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Development of a Checklist to Evaluate Music Education Websites for World Music Inclusion

As the United States becomes more culturally diverse, the inclusion of musics from various cultural traditions in music education programs has become increasingly significant in recent decades. As music teachers have come to rely on Internet resources to teach world musics, a need has arisen to monitor the quality of world music websites. To address such needs, we designed a World Music Educational Website Checklist and checked its validity and reliability. The checklist was structured based on the 4Cs design model (Barnes & Yu, 2002), which consists of (a) Content (information), (b) Control (navigation), (c) Consistency (readability), and (d) Corroboration (accountability). Thirty-one Korean music educators and twenty-seven Chinese music educators evaluated either Korean or Chinese websites using the checklist based on their cultural origin as culture-bearer music educators are the most qualified to evaluate their respective country's music education websites. Internal consistency reliability of the checklist subscales for the Korean and Chinese websites ranged from acceptable to excellent ($\alpha = .82$ to $\alpha = .96$; $\alpha = .70$ to $\alpha = .99$). The results also showed good inter-rater reliability ($\alpha = .99$ and $\alpha = .98$, respectively).

Keywords: culture bearers, curriculum evaluation, 4Cs design model, multicultural music education, world musics, world music web resources

Introduction

As the United States becomes more culturally diverse, the inclusion of musics in music education programs from various cultural traditions has become increasingly significant in recent decades. The Tanglewood Symposium (Robert, Charles, Charles, & Wersen, 1967), the Housewright Declaration (Madsen, 2000), the National Standard for Music Education (1994), and National Core Arts Standards (2014) have supported the inclusion of music from different cultures in music education programs. Furthermore, world musics have been considered good teaching material for inclusion and diversity because it nurtures students' intercultural competency, which is needed in a global society (Carson & Westvall, 2016; Kang & Yoo, 2019).

Despite the importance of teaching world musics in this global society, many music teachers struggle to find quality material for their classrooms. Previous literature has reported that teachers feel unprepared to teach world musics because of a lack of administrative support, little access to teaching materials, and insufficient training in world music education at the undergraduate level (Cash, 2012; Legette, 2003). Music teachers often use music textbooks and supplementary materials such as music scores, recordings, and the Internet (McAllister, 2013; Weidknecht, 2011). Several scholars have also claimed that the Internet can provide good educational materials for teaching world musics (Bauer, 2014; Fung, 1995). Many world music songs, activities, and recordings can be found on the Internet. For example, YouTube is one of the most popular video search engines used for teaching. Many of these videos can be used as educational resources in music classes (Kang, 2016).

However, it is doubtful whether proper guidelines have been given to music teachers to navigate online resources in teaching world musics. To nurture students' tolerance and openness to various cultures and deepen cultural understanding, it is imperative to introduce diverse human practices within music that are not biased by hegemonic tendencies. Such practices may include the music's meanings, stylistic differences, and societal functions (Hess, 2019). Otherwise, world music teaching and learning might reinforce that only dominant music styles are worth learning, considering that the world-wide conformity of Westernization to music styles is a strong phenomenon around the world (Bond, 2017; McCarthy, 1997; Nettl, 2010, 2015). By accessing diverse musical cultures, students would be able to move beyond their comfort zones, redefine the concept of "us/them," and sharpen cultural sensitivity to this diverse but interconnected world (Deardorff, 2006; Kertz-Welzel, 2018).

To this aim, web resources for teaching world musics should be verified for music teachers. One critical question for verification could be whether the web resources contain proper information about music cultures, like diverse musical sounds, musical meanings, musical practices, instrumentation, and societal functions (Bond, 2017; Szego, 2005). With such information, students would be able to critically trace a transformation process of a world music piece by comparing its musical elements and performance practice (Yoo, 2017). The provision of adequate information and having students appreciate, evaluate, and criticize the music and its transformation would allow students to "make more informed judgements" about the music and its production (Green, 2008, p. 83, 85).

