

Ingrid Bjørkøy, Solveig Salthammer Kolaas,
Michael Francis Duch og Thomas R. Hilder (red.)

Utfordringer og muligheter innen musikk og utdanning

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CAPPELEN DAMM FORSKNING

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ISBN Heftet utgave: 978-82-02-86679-2

ISBN PDF: 978-82-02-84027-3

ISBN EPUB: 978-82-02-86961-8

ISBN HTML: 978-82-02-86962-5

ISBN XML: 978-82-02-86963-2

DOI: <https://doi.org/10.23865/cdf.234>



Dette er en fagfellevurdert antologi.

Cappelen Damm Forskning er redaksjonen for åpen forskningspublisering i Cappelen Damm Akademisk.

Omslagsdesign: Carine Fløystad, Cappelen Damm AS

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KAPITTEL 1

Utfordringer og muligheter innen musikk og utdanning: Innledningskapittel

Ingrid Bjørkøy

Dronning Mauds Minne Høgskole for barnehagelærerutdanning

Solveig Salthammer Kolaas

Nord universitet

Thomas R. Hilder

NTNU Norges teknisk-naturvitenskapelige universitet

Michael F. Duch

NTNU Norges teknisk-naturvitenskapelige universitet

Velkommen til en antologi som inneholder kunnskapsbidrag innen det mangfoldige musikkpedagogiske forsknings- utdannings- og praksisfeltet. Her presenteres forskerstemmer som på hver sin måte løfter musikkens relevans i liv og utdanning, med ønske om å skape dialog, både i og utover det musikkpedagogiske landskapet, og på tvers av fagområder og tradisjoner. Antologien er den åttende utgivelsen i skriftserien MusPed:Research, som siden 2020 har bidratt til en musikkpedagogisk praksis og kunnskaping i stadig endring. I skriftserien har ulike tematikker blitt belyst, som *Music Technology in Education – Channeling and Challenging Perspectives* (Eiksund, Angelo & Knigge, 2020), *Higher*

Sitering: Bjørkøy, I., Kolaas, S. S., Hilder, T. R. & Duch, M. F. (2024). Utfordringer og muligheter innen musikk og utdanning: Innledningskapittel. I I. Bjørkøy, S. S. Kolaas, M. F. Duch & T. R. Hilder (Red.), *MusPed:Research: Vol. 8. Utfordringer og muligheter innen musikk og utdanning* (s. 7–14). Cappelen Damm Akademisk. <https://doi.org/10.23865/cdf.234.ch1>

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Education as Context for Music Pedagogy research (Angelo, Knigge, Sæther & Waagen, 2021), *Utdanning i kunstfag: Samarbeid, kvalitet og spenninger* (Bandlien, Olsen Olaussen, Letnes & Angelo, 2021), *Views on Early Music as representation: Invitations, Congruity, Performance* (Rolfhamre & Angelo, 2022), *Samsang gjennom Livsløp* (Strøm, Eiksund & Balsnes, 2022), *Explorative Perspectives in Music and Education* (Øien, Kolaas, Duch & Angelo, 2023) og *Health and Life Skills Through Music, Arts and Culture in Education* (Heide, Bjerke Batt-Rawden, Strandén & Angelo, 2024). Med denne antologien berører vi en mangefasettert musikkpedagogisk praksis, og følger opp de tidligere utgavene med å peke på utfordringer og muligheter innen musikk og utdanning. Antologien er et etterspill av musikkforskningskonferansen MiU: Utfordringer og muligheter innen musikk og utdanning som ble holdt 26. og 27. oktober 2023 på Dronning Mauds Minne Høgskole i Trondheim. I antologien har vi videreført konferansens tittel *Utfordringer og muligheter innen musikk og utdanning*. Antologien inneholder en rekke bidrag fra kunstnere, utdannere og forskere som er videreutviklet fra paper-presentasjon og keynote til kapitler.

Selv om kapitlene favner bredt og strekker seg på tvers av utdanningsinstitusjoner og fagfelt, er et omdreiningspunkt i antologien hvordan musikk i utdanning skaper mulighetsrom for deltagelse og relasjoner i en demokratisk musikkpedagogisk praksis. Med ulike innganger tar forfatterne tak i musikkpedagogikkens potensial for transformasjon og knytter det til utdanningsetikk, kunnskapsformidling, kunnskapende prosesser og handlingsrom. Antologien utfordrer også konstruerte grenseoppganger mellom fagområder og utdanningsinstitusjoner, og rokker ved etablerte normer og praksiser. Flere av kapitlene drøfter i hvilken grad musikkpedagogikk vektlegger deltagelse og det relasjonelle for utdanningens transformasjon. Kapitlene inneholder variasjoner av relasjoner, relasjoner mellom mennesker, relasjoner mellom mennesker og materialer, relasjoner knyttet til rom og tid, kultur og natur, liv og lære. Men relasjoners betydning for *tilhørighet* ser ut til å være en fellesnevner. Tilhørighet er ikke nødvendigvis et begrep som knytter seg til undervisningsdidaktikk, men viser seg i denne antologien å være en forutsetning for engasjement, mestring, inkludering, om det er i ungdomskor, i fiolinopplæring eller formidling av kunnskap i en disputas-setting.

Å høre til forbindes med muligheter for utfoldelse, frihet sammen andre, og muligheter for å bevege seg på tvers av konstruerte grenser.

Denne antologien kan dermed sies å bidra med og føre musikk og utdanning i retning av en skapende, deltagende og relasjonell praksis for engasjement og tilhørighet, både i, med og gjennom musikk. I det ligger en sammenveving av intensjon og praksis, i betydning som det som viser seg, av tid og rom og av natur og kultur. Videre kan vi si at det forstyrrer etablerte normer og praksiser, og bidrar derfor med å øpe og utvide handlingsrommet i musikkpedagogikk, både med tanke på hva kunnskap og kunnskaping kan være og hvordan kunnskap formidles og forvaltes.

Kapitlene har ulike forskningstilnæringer, der å forske i, med og gjennom kunst og musikk, står sentralt. Antologien viser et bredt spekter av kunstbaserte metodologier som knyttes både til performativ, post-kvalitativ, kvalitativ og kvantitativ forskning. Kunstbasert forskning, oversatt fra «arts-based research», er i stor grad benyttet, og er et samlebegrep for forskningstilnæringer som omfatter kunstbasert, kunstledet, praksisledet, performativ og kunstnerisk forskning (Østern & Letnes, 2018, s. 16). Å forske i, med og gjennom kunst har en verdifull plass i forskningsfeltet musikkpedagogikk, der kunstens mangfoldige uttrykksmåter bidrar til å vite, oppleve, forstå, skape og formidle verden på (Østern & Letnes, 2018). Kunstbasert forskning henter inspirasjon, konsepter, prosesser og representasjonsformer fra kunst (Barone & Eisner, 2012), og gjennom kunstneriske former, uttrykk og modaliteter, som eksempelvis musikk, dans, poesi, utforskes sosiale og kulturelle fenomener (Knowles & Cole 2008). Kunstbaserte prosesser og uttrykk bidrar til å nyansere og legge merke til det subtile og det tvetydige (Barone & Eisner, 2012) i komplekse og ofte subtile interaksjonsuttrykk og prosesser (Bjørkøy, 2024). Kunsten bidrar med uttrykksformer utover det verbal- og skriftspråklige. Å åpne for ulike uttrykksformer handler om hvordan forskningsformidling kan representere praksis på en adekvat måte. Det handler også om å søke måter å gjøre og kommunisere forskning på, der minst mulig går tapt i oversettelsen mellom formspråkene fra en kunstform til verbal/skriftspråk. Antologien anerkjenner at forskning skjer i mangfoldige uttrykksformer (Østern et al., 2021; Østern & Letnes, 2018), og flere kapitler utforsker hvordan forskningsformidling kan gjøres. Eksempler her er Pape-Pedersen, Kolaas & Jenssen som vektlegger kunstbaserte

uttrykksformer i formidling, og Sæterdal som anvender den multimediale plattformen Research Catalogue i sin forskningsformidling.

Redaktørgruppa for denne antologien, Ingrid, Thomas, Solveig og Michael, ønsker deg som leser et godt møte med kapitlene med ønske om at møtet kan skape noen dialogiske vibrasjoner i din musikkpedagogiske praksis.

Antologiens kapitler

I kapittel 2 og *Analyzing with the Arts* er en utstilling med lenke til Research Catalogue, der Iselin Dagsdotter Sæterdal utforsker postkvalitativ og performative tilnærminger til hva som materialiserer seg i en digital musisering når en loop stasjon og 1–3 åringer møtes i en barnehagekontekst. Utstillingen har en kunstbasert tilnærming gjennom å forske med og i kunsten og er et bidrag til tidlig barndoms musikkpedagogikk og postkvalitativ og performativ forskning.

I kapittel 3 *Doing Doctoral Difference Differently – Three Stories Told*, utforsker Ida Pape-Pedersen, Solveig Salthammer Kolaas og Runa Hestad Jensen hvordan det akademiske rommet i form av disputas kan invitere kropp, stemmer og kunst. Med en performativ tilnærming og forskning med kunst tar kapittelet for seg hvordan kropp, kunstbaserte og samarbeidende tilnærming virker inn på formidling av forskning i en disputaskontekst. De utforsker disputasens handlingsrom og utfordrer normer og etablerte praksiser for akademisk kunnskapsformidling.

I Kapittel 4, *The Social Situatedness of Music Knowledge: Music Craftsmanship and Material and Non-material Coexistences in Music and Dance-Music Arts Education* vier Roland M. Kibirige tid til å utforske strukturelle og materielle sammensetninger med utgangspunkt i musikkhåndverket Engalabi i et lokalsamfunn i Uganda. Oversatt til norsk, tilbys sosial-kunstnerisk kunnskapskropp som konsept i en forståelse av hvordan natur, kultur og det sosiale er koblet sammen i musikk og musikk- og danseundervisning. Kapittelet preges av forskning på kunst og har en interaktiv kvalitativ tilnærming på hva som omfatter musikk eller dansemusikk-kunnskap i kunstpedagogiske kontekster.

Kapittel 5 stiller spørsmål ved tradisjonelle forstillinger om musikkpedagogikk. Med tittelen *LGBTQ+ Choirs, Public Intellectuals, Queer*

Pedagogies, tar Thomas Hilder leseren med på en reise mellom skeive kor-festivaler i Europa og offentlige utdanningsinstitusjoner. På denne reisen pågår en refleksjon over hvilken utdanningsetikk som ligger i kunn-skaping og undervisning og utdanningens transformative potensial. Hva og til hvem underviser vi, hva er med og hva utelates? Med en perfor-mativ forskningsinngang og autoetnografisk tilnærming løfter kapittelet fram utfordringer i en stadig mer politisert musikkutdanning i en verden med økende grad av ulikheter og vold.

I kapittel 6, *I See and Hear Things Differently Now – Students' Experiences of the ERASMUS+ Project Voices of Women*, følger Lise Karin Meling, Aud Torill Meland og Lilli Mittner opp utdanningsetikk fra kapittel 5, men med et blikk på mangfold, kjønnsbalanse og inklu-dering av kvinnelige komponister både i kunst og musikkutdanning. Kapittelet sentrerer seg om prosjektet VOW som også setter på dags-orden utdanningens transformative effekt og utvidelse av performative aktiviteter innenfor akademia. Kapittelet har en kvalitativ tilnærming i sin forskning på kunst.

