

MUSIC CULTURE TEACHERS' PARTICIPATION IN INFORMAL LIFELONG LEARNING ACTIVITIES

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The purpose of this paper was to determine the frequency of Music Culture teachers' participation in different types of informal lifelong learning activities, as well as to find out their opinions on the importance and contribution of the above-mentioned points to the development of their own competencies necessary for teaching Music Culture. It is concluded that teachers participate the most in informal learning activities which do not require dedication of additional time and accordingly, they participate less frequently in activities which require more of their attention. They feel competent in performing all musical activities. Furthermore, they see benefits and the importance of participating in informal learning activities, however, their opinions are divided when considering whether they should dedicate additional time to informal learning and when deciding whether their teaching would be of the same quality if they did not apply the new knowledge acquired through informal learning.

Keywords: *informal learning, lifelong learning benefits, Music Culture, music teachers, competencies, musical activities*

Competencies

Teachers' competencies are a fundamental element in the implementation of a quality education system, and they are related to the

teaching subject (Bilić, 2000). To successfully perform in music related subjects, specifically Music Culture within activities *singing, playing, listening and getting to know music, movements with music, musical games* and *musical creativity* (Ministry of Science and Education of the Republic of Croatia, 2019), teachers should have musical knowledge and skills, knowledge of music teaching methods and pedagogical psychological knowledge (Šulentić Begić, 2013). That is, they should know and understand the art of music, have professional knowledge of musical laws and the structure of a piece of music, the history of music, music pedagogy, psychology and philosophy of music and aesthetics (Vidulin and Cingula, 2016).

However, the number of course hours that serve to develop methodical competencies of future Music Culture teachers varies depending on the course and it is too low in some programs of Music Pedagogy in the Republic of Croatia (Šulentić Begić and Begić, 2018). In addition, considering that singing is a skill assumed by itself, and that future teachers are insufficiently educated in the field of working with children's voices (Radočaj-Jerković, 2017a), combined with a limited selection of quality songs in Music Culture textbooks which teachers should be able to recognize, additional confirmation of the importance of strengthening the (vocal) education of future Music Culture teachers cannot remain unnoticed (Radočaj-Jerković, 2012).

In addition to methodical and pedagogical competencies, a competent music-related subject teacher should also have the following qualities: sense of humor, creativity, honesty, patience, responsibility, friendliness, communication skills, sincerity, love for the learners and others (Abramauskiene, 2018). Davidova (2019) emphasizes the importance of having emotional competence, since the content of music-related subjects provides an emotionally competent teacher with more opportunities compared to other subjects to create a positive experience for students.

Music Culture (and Music Art) curriculum gives teachers the freedom to choose and organize their content and teaching methods, how to work, design, and how to carry out extracurricular activities, all while having in mind students' interests (Ministry of Science and Education of the Republic of Croatia, 2019), which is why the role of a competent teacher who can organize music lessons in line with the 21st century is

crucial in upbringing of students (Šulentić Begić and Begić, 2018). The mentioned freedom of teachers in choosing an extracurricular activity of choice can be seen in the data which show that, in a variety of extracurricular musical activities, the most common is the one related to *singing*, which is the choir (Vidulin-Orbanić, 2008 according to Radočaj-Jerković, 2017b; Dubovicki, Svalina and Proleta, 2014; Vidulin, 2016). Therefore, it is not surprising that, despite the necessary improvements (Radočaj-Jerković, 2012; Radočaj-Jerković, 2017a), *singing* is the most common (Šulentić Begić and Tomljanović, 2014; Šulentić Begić, Begić and Pušić, 2020), most important (Šulentić Begić and Begić, 2015) and most preferred activity in Music Culture by both teachers and students (Šulentić Begić, 2006; Dobrota and Obradović, 2012; Radočaj-Jerković, 2012; Šulentić Begić and Begić, 2015; Šulentić Begić et al., 2020). At the same time, it is the activity in which teachers feel most competent. As for other activities, teachers feel competent performing them in the following descending order: *listening, musical games/elements of musical creativity, playing music, performing music and musical literacy*. As expected, listed activities are preferred by the teachers in the exact same order. It should be taken into consideration that the participants of the mentioned research regarding self-assessment of competencies were mostly class teachers and only a few were Music Culture teachers (Šulentić Begić and Begić, 2015). Due to the new curriculum, some activities now have different names.

