and for digitising the objects? Is the technical standard declared clearly on the website? Are the files available for download? Also, there are questions to be asked about the metadata: What metadata fields are present in the digital platform or database? Who created the metadata? Who oversees quality checks? Are there clear dates for creation and updates of the metadata? Is there a controlled vocabulary for the retrieval of the digitised objects? In addition to this there are questions that are relevant specifically for digitising cultural heritage collections: What is the strategy behind and what are the goals for the digitisation process from the cultural heritage institution's point of view? Which is the focal point – the content of the document or its physical appearance? Is the digital image to be considered as a primarily digital transcription or as a digital facsimile? How does this affect the way digitised objects can be used in research? What is presented on the screen – an image or an image with machine-readable text?

Using the physical source and the digital copy in parallel gives an opportunity to compare them and to discuss how they relate to each other. It gives for example an understanding of the physical size and weight of the original. Also, it gives information about the practical use of the object – for example a large book with liturgical music from the 16th century, which was used by several singers simultaneously, or a small-sized *Stammbuch*, which was carried in a pocket. As one student in fine art, who participated in a workshop about illuminations in medieval handwritten books in spring 2016, said: The digital copy on the screen does not reveal how extremely small a medieval miniature illumination can be in reality. But the manuscript does!

In many cases undergraduate history teachers use published primary sources in their teaching, most finding their material online (Malkmus, 2012, p. 127). However, it may take a considerable amount of time for the teacher to learn to navigate the vast amount of information and source material available on the Internet. There are advantages for teachers to work closely with archive and library staff, who have the most knowledge on search and retrieval of digital sources on the net. Thus, collaboration between higher education institutions and culture heritage institutions may contribute to mutual gains and to the possibility of improving education more generally.

A workshop in music history in Uppsala University Library: some students' experiences

As previously stated, there is a relatively large quantity of research about heritage learning, especially in the ALM sector. In general, however, the perspective of the teacher is described, while a student perspective is largely absent. Some quantitative surveys of student reaction towards OBL have been made (see Hannan, Duhns and Chatterjee, 2014; Sharp et al., 2015), but there is still a need to balance this perspective by observing some students' experience of the heritage learning method.

In our conversations with the three students, they paid attention to some of the same advantages and values, which are mentioned in the heritage learning literature. One such advantage is the value of seeing and touching physical objects, including old material. They mentioned that exploration of a physical object provides a sense of the object in reality, for example how big or small, heavy or light a book is. It gives a concretisation of the object in a way that is not possible when looking at an image in a book or at a digital copy. The students pointed out that involvement with physical objects may promote an active engagement and an understanding of the history and that it may provide an insight into the variety of ways in which material sources can be explored. They commented that dealing with physical objects demonstrates that information given during the lessons and in literature is one of many possible perspectives and interpretations of music history. This echoes very well with the learning outcomes from the particular workshop we have presented here. The students also touched upon the subject of academic literacy when mentioning the value of providing insight into the skills required to use these objects in a research context. In particular, the skill of reading manuscripts was mentioned, but also reading old music notation. There is a challenge for the teacher in formulating research problems. We have noticed occasionally in the workshops that the student who is most used to read, for example, a handwritten text or old music notation is given the role of the group's 'problem solver'. This can have a negative effect on the activity of the group as a whole.

The students expressed concerns that the questions would not be understood as examples of how to ask scholarly questions, but instead how to find answers and how to test them against evidence. They compared it to their experiences from school assignments in upper secondary school and their perception that you were supposed to find the right answer to pass the assignments. Inhibitions about drawing their own conclusions, and a tendency to just look for the 'right' answers, seems fairly common amongst students (Malkmus, 2012, p. 126). This is a problem in so far as it conflicts squarely with the purpose and aims of this kind of assignment. It is therefore clearly important for teachers to be explicit with their intentions with this kind of pedagogy. On the other hand, the students also strongly emphasised the advantages with prepared questions, as it provides a delimitation of what to investigate in the material. The teacher's supporting presence during the workshop, especially when the workshop takes place on courses at ground levels, was appreciated.