In other educational fields, such as physical education (Barnes & Yu, 2002; Tucker & Hill, 2009), English (Liu, Liu, & Hwang, 2011), and science (Hwang, Huang, & Tseng, 2004), scholars have already developed evaluation tools for their online resources. One useful evaluation tool is the endeavor of Barnes and Yu (2002). They suggested the 4Cs design model for evaluating educational websites and applied the model to monitoring educational websites in physical education. Using the 4Cs design model, they posited that an educational website should be checked in the following four areas: Content, Control, Consistency, and Corroboration. They placed emphasis on both the content and other aspects of a website (e.g., organization, layout, readability, headers and footers) because without the latter, the content cannot be clearly delivered to website users. The 4C evaluation results are widely used in other educational fields to verify educational web resources and institutional websites (Hwang, Huang, & Tseng, 2004; Liu, Liu, & Hwang, 2011; Tucker & Hill, 2009).

Similar evaluation tools could be valuable in music education, especially for teaching world musics, given that many teachers rely on online resources (Bauer, 2014; Legette, 2003). However, an effort to evaluate world music educational websites has not been made in music education regardless of teachers' widespread use of web materials. To address such needs, we designed a World Music Educational Website Checklist in order to help music teachers choose appropriate websites and teaching materials based on their teaching purposes in world music lessons. We also checked its validity and reliability to understand the effectiveness of the checklist.

The term *world musics* used in this article refers to "musics outside the European and European-derived art music traditions" (Olsen, 1992). This term is often interchangeable with the terms *multicultural* and *multiethnic music* (Lundquist, 1991; Miralis, 2006; Wade, 2012). The National Association for Schools of Music (NASM) uses the term *world musics* when elaborating on required teaching con-

tent (NASM, 2018, p. 189). Additionally, this term and its definition is what most universities use in their course offerings and most music teachers understand for their lesson planning and curriculum development (Miralis, 2002; VanAlstine & Holmes, 2016).

Method

4Cs: Content, Control, Consistency, and Corroboration

We designed a World Music Educational Website Checklist based on the 4Cs model (Barnes & Yu, 2002), which consists of (a) Content (information), (b) Control (navigation), (c) Consistency (readability), and (d) Corroboration (accountability). Mok (1996) first provided some basic web page design guidelines known as the 4Cs design model, and Barnes and Yu (2002) adapted Mok's web page design guidelines to create effective websites for physical education. Descriptions of each criterion of the 4Cs is included below. We will also discuss how to interpret the Content category rating alone as well as the comprehensive 4Cs ratings of the websites in the result and discussion sections.

Content: Content refers to information that the website presents (Barnes & Yu, 2002), which is the most important criterion to be reviewed and evaluated in terms of its accuracy and authenticity. Appropriate website content should be differentiated based on each subject area and content area.

Control: Control refers to the webpage layout and the location of information on the pages (Barnes & Yu, 2002). It is important that websites are easy to navigate and information is easy to locate. Website builders need to assume that every visit to a site is a first-time visit. Thus, users should be able to easily find each page and section navigation buttons, including the home buttons, scroll buttons, and table of contents. Additionally, grouping related topics and placing them together on the page assists users in quickly finding sections they are looking for (Barnes & Yu, 2002).

Consistency: Consistency includes the design and visual appeal of the content on a website (Barnes & Yu, 2002). Features such as the link colors, text and icon location, easy-to-read fonts, and background color need to be consistent across the website. In particular, the background color should be solid and clearly contrast with the font color. Additionally, the links that users have visited should be a different color so that users can easily recognize them (Nielsen, 1999). Creating visual consistency on all pages of the website allows readers to accurately and quickly locate information (Lynch & Horton, 1999).

Corroboration: Corroboration concerns "the elements that support the information on the web page, including headers and footers, authority, currency, accuracy, and copyright issues" (Barnes & Yu, 2002, p. 12). It is critical to create easy and clear keywords for the title of the website because search engines will use these keywords to locate the websites for the reader. Along with the header, a complete footer is an important feature on a website and should contain up-to-date contact information, copyright, and the date the web site was last revised. All of this information increases a user's confidence in the content of the website.

World Music Educational Website Checklist

In this study, we created the World Music Educational Website Checklist (see Appendix A) in order to guide music teachers to choose appropriate websites and teaching materials based on their teaching purposes in world music lessons. Based on the 4Cs design model (Barnes & Yu, 2002), we formulated items of Content (e.g., a certain musical concept is presented in an appropriate way), Control (e.g., it is easy to navigate between pages and sections), Consistency (e.g., the same font is used throughout all web pages), and Corroboration (e.g., the website includes the date it was last updated).