Informal lifelong learning

The idea that teachers are expected to develop their competencies, is additionally confirmed with the fact that training programs approved by the Ministry of Science and Education are mandatory for them (Ministry of Science and Education, 2020). Informal learning, along with other types of lifelong learning (Mocker and Spear, 1982), is one of the ways through which teachers continuously upgrade and improve mentioned competencies (Kostović-Vranješ and Ljubetić, 2008). There are several different categorizations of informal learning, based by levels of intention and consciousness (Schugurensky, 2000; Eraut, 2004; Bennett, 2012) or by activities and behaviours (Noe, Tews and Marand, 2013, Kyndt, Gijbels, Grosemans and Donche, 2016). With regard to

the level of awareness, Schugurensky (2000) differentiates self – directed, incidental, and socialization form. Bennett (2012) added one more form to this categorization and it is named integrative form. Eraut (2004) calls them differently: implicit learning, reactive learning, and deliberative learning. With regard to activities and behaviours, Kyndt et al. (2016) merged all activities teachers participate in, in two categories, and those are activities that involve others and activities that individuals take by themselves. Noe et al. (2013) differentiate three categories or »dimensions: learning from oneself, learning from others, and learning from non-interpersonal sources« (Noe et al., 2013, 328). When categorizing informal learning activities for the purpose of making a questionnaire, the authors of this paper have sorted activities according to the last categorization.

It is important to have in mind with all soon to be presented research data that, due to the lack of literature about the informal learning of Music Culture teachers, the term teacher does not specifically refer to them but to teachers of other subjects. Analysis and systematization of (then) available and chosen 74 research papers on teachers' informal learning showed that 11 most frequently identified informal learning activities, in descending order, are: reading professional literature, observing, collaborating with colleagues, reflecting, learning by doing/through experience, browsing internet and social media, experimenting, using trial and error, talking with others (unspecified), sharing materials and resources and storytelling (Kyndt, et al., 2016).

Teachers participate the most in activities which can fit into everyday busy life and those are cooperation with other teachers at school, informal conversation with colleagues and media tracking (newspapers, TV, internet, social networks) (Skupnjak and Tot, 2019). On the other hand, they participate not so frequently in activities which require intensive review of their own professional activities and continuous attention, such as self-reflecting, reading professional literature, experimenting and observing the work of colleagues in the same profession. Their involvement in volunteering and working in associations, clubs, societies or participating in similar activities is even lower. The authors explained this with a possibility that teachers are not aware of volunteering as a way of learning and do not recognize some of their actions as volunteering (Skupnjak and Tot, 2019). Contrary to that, other

research works show that reading professional literature is an activity that teachers undertake more than other activities (Kwakman, 2003; Svedružić and Martinko, 2007).

Teachers recognize the qualities that lifelong learning provides them (Svedružić and Martinko, 2007), however, only a quarter of them are mainly or completely satisfied with their own lifelong training, and three quarters of teachers are partially or completely dissatisfied with it (Radeka and Sorić, 2005 according to Šulentić Begić and Begić, 2021).

Methodology

Purpose and research questions

Since there is no previous research about Croatian Music Culture teachers' participation in informal learning activities, the purpose of this paper was to determine the frequency of Music Culture teachers' participation in different types of informal lifelong learning activities, as well as to find out their opinions on the importance and contribution of the indicated activities to the development of their own competencies necessary for teaching Music Culture.

To achieve the stated objectives of this research, the authors have set the following questions:

1. What is the frequency of teachers' participation in informal learning activities?
2. Do teachers think that musical activities and teaching of Music Culture as a whole benefit from their participation in informal learning activities?
3. Do teachers think that their professional competencies benefit from their participation in informal learning activities?
4. Do teachers feel competent for performing musical activities and teaching Music Culture as a whole?

Sample and data collection

The research took place during the October 2022 and the total number of Music Culture teachers who participated in research is 86. On-line questionnaire was filled out by 57 participants, and 29 participants

filled it out on papers. Detailed sample of participants can be found in Table 1.

Table 1. Sample description (N = 86)

Gender	Male	16 (18.6 %)
	Female	70 (81.4 %)
Years of service	0-5	13 (15.1 %)
	6-10	12 (14.0 %)
	11-20	28 (32.6 %)
	21 and more	33 (38.4 %)
School location	Urban	39 (45.3 %)
	Rural	24 (27.9 %)
	Combined	23 (26.7 %)

Instrument and statistical procedure

The questionnaire, which consisted of 17 questions and 51 particles, was divided in three parts. First part, which had five questions, and five particles, was in regard to teachers' socio-demographic characteristics (gender, age, years of service, county, school location). A detailed explanation of the second and third part of the questionnaire follows.