The link with the content of the course is crucial. An additional link to a student's own pre-existing interests will also promote enthusiasm. It may be difficult, for students on an introductory level, to imagine themselves using the collections. The students we talked with pointed out the difficulty in orienting in library collections and finding materials themselves. If the teacher and the staff have prepared everything in advance the material becomes interesting for the moment, but if the students do not know how to retrieve the sources they might not perceive it to be relevant in the long run. It may create a feeling of a 'mission impossible' to use the collections, and a feeling that you will never be able to use the sources in your own research. The students stressed that they thought that their interest would grow if they were also taught how to find and search in the collections.

An inclusion of source material in the teaching gives an introduction to the library's collections, both physical and digital, and an understanding that by no means everything is searchable in online catalogues. However, the students mentioned several times during the conversations that not being able to navigate the collections was a source of frustration, with worrying implications for a student's interest and commitment. As a researcher you also need to take several steps before you actually receive the ordered material in the secure research room. It may be easier to use a short cut and search for digital copies on the Internet. The conclusion is that the value of library introductions, both to the library building itself and about how to search and order material in the collections, could not be underestimated. This also applies to the handling of cultural heritage material and the rules and practices of the library which the researcher has to follow (cf. 'rituals' described above). During the workshop, the students were given brief instructions regarding how to deal with the material (clean hands, careful handling, preservation of internal order in archives, etcetera), but more time could and should be devoted to that.

Another risk is that a workshop placed outside the department is perceived as something extra that is not part of the course. This can have a demotivating effect. As mentioned, the visit to Uppsala University Library was followed by a subsequent seminar, with group reports of the results. In the conversation with the students it still appeared that some of them had experienced the workshop as just an extra lesson. Not all of the students perceived that the requirement for active participation extended to the workshop as well as the rest of the course. The students supported the idea of include the workshop in the examination, for instance through letting them ask further questions on the sources and report the answers in some sort of individual written examination. This would provide a soft introduction to the library: during the first visit the teacher participates and students work together in groups, and during the second visit, the students have to make a return visit by themselves. That may help the students to create a habit of going to the library, as well as offering a stimulus to search for material on their own.

As some of the students looked back on this workshop during the conversations they reflected on their own attitude towards the task. They said that they partially had a lack of motivation for this type of assignment when they took part in the workshop in a way that they would not have today. If they had been given the same assignment today they would have found it more stimulating and interesting because now – later in their studies in musicology – they know what it is about. This shows the importance of being aware of which educational level is appropriate for the introduction of heritage learning, so that the students' existing knowledge is matched and their scholarly needs met.

In general, the positive experiences and advantages of these workshops correspond strongly to the results of previous research (for example Hannan, Duhs and Chatterjee, 2014; Sharp et al., 2015). The response from the students in the conversations support the inclusion of these pedagogical methods in the teaching. The students seem generally to appreciate this way of learning, but they also have many valuable ideas for making improvements.

Challenges of teaching through cultural heritage objects

Through our conversations with the students it became clear that heritage learning must be applied thoughtfully and with transparency. It is particularly important to communicate clearly the purpose of the tasks and to evaluate continuously the workshops to guarantee the intended learning outcomes. There is a need from the teacher to be involved and to keep an eye on progress; that the tasks communicate the intention in such a way that the learning outcomes become clear to the students; that the students have sufficient prior knowledge; that the students have access to necessary information; and that the collaboration within the groups works well. The workshops we arranged at the library were always supervised, and a teacher and a librarian were both actively involved

and interacted with the students. We helped the groups to get started by introducing the material and then rotated between the groups when they worked. As we were present all the time, the students were able to ask questions about the material and also ask for help if they needed it. When observing the students, we also noticed how well the different assignments worked, if the students worked as we had envisaged. After the sessions we also reflected on our observations and discussed the outcomes of the assignments. The follow-up seminar also provided an opportunity for us as teachers to reflect on the outcomes. When we prepared the workshop for the following semester we were able to learn from our earlier experiences. Observations on the students' difficulties in trying to use the microfilm machine, or trying to read old manuscripts, etcetera, helped us re-examine and improve our pedagogical approach. This was very useful, particularly as we had to make new assignments every semester as the subject of the overall course changed.