The checklist items for the Content were established using Wade's universal criteria (2012), including general information, musical instruments, rhythms, pitches, timbre, and cultural background. Content included seven sub-categories: (a) title, (b) lyrics, (c) musical instruments, (d) rhythms, (e) pitches, (f) timbre, and (g) cultural background (see Appendix A). Each criterion addressed the extent to which a website contains the footprint of original musical features that represent musical diversity (Kang & Yoo, 2016). Culture-bearer musicians of a selected musical practice would be the most appropriate group of people to evaluate the world music websites on which the excerpt appears because of their knowledge of musical features in their cultures. For this study, culture-bearer musicians with K-12 teaching experience evaluated each category of website Content using a 5-point Likert-type scale (1 = *Strongly Disagree* to 5 = *Strongly Agree*). On a continuum from 1 to 5 under the Content, if the average score is closer to 5, a website contains the footprint of original features in world music pieces including its musical, cultural and social features. On the other hand, if the average score is closer to 1, a website's content is lacking in such unique cultural information. The detailed information regarding the culture-bearers for this study will be elaborated on later.

We designed the checklist for Control, Consistency, and Corroboration to closely resemble the one created by Tucker and Hill (2009). Each of these three criteria consists of five items. One may evaluate the three criteria by indicating a

rating for the quality as presented on the website using the 5-point Likert-type scale (1 = *Strongly Disagree* to 5 = *Strongly Agree*). The perfect average score for Control, Consistency, or Corroboration is 5. If the average score is below 1.5, Control, Consistency, or Corroboration can be considered "poor," while an average score between 1.5 and 3.5 can be considered "unsatisfactory" and an average score above 3.5 can be considered "satisfactory."

Content Validity of the Checklist

To check the content validity of the checklist, five music education professors who are experts in world musics reviewed the checklist to determine its content validity and efficacy for evaluating educational world music websites. They are a separate group from the culture-bearer music educators who rated the website using the checklist. The researchers emailed the checklist to these experts, who described the overall checklist items and whether or not any revision was necessary. After the researchers made revisions based on the comments, they sent the revised checklist to two professors – one who participated in the first-round review and a second new judge – to make a second-round review. After the second-round review, we modified the items for the final version of the checklist.

Internal Consistency and Inter-Rater Reliability of the Checklist

Website Selection. To check the internal consistency reliability and inter-rater reliability of the checklist, we selected two Korean and Chinese folksong websites. First, as world music styles vary greatly by culture, we selected website examples from East Asia to avoid creating a confounding variable of musical style. Korean and Chinese musics are often categorized as parts of one Asian music group by many music education scholars due to their similar musical characteristics (Fung, 1995 ; Yoo, Kang, & Fung, 2018). Second, after reviewing several world music websites in East Asia, we selected the current two sites because one contains substantial information about cultural origins of songs while the other does not. The two websites stem from a similar musical culture but have different emphases on the music's original stylistic information. Both of these factors enabled us to compare the two websites and to check the reliability of the ratings without the influence of musical stylistic differences.

Participants. This study used a purposive sampling technique, which is most efficient when researchers need to study a certain domain with knowledgeable experts within it (Fowler, 2013). We obtained mailing lists from both the Korean and Chinese music teachers' groups. After obtaining IRB approval, we recruited participants by emailing Korean and Chinese music educators who are culture-

bearers with K-12 teaching experience. In this study, *culture-bearer* refers to an individual who (a) is a native member of the culture, (b) possesses K-12 music teaching experiences in either Korea or China, and (c) has been teaching their cultural music in that country for a considerable amount of time (Belz, 2006). The duration of the data collection was three weeks.

Educators who submitted the consent form participated in the survey. Fifty-eight Korean and Chinese music educators completed the checklist via Qualtrics. Out of 58 participants, Korean-native music educators (n = 31) who participated in the research were comprised of three male teachers (9.7%) and 27 female teachers (90.3%). Their ages ranged from 28 to 65 (M = 38.48, SD = 6.88), and their years of teaching experience ranged from 1 to 40 (M = 8.60, SD = 7.71). Their teaching settings were varied, including preschool, elementary, secondary, undergraduate, and graduate levels. The Chinese-native music educators (n = 27) who participated in the research included eight male teachers (29.6%) and 19 female teachers (70.4%). Their ages ranged from 24 to 40 (M = 32.19, SD = 4.23), and their years of teaching experience ranged from 1 to 13 (M = 5.85, SD = 3.65). Their teaching settings were also varied, including preschool, elementary, secondary, undergraduate, and graduate levels.