Second part of the questionnaire, with two questions and 10 particles, was in regard to their participation in informal learning activities. First question of this part had nine particles (activities) and it was in the form of Likert scale. Participants' task was to assess how often the mentioned activity of informal learning is present in their professional development, on a scale of 1 – never, 2 – several times a year, 3 – once a month, 4 – several times a month, and 5 – several times a week. The offered activities have been collected and adapted from several previous research papers (Kyndt et al., 2016; Kwakman, 2003; Skupnjak and Tot, 2019). For this research, the authors chose Noes' et al. (2006) classification of informal learning activities. First three activities (self-

reflection, experimenting, learning through one's own work/through experience) belong to category learning from oneself, second group of activities (informal conversation with fellow experts, cooperation with fellow experts, volunteering/working in an association, society) belong to learning from others, and last three activities (reading professional literature, observation of the work of colleagues in the profession, media tracking-newspapers, TV, internet, social networks) belong to learning from non-interpersonal sources. On the second question of this part of the questionnaire participants had the option to write if they participate in any informal learning activity that was not mentioned in previous question. It was the only open type of question and the only question in this questionnaire that was not mandatory to answer.

Third part of the questionnaire, with 10 questions and 36 particles, was the one in which the authors wanted to find out teachers' opinions on the following: the importance and contribution of informal learning activities to their teaching and contribution to the development of their own competencies. Their general opinions about informal learning were asked as well. All questions from the mentioned part of the questionnaire were in a form of the Likert scale.

Results and discussion

To answer the first question *What is the frequency of teachers' participation in informal learning activities?*, the answers to questions from the second part of the questionnaire were analysed.

Table 2. Informal learning activities listed in descending order

Informal learning activities	Never	Several times a year	Once a month	Several times a month	Several times a week	Mean	Std. Deviation
Learning through personal work/ experience	1	7	5	32	41	4.22	.96

Media tracking (newspapers, TV, internet, social networks)	2	9	11	17	47	4.14	1.14
Informal conversation with fellow experts	1	17	9	32	27	3.78	1.13
Reading professional literature	3	21	23	24	15	3.31	1.13
Cooperation with fellow experts	1	33	12	25	15	3.23	1.17
Self-reflection	8	23	15	24	16	3.20	1.28
Observation of the work of colleagues in the profession	7	37	15	19	8	2.81	1.15
Experimenting	11	32	15	22	6	2.77	1.17
Volunteering/working in an association	27	23	11	9	16	2.58	1.49

As it can be seen from Table 2, informal learning activity teachers participate in the most is the one that, according to Noes' et al. classification (2013) belongs to learning from oneself and it is, as expected, *learning through personal work/experience* ($M=4.22$ $SD=.96$), with almost half of the participants, 41 to be exact, estimating that they participate in mentioned activity several times a week, and 32 participate in it several times a month. Second most frequent activity teachers participate in is *media tracking* ($M=4.14$), with 47 teachers engaging in it on weekly bases, but to a much lesser extent on monthly bases. However, greater dispersion ($SD=1.14$) for this and all of the following activities should be considered. *Informal conversation with fellow experts* is the

third most frequent activity teachers participate in ($M=3.78$ $SD=1.13$). Most teachers, 32 of them, engage in informal conversation with fellow experts several times a month, while 27 of them do it on weekly bases. 17 teachers talk to other fellow experts only several times a year. Can it be assumed that those teachers talk to other Music Culture teachers only during non-formal learning activities that happen few times a year, such as county and country professional meetings? The assumption should be analyzed in future research. All the mentioned activities do not require additional time, so it is understandable why teachers participate in them frequently.