Kapittel 7 er en videoartikkel med tittelen *Expanding Horizons – Ensemble Improvisation on 20th-century Classical Music*. I dette artistiske forskningsprosjektet gjør Peter Knudsen praktiske utforsknings med ensembler med musikkstuderter med improvisasjon på vestlig klassisk musikk. Selv om improvisatoriske tilnærninger først og fremst knyttes til jazztradisjonen, viser studien at improvisasjon kan anvendes av musikkstuderter på tvers av musikkgenrer. Kapittelet løfter samtidig improvisasjonens potensiale for kreativitet, samarbeid og interdisipli-nære læring i musikkutdanning.

Jonas Cisar Romme og Kari Mette Holdhus utforsker kreativ peda-gogikk i artikkel 8 og *Perspektiver på vippepunkter i musikkstudenters gruppebaserte skapende prosesser*. Med et blikk på vendepunkter i en musikkstudentgruppens idéutviklingsprosess, identifiseres og analyseres vendepunkter basert enten på fiksering eller pivotering basert på fem ele-menter: engasjement, ekspertise, informasjon, ressurstilgang og oriente-ring. Studien viser at gruppeeierskap til en idé forsterkes når idéutvikling skjer samtidig med gruppens bli-kjent-prosess.

I kapittel 9, *Instrumental Teaching and Digital Didactics in Video Conferencing: A Comprehensive Review*, gjør Ole-Anders Seines og Ola

Buan Øien en litteraturgjennomgang av fagfellevurderte artikler som anvender digitale videokonferanser i undervisning av didaktikk og musikkinstrumenter. Studien viser at videokonferanser gir muligheter for instrumentell utdanning uavhengig av sted. Studien impliserer at digital didaktikk settes på dagsorden i musikkutdanningen og videre forskning på effekten av denne undervisningsformen.

I kapittel 10, *Stemmeskam i vår tid. Å forstå med narrativer*, belyser Tiri Bergersen Schei begrepet stemmeskam, og det motsatte – gleden ved å synge og være hørbar. Gjennom tre narrativer som settes i en kulturhistorisk kontekst, synliggjør hun relasjonelle og emosjonelle mekanismer som settes i spill. Kulturelle normer og forventninger til sang og det å være hørbar får betydning for selvvurdering, og knyttes til skam og glede ved å synge.

Musikk er ikke magi, men for noen kan ungdomskor være magisk! – en studie om betydningen av å synge i ungdomskor er tittel på kapittel 11 der gleden med sang løftes fram. I ungdomskor som en fritidsaktivitet som forskningskontekst, undersøker Berit Gåsbakk og Solveig Saltherammer Kolaas hvilken betydning å synge i ungdomskor kan ha for ungdoms mentale helse. Mattering er et sentralt perspektiv tilknyttet psykisk helse og studien viser blant annet at opplevelsen av tilhørighet er viktig for ungdommers deltagelse i kor.

I kapittel 12 *Instrumental Music Teachers in Primary School in Project OutMus* beveger vi oss fra sang til instrumentallæring i grunnskolen med fokus på jSax og fiolin. Jean Aubert og Elin Angelo er til stede på 5. trinn i et samarbeid mellom kulturskole og grunnskolen i prosjektet OutMus og de undersøker hvordan kulturskolelærere opplever å undervise i instrumentlære i grunnskolen. Self-efficacy brukes som teoretisk perspektiv til å utforske lærernes erfaringer tilknyttet områdene (1) progresjon, motivasjon og differensiering, (2) rekruttering til fritidsaktiviteter, rekruttering til fritidsaktiviteter og (3) klasseleddelse og gruppeundervisning.

I kapittel 13 undersøker Ingrid Fostad og Bjørn-Terje Bandlien samarbeidet mellom lærere i kulturskolen og grunnskolen på Kulturdag, et kommunalt utviklingsprosjekt i Trondheim kommune. Kapittelets tittel *Strukturer, identitet og fellesskap. Kulturskolelærere og grunnskolelærere i samarbeid* indikerer sider ved samarbeidet, som baserer seg på funn som

sentrerer seg om organisering, planlegging, samarbeid og relasjonsarbeid, både mellom lærere og mellom lærere og elever.

Kapittel 14 trekker linjer til kapittel 12 med fokus på instrumentalundervisning i saksofon og fiolin på 5. trinn i grunnskolen. Med *Pupil Perspectives on Instrumental Music Lessons in Primary School* undersøker Kirsti Nørstebø og Ola Buan Øien elevens perspektiver på undervisningen. Studien viser blant annet at til tross for elevenes musikalske fremgang hadde elevene lav interesse for musikk og musikkens egenverdi. Kapittelet baserer seg på datamaterialet fra både kvantitative og kvalitative metoder i et mixed method design.

Forfatterbiografier

Ingrid Bjørkøy er førsteamanuensis i pedagogikk ved DMMH, høgskolen for barnehagelærerutdanning. Forskningsområder er sang og musikk i samspill i barnehagen, småbarnspedagogisk praksis, studiekvalitet i høyere utdanning og barns perspektiv på kunst og kultur. Hun har forfattet og medvirket i flere publikasjoner tilknyttet performativitet i utdanning og forskning.

Solveig Salthammer Kolaas (Phd) er førstelektor i musikk ved Nord universitet Levanger, Fakultet for lærerutdanning og kunst og kulturfag. Hennes interesseområder innen forskning er musikk og utdanning; musikkteater, samkunstlig arbeid og narrativ og kunstbasert forskning og forskningsformidling. I tillegg er hun en allsidig utøvende musiker.

Thomas R. Hilder (he/they) er professor i etnomusikologi og skribent, lærer, forsker, musikker, aktivist og professor i etnomusikologi ved NTNU. Hans eksperimenter innenfor vitenskap, pedagogikk og outre-aach, utforsker musikk, felleskap, aktivisme, velværelse, og stemme, preget av feministiske, skeive og postkoloniale teorier. I 2016 var han med å grunnlegge den internasjonale gruppen LGBTQ+ Music Study Group. Ved NTNU er han i styregruppen for LHBTQ+ nettverket for ansatte. I 2023 ble han tildelt ansattprisen for likestilling og mangfold. Han har også bidratt med oppbygging av Trondheims skeive kor, Kor Hen.

Michael Francis Duch er professor i kontrabass og nestleder forskning ved institutt for musikk, NTNU, hvor han forsker på jazz, improvisasjon og eksperimentell musikk. Han har medvirket på om lag 80 utgivelser i ulike format hvor flere av de er soloplater med musikk av blant andre Michael Pisaro-Liu og Lene Grenager. Duch sitter i redaksjonskomitéen for VIS - Nordic Journal for Artistic Research.

Litteratur

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CHAPTER 2

Analyzing with the Arts

Iselin Dagsdotter Sæterdal

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Abstract: This exposition explores the following question: How might an analysis be done in post-qualitative inquiry and performative approaches?

Considering that post-qualitative inquiry rejects pre-existing research designs, methods, processes, procedures, or practices, and acknowledging that a research process will unfold and materialize differently in different projects, my aim is to explore *one* possible approach to analysis. This approach explored herein is specific to my PhD project. At the same time, I invite you to re-turn (to) the pieces you find fruitful and adjust them to your research.

The research material being analyzed in this exposition is informed by my PhD project, which explores what might materialize in the matter of digital musicking when a loop station and 1–3-year-olds meet each other in a kindergarten context.

Exploring how an analysis might be done in post-qualitative inquiry and performative approaches, and as the title plays on, the method of analysis is with the arts and takes an arts-based approach.

This exposition contributes to the fields of early childhood music education, post-qualitative and performative inquiry, and arts-based research.

Keywords: arts-based research, methodology of analyzing, post-qualitative and performative methodology, postfoundational inquiry, early childhood music education

Exposition

With this QR-code, I invite you in to this exploration of how an analysis might be done in post-qualitative inquiry and performative approaches. A warm welcome in to Analyzing with the arts.



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CHAPTER 3

Doing Doctoral Defence Differently – Three Stories Told

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Abstract: This article dives into three stories of doing doctoral defences differently. We have experienced a need to lean on performative ways of doing our doctoral defences. Performative research acknowledges that the researcher is ‘inside’ the research and that there are multiple ways of knowing and presenting research. We – Ida, Solveig and Runa – are three women situated in a Norwegian university and come from the research fields of dance, drama and music education. Through our stories we lead the reader through our grappling with questions concerning doctoral defence, ethics, accessibility, and epistemology, asking: *How might embodied, arts-based, and collaborative approaches allow for new ways of doing doctoral defences?* We lean on embodied, arts-based, and collaborative methodologies. The theoretical and analytical approach is anchored and read through an entangled bodily educational design, where we follow four threads as a visualization of four entanglements: *to body – to space, to listen – to respond, to rest – to move, to play – to create*. We offer our article as inspiration for others grappling with doctoral defences, and those interested in different ways of doing and presenting research. Our intention is to create academic spaces where bodies, voices, and the arts are invited, and by this we also seek to disrupt, and challenge established doctoral defence norms and practices.

Keywords: arts-based-, embodied- and collaborative research, doctoral defence, ethics, performative research, research presentation, trial lecture

Citation: Pape-Pedersen, I., Kolaas, S. S. & Jenssen, R. H. (2024). Doing Doctoral Defence Differently – Three Stories Told. In I. Bjørkøy, S. S. Kolaas, M. F. Duch & T. R. Hilder (Red.), *MusPed:Research: Vol. 8. Utfordringer og muligheter innen musikk og utdanning* (pp. 17–42). Cappelen Damm Akademisk. <https://doi.org/10.23865/cdf.234.ch3>

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Introduction

Ida, Solveig and Runa. Three different women. Living in three different cities in Norway. Having three different lives, three different PhD projects. But, still intertwined. Intertwined in a desire for the arts, education, and research. And in a desire to create something new. Ida, who danced her trial lecture, standing on a table, drawing her body on the wall and tangling herself in yarn threads with her supervisors at her doctoral defence. Solveig, who musicked her doctoral defence by shaping it as a production for stage, sitting at the piano playing and telling piano stories, and inviting pupils on stage to perform their ways of seeing her research findings. Runa, who voiced her trial lecture through singing lullabies together with her daughter, her fiddle playing husband and colleague Solveig on the piano, while the audience puzzled with baskets filled with craft materials. Three stories told.

This article tells three stories of doing doctoral defence differently. Guided by a performative paradigm (Bolt, 2016; Haseman, 2006; Østern et al., 2021), we seek to push the boundaries of knowledge creation in doctoral defences, asking: *How might embodied, arts-based and collaborative approaches allow for new ways of doing doctoral defences?* A doctoral defence of a written thesis is a compulsory examination in many universities around the world (Powell & Green, 2007). In Norway, where we are located, the doctoral defence is public, and the format of the defence day is determined by each institution and national guidelines (University and College Council, 2018). The day of the doctoral defence usually consists of a trial lecture, which must be approved before the defence itself commences, and the doctoral defence itself, which includes the presentation of the PhD thesis and a discussion with two external opponents. All these aspects are included when we refer to the ‘doctoral defence’ in this article.