Procedures. The Korean (n = 31) and Chinese (n =27) music educators, who are culture-bearers with K-12 teaching experience, viewed either the Korean or Chinese folksong website based on their ethnic background and rated each item on a 5-likert scale (1 = *Strongly Disagree* to 5 = *Strongly Agree*). The completion time of checklist evaluation was approximately 15-20 minutes. The collected data was analyzed using SPSS Standard Version 22.0 software.

Results

Descriptive Statistics

The means and standard deviations of the Content items are presented in Figure 1. The two images in Figure 1 demonstrated two examples of content items (the Korean and Chinese websites). The left image was derived from 31 Korean music educators' ratings of the Korean folk song website. Since the mean ratings of all seven sub-categories (title, lyrics, musical instruments, rhythms, pitches, timbre, and cultural background) under Content were consistently high, the shape of the image was in a perfect heptagon. On the other hand, the image on the right side was based on 27 Chinese music educators' ratings of the Chinese folk song website. The mean ratings of the title, lyrics, and cultural background were higher than the other four elements (e.g., rhythm, pitch, musical instruments

and timbre). This image was not in a perfect heptagon because some mean ratings among the seven sub-categories under Content were not consistently high.

Moreover, the means and standard deviations of all items from 4Cs (Content, Control, Consistency, and Corroboration) for the two websites are presented in Figure 2. The left image was created using 31 Korean music educators' ratings on the Korean folk song website. Since the mean ratings of each 4C were consistently high, a diamond shape appeared, which indicated that the website met the requirements of the 4Cs design model. The image on the right was created using 27 Chinese music educators' ratings on the Chinese folk song website. The shape was not in a perfect diamond shape because the mean ratings of Content were relatively low compared to Control, Consistency, and Corroboration.
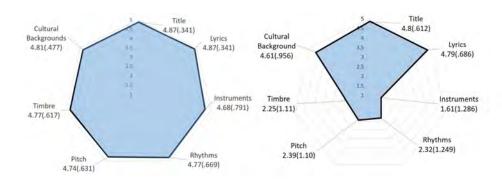

Figure 1. Mean ratings and standard deviations for Contents items of the Korean (left) and Chinese (right) websites
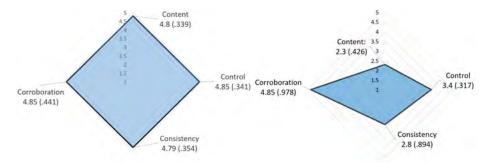

Figure 2. Mean ratings and standard deviations for 4C categories of the Korean (left) and Chinese (right) websites

Internal Consistency and Inter–Rater Reliability

After evaluating the content validity of the checklist, the researchers assessed its reliability, which includes categories of Content, Control, Consistency, and Corroboration. The Cronbach's Alpha test was administered within each 4Cs category to check the internal consistency reliability of the World Music Educational Website Checklist. The internal consistency reliability of the checklist subscales for the Korean website was as follows: Content α = .87, Control α = .82, Consistency α = .85, and Corroboration α = .96. The internal consistency reliability of the checklist subscales for the Chinese website was as follows: Content α = .69, Control α = .83, Consistency α = .69, and Corroboration α = .86. Cronbach's alpha coefficients of the checklist were acceptable, indicating that the scores from the checklist had reliable internal consistency.

The inter-rater reliability of the checklist was also administered to understand the degree of agreement among the 31 Korean music educators' and 27 Chinese music educators' responses to the checklist. The results showed good inter-rater reliability (α = .99 and α = .98 respectively), which indicated that the checklist was reliable among raters. This procedure of checking internal consistency reliability and inter-rater reliability validated the world music educational website checklist.

Discussion

Overall Relevance of the Findings

The purpose of this study was to design a World Music Educational Website Checklist and evaluate its content validity, internal consistency reliability, and inter-rater reliability. The results of the internal consistency reliability test indicated that scores from the checklist displayed reliable internal consistency under each category of 4Cs. The result of the inter-rater reliability test also demonstrated that the checklist was reliable among the culture-bearers who rated the websites.