Contrary to that, all the following activities are those that require more attention and additional time from the teachers, as they participate in them less frequently, the mean being 3.31 and lower. An almost equal number of teachers assessed that they read professional literature several times a year (21), once a month (23) and several times a month (24). Only 15 of them read it several times a week, while three never do ($M=3.31$ $SD=1.13$). Most teachers, 33 of them, cooperate with fellow experts several times a year, followed by 25 teachers who do it several times a month. Similar number of teachers do it several times a week (15), and once a month (12), while one teacher never does it ($M=3.23$ $SD=1.17$). The worrying data is that only every fifth teacher participates in self-reflection on weekly bases, while eight never do. However, most teachers reflect on their work several times a month ($M=3.20$ $SD=1.28$). When it comes to *observation of the work of colleagues in the profession*, 37 teachers expressed that they participate in it several times a year. Eight teachers estimated that they do it several times a week and almost the same number, seven of them, never do it ($M=2.81$ $SD=1.15$). With only every fourteenth teacher who participates in *experimenting* on weekly bases, and with 11 teachers who never do it, it is the penultimate informal activity teachers participate in ($M=2.77$ $SD=1.17$). Judging by the number of teachers who expressed that they do not participate in *volunteering/working in an association* (27), it is, out of all nine activities, least favorite ($M=2.58$ $SD=1.49$). However, many teachers are not even aware that some activities they participate in are considered as *volunteering*. The above presented results about teachers' participation in informal learning activities are partially in accordance with previous research: teachers participate the most in activi-

ties which can be performed during daily life and work (Skupnjak, and Tot, 2019), however, this research showed that Music Culture teachers cooperate not too often with their colleagues.

One of the additional informal learning activities one teacher added is “Visiting theatres, concerts and cinemas once a month”. There were four more answers as well, but written activities were previously already suggested or do not belong to informal learning, rather non-formal, so those will not be mentioned here. It should be kept in mind that some teachers may also participate in other informal learning activities, but for some reason, possibly forgetting about it or being uncertain whether the activity belongs to informal learning or not, they did not add it.

Looking at Table 3, it is evident that the answer to the second research question *Do teachers think that musical activities and teaching of Music Culture as a whole benefit from their participation in informal learning activities?*, is positive. No matter the musical activity, most teachers think that, on average, it benefits or fully benefits from informal learning. For example, more than one half of teachers, 45 of them, think that teaching of *Music Culture as a whole* fully benefits from informal learning (M=4.50 SD=.55). Similar number of teachers, 42 of them, think the same about activity *listening and getting to know music*, but in general, it is considered beneficial (M=4.44 SD=.59). *Singing* (M=4.37, SD=.65), *playing music* (M=4.20 SD=.75), *movements with music* (M=4.17 SD=.84), *musical creativity* (M=4.06 SD=.83), and *musical games* (M=4.00 SD=.63) are the ones for which most teachers believe that they benefit from informal learning. No teacher thinks that *Music Culture as a whole* and *listening and getting to know music* have no benefits from informal learning. The only musical activity one teacher thinks has no benefits at all from informal learning is *musical creativity*. That is also the musical activity for which most teachers, 18 of them, could not decide whether it benefits from or it has no benefits from informal learning, followed closely by *musical games* (14).

Table 3. Opinion on informal learning benefits on musical activities and Music Culture as a whole

Musical activities	No benefit at all	No benefit	Neither benefits nor has no benefit	Has a benefit	Fully benefits	Mean	Std. Deviation
Music Culture as a whole	/	/	2	39	45	4.50	.55
Listening and getting to know music	/	/	4	40	42	4.44	.59
Singing	/	1	5	41	39	4.37	.65
Playing	/	3	8	44	31	4.20	.75
Movements with music	/	6	6	41	33	4.17	.84
Musical creativity	1	1	18	38	28	4.06	.83
Musical games	/	1	14	55	16	4.00	.63

Furthermore, teachers were asked if they think that their professional competencies benefit from their participation in informal learning activities (Table 4). Most teachers expressed that every activity either benefits or fully benefits their competencies. Activity that they believe benefits them the most is the one they expressed they participate in the most, and that is *learning through personal work/experience* ($M=4.50$ $SD=.61$). That is also the only activity most teachers, 47 of them, expressed that fully benefits their competencies. It is interesting to see that teachers evaluated benefits from almost every activity but one, higher than they participate in it, especially activities *observation of the work of colleagues in the profession*, the mean being higher for 1.40 ($M=4.21$ $SD=.74$); *experimenting* ($M=3.99$ $SD=.58$), the mean being higher for

1.22; and *volunteering/working in an association* (M=3.78 SD=.93), the mean being higher for 1.20. The only activity they didn't grade higher in benefits than in frequency of their participation in it, is *media tracking* (M=4.07 SD=.85). Still, this activity is considered to be useful to teachers' competencies as difference is not significant – the mean being lower for 0.07. So, the answer to the third question *Do teachers think that their professional competencies benefit from their participation in informal learning activities?*, is yes. Questions that the authors ask themselves when comparing results about frequency of participation in informal learning activities and to which extent teachers' professional competencies benefit from it are: why are teachers aware of the benefits in participating in informal learning activities, but still do not participate in them (more often)? Are some of the reasons stress, lack of free time or insufficient support from the environment? Further research is required to answer these questions.