One challenge when integrating heritage learning in an undergraduate course is to ensure that it relates to the content and goals of the course. A solid way to accomplish that is through an active integration of this pedagogy into the course curriculum. If heritage learning is formally integrated in the curriculum and part of the content, as well as of the examination of the course, it is probably easier to motivate the students to make a serious effort. Since this type of pedagogy can be time-consuming and there are many practical issues that have to be overcome it is important to have support for this in the curriculum. Malkmus (2012, p. 126) has pointed out several problems that teachers have to deal with, such as balancing the conveying of content and promoting critical thinking skills, class size, general work load and departmental support. Without integration in the curriculum there is a risk that heritage learning disappears when the teacher does not teach the course anymore. The integration of this type of pedagogical approach is strongly supported in pedagogical research and also often supported by the university. It should not be difficult to motivate its integration in the curriculum.

When planning the workshops, sessions, or visits to a cultural heritage institution it is important to have a good communication and collaboration with the staff there. Sometimes when a class is taken to an archive, library or museum, the teacher books a presentation from the staff. In these cases, it might be hard for the heritage institution to adapt the presentation to the particular course. Sometimes the teacher prepares a demonstration individually and presents it to the students without involvement of the institutional staff. Another way is to work in collaboration with the heritage institution staff. Research has shown that some teachers feel that not all library or archival staff members are open to this kind of collaboration, acting more like gatekeepers; however, this seems to be changing with a new generation of staff (Malkmus, 2012, p. 129). By combining the special knowledge that for example the librarian has about the collections

with the experience of the teacher, it is much easier for the teacher to compile relevant material and to prepare stimulating assignments. This calls for good communication and planning in advance, generally initiated by the teacher. In the case of the workshops at Uppsala University Library, the collaboration went very smoothly since teacher and librarian already knew each other, and both had similar experience in research and teaching at the university. That facilitated our work immensely. If the teacher does not already have an established contact person at the culture heritage institution it is generally important to get in touch with the institution early on in the course planning and to reserve time to discuss thoughts and intentions with the visit together with the staff.

A major challenge is to actively involve and inspire the students. Most teachers may have their own enthusiasm for the material that belongs in their own research experience. However, it is not self-evident that the students feel a commitment to the material that is presented. In our conversations with the students it became apparent that they needed to be informed clearly of the benefits of these assignments. Not all students in the groups had grasped that the intended learning outcomes included gaining practical skills and improving analytical and critical thinking besides learning the course content. Also, as they perceived it as disconnected from the course – despite our efforts to integrate it – some of them had a hard time motivating themselves. The students came up with many ideas about how to raise their interest when preparing a workshop. They emphasised the importance of the teacher explaining the learning outcomes. They also suggested that the teacher could provide texts to be read in advance, play some of the music they would encounter during the workshop, or highlight something particularly exciting in the material that would be presented at the library. Another suggestion was to let the students try to search for material in catalogues available on the cultural institution's website beforehand and think about one or two questions that he or she especially wanted to work with during the workshop.

For the cultural heritage institution, there is a challenge to introduce the student to the collections in a limited time. Searching and finding material in library and archive collections is often not very simple, not even for experienced staff. This is something that also could be supported by for example letting the students get acquainted with the library's webpage or the online catalogues in advance. The teacher could for instance give the students an introductory assignment before the visit, maybe a search exercise, and a task to prepare a question for the librarian based on the results of the search.

In their discussion about the use of archives in music history classrooms, O'Leary and Ward-Griffin (2017, p. 2) pointed out that working through archives can make explicit the ways in which disparate materials are assembled into the historical narratives that form the bedrock of the course reading. In the conversation, the students mentioned

that dealing with objects brings an insight into the sources which music history writing is based on, and into the necessity of a critical approach to the literature. This, in turn, could be used to increase engagement levels. As one student put it: much time is devoted to source criticism in Swedish upper secondary classes, so dealing with a source-critical approach serves both as a familiar entry to the material and a way to elevate the method to a university level. Also, digital copies on the Internet could be used as a familiar entry to the physical originals in the cultural heritage institution.

The challenges presented here should not discourage teachers from applying this approach as the benefits are important. Most of these challenges can be overcome by careful and conscious planning and collaborations between teaching and institutional staff as well as continuous evaluation and communication with the students.

Conclusion

In this article, we highlight the possibilities and challenges of using heritage learning in undergraduate music history courses. To summarise, there are several benefits associated with this approach.

For *students*, heritage learning

- promotes multi-sensory and active engagement;
- meets demands of different learning styles;
- encourages intellectual flexibility;
- improves analytical, observational and critical-thinking skills as well as practical skills;
- offers insights into academic literacy and knowledge about academic practice and archival research;
- gives an introduction to culture heritage institutions.