Based on the current findings, the use of the entire checklist (i.e., Content, Control, Consistency, and Corroboration) can provide music teachers with the means to evaluate the overall structure of a world music educational website based on the 4Cs design model. In particular, the Content checklist can inform the degree to which the title, lyrics, musical instruments, rhythms, pitches, timbre, and cultural background shown on a world music website include footprints of original features of world music pieces. Those footprints may represent more cultural diversity embedded in world music songs (Kang & Yoo, 2016).

Recommended Use of the Checklist

In the judges' evaluations of the two websites we selected, the results showed that the developed World Music Educational Website Checklist is valid and reliable. Moving forward, who can use the checklist and take advantage of it? First, website creators (e.g., culture-bearers, music teachers, and preservice teachers) who plan to develop world music education websites can use this checklist as a guideline. The checklist presents crucial criteria to ensure the quality of educational websites and teaching materials for teaching world musics. When developing world music educational websites, creators can reference each criterion in terms of Content, Control, Consistency, and Corroboration (Barns & Yu, 2002).

As website evaluators, culture-bearers are encouraged to rate each world music website using the checklist. Among the 4C categories, the later three Cs of Control, Consistency, and Corroboration can be rated by any music educators regardless of their cultural backgrounds. However, for Content, we suggest that culture-bearers of the music contained in the website are most qualified to rate unique characteristics of a musical piece that represent their own cultures (Fung, 1995; Kang, 2016).

The emphasis on the footprints of original features in world musics in the checklist does not necessarily indicate that music teachers should teach world music pieces only in their absolute authentic forms. Nevertheless, music teachers are encouraged to examine authentic features of world music pieces because such information guides music teachers and learners to navigate the musics' transformation process and societal changes (Szego, 2005). By tracing the unique musical characteristics in each music culture, students may appreciate, evaluate, and criticize various transformed versions of world music pieces in a critical way (Green, 2008). This premise reinforces culture bearers as the best group of people to rate world music educational websites from their respective cultures.

Possible Additional Implications

Music Teachers as the Decision Makers. Based on ratings of the checklist, music teachers need to decide which web resources they will use for teaching world musics. We encourage music teachers to pay attention to the Content score of the 4Cs model. Low ratings for Content indicate that a website does not include information about the music's origins or the information does not specify unique musical characteristics (i.e., rhythm, pitch, timbre, musical instrument, cultural background). For example, *Variations on a Korean Folk Song* (by John Barnes Chance) was composed based on the traditional Korean folk song, *Arirang*. This piece is one of the popular pieces that is frequently performed in

choir or band settings in the United States. If there is an educational website for *Variation on a Korean Folk Song* without the introduction of the version of *Arirang* that demonstrates the way of actual Koreans' musical practices, then the Content rating might be low across the items. When band directors see the checklist ratings, they will be informed that they need to find another source to introduce the footprint of original features of this music. If music teachers find a website with a high rating for Content, the website may contain information on the musical and cultural origins of world music pieces, so that teachers can (a) select an appropriate musical piece given the purpose of each lesson, (b) provide adequate information about the versions of world musics being played in the classroom (e.g., original version, Westernized version, or world fusion music) and (c) have students critically examine the process of musical transformation (Green, 2008; Szego, 2005).

Professional Organizations as Dissemination Channels. Because the Internet removes geographical and financial constraints, accessing web materials would be convenient for obtaining valuable information about world music songs (Bauer, 2014; Kang, 2016). Thus, efforts can be made to periodically evaluate these sites to disseminate well-designed websites to music teachers based on the 4Cs model. The best approach to these efforts may be the one used at the national professional organizational level (e.g., National Association for Music Educators, in the case of the United States). Professional organizations can recruit music educators who are culture-bearers, have them rate educational websites of their cultures; and the ratings can be periodically collected, stored, and updated in an online repository that music teachers can access.