Table 4. Opinion on informal learning benefits on teachers' professional competencies

Informal learning activities	Doesn't benefit at all	Doesn't benefit	Neither doesn't nor does benefit	Benefits	Fully benefits	Mean	Std. Deviation
Learning through personal work/experience	/	1	2	36	47	4.50	.61
Cooperation with fellow experts	/	1	6	45	34	4.30	.65
Reading professional literature	/	2	9	42	33	4.23	.73
Observation of the work of colleagues in the profession	/	2	10	42	32	4.21	.74

Informal conversation with fellow experts	/	1	10	45	30	4.21	.69
Self-reflection	/	2	11	49	24	4.10	.70
Media tracking (newspapers, TV, internet, social networks)	2	2	10	46	26	4.07	.85
Experimenting	/	1	12	60	13	3.99	.58
Volunteering/ working in an association	3	3	21	42	17	3.78	.93

The last research question this paper is going to give the answer to is *Do teachers feel competent for performing musical activities and teaching Music Culture as a whole?* Answers will be compared to teachers' opinion on informal learning activities benefiting their competencies. As it can be seen in Table 5, teachers, on average, feel fully competent and competent in all activities, starting from the one they feel most competent in: *listening and getting to know music* ($M=4.65$ $SD=.53$), *singing* ($M=4.56$ $SD=.63$), *playing* ($M=4.45$ $SD=.64$), *movements with music* ($M=4.13$ $SD=.89$), *musical creativity* ($M=4.10$ $SD=.78$), and *musical games* ($M=4.06$ $SD=.73$). And so, as expected, they assessed that they feel fully competent for teaching of *Music Culture as a whole* ($M=4.60$ $SD=.54$). Differences were observed in the self-assessment of competencies when compared to the previous research, as no activity was given the same place in this order (Šulentić Begić and Begić, 2015). The differences in these results are not surprising considering that in the previous research the subjects of analysis were mostly class teachers. Therefore, it is natural that, due to differences in previous formal education between the two, they do not have the same self-assessment of competencies.

Moreover, when observing each activity on its own, it is clear that most teachers, 59 of them, assessed that the one activity they feel fully competent in is *singing*, but those three who neither feel nor don't feel

competent and the one who doesn't feel competent in it, shouldn't be ignored, especially given the fact that *singing* is the most common Music Culture (Šulentić Begić and Tomljanović, 2014; Šulentić Begić et al., 2020) and an extracurricular activity (Vidulin-Orbanić, 2008 according to Radočaj-Jerković, 2017b; Dubovicki, Svalina and Proleta, 2014; Vidulin, 2016). It is clear from Table 5, that there are more teachers who feel confident in their competencies in regard to *listening and getting to know music*, teaching *Music Culture as a whole*, *singing*, and *playing*, than in the rest of the activities, in which number of indecisive teachers about their competencies evidently increased. No teacher feels not competent at all in any music activity or in teaching *Music culture as a whole*, but there are minority of teachers who do not feel competent in some musical activities.

When comparing teachers' self-assessment of competencies to their opinions on informal learning benefiting those competencies, two things will be noticed: first – activities ranking is the same except for the first two activities which are reversed, and second – highest difference in mean between the two is 0.21. To sum up, the answer to the last research question is yes, teachers feel competent in performing musical activities and in teaching Music Culture as a whole. Despite that, analysis of the self-assessment of competencies revealed that there are some teachers who need additional training to feel more qualified to perform some activities, especially *movements with music*, *musical creativity*, and *musical games*. It is precisely the activities in which teachers feel the least competent, those that are, according to the students, least present in Music Culture classes (Šulentić Begić et al., 2020). These results raise questions about why teachers are indecisive of their competencies and why they don't feel competent to perform stated activities. Maybe the answers lay in their formal education and participation in not just informal, but non-formal activities as well.