For *teachers*, heritage learning

- offers opportunities to strengthen the connection between research and teaching;
- creates a stimulating working environment;
- contributes to rewarding collaborations with culture heritage institutions.

For *cultural heritage institutions*, heritage learning

- offers a chance to educate future researchers in archival practice;
- offers a chance to promote a safe use of the sources;
- offers opportunities for public outlet and interaction with the university.

Our interviews with students gave us an opportunity to match the present discussions in scholarly literature with the students' own experiences. This brings insights into shared values between teacher and students, but also about challenges. One major challenge

is stimulating and maintaining the student's enthusiasm and commitment in working with heritage collections outside the classroom. This article contains several suggestions about how this could be done. We show that it is essential to communicate the intention of the assignments so that the learning outcomes become clear to the students. It is also important to ensure that the assignments are adapted to the students' prior knowledge, and that they have access to necessary information. If group assignments are used, it is essential that the collaboration within the groups works well. Also, we show the importance of connecting the workshop to the content and goal of the course. If heritage learning is formally integrated into the course curriculum, as well as into the examination of the course, it is easier to motivate the students to take an active part in the workshop. Furthermore, we bring attention to the use of digitised material in heritage learning vis-à-vis the use of physical objects. We emphasise the importance of a critical approach towards digital resources and a need to train the students in digital literacy. One way to accomplish this may be to use physical sources and digital copies in parallel during the workshops. This offers an opportunity for discussions about how the two kinds of source relate to each other. If the teacher has access to a pedagogical strategy for overcoming challenges, heritage learning may be a successful way for the teacher to get the students closer to music history, both in a scholarly and a literal sense.

As we have mentioned, several teachers of musicology in Sweden work with pedagogical approaches which are similar to heritage learning, often purely intuitively. Whether this entails visits to archives, museums or to the opera, culture heritage material (tangible or intangible) is already part of musicological pedagogy. On the basis of the outcome of our investigation, we want to argue that heritage learning is beneficial for this existing pedagogical practice and that the arguments in favour of using heritage learning are reasons enough for promoting a strong integration of this type of learning in the course curriculum.

The discussion of the implementation of this type of pedagogical approach also connects to more general questions of the importance of discussing, problematizing and evaluating music history pedagogy. The idea behind *Journal of music history pedagogy* is to offer a platform for teachers to discuss and communicate ideas on music history pedagogy, something that has shown to be very important (Balensuela, 2010, p. 3). The journal also brings up the fact that many university teachers in music history are primarily scholars, often with limited pedagogical training (Balensuela, 2010, p. 2). Even if this journal is focused on musicology in America, the situation is similar in Swedish musicology. With this article we want to contribute to a broadened pedagogical discussion within the field of musicology, and to encourage the creation of a forum for the discussion of music history pedagogy also in Sweden.

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Abstract

Getting closer to history: using heritage learning in music history pedagogy

This article addresses the subject of heritage learning and the use of physical and digitised sources in higher education, specifically in relation to musicology and the teaching of music history at university level. 'Heritage learning' refers to the use of cultural heritage in a pedagogical setting. Its use is increasingly common in archives, libraries and museums. Our aim is to investigate its relevance to musicology and music history teaching. What are the benefits, which are the challenges? How can it be applied to physical objects and digital resources? What are the student's experiences?

The observations and conclusions are based on interviews with students as well as on previous research. We use a workshop held at Uppsala university library as an illustration of adaptation of heritage learning in a real teaching situation.

We show that there are several benefits of heritage learning in music history teaching for students, teachers and cultural heritage institutions. For students it promotes different learning styles through active and multi-sensory engagement. It also arguably encourages intellectual flexibility and improves practical, analytical, observational and critical thinking skills. For teachers it offers the possibility to train the students in digital literacy by using physical objects and digital copies as pedagogical tools, etcetera. Furthermore, it strengthens the connection between research and teaching, and promotes interaction between culture heritage and educational institutions. But there are also challenges. We show that it is important to integrate heritage learning into the course curriculum, and to communicate the purpose and intended learning outcomes to the students. If the teacher is aware of both the benefits and the challenges, heritage learning could prove to be a highly successful way of bringing the students closer to history.

Keywords

Music history pedagogy; heritage learning; cultural heritage; digitisation.

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