Limitations and Recommendations for Future Research

Limitations in this study need to be recognized and further investigations are needed to test for reliable use in practice. First, among a variety of world music websites, the current study examined the reliability and validity of the checklist using two websites in East Asia. Thus, it is necessary to include more diverse websites from different continents to further understand the effectiveness of the results. Following this study's example, selecting two websites in a similar cultural group that represent high and low ratings on the checklist would be a good strategy in order for researchers to replicate this study. Second, it would be informative to verify the checklist with a larger and more diverse pool of participants in order to further ensure the credibility and generalizability of the research findings beyond the culture-bearer music educators. Next, data was collected only at one point in time in this study, therefore, future research may wish to collect data using more time points to raise the checklist's effectiveness. Additionally, the idea of

evaluating educational websites and online resources based on the 4Cs model can be expanded to other fields of music education such as general music, choir, and band settings. Similar to our suggestion in this paper, the most qualified groups of people who evaulate the content area would be specialists of each area. Collective efforts to monitor the quality of online resources are necessary in this society in which individuals have access to information in online platforms.

We may want to check the effect of the use of this checklist on music teachers' confidence in teaching world musics in following studies. This study's ultimate goal was to inform credible teaching materials for teachers to create educational moments in which students can appreciate world music songs from a critical per-spective (Green, 2008). Thus, examining the usage of the checklist by hearing mu-sic teachers' voices would be a meaningful effort to advance the field to celebrate cultural diversity in music classrooms using web materials. Collaborative efforts made from various parties – website creators, website evaluators, music teachers, and professional organizations – may aid in improving world music teaching and, in turn, eventually make the celebration of cultural diversity the everyday school music experience.

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Appendix

World Music Educational Website Evaluation Scale

Please write a number next to each statement to indicate the extent to which you agree or disagree with that statement.

1 = the website doesn't include information about the music's authentic features
5 = the website includes information about the music's authentic features

Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
1	2	3	4	5

CONTENT
(Wade, 2012)

1. **Title:** The song title from videos and/or audio include the pronunciation and the meaning of the original language where the music is from. Information regarding the song title including the pronunciation and the meaning of the original language is provided in other sections of the website.

2. **Lyrics:** The song lyrics from videos and/or audio include the pronunciation and the meaning of the original language where the music is from. (or) Information regarding the song lyrics including the pronunciation and the meaning of the original language is provided in other sections of the website.

3. **Instruments:** The videos and/or audio include traditional (Korean) instruments. (or) Information regarding the traditional (Korean) instruments is provided in other sections of the website.

4. **Rhythms:** The musical excerpt included in videos and/or audio reflects rhythms that are traditional to the root (Korean) culture's rhythmic units. (or) Information regarding the rhythms that are traditional to the root (Korean) culture's rhythmic units is included in other sections of the website.

5. **Pitch:** The musical excerpt included in videos and/or audio reflects pitches that are traditional to the root (Korean) culture's pitch concepts. (or) Information regarding the pitches that are traditional to the root (Korean) culture's pitch concepts is included in other sections of the website.

6. **Timbre:** The musical excerpt included in videos and/or audio reflects timbre that is traditional to the root (Korean) culture's sound quality (such as instrumental sounds or vocal technique). (or) Information regarding the timbre that is traditional to the root (Korean) culture's sound quality (such as instrumental sounds or vocal technique) is included in other sections of the website.

7. **Cultural Backgrounds:** The cultural background of the excerpted musical piece (such as the origin and the purpose of the song) is included in videos and/or audio. (or) The cultural background of the excerpted music piece (such as the origin and the purpose of the song) is included in other sections of the website.

CONTROL
(Barnes & Yu, 2002)

1. The information is well organized (The information is clearly presented on each page).

2. It is easy to navigate between pages and sections.

3. Headings and subheadings are helpful.

4. There is a link back to the home page on supporting pages.

5. All video and audio links work in any designated platform.

CONSISTENCY
(Barnes & Yu, 2002)

1. All of the pages have a similar look (websites' theme -visual consistency).

2. The web pages are readable (i.e., font, font size, use of white space, color, etc.).

3. All links are connected to active and correct websites.

4. Visited links are changed to a different color.

5. The spelling is correct throughout.

CORROBORATION
(Barnes & Yu, 2002)

1. The website displays contact information for users to send their questions or comments to the site's managers.

2. The website includes the name of the person responsible for content.

3. The website includes the date it was published.

4. The website includes the date it was last updated.

5. Copyright information is available.