Table 5. Teachers' self-assessment of competencies

Musical activities	I don't feel competent at all	I don't feel competent	I neither feel nor don't feel competent	I feel competent	I feel fully competent	Mean	Std. Deviation
Listening and getting to know music	/	/	2	26	58	4.65	.53
Music Culture as a whole	/	/	2	30	54	4.60	.54
Singing	/	1	3	29	59	4.56	.63
Playing	/	1	4	36	45	4.45	.64
Movements with music	/	6	11	35	34	4.13	.89
Musical creativity	/	1	19	36	30	4.10	.78
Musical games	/	2	14	47	23	4.06	.73

The purpose of the last question and last five statements from the questionnaire was additional confirmation of teachers' opinions on topic of informal learning. More details are shown in Tables 6 and 7 and will be explained below.

As it can be seen from Table 6, teachers, in general, think that their participation in informal learning activities is very important and important for quality implementation of all musical activities: *listening and getting to know music* (M=4.63 SD=.53); *singing* (M=4.42 SD=.71); *playing* (M=4.21 SD=.77); *movements with music* (M=4.17 SD=.83); musical games (M=4.03 SD=.69); *musical creativity* (M=3.97 SD=.91), as well as teaching of *Music Culture as a whole* (M=4.66 SD=.50). The ranking of activities is, as expected, same as the one with their opinions on musical activities benefiting from informal learning activities, except that the last two activities, *musical games*, and *musical creativity*,

are reversed. The only activity one teacher thinks that informal learning activities are not important at all for quality implementation of, is the same activity the same teacher assessed as having no benefits at all from informal learning, and that is *musical creativity*. Also, that is the activity for which most teachers could not decide whether informal learning activities are important or not for its quality implementation.

Table 6. Opinion on the importance of informal learning activities for quality implementation of musical activities and teaching of Music Culture as a whole

Musical activities	Not important at all	Not important	Neither not important nor important	Important	Very important	Mean	Std. Deviation
Music Culture as a whole	/	/	1	27	58	4.66	.50
Listening and getting to know music	/	/	2	28	56	4.63	.53
Singing	/	3	2	37	44	4.42	.71
Playing	/	3	9	41	33	4.21	.77
Movements with music	/	4	11	37	34	4.17	.83
Musical games	/	1	16	48	21	4.03	.69
Musical creativity	1	3	22	32	28	3.97	.91

The last five statements from the questionnaire are listed in descending order according to the teachers' answers on the agreement scale and will be analyzed and compared to previous findings from this research. The first statement, reading: "By participating in informal

learning activities, I achieve a sense of personal satisfaction”, is positively evaluated by teachers ($M=4.30$ $SD=.63$), with 78 (90.70 %) of them agreeing and strongly agreeing with the statement, while eight of them neither agree nor disagree. With 75 (87.20 %) teachers strongly agreeing and agreeing with the statement “Informal learning is necessary for the improvement of the competencies required for teaching music”, we can firmly confirm that teachers are aware of the benefits informal learning activities have on their competencies and teaching ($M=4.28$ $SD=.75$). However, nine teachers do not have an opinion on it, while two disagree with the given statement. Teachers believe that “Informal learning should be continuous” ($M=4.26$ $SD=.77$), as 71 (82.56 %) of them agreed and strongly agreed with the statement. However, 14 teachers are not sure, while one disagrees. Four fifths of questioned teachers, 69 of them (80.23 %) assessed that in their teaching, they fully apply the knowledge that they improve through informal learning. On the other hand, 14 neither agree nor disagree, and two teachers do not agree with it. Still, this statement is considered to be accepted by the teachers ($M=4.08$ $SD=.83$).

When it comes to agreeing with the last two statements, greater dispersion can be noticed, which indicates unequal opinions of teachers. So, for the statement “I should dedicate more free time to participating in informal learning activities”, opinions are visibly divided. 32 teachers (37.20 %) couldn't make up their mind about the time they should dedicate to informal learning activities. However, almost half of the teachers, 39 (45.34 %) of them, do not think they are dedicating enough time to professional development, as they agreed and strongly agreed with the statement. Lastly, only 15 (17.44 %) teachers are satisfied with the free time they dedicate to informal learning activities, as they stated that they disagree or strongly disagree with the statement. Teachers are almost equally divided on their opinions for the statement “Music teaching can be of the same quality without applying the knowledge acquired through informal learning”. With 26 teachers agreeing and strongly agreeing with the statement, it means that even though they apply knowledge they improved through informal learning, and even though they assessed that informal learning activities benefit them when performing musical activities and teaching of Music Culture as a whole, still, approximately one third of teachers believe that their teach-

ing would be of the same quality even if they didn't apply new knowledge. Also, one third of teachers couldn't determine their stand on it. By agreeing with most of the above statements, we can confirm earlier research which indicates that teachers are aware of the benefits that lifelong learning provides (Svedružić and Martinko, 2007).