The trial lecture is usually 45 minutes long, and the candidate receives a topic for the trial lecture at least ten days before the doctoral defence (see for example Nord University, 2023; NTNU, 2018; OsloMet, 2023). The purpose of the trial lecture is to ‘test’ the candidate’s ability to communicate knowledge in a lecture situation (Nord University, 2023), “for the

candidate to document the ability to [...] critically think and analyze and to orally present research-based knowledge” (Oslo Met, PhD program, 2023, *authors’ translation*), “to test candidates’ ability to acquire knowledge beyond the topic of their specialty, and to test their ability to present this knowledge in a lecture setting or other relevant situation” (University and College Council, 2018, section 19–1, *authors’ translation*). The presentation of the PhD thesis involves the candidate presenting their PhD project for approximately 20 to 30 minutes, followed by a dialogue with two external opponents with an allocated time of two and a half hours (Nord University, 2023; NTNU, 2018; OsloMet, 2023). The focus in this article is on the trial lecture and the oral presentation of the PhD thesis, since these are the parts that we, as PhD candidates, seemingly can shape. Still, within the PhD programs that we were situated in (Nord University, 2023; NTNU, 2018), we experienced the format of the trial lecture and the presentation of the thesis as ‘a given’, meaning that the candidate is expected to deliver a trial lecture and a presentation of the thesis in a ‘conventional’ format, reading from a piece of paper and/or referring to presentation slides. The regulations conducting a doctoral defence do not explicitly mention embodied, arts-based and collaborative approaches. To bring performative ways of doing a doctoral defence in a Norwegian context might therefore be seen as ‘different’, even ‘radical’. All three of us found the formal and informal frames of the doctoral defence restricting as we felt our PhD projects required other forms of presenting our research. While our reflections and experiences come from a Norwegian context, within PhD programs in education, the issues we grapple with regarding the doctoral defence process may resonate across different countries, universities, and disciplines.

The need for performative and creative approaches to doctoral defences is evident in the literature. Studies by William Clark (2019) and Anita Devos and Margaret Sommerville (2012) explore issues of power and subjectivity in doctoral examination, suggesting that artistic expression and creativity could be more present in the defence formats. Scholars such as Paul Isaac et al. (1992) and Arjen van der Heide et al. (2016) argue for a broader, more inclusive academic space where diverse voices and innovative forms of research presentation are encouraged, suggesting a need

to rethink and possibly expand the traditional formats of PhD programs and defences.

We, Ida, Solveig and Runa, come from the research disciplines of dance, drama and music education. Ida's thesis (Pape-Pedersen, 2022) is about arts-based approaches to exploring the bodily professional knowledge of kindergarten teachers. Solveig's thesis (Kolaas, 2022a) deals with teachers' understandings of interdisciplinary arts-based ways of teaching and learning in schools, for example, musical theatre. Runa's thesis (Jenssen, 2023) dives into the becoming of a soprano, teacher and researcher's voice in higher music education, and how performative ways of doing research might open for a multiplicity of voices in music education.

All three of us highly appreciated the kinship and companionship we found when writing this article. Therefore, we offer this article as an inspiration to those grappling with doctoral defences and to others interested in new ways of doing and presenting research. Our experiences with the need to stretch the limits of how a doctoral defence might be done, challenge, disrupt and question established doctoral defence practices – a “one size fits all” structure. Our contribution of knowledge in this article therefore concerns and pushes how academic knowledge can be created and disseminated.

Thinking with theory and twisting methodology

We see theory and methodology as intertwined, as we move with theory, which slightly twists methodology, and methodology which slightly moves (and makes new) theory. In this article, we present theory and methodology in the same chapter. According to Alecia Y. Jackson and Lisa A. Mazzei (2012), “Thinking with theory pushes research and data and theory to their limits in order to produce knowledge differently. By refusing a closed system for fixed meaning, a new analytic is engaged to keep meaning on the move” (Jackson & Mazzei, 2012, p. vi). Each of us has moved with different theories, and we believe that theory is not something that arrives at the end of our research, but rather moves with us as the writing develops. In this article, we anchor our research in

embodied (Thanem & Knights, 2019), arts-based (Leavy, 2018) and collaborative (Savid-Baden & Major, 2013) methodologies, defined under the umbrella term performative theory and research (Bolt, 2016; Haseman, 2006; Østern et al., 2021). Performative research acknowledges that there are multiple ways of knowing and presenting research, and that arts-based and embodied expressions are understood as equally important as oral and written modalities (Kara, 2015; Østern et al., 2021). Situating our research in a performative paradigm allows us to create different and new ways of moving with theory, twisting methodology, and presenting research.

According to Patricia Leavy (2018) arts-based research is a trans-disciplinary approach to knowledge creation, where creative arts and research meet and blend. Arts-based research further lends itself to aesthetic ways of knowing, which means that embodied, sensory, affective and imagined ways of knowing are appreciated and seen as pivotal, not additional, to knowledge creation (Leavy, 2018; Pape-Pedersen, 2022). Epistemologically, arts-based research assumes that art can create and express meaning (Leavy, 2018). Embodied research (Thanem & Knights, 2019) is defined as research on and from the body. Embodied (or bodily) research is a way to invite the holistic body into research, where skin, sweat, thoughts and feelings merge with space and materiality (Pape-Pedersen, 2022). According to Maggi Savin-Baden and Claire Howell Major (2013) collaborative approaches are varied, but still, “what they have at their heart is an emphasis on transformation, change, participation, and voice” (p. 272).

We draw on entangled bodily educational design (Figure 1). This is an educational design created in a sub-study of Ida's PhD thesis, together with Live Strugstad (Pape-Pedersen & Strugstad, 2022). This educational design further builds on the concept of *entanglement* that implies how phenomena are ontologically inseparable (Barad, 2007). We use the entangled bodily educational design both as a theoretical framework and as a methodological lens for analyzing our three stories of doing doctoral defences differently. In the following, we explain the entangled bodily educational design and how this educational design is used as a framework in our article.

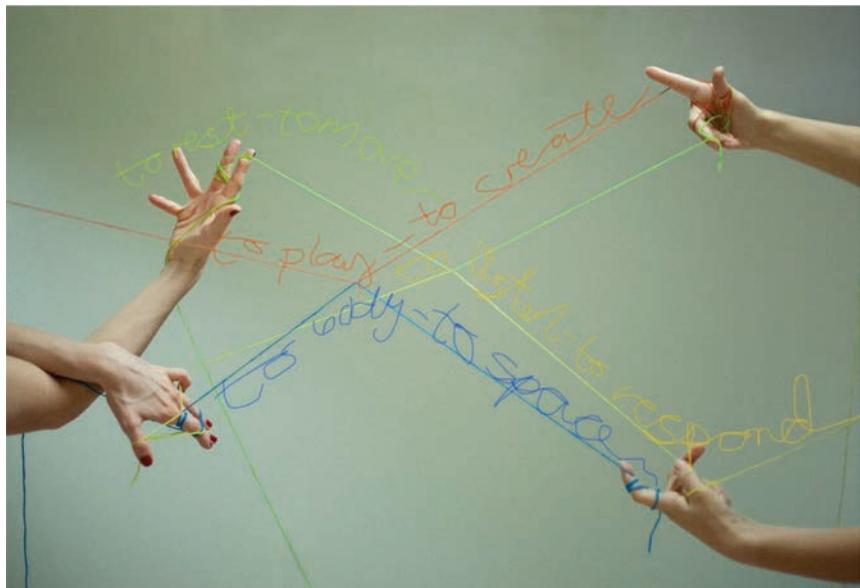


Figure 1. *Entangled bodily educational design.* (Design: Ida Pape-Pedersen & Live Strugstad. Photo: Bjørnar Skjesol)

The four threads (Figure 1) is a visualisation of four entanglements: *to body – to space*, *to listen – to respond*, *to rest – to move* and *to play – to create*.

The first entanglement, *to body – to space*, points towards the entanglement of body and space, and means awareness on the bodily (our own and others) and spatial aspects of this article. Tone Pernille Østern (2015) has experimented with creating a verb out of the noun *body*; *to body*. Through this, it becomes possible to talk about the body in a more dynamic way, as we can with thinking through the verb “*to think*”. Then we can ask, how do *we body* our doctoral defence? While playing with the new noun in this context, *to space* is seen as highly connected with *to body*. This verbing of nouns, gives us the opportunity to understand, talk and write about embodiment and learning in new and dynamic ways (Pape-Pedersen, 2022). In this article, this gives us the opportunity to look at how our own doctoral defences meet, blend in with and/or meet resistance, when our bodies meet the space (and the other bodies) where the defence takes place.

The second entanglement is called *to listen – to respond*, which is related to listening and responding in various ways, for example through

the body and the arts. We understand a bodily-listening-feeling as if the whole body is tuning in to the other(s) and the room, listening with arms, legs and torso, feeling how the other is moving fast or slowly and connecting through breathing (Pape-Pedersen & Strugstad, 2022). Listening and responding are closely connected in this article, as both we and the audience in our defence have the opportunity to respond in different ways.

The third entanglement, *to rest – to move*, lifts the need and balance of movement and rest in our doctoral defences. We come from artistic backgrounds where knowing with the body is essential. We have experienced that the knowledge we carry from our artistic backgrounds allow for spaces where movement and rest are valued.

The fourth entanglement is *to play – to create*, pointing towards the powerful force in play and how this could be an energy for creating something new. In our three stories, playing and being creative in the process of planning and delivering the defence, where having a playful attitude, becomes a common ground for doing doctoral defence differently.

Stories as a way of knowing

We believe in stories as a way of knowing (Ahmed, 2017; Hearne, 2015, Jenssen, 2022). Stories as research and in research is a well-grounded and established research approach (see for example: Adams et al., 2021; Bochner, 2017; Pelias, 2004; Rosiek & Snyder, 2020; Spry, 2016). As in all other research, storytelling as a way of knowing demands being led by ethics in every step of the research process. We are never alone in our stories. As Art Bochner (2017) explains: “[h]uman beings are relational beings, and thus every story of the self is a story of relations with others” (p. 76). Stories as a way of knowing can allow scholars to maintain an emotional and personal connection to their research (Pelias, 2004). Our stories, photos and videos from our embodied experiences with doing doctoral defences are therefore our ‘data material’ in this article. We did not plan to write this article in advance of our doctoral defences. Our stories were created before, during and after our doctoral defences. Some of the stories were written alone, others in collaboration with the three of us. The idea and push to write this article emerged in a speculative middle

(Springgay & Truman, 2018). Thinking back, this is how we remember it all started for each of us.

Ida: I remember sitting outside of the university building on a sunny day eating ice-cream with Solveig. I was thrilled that I had finished my defence and that I created space for a bodily approach, and now we were talking about Solveig's upcoming defence. We talked about so many things and as I walked back to my office, I had an idea...

Solveig: I remember when Ida stopped me in the hallway at the university, two weeks after my own defence, and said: "Solveig, I have an idea for an article! *Doing doctoral defence differently!* Writing about our experiences with doing a doctoral defence in a slightly different way!" I replied urgently: "What a great idea! Sounds fun, I'm in!" Having in mind how much I had been grappling over how to do my trial lecture and doctoral defence myself, doubting if I was 'allowed' to do it the way I was preparing, and if it would be good enough. This could be something for those in a similar situation, I thought. As I went back to my office I remember thinking; This is the article I missed when preparing for my defence.

Runa: I also remember Ida asking me if I wanted to join in on writing an article about our doctoral defences, and I was so happy! But, then I got a little nervous. After all, I had not had my doctoral defence, and why did they think I was going to do something 'differently'? After doing my doctoral defence, I see that the invitation I got from Ida affected my way of crafting my defence. I think I became a bit braver, even bolder. Seeing others doing things differently pushed me into a space of not knowing (Bresler, 2019), where wondering in the dark, letting go of the more traditional ways of doing defence created a space where something unexpected could happen. A space where voices seldom heard in doctoral defences could have a space to voice. Asking a child, my daughter, Jensine (8 years old at the time), to sing in an academic space is one example of how the voice of the missing people (Braidotti, 2017), can have agency and be listened too.

The experience of writing this article, where we met in person and online to write and think together, also created new stories. Working with our article, we read the stories out loud to each other, and we responded to

each other's stories while reading. Instead of a systematic analysis, our way of analysing became what Lynn Fels (2012, p.50) describes as “a tug on the sleeve”. Sometimes, we wrote directly into the text while listening to each other. Other times we could not wait and just leapt forward with new ideas and analysis of how we saw that our stories connected with the four entanglements (Figure 1). This was often followed by a discussion, which grew into a written text. This process shows that collaborative working methods were present when creating this article.

Three stories told

Ida's doctoral defence: Dancing my PhD

I danced in my doctoral defence (Figure 2), not only as a starting point, not as the frosting (on the cake) that the arts sometimes get reduced to, but as another way of sharing my research. It felt completely wrong to just stand and talking, when my research was all about body, kindergarten teachers' *bodily* professional knowledge (Pape-Pedersen, 2022). After all, the title of my trial lecture was: “The dance of the teacher-body: A deep, creative and critical view on your own researcher-role in light of now and the future's education-and research paradigms”. That allows for dancing, right? I read and reread all the guidelines for the doctoral defence to see if there were any formal restrictions on dancing, but I could not find any. So, I decided to make a choreography, even though the defence was held in an auditorium. “The flowers cannot stand there, I am going to dance on that table”, I could hear myself saying to one of the people helping me prepare the auditorium for the big day. He looked at me, smiled and said, “This is so different!”. But before that, before standing on the table, I started the defence day with the following words:

Dear committee, dear dean, dear supervisors, dear everyone. Welcome.

This day is about my doctoral project that has grown out of close collaboration with the practice field – in a meeting point with different people, spaces and places with its things. The title of the PhD project is: “The teacher body. A study of bodily professional knowledge(ing) in kindergarten”, the project will be presented later today, but first I am

going to hold a trial lecture which is connected to my field of research. In short, my PhD project has involved observations in kindergarten, interviews with kindergarten teachers and a somatic dance project where kindergarten teachers work with, and developed their bodily professional knowledge, through dance.

This doctoral project has been going on for four years, a lot has happened that can't be put into words in writing, I have therefore decorated the walls and the floor with pictures from the PhD journey. I will gladly look at it with you in a break and tell about bodily discoveries and moments of thrill and despair where the project has moved forward.

If you feel the need to move during this doctoral defence, please do, listen to your body, and breathe. If you want to leave the room and come back, you are more than welcome. The door will be open for you. Here, in the front of the room, you can find coloured pencils and a roll of brown paper, if you want, you can slide down from your seat and draw...



Figure 2. Photos from Ida's doctoral defence. (Photo: Cathrine Stranden)

I have been thinking of the whole doctoral defence day as a choreography or dramaturgy (Østern, 2014). What are my starting points, turning points, variations, etc? How does my body meet this academic space and how can my PhD project be presented in a way that is true to my findings? During the planning of the doctoral defence, I asked myself: Can I explain this through the body or words, maybe a poem or a narrative? And how can I use the space given for the defence day? These questions connect to the entanglement, *to body – to space*, which also awakens my own bodily feeling and memories of going to someone's defence for the first time, feeling alienated, not understanding what a doctoral defence was and how to act. A public doctoral defence should be for the public, for peers, but also aunts, grandmothers, and children, for students and others who want to get an update on what's going on in the research world at the moment, which is, after all, one of the main missions for a researcher. That is why I found it important to have this speech at the opening of my defence, guiding my audience, opening up, and by that trying to make it more accessible for those who had chosen to come this day. My three children also attended the defence, and I still have their comments on the defence lecture expressed through drawings on a roll of brown paper.

Having a collaborative approach (Savid-Baden & Major, 2013) in my PhD project gave me a push to not only stand alone on the doctoral defence day. It also felt like an ethical commitment, asking; who were important collaborators in my PhD project and how can they be presented? When presenting my research, I danced together with my supervisors, Tone Pernille Østern and Ann Karin Orset, and Live Strugstad who worked with me in the PhD project as a dancer and co-author in one of the articles in my thesis (Pape-Pedersen & Strugstad, 2022). As part of the dance, we twisted and turned into yarn, and with that showing how we were entangled throughout the project (Figure 2). For me, *dancing the findings* became a way of sharing through body what I (and others with me) created in the research project, believing that the body has an important and powerful voice in an academic space.

When planning my doctoral defence, the entanglements (Figure 1) floated with me... I asked myself: How can my *body* use this *space*

creatively and invite the audience in, and at the same time, how can I do this in an ethically responsible way? In this grappling, I found the importance of *rest*, finding a pulse or a rhythm, letting the audience ‘breathe’. I saw connections: If I *move* around in the room, the audience is also put into motion. I prepared for a bodily-listening feeling: seeking various ways to *listen* and to *respond* to the audience, through body and voice. And through this journey, I realized that: *to play* with what a doctoral defence can be and to *create* new ways of knowing and presenting research is needed, and for me, it felt like a relief.

Solveig's doctoral defence: Musicking my PhD

It's two weeks until my doctoral defence. I am sitting by the piano in my little red house, feeling nervous and excited. Waiting for email. The email with the title of my trial lecture. I'm thinking of Ida's defence two months ago. Ida, who offered to dance. Ida, who invited her supervisors into the dance. Ida, who bodied her way into academia and had paper for drawing on the floor. I was thrilled! I was inspired! It was ground-breaking! It was brave! And most of all: I felt as though it was completely natural. Of course, Ida was going to dance and body her way through her trial lecture! After all, dance and the body were what her PhD was all about.

And suddenly, it arrives. The email. I read: “How can mixed methods studies contribute to practice-oriented educational research?” What...? That's NOT what I expected! I'm surprised! Confused! Frustrated! Isn't that a boring title for a trial lecture associated with a PhD in music, theatre, dance and performing arts? Well... This seemingly grey title of a trial lecture provoked me and started a creative process inside me. Based on a desire to challenge the ways of doing doctoral defences. I wanted to do something different. Create something new. Do I dare? Can I? Will I? *To play – to create*. I had Ida's trial lecture in mind. But I wasn't as ‘bodily’ as Ida... And drawing and painting was not my thing. For me, it was the music. The stage. The theatre. And the storytelling. How could I use these aspects in my trial lecture, answering that grey trial lecture question: “How can mixed methods studies contribute to practice-oriented

educational research?”. I wondered: *What is* practice-oriented educational research? *What is* mixed methods? And how can one (I) actually *contribute* to practice-oriented educational research?¹

The word *contribute* became the trigger in my creative process. That word set focus on *dissemination*. The important thing had to be how to disseminate my research so everyone could understand it. Like Ida, I was aware that there could be all kinds of people in the audience: my parents, my children, friends, colleagues and of course the committee assessing me. I really wanted all of them to understand! How could I please those assessing the PhD, but also reach those people who were arriving from outside of academia? I thought about Helen Kara (2015) and her text *Creative research methods in social sciences*, where she emphasizes that creativity can permeate all phases of research, including dissemination. I reflected on the power of arts to “create new ways to see, think, and communicate” (Leavy, 2018, p. 3). And suddenly I got it: To help the audience understand what my research was all about, I had to take them into the world of musical theatre. They needed to feel in their bodies what my PhD was all about. They had to experience it. I sat down at the piano. I read my narratives out loud and played them. I love theatre music. I love the ability of music to support what is happening on stage, to create moods, atmospheres and to amplify words and actions. Of course I was going to music my trial lecture. And that’s how *piano stories* were played and created (Kolaas, 2023). *To play – to create.*

In my thesis I use several written narratives – in one of my articles (Kolaas, 2021) and in my ‘kappe’² (Kolaas, 2022a). Now, I was planning to use the piano and *play* my narratives at my doctoral defence. I created three piano stories for my trial lecture, and one for the presentation of my PhD. But still I wondered: What about the room? My PhD is within the field of music, and is also about theatre, dance, scenography, stage light, sound. The room was an important aspect. Inspired by Ida, I felt brave: Why can’t I have my defence on a stage? I decided to not use an

¹ I have also written about some of the reflections related to my trial lecture in the article “Can you hear me? Om pianofortellinger som samkunstlig forskningsformidling” (Kolaas, 2023)

² My, Ida’s and Runa’s theses are written as article-based PhD’s, which consists of three or four articles and a meta-text, called ‘kappe’ in Norwegian.

auditorium for my doctoral defence. At *Røstad scene* at Nord University there was a stage. There was sound and lighting equipment. There were instruments. I wanted to give the audience and doctoral committee an immediate sense of what my PhD was all about. Now I just had decided to design my doctoral defence as a production for the stage. Because that's what my PhD was about.

Dramaturgy is also an essential aspect in stage productions, which my defence, or at least my trial lecture, moved towards. How do I start? How do I end? How do I shape it? I decided to let the piano stories shape the form, the dramaturgy. But still something was missing. A *we*. CO-arts was the central concept of my PhD thesis (Kolaas, 2022a), and I just couldn't do my public defence alone. It didn't feel ethically right. *To rest – to move*; the balance of rest and movement. The balance of I and WE. The pupils, the teachers and me. My PhD is written from a teacher's perspective but is all about the pupils. How could that be visualized, embodied, performed and included in my defence? How would *the pupils* understand my research findings? CO-arts. CO-creation. CO-operation. In the process of making my trial lecture, I discussed this with several people. My friend, drama teacher Hilde Brørs, suggested inviting her and her 3rd grade drama class to *play and create* with me. I sent them some key texts from my PhD and asked: How do you understand this? What is 'production for stage' for you? In Figure 3 you can see a video from my trial lecture and presentation of my PhD project.



Figure 3. Video from Solveig's doctoral defence. (Photo and video: Terje Kolaas)

- oo.20: Girl: I think grandfather is coming!
- oo.22: Everyone: Ahhh.
- oo.23: Boy: This is going to be good!
- oo.25: Everyone: Yes!
- oo.32: Everyone: Laughter
- oo.42: Girl: I'm so nervous
- oo.43: Girl: Butterflies
- oo.45: Girl: Freedom
- oo.46: Boy: I don't know what I like the most. Being an actor or being part of the production.
- oo.51: Girl: Sometimes it feels like the world is crackling when the bubble has burst.
- oo.55: Everyone: (Breathing in and out).

On August 31, 2022, I did my doctoral defence as a production for stage. When receiving the title of my trial lecture two weeks earlier I saw mixed methods in ‘traditional’, as mixing qualitative and quantitative methods related to gathering and analyzing data. Now I understood mixed methods as mixing methods in relation to research dissemination (Kara, 2015), blending in the arts, and working with the idea that art can create and express meaning (Leavy, 2018, p. 5). With this insight, I felt I could take care of, and respect, the diversity among my audience in an ethical way, valuing different ways of making and understanding knowledge. That is how I answered: “How can mixed methods studies contribute to practice-oriented educational research?”.