Table 7. Teachers' general opinions on informal learning

Statements	I strongly disagree	I disagree	I neither agree, nor disagree	I agree	I strongly agree	Mean	Std. Deviation
By participating in informal learning activities, I achieve a sense of personal satisfaction.	/	/	8	44	34	4.30	.63
Informal learning is necessary for the improvement of the competencies required for teaching music.	/	2	9	38	37	4.28	.75
Informal learning should be continuous.	/	1	14	33	38	4.26	.77
I fully apply the knowledge that I improve through informal learning in my teaching.	/	2	14	41	28	4.08	.83
I should dedicate more free time to participating in informal learning activities.	5	10	32	21	18	3.43	1.12
Music teaching can be of the same quality without applying the knowledge acquired through informal learning.	10	20	30	18	8	2.93	1.14

Conclusion

Music Culture teachers most frequently participate in activities that they can participate in during their daily work and life, such as *learning through their own work/experience, media tracking (newspapers, TV, internet, social networks)* and *informal conversation with fellow experts*. Activities that require more thinking, time and attention, such as *reading professional literature, cooperation with fellow experts, self-reflection, observation of the work of colleagues in the profession, experimenting and volunteering/working in an association*, are less common in their lives.

Furthermore, teachers are aware that musical activities and teaching of Music Culture as a whole benefit from their participation in informal learning activities, and they think that their involvement in informal learning activities is very important and important for quality implementation of all musical activities. However, an interesting observation was made when analyzing whether teachers think that informal learning activities benefit their professional competencies, as they have evaluated benefits from almost every activity but one, higher than their participation in those exact same activities. Observing the same cannot go without asking why it is so. What is it that stops teachers from participating in activities that contribute to their competencies, quality of teaching and lastly, to their jobs as a whole?

Teachers feel fully competent in teaching of *Music Culture as a whole*. They also feel fully competent and competent performing each musical activity, starting from the one they feel most competent in: *listening and getting to know music, singing, playing music, movements with music, musical creativity and musical games*. But, despite the generally high self-assessment of competencies, some teachers need additional training in *movements with music, musical creativity and musical games*. Finally, the statements about achieving a sense of personal satisfaction when participating in informal learning; about the necessity of informal learning for the improvement of the competencies required for teaching music; about informal learning as a continuous form of lifelong learning and about applying the knowledge that is improved through informal learning, are accepted by the teachers. However, despite agreeing with the previous statements, some teachers believe that they do not need to dedicate additional time to informal learning and

they think that their teaching would be of the same quality if they didn't apply new knowledge.

The authors propose expanding this research by analyzing what is the element that stands between the Music Culture teachers' positive opinions about informal learning and their actual (non)involvement in it.

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UKLJUČENOST UČITELJA GLAZBENE KULTURE U AKTIVNOSTI INFORMALNOG CJELOŽIVOTNOG UČENJA

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Svrha ovog rada bila je utvrditi učestalost sudjelovanja učitelja Glazbene kulture u različitim aktivnostima informalnog cjeloživotnog učenja te saznati njihovo mišljenje o važnosti i doprinosu navedenog razvoju vlastitih kompetencija potrebnih za poučavanje Glazbene kulture. Utvrđeno je da učitelji najviše sudjeluju u informalnim aktivnostima učenja koje ne zahtijevaju dodatno izdvajanje vremena te shodno tome rjeđe sudjeluju u aktivnostima koje zahtijevaju veću njihovu pažnju. Osjećaju se kompetentnima u izvođenju svih glazbenih aktivnosti koje se provode u nastavi Glazbene kulture. Nadalje, vide doprinos i važnost sudjelovanja u aktivnostima informalnog učenja, no podijeljeni su u razmišljaju trebaju li posvetiti više dodatnog vremena aktivnostima informalnog učenja te kada razmišljaju o tome bi li njihova nastava bila jednako kvalitetna da ne primjenjuju nova znanja stečena informalnim učenjem.

Ključne riječi: *informalno učenje, korist cjeloživotnog učenja, Glazbena kultura, učitelji glazbe, kompetencije, glazbene aktivnosti*