Runa's doctoral defence: Voicing my PhD

It is 6 am. I am sitting in the car, tapping my fingers on my lap. Sweaty, but cold fingers. I actually feel a bit sick. “Of course, I do, I easily get motion sick in a car”, I say loudly to calm myself. NO, that cannot be the reason today, because the car has not even started moving yet. I am still waiting for my husband and four children to get into the car. Finally – there they are with nice shirts and combed hair, with just a bit too much hair spray (just as they like it), braids, and a nice dress with a butterfly pattern. All

of them dressed up for my big day – *the* doctoral defence. I feel like I am going to be sick again – so I start practicing the title of my trial lecture, while I look steadily at the view on the road: “*New materialisms, agency and the practice of music education: Connections and/or disconnections?*” I start, with a calm and grounded voice. I know how to do this. As a performer, a classically trained soprano, I know the procedure to prepare for a performance. “Mom, I think I forgot one of my shoes”, one of the kids says. “Mom, I am hungry” – “How long is it until we are there?” two of the others ask at the same time. After some sort of gymnastic move, I find the missing shoe under the seat and my husband has served four slices of bread while driving the car, I am back into my bubble. *New materialisms....* “Mom, what is your PhD actually about?” my youngest asks. “It’s about voice,” I answer, “How finding different ways of thinking, teaching, and researching voice, might include more voices in music education.” The kid in the back seat looks at me with a face that says clearly “WHAT ???”. It’s my oral defence and I can’t even explain the topic of my PhD properly. No time to dwell on that, because a new question arrives: “Mom, why have you brought all the baskets with arts and crafts stuff when your PhD is about voice?” – “And what are you going to do with all the Blue Tack? Can I have some?”. The wave of questions hits me in the front seat, and my defence has not started yet. I take a deep breath, put the manuscript away (I guess the soprano in me knows it by heart now) and I continue to talk with the kids. For 10 days I have been preparing for the oral defence, with the trial lecture as a ‘crown’ of my work. It’s been hard days. But most of it has been so much fun. I wish I could tell Susan Stinson (1997) how much sense her article *A Question of fun* makes to me now. How reading her work made me believe in and allowed me to have fun in preparing the defence, to look at fun as ‘real academic work’, not something that can be done after the ‘hard and serious work is done’, and how I learn when I have fun.

“Mom, can we really play with the baskets?” my kids continue. “Yes,” I say. “Today I hope we might have some fun. I brought the baskets, so you – who are going to be the audience, can *feel* the materials. Maybe some of you don’t want to answer the questions I ask by speaking – you might draw or knit the answers”. “Do we have to *answer* something!”? the oldest kid

says, with fear in his voice. “I thought you were the one who was going to answer the questions today,” he continues. “Yes – you are right” I answer him, while I am getting anxious again and drawn several days back in time, preparing my defence. “Is this ok, Runa? I truly LOVE it, but are you sure you can do this in an oral defence in Norway? Have you checked the rules?”, my academic mentor in the USA asked me in an email. I am a soprano. Of course, I have checked the rules. And there was nothing in the guidelines for the oral defence that said I could not be playful. Nothing that said I could not bring music, musicians, drawings, baskets filled with pink tulle, glue, sparkling stones, painting, knitting, colourful wool into the auditorium. The guidelines said that I was expected to give a 45-minute lecture to an audience. So, my lectures are often playful. My thesis is playful as well. It’s not the most traditional piece of academic work – but it does not mean that it is not academic. My thesis *Voicing Dialogues* has four already published articles in international peer review journals, and a ‘kappe’ with 159 pages with a meta-analysis of the articles. “But mom... MOM!”, the kids are shouting now in the backseat. “Why have you brought all these drawings, and why are they so incredibly big, and why do you need all the Blue Tack?” they ask, not very interested in the peer-reviewed articles. I think: “I want you, the audience, to walk into the auditorium and feel my thesis. I want you to walk into my thesis.” I am taken back to yesterday when I went to look at the auditorium that I was allocated for the oral defence. I almost cried. How am I going to make a good oral defence in a room in a basement, without windows, almost without air, with dark brown brick walls? “So, that’s why I am bringing the baskets to play with, the drawings to fill the brick walls and your father and Solveig will play music, and you Jensine and I will sing in the trial lecture.” “Ok,” the kids say. No more questions. There is silence for a minute. I open the gift from my supervisor, a pink lipstick and a card with wise words from one of my favorite scholars Olivia Lang: “What art does is provide material with which to think: new registers, new spaces. After that, friend, it’s up to you.” I put on the pink lipstick, and I decide to go for it.

New materialisms, agency and the practice of music education. Connections and/or disconnections? Three months after my oral defence

when I write this story, I still know the title of my trial lecture by heart. It is etched into my body, like an inscription. I like it. No. Understatement. I love it. The oral defence was an extension of my PhD thesis. It was an example of how my thesis might be embodied, felt, seen, and played out after it has been set free in the world in its text form. My story is only one possibility of how such an embodiment might happen. And that is perhaps the beauty of it. It's one of the many possibilities of how a doctoral defence might be felt, played out, and listened to. *To listen – to respond.* I hope others might find their ways. Listening to their voices for a doctoral defence.

Analyzing stories

Analyzing our stories through the four threads in the entangled bodily educational design: *to body – to space, to listen – to respond, to rest – to move* and *to play – to create* (Figure 1), we see that our experiences give three different perspectives on doing doctoral defences differently. For Ida, the doing of the lecture, for Solveig the planning and frustration with the topic of the lecture, and Runa, the way of preparing for the lecture. Still, across our stories we find connections through and with each other, and the four threads. We all felt the need to make space for the body and to make it comfortable for the bodies in the space where the defence took place. Ida started her defence by saying that the audience could relax, walk in and out of the room, and if they wanted to slide down to the floor and draw on big brown paper rolls it was 'okay'. Solveig designed her doctoral defence as a production for stage and invited pupils on stage to perform her findings through their bodies, while moving around among the audience. Runa filled the auditorium with music and large paintings on the brick walls.

By using artistic ways of expressing ourselves, we are open to listening and responding in different ways, *to listen – to respond.* According to Mika Hannula et al. (2014), research with the arts can bring understandings that other approaches cannot. In our doctoral defences we let the audience listen to our movements and voices, allowed the audience to respond through a basket full of yarn, and invited pupils to express and share research findings as musical theater. Taking into consideration the

dramaturgy of the defence day, seeking to find a balance in the entanglement, *to rest – to move*, also means taking care of the audience, which we see as an ethical commitment.

Maybe the thickest thread for all of us is the idea of playing, *to play – to create*, having a playful attitude as we create a defence differently, *our way*.

To play – to create – a question of fun

We argue, that being playful, *to play – to create*, is a vital thread when challenging the tradition, structure and policy around a trial lecture and doctoral defence. Playfulness is our way of critiquing established and normative standards for doctoral defences. Being playful can be a way of confronting and challenging predetermined frameworks and norms.

Runa writes: When crafting my doctoral defence, I felt I was being close to who I was, to my values and ethics in life, both as a teacher, researcher, singer – even as a mother. To be honest I never thought that I did my doctoral defence differently. But, I did have fun. I was being very playful! Then the questions come: Is having fun and playing ‘serious academic work’? I started my doctoral defence with a song. A lullaby. It’s how I engage my researcher body. It’s how I teach – it’s how I think. It’s above all fun. Is that allowed in academia? Academia and education ‘should’ somehow be hard and difficult – should it not? In my experience that is SO not the case. And it makes me think of Susan Stinson’s (1997) article ‘A question of fun’. Stinson (1997) asks how often we adults consider having fun to be something childish and unimportant, to be engaged in only when work is done. She asks what the world might be like if more people thought about how to make our work more satisfying and pleasurable, rather than something to be endured before we could engage in leisure activities.

When I have fun, I am engaged, connected – I feel alive. I play! I think differently, I get focused, I take risks, I open the body – I dare to fall. I fail. I become honest, filled with humility, I listen, and I take time to breathe, to rest. What happens if the practices of doctoral defences can be more fun and playful? Does an approach of having fun contribute to answering serious questions? Can having fun critique (and even push)

the tradition, structure, and policy around established, normative standards of academia?

Ida answers Runa's thoughts above by saying: Yes, in a draft for one of my articles connected to my PhD thesis, I wrote "I play with research and colors" and the reviewer answered, "We don't play in/with research, do we?". So, I removed it from my article but took it back when writing the kappe, braver this time. Coming from the kindergarten education field, being a kindergarten teacher myself, knowing the power of play as a force to create something new, of course play should have a place within research.

Solveig replies to Runa's and Ida's thoughts: This is what I'm passionate about – I am passionate about school and education! My heart beats for children and young people! For a more practical and varied school for all, so the pupils can feel accomplishment and well-being! A school that appreciates different types of knowledge, that appreciates playfulness and fun! A school where it is just as valuable to be good at dancing as it is to be good at mathematics! I have written several chronicles about this (Kolaas, 2022b, 2024), and I think that if we want that kind of school, then those of us who educate teachers, who do research in and with schools and education, we must give space to playfulness in our teaching and research. And our ways of doing doctoral defences. So, yes, I think an approach of having fun contributes to answering serious questions.

Collecting the threads: Ethics, accessibility and epistemology

Our stories show three examples where the *content of research* and *form of dissemination* (Kolaas, 2023), are closely knitted together, and where the body, space, and the arts played an important role in the doctoral defence day. All three of us searched for collaborative ways of creating knowledge in our doctoral defences. We felt a strong need to create knowledge *with others*. Doing our doctoral defence differently invited collaborative partners into our defences in different ways. Then, collaborative ways of working in a doctoral defence become an ethical commitment, because it opens the academic space into a shared space, co-creating knowledge

with others. After writing this article, we see that all three stories told are examples of ethical and collaborative ways of approaching a doctoral defence. According to Savid-Baden and Major (2013): “the main idea behind this [collaborative] approach is that the researchers and participants learn together and from one another about the issues under study” (p. 260). We invited others, also ‘non-academics’ to the academic stage, including (our own) children. We believe that knowledge from children is important in research. It is our responsibility as researchers (and mothers) to balance and assure that ethics are upheld. It demands trust from both the child and the researcher. We see this as a way of embracing embodied and performative ways of doing research where everybody has a voice. To find ways of *listening* to the voices of everybody, not only the one on top of the hierarchy – the voice of the majority, connects with the entanglement *to listen – to respond*, and is therefore an entanglement that embraces ethics. Listening to voices and bringing the voices of those who do not hold majority positions into an academic space is important for us. We are guided by an ethics of affirmation (Braidotti, 2011), which is a processual way of working with ethics. Allowing and affirming the voices of others in the academic space.

A doctoral defence related to accessibility is about presenting new research to a broad audience. Not everyone speaks an “academic language”, therefore using multiple languages, tones and modalities can make the research more available to the audience. By using dance, music, body, emotions, pictures and drawings we experienced that we could reach a broader audience. In the audience we had children, a 93-year-old great grandmother, participants from our projects, colleges and friends. Solveig created a concept of this process of doing her doctoral defence differently: *Piano stories* (Kolaas, 2023), showing that presenting research can be a stage performance and an aesthetic experience.

Doing doctoral defences differently also feels like an epistemological push, asking: What is valuable knowledge in research and what voices are heard? What is it about the body that feels so threatening in the academic context? We argue that collaborative, embodied and arts-based approaches can claim space and force an epistemological turn, inviting the body and the arts into an academic space. Performative ways of knowing

are grounded in a belief that bodies, arts, spaces and voices are already and always intertwined, allowing us to create and express meaning in diverse, porous and transformative ways. According to Torkild Thanem and David Knights (2019, p. 7), “we cannot exist and act without our bodies”, and we highlight that we cannot present research without our bodies.

We found the common space of thinking, which we created together when writing this article, as very fruitful. A community where we saw commonalities, but also where critical questions were welcomed. This kinship and community is something we would like for others to experience. Such a space also gives us courage to be brave and to push more traditional ways of doing doctoral defence, but also ways of seeing how knowledge is created with performative, collaborative, and ethical approaches, and that there are various ways of doing and presenting research. Acknowledging that we are part of knowledge production is a way of being ethically responsible researchers, a knowing through being, which leads us into a way of creating knowledge, where the arts-based, embodied, and collaborative practices are embraced. We also see it as an ethical responsibility to convey the ways we are creating knowledge to academics and to different target groups, for example, politicians, school leaders, teachers, and colleagues, to show that there are different ways of seeking knowledge.

Threads can be thin or thick, or maybe you will find a long thin line. After reading our article, we hope you, the reader, might intertwine with our stories. Maybe you choose to pick up a thread that speaks to you – or you feel like creating a new one yourself. Through sharing our stories, we hope you might pick up your basket with handcraft materials and find your own needle to stitch together your own doctoral defence. We do not have a perfect recipe for you to follow, but holding on to embodied, arts-based, and collaborative approaches of doing and presenting research, you might muster the courage to do your doctoral defence differently too.

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er kroppslig læring, barnehagepedagogikk og somatisk dans. Med sitt ph.d. prosjekt har hun utforsket hvordan barnehagelæreres kroppslige profesjonskunnskap kan utvikles gjennom et dansebasert pedagogisk utviklingsprosjekt.

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CHAPTER 4

The Social Situatedness of Music Knowledge: Music Craftsmanship and the Material and Non-material Coexistences in Music and Dance-Music Arts Education

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Abstract: When we develop a music or dance-music topic to teach or research about, we delimit content to focus on particular aspects needed, relevant, and of interest but curved out of a larger knowledge context —a social-artistic knowledge-body. This is a conglomeration of both the material and non-material elements coexisting to make a whole. In a practical music and dance-music teaching and learning context, the content in such a knowledge-body is accentuated and lived in the interactive processes of musicking or dance-musicking. Such interactions may be visible, invisible, audible, or silent. However, there is a tendency in music and dance-music arts education to focus more on the music, the dance or the dance-music as the predominant knowledge. As a result, little attention is given to the material aspects and craftsmanship that bring such knowledge to life.

This chapter is an interactive qualitative inquiry into what comprises music or dance-music knowledge in arts educational contexts focusing on the material and non-material coexistences that anchor and situate it. It draws on practical community music interactions to investigate music craftsmanship relating to the structural and material make-up of the Engalabi, a cylindrical, percussive, and syncopative instrument spread among several ethnic groups in Uganda, as an example, and its practical usage in music and dance-music teaching and learning interactions. The discussion explores the interconnections between the material make of the instrument, its makers, the music practitioners, and the music and dance-music as products of such interconnections that foment what I refer to as a social-artistic knowledge-body. The chapter forefronts the music and dance-music arts' multi-layered and multifaceted social-artistic essences, and their collaborative threads to

Citation: Kibirige, R. M. (2024). The Social Situatedness of Music Knowledge: Music Craftsmanship and the Material and Non-material Coexistences in Music and Dance-Music Arts Education. In I. Bjørkøy, S. S. Kolaas, M. F. Duch & T. R. Hilder (Red.), *MusPed:Research: Vol. 8. Utfordringer og muligheter innen musikk og utdanning* (pp. 43–65). Cappelen Damm Akademisk. <https://doi.org/10.23865/cdf.234.ch4>
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nature and other life existences, coexistences, and metaphorical symbolisms that foreground a holistic view of and approach to music and dance-music knowledge.

Keywords: music craftsmanship, Engalabi, knowledge-body, social-situatedness, arts education

Introduction

The threads between music instruments craftspersons¹ and their materials, together with those between music craftspersons and music practitioners (music teachers, students, and artists), all of which inform the practitioners' artistic engagements with their instruments that create music as a product, are significant aspects in understanding a given musical and dance-music phenomenon. A craftsman, drum-maker for example, can be regarded as a bridge between the natural material existence and a (drum) music-making process.

Craftsmanship is a crosscutting term used in many disciplines and professions (Senette, 2008). I use the term in particular relation to the field of music and dance-music education. In this line, it is usually used in two contexts: one relating to music-making, and the other relating to the actual making, collecting, and preserving of musical material objects as culture. While this study contributes to both contexts, it puts particular focus on music craftsmanship relating to the actual process of making musical instruments (Smith, 2015, 2016, 2018). To build on these contexts further, the discussion then brings this focus into practical music pedagogical processes pivoting the social and cultural situatedness of music knowledge. As such, focus is put on the music craftspersons' interaction with the natural material aspects of music as the beginning point. The process and product of this interaction (the instrument, for example) are then connected to the music practitioners' artistic interactions (the musicking and dance-musicking processes). The interconnections

¹ The term craftsmanship is gendered by construction and implication, and therefore does not ultimately express the gender inclusiveness in the craft of making musical instruments within the scope of this study today. I therefore apply it as an English technical term, and in its usage, I directly refer to the skills, and the works of local drum-makers herein referred to as music craftspersons. Among the Baganda of Uganda, and at Mpambire drum-makers' village in particular, such practitioners are known as *abakozi b'engoma* (also known as *ba Muleega*).

between these interactions are then investigated as processes within a social-artistic knowledge-body that, as I argue, enhance music teaching and learning.

Recent and current research in music education with threads to music craftsmanship do not only point at positive attributes of practical engagement with and awareness of the knowledge in this craft, but also a diversification in the music teaching approaches (Ellefson & Karlsen, 2020; Xing & Chen, 2024). Alex Smith's (2018) article on reconnecting the music-making experience through musicians' efforts in instrument craft speaks to this discussion reaffirming the need for adaptation of instrument craftsmanship into music education curricula. Koji Matsunobu (2013) explored adult learners' experiences in instrument-making and how this process fostered place-based musical thinking. In the same vein, Bart Hopkin's (2009) guide to making instruments for toddlers presents it as an activity that can stimulate their awareness of the craft and material aspects that bring music into existence.

Craftsmanship continues to inform discourse on the interaction between culture and education in academic and political debates where educational and cultural policy frameworks have sought to integrate the dynamic attributes of culture into education systems in numerous societies (Harris et al., 2006; Sulasono et al., 2010). The UNESCO convention for safeguarding intangible cultural heritage and knowledge (2003) as an international policy instrument, for example, encourages artisan craftspersons to continue their practices as well as pass on their knowledge and skills to others. In states that have signed this statute, such a convention calls for discussion and action to reassess and close gaps that may exist between the non-formal and informal knowledge bases. Such cultural and educational frameworks become bases for developing education models that integrate community cultural-specific and skill-based knowledge into mainstream music education (Bamford, 2012; Bjørnsen, 2012; Christophersen, 2015; Nilsen & Hylland, 2018).

While instrument craftsmanship can be seen as a culture-specific practice, it also harbours a system of knowing that enhances our perception and understanding of any music and dance-music phenomenon with a nuanced view of the practitioner's surroundings and being. This system

of knowing conceptually extends the boundaries of music knowledge in teaching and learning contexts, and practically explicates the interconnections between nature, the craftsperson, the music practitioner, and music as a product of this interaction. The fields of musicology, ethnomusicology, and anthropology have made great strides towards developing an understanding of the craft of making music instruments around the world, and the materials from which they are made (Dawe, 2015; Dewey, 2001; Klamer, 2012; Merriam, 1969; Straw, 2012; Titon, 1992). Ethnomusicologist Alan Parkhurst Merriam's (1969) ethnographic study of drum-making among the *Basongye*, is one of the earlier classic examples in this field. Studies on meanings of cultural objects, musical instruments in particular, continue to increase (Dawe, 2001; Schaeffer, 2017). Kevin Dawe's discussion on meanings attached to rare, ethnic, and vintage musical instruments can be taken as an example. These, among several subfields such as organology (Tresch & Dolan, 2013), and ecomusicology (Smith, 2016; Titon, 2009) continue to explore musical instruments in different contexts and with various approaches to understanding their craft. However, there is still a gap when it comes to engaging this knowledge in practical pedagogical interactions within the field of music education. Recent research on this topic in music education and pedagogy shows that more focus is put on the craft of making, teaching and learning music (Dart, 1963; Eidsvaag & Angelo, 2021; Kalsnes, 2021; Uzoigwe, 1998; Varkøy et al., 2020), but less on how they can be enhanced by the understanding of the linkages they have with the make and making of their related instruments.

The craft and processes of making music instruments, drums for example, inform, and influence the musicking and dance-musicking processes that shape music as a product (Kibirige, 2023c; Small, 1998). However, the conceptualisation and awareness of the knowledge that exists in these processes are still largely divorced from formal music and dance-music teaching and learning, and by extension given relatively little attention in actual practical music pedagogical interactions. This limits the understanding of the multifaceted essences and threads of music to its associated existences, symbolisms, and more importantly, our day-to-day life interactions with beings and nature that can enrich one's musicianship

and music pedagogical experience. This chapter therefore addresses the following questions: What can be referred to as music or dance-music knowledge in practical music and dance-music teaching and learning contexts? How could a music practitioner holistically engage with a music phenomenon as a holistic knowledge-body? How does music craftsmanship and the social and cultural situatedness of music knowledge contribute to a more holistic practical music and dance-music teaching and learning interaction? The study advocates for a more holistic approach to teaching and learning music and dance-music phenomena as social-artistic knowledge-bodies. As such, it seeks to broaden the scope of what one would refer to as music knowledge in practical music and dance-music teaching and learning contexts.

Conceptual and methodological framework

The chapter draws on the sociological theory of craftsmanship as the beginning point, which centres on the hands-on skills of making crafts, and the sensational experiences this process generates (Becker, 1972; Dewey, 2001; Sennett, 2008; Thorlindsson et al., 2018). Sennett's (2008) seminal work on embodied techniques in which the make, relating to the tactile and aesthetic qualities, and the making, relating to the embodied processes, become of particular interest. From this sociological view on craftsmanship as knowledge and a knowledge acquisition process, I conceptualise music craftsmanship within the context of music education with particular focus on the social situatedness of music knowledge by exploring the embodied interconnections between the craft of making a musical instrument, and that of music-making. It is within this premise that I conceptualise what I have referred to as a holistic social-artistic knowledge-body. The focus is not only on the social-artistic interaction, such as the process of musicking and dance-musicking, but also on all that is allied to such a process (Kibirige, 2020; 2023c). This social-artistic knowledge-body as the theoretical frame of this discussion views all that surrounds and is allied to music practitioners and their artistic processes in teaching and learning contexts as resources and as situated knowledge itself. This view of the existence of knowledge within the material and

non-material alliances relates to what I discuss elsewhere as a communitarian cultural regenerative system of knowing and knowledge activation (Kibirige, 2023a).

I was born in a small village called *Mpambire*, in the Mpigi district of south-central Uganda well known for making Ugandan musical instruments, especially drums (Mabingo, 2020). This trade continues to be a community craft that has been within many family lines such as mine for many decades. This chapter is inspired by and draws on non-formal experiences in this craft and the community music and dance-music interactions that come with them. Such interactions are then experienced in formal educational settings. I also draw on one of the threads of my doctoral research interactions—the idea of teaching and learning about a music tradition or genre as a social-artistic knowledge-body (Kibirige, 2020). I relate to the process of developing a topic to teach or research about, in which one delimits content to focus on the particular aspects needed and of interest but curved from a larger knowledge-body—a conglomeration of the material and the non-material, the visible and invisible, as well as the audible and silent aspects that coexist for a music phenomenon or culture to exist (Omeja et al., 2013). Music researcher and ethnomusicologist Jeff Titon wrote that:

Like all of expressive culture, music is a peculiarly human adaptation to life on planet earth. Each music-culture is a particular adaptation to particular circumstances.... Each world [of music] can be regarded as an ecological system, with the forces that combine to make up the music culture...in a dynamic equilibrium. A change in any part of the ecosystem affects the whole of it. (Titon, 1984. p.9 as referenced in Titon, 2009. p. 123)

I relate the idea of a social-artistic knowledge-body to this conception with all the forces that combine to make up an ecology of knowledge and knowing. In his article, *Music and sustainability: An ecological viewpoint* (2009), Titon enumerates the physical and cultural factors of the musical environment or habitat such as “the ideas about music, sound and sound producing instruments, recording studios, media, musical education and transmission, and the economics of music” (2009, p. 123). I extend this to include the instrument craftsman as yet another key pillar in the

music ecology in cultures that use physical or tangible instruments in their processes of music-making. I present music craftsmanship as one of the major anchors of a musical ecology, and as part of a holistic knowledge-body in music education and transmission processes.

Within such an ecology, music, dance, and dance-music interactions (which may be visible, invisible, audible, or silent) are allied to the inner and outer surroundings of the practitioner (teacher or student) social-artistically coexisting to make a whole (Dant, 1999). Music pedagogue Elin Angelo (2015) points to this too in her article in which she views music education as a dialogue between the outer and the inner – relating to what we see and touch (materials), and how these (the material) shape what we hear and feel from such a dialogue.

Music craftsmanship can therefore be regarded as a skill, or a combination of skills, geared to the craft of making music. But in the context of this discussion, I use the term to refer to the quality, design, and material make or simply the craft of making a musical instrument. This craft is seen as part of a social-artistic knowledge-body, and within a distinguished summation of artistry that foregrounds and enables social-artistic alliances to a music or dance-music phenomenon. Within this premise therefore, I view music, dance, dance-music as well as the contexts, environments, and processes of their enactment as a resource, part of the system of knowing, and at the same time situated knowledge itself (Kibirige, 2023a, 2023b).

I engage ethnographic as well as autoethnographic research material and community practical interactions with music craftsmanship particularly in relation to the material make-up and making of the *Engalabi*, a cylindrical, highly rhythmic, percussive, and syncopative instrument found among several ethnic groups in Uganda. I also draw on my practical interaction and usage of this instrument in teaching and learning contexts. The study therefore involves autoethnographic experiences in the practice of drum-making combined with formal teaching and learning experiences. This is supplemented by interactive interview narratives as well as observations as part of a field research conducted among drum-makers in Mpambire village, and selected music practitioners working as peripatetic music and dance-music teachers in Uganda.

The intention is to articulate the symbiotic relationship between the material and non-material elements and processes of music that can cultivate and enhance a holistic teaching and learning of or about a given social-artistic phenomenon.

The Engalabi is used as an example, and with a supposition that one's relationship with an instrument that one uses or teaches about is not only about aesthetic knowledge relating to how good and skilled one becomes in playing it through formal or non-formal contexts. It is also, and perhaps more importantly, infused with its socially constructed values and metaphorical connotations and knowledge (also see Angelo, 2012), as well as the craftsmanship related to it. It is such alliance and awareness that presents a holistic view pivoting the social situatedness of such knowledge.

All materials that are part of this study were obtained and are used in observance of all ethical considerations and permissions. Relevant consents were given from the participants for academic use of the material.

Craftsmanship and the social situatedness of music and dance-music knowledge

Formal or institutionalised knowledge and knowledge creation has in several aspects depended on community and a people. Whereas the formal and non-formal knowledge bases supplement each other, it has always been a challenge in many societies to either balance and mitigate the friction between the two, or to create an educational environment in which an individual community member can ultimately experience both without undue prejudice. In the words of Will Straw, "Music arrives in our lives propped up by multiple forms of material culture: instruments, scores, recordings, media technologies, concert halls, bodies, electronic gadgets, and so on" (2012, p.127). Yet, educational institutions seem to focus more on the aesthetics of performance, teaching modalities of playing and musicking, dance-musicking, as well as interpretive understanding of artistic phenomena, but less on the material make as well as the craft of making the instruments as one of the major elements that give music life (also see Horner, 1998; Picaud, 2022). Focusing both the formal

and non-formal knowledge bases where applicable can be beneficial for both pedagogues and students.

I attended a local primary school in my community for the first three years of education. It was during this time that my elder brother introduced me to making drums. During this time, I helped him in the drum production processes. I curved the drum strings out of cow skin and rolled them out in the sun, carried the skins to and from the well, as well as cut the holes into the wet cow skin that are needed at the very first stage of sewing it onto the dry wooden frame. I was very fond of testing the sound and tonality of the drum in the production process. Putting together the materials and how this process transformed the materials into a playable cultural object (the drum) was particularly interesting for me. Through this and other continuous community-based interactive teaching and learning at music, dance, and dance-music events, I continuously developed the skills of playing as well as the craft of making instruments, starting with the percussive ones. It is a common practice that drums are tested by playing them first at the community workshop before they are handed over to their buyers. This gave me an express opportunity to try out new drums at the community drum production workshops. The testing not only included playing the drums, but also carefully checking the strings, the wood and the skin to the very last detail to see that all is in order and that there are no shifts during and after the sun-drying phase of the production. This provided the opportunity to develop and use a natural musical intellect through sensational listening and observation, but also to determine the tree species used, and how this not only affected the sound and (or) vibrations from the drum, but also the lifespan of the instrument. Since Mpambire village is close to a thick natural rain forest called Mpanga, the learning process also included spotting the tree species to be used and what to expect from them in the production process.

However, at the beginning of my fourth year of primary school education, I experienced a complete life shift. I was taken to a boarding school where I studied for two years. With the approval of my brother and parents, a prominent community music craftsman and close family friend who was supplying instruments to a prominent primary school

in Kampala had found a scholarship for a young music and dance practitioner and craftsperson, who would then study for free, be part of the performing arts group of the school, and be responsible for taking care of the school instruments. I was “shipped” away from my local community and only went back during school holidays. No forest nearby, no drum workshop, only a school music room full of instruments to care for, tune, and sometimes do minor repairs on. While I felt tortured by this shift for several months, the experience sharpened my skills, and I had the chance to play in an institutional and multicultural context for the first time.

I was not oriented in town school life, and my fellow students seemed to have everything I did not have in life at that time. Because of what I was doing for the school, the music teacher nicknamed me “Mpambire”, the name of my village. This was not a form of “bullying”. My music teacher was a very friendly person and helped me so much along the way. It was because I was bringing up the name of my village in most of my conversations, both childishly and naively, but also artistically. Being a multicultural community and institution, there were many other cultures that were not my own. I found myself struggling academically. However, even amidst all the cultural differences and the academic system disorientation, I found myself thriving in music and dance, which were but co-curricular activities in that school at that time. This was not only in the local Ugandan music and dance traditions, but also in the traditions and genres with foreign influence(s). On reflection, I find that relating learning of an instrument to its make and making offsets reflection on and sensation of the ways its sound comes to be, which then helps to orient a student and (or) the teacher. I was not oriented in the making of all the instruments that existed at this new school, but the instinctive awareness or even picturing how they are made played a big role in the understanding of the sound that came out of them—the music that I was learning. On further reflection, music knowledge is not only in the learning of the music tones and drumming techniques, or only in the learning of how to bow or pluck a string. It is or can also be situated in the social and social-cultural construction, being, and in the craft or make of the instrument.

Music craftsperson and practitioner Tom Anam attested to this when he mentioned to me that:

It helps very much to have an idea about the making and the materials from which the instrument we play is made – not only for the teacher, but for student too. For example, for me, if I pluck a string on the adungu [bow harp] I can sense the amount of energy that could break it. There is a sense you get when you have some form of understanding relating to the make, the type of tree used, and other things. For me, this also helps me play the instrument in other ways, for example, I sometimes flip the adungu but knowing how far I can stretch it. (T. Anam, Personal Communication, July 21, 2023)

In this intimation, Anam points at the ability and the possibility for informed creativity that comes with the awareness of the craft, but also allows for innovation and development of or inquiry into an instrument's capacity. Music practitioner Noel Kaggwa points at the same in interactive discussion on whether or not drums made of cow skin strings can be played with sticks on the sides. He mentioned that:

Many students in town schools do not get the chance to understand the value and strength of the strings of the *Mujaguzo* drums. I have seen some students using sticks to hit on the side of the drum not knowing that that loosens the strings' tension, but also wears them out quickly. It is exciting, fun, and artistically creative, but it is just not right to do for the sake of the drum. (N. Kaggwa, Personal Communication, May 13, 2023)

Music craftpersons envision how the practitioner or student would be using the instrument, as well as the conventional ways of handling such instruments. Being the one with the access to the materials that make the instrument, and the decision on which materials to use informs the resulting product (the instrument and the music that the practitioner can achieve from it). In Mpambire, and in the process of making and testing the instruments, music craftpersons are preoccupied with how this instrument will sound when played by the practitioner. So, the connection between the maker and player is always present. Sometimes the music practitioners struggle to get what they want or feel they could

get from an instrument, in which case, they bring it back for realignment. As a craftsperson embarks on this process, they sometimes have to discuss with the music practitioner about their “instinctive feel of the instrument” and where they artistically want to go with it and how. In this case and drawing on such instinctive feelings of the music practitioner, the music craftsperson is able to attune, enhance, or even remake (in extreme circumstances) the instrument in the most available means possible in the quest to best enhance the practitioner’s or musician’s musicality.

The craft of making the Engalabi — socially-situated knowing

The engalabi is one of the many percussive instruments known to several Bantu communities of East Africa. Within Uganda, it is common among the Baganda, Basoga, Banyankore, among several other ethnicities. For the purpose of this discussion, I use the name Engalabi as it is known in Luganda of the Baganda of south-central Uganda. It is one of the major drums of the Baganda that is never played alone. It is played as part of a set of drums, mainly taking a syncopative role.

Like many drums, communities inscribe knowledge in it in many forms right from its name to its function in the set of drums, its role in community social-artistic interactions, its composition and shape, among others (Nannyonga-Tamusuza, 2005; Smith, 2015). Playing the engalabi, therefore, is not just a musical act. Among the Baganda, this name has other metaphorical undertones (Dawe, 2001). It is known as the *engoma ensajja* (the male drum), as it was rarely played by female practitioners in the past. Its name is also communally adapted to metaphorically mean the communal event of the last funeral rites for any member of the community who dies after having had children. In this case, it is metaphorically expressed as *okugenda mu ngalabi*, but meaning *okwabya olumbe* (the last funeral rites ceremony). Such metaphorical connotations inform how it is played, as well as the material and non-material coexistences that support its existence.

The Engalabi – Material and non-material coexistence

This instrument is shaped out and made up of wood with an animal skin on top. Specific types of soft wood trees are used not only to achieve the desired sound, but also for the durability of the instrument. In Mpambire, we usually use *Omusasa*, *Omusizi*, and *Omuwafu* tree types for this. It is a cylindrically shaped instrument, whose shape sometimes varies from one region of the country to another.

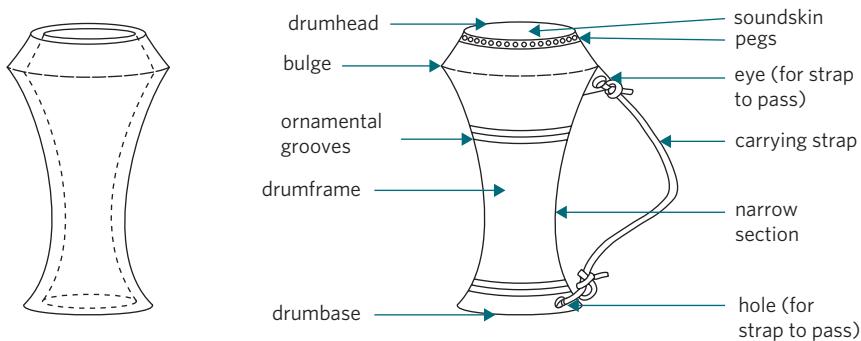


Figure 1. Illustration of the make of the Engalabi.

Illustrations by Paul Van Thiel: <https://music.africamuseum.be/instruments/english/uganda/engalabi.html>

Until the early 2000s a monitor lizard skin was used for its membrane and was shaped as seen in Figure 2 below. Later on, the drum makers were encouraged to abandon the usage of the monitor lizard skin as it became a protected animal species. Antelope and goat skins have started to be used now.

This cylindrical shape is continuing to evolve as the music industry grows. The membrane is skilfully attached to the top head of the wood using sharply shaped pieces of wood. The Basoga of Eastern Uganda use clay to attach the top membrane to the cylindrical wood. We are now shifting from using clay and sharp soft wood pieces to using a metal ring on the round upper and lower parts of the head of the cylindrical wood. Strings are used to tightly and evenly stretch the skin on to the round upperpart of the cylindrical wood, and to provide the possibility to adjust the tone and pitch of the drum by tightening or loosening them.



Figure 2. The top membrane of the Engalabi made of a monitor lizard skin.

Photograph taken by author

Within local settings, there is no manual for raising or lowering the tone (tuning). There is no electronic tuner to measure how high or low the tone is. Indeed, as one can observe in Figure 2 above, not everyone can easily grasp the layout of the strings that adjust the tension of the top membrane (skin). Further, the awareness of how high the skin can be stretched before it breaks depends on the practitioner's experience and education in this context. However, it is important to note that even with this awareness, an effective or rather safe "tuning" of the drum requires some level of craftsmanship—knowledge and skills that can be acquired through education or community interactions but are socially or social-culturally situated.

Drum makers practically draw on their surrounding life phenomena to make, live with, interact, as well as create from nature. In the craft of making the engalabi, two life forms are used: that of animal, and that of plant. They draw on the plant kingdom of life to obtain the needed wood, and on the animal kingdom to obtain the skin as the drum membrane. The process of making not only depends on the life forms above, but also on the four natural elements of life that exist in those life forms: water, air, earth, and fire. Right from the beginning of the process of making the engalabi to its last treatment under the sun (fire), the drum maker carefully interacts with these elements to bring the drum to its being. The engalabi is therefore seen as an extension of the life that is in the plant and animal kingdoms that continues to serve humanity for as long as the drum continues to be used.

In an interactive interview, drum maker Gerald Ssenfuka mentioned to me that:

...when a drum is made, the lives of the animal and the plant keep being of material service to the community longer than they would if they were not used as such, because drums can live longer than the live materials they are made out of. We are really connected in a form of a circle. But out there in the schools, it is very rare to hear about us makers and the materials – only performers.
(G. Ssenfuka, Personal Communication, July 14, 2023)

The interdependence and co-existence between nature, the craftsperson (drum maker), and the practicing musician is not only apparent, but also symbiotic, and none can live in isolation of the other.

Towards a more holistic music and dance-music pedagogical interaction

As illustrated in Figure 3 below, the life existences and coexistences, as well as the knowledge, artistry, and craftsmanship are part of the knowledge-body—a conglomeration of the material and the non-material that are, or become, the holistic music or dance-music one experiences.

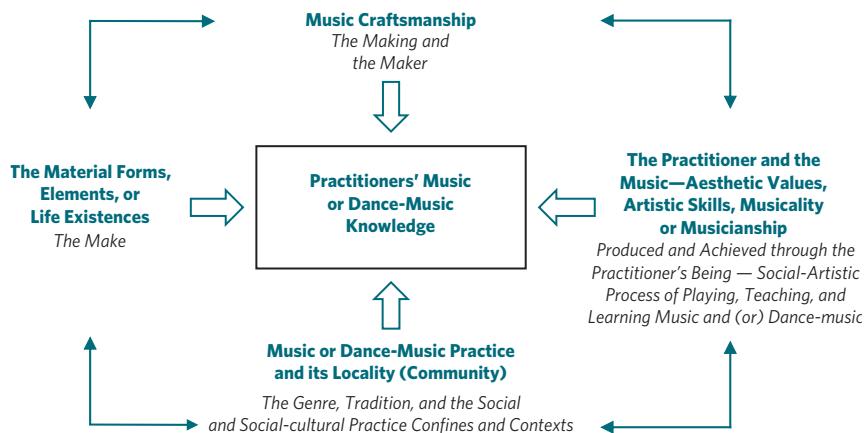


Figure 3. Socially-situated music and dance-music knowledge – A holistic interdependence.
Illustration by author.

Figure 3 shows a cyclic interdependence between elements that together form or contribute to what one would call a practitioner's music or dance-music knowledge. This knowledge is anchored and socially situated not only in the tangible or intangible elements or life forms, but also in the processes the music craftspersons and music practitioners continuously engage in. Craftspersons draw on the material forms or life existences to feed their craft (making), from which the music practitioners, depending on their genre, tradition, as well as social and social-cultural practice, in part, draw on to cultivate and maintain their creative processes. The product, which can be music itself or their musicality, musicianship, artistic skills and aesthetic values, can therefore be seen to exist through a collaborative combination of many different aspects of life and other social existences (Elliot, 1995; Small, 1998). The craftsperson and the music practitioner therefore become bridges not only for the elements that exist for the knowledge to exist, but also for the music to be available for and in the different existing practices.

In pedagogical contexts therefore, music knowledge as a product is part of a larger life existence. With this in mind, arts practitioners in education (teaching and learning, research, and practice), depending on the purpose and methods used, ought to consider a strategic balance of the social elements and existences that anchor the music phenomenon or knowledge they engage with or seek. In an ethnographic research context, for instance, efforts to collaborate between the researcher, the social-artistic aspects of the community, and research objects situated in it could give the researcher a more holistic overview of the knowledge system from which a particular research topic can be developed.

In music teaching, learning or practice contexts, again, depending on the methods used, this balance can be blended in the development of the lesson plan. It can be achieved at both conceptual and practical levels, and at both macro and micro levels of the engagement. On a macro level, a holistic interdependence as illustrated in Figure 3 above could be considered in order to situate a practitioner's music knowledge. On a micro level of interaction, the balance can be blended into the actual or practical pedagogical interaction in which bodily, rhythmic, melodic, and (or)

melo-rhythmic social-artistic actions, reactions, and inter/intra-actions connect to the materials and tools through which music or dance-music is made live as earlier explained.

In practical music teaching and learning class contexts, sometimes teachers depend on the micro elements of music such as tonal colour or intonation in their practical musical instruction (Olaoye & Oluwadare, 2021). Such elements may be achieved through playing the instrument in a particular style, in a particular (safe) position, or hitting a particular part of such an instrument. Some of these may be set as part of a given composition, or as a form of improvisation. However, the structural and material make of the instrument plays an important role in achieving such elements. For example, the long drum described and illustrated earlier is played while held between the practitioner's legs and tilted about 45 degrees forward in order for the sound vibration to move through its wooden hollow trunk. Playing it with its lower end placed flat on the ground may easily damage its upper membrane (the skin). How often do we consider this awareness as part of drum music knowledge in formal settings? The active holding position of an instrument not only speaks to the music tradition from whence it comes, but also to the techniques and etiquette of playing relating to the music practitioner's skill as well as the practicality of playing. This practicality directly relates to the make, shape, and the playability—aspects of knowledge that are at the core of craftsmanship, and that directly feed into pedagogical processes.

Further, and as described earlier on, the engalabi can be made with a goat or antelope skin or a monitor lizard. However, the tonal colour produced by either material is completely different. This difference can affect the teacher's or student's artistic action, reaction, or active interaction in a given musicking or dance-musicking moment. Such aspects of craftsmanship can affect one's interpretation and understanding and shape the overall music-making process and experience in both formal and non-formal pedagogical contexts. When one plays or teaches with the engalabi that is not made out of monitor lizard skin, it is not only the sound that is different, but even the attitude of how they conceptualise what they hear themselves producing is different. Tonality cultivates a

kind of sensation that propels one to play in a particular way in reaction to or in interaction with what one (the musician) hears in the process of *doing*. As such, music craftsmanship, whether understood in relation to the skills of playing, or to the make or making of an instrument, activates a particular form of knowing, knowledge, or social-artistic sensation relating to the processes of music-making, teaching or learning. Being aware of the situatedness of our knowing within a larger knowledge-body and understanding that our musicality is allied to all that surrounds the musician is key in contextualising the knowledge we engage with. This enhances our ways of disseminating or representing such knowledge. The threads that flow in and out of a given music or dance-music phenomenon, can socially and culturally situate the form, plan, or conceptual frame of the teaching and learning interaction or process, and thereby inform what one would consider to be music knowledge in both formal and non-formal contexts.

In all contexts elaborated on above, a reflective starting point could be to ask the following question: *Which material and non-material elements and processes coexist in order for the music phenomenon or knowledge that we teach, practice, or research about to exist?* Such a question would help us to reflect on the relationship(s) we create with our instruments as teachers, students, community music practitioners, or music or dance-music researchers, and the threads such relationships have or create for music to exist in a given knowledge context. It would awaken a critical reflection on what music or dance-music knowledge is without a conscious and substantial awareness of the threads that anchor its existence and being. For music practitioners, teachers, students or practicing researchers, our ability to make or social-artistically respond to music with, without or from an instrument (musicianship) influences and is influenced by our inherent state of being musical (musicality).

Concluding reflections

Traditions, genres, and styles of playing are important cultural frames that situate artistic phenomena as knowledge-bodies. From such frames, one can then navigate knowledge therein to find strings to and from

such knowledge linking to other collaborating, allied, and coexisting knowledge.

Music knowledge has been preserved for generations and disseminated in many forms. Some forms appear to be so obvious that we sometimes take their links to life existences for granted. Higher institutions of learning continue to avail environments where professional and field-specific compartmentalisation of music and dance-music knowledge is possible and important. However, this sometimes blurs the awareness of the elements that connect music and other arts to their primal threads to life itself. Our engagement with music is so diverse and culture-specific that it is easy to blur its interconnectedness, cross-cutting, and inseparable nature from life besides that of the practitioners and their esteemed audiences.

In this chapter, I have argued that the conceptualisation and awareness of the knowledge that exists in these processes of making musical instruments is still largely divorced from formal music and dance-music teaching and learning, and by extension given relatively little attention in actual practical music pedagogical interactions. This limits the understanding of the multifaceted essences and threads of music to its associated existences, symbolisms, and more importantly, our day-to-day life interactions with beings and nature that can enrich one's musicianship and music pedagogical experience.

The study is an interactive inquiry into holistic approaches to arts education pivoting the material and non-material coexistences with a critical reflection on what forms what one would refer to as music or dance-music knowledge. I have argued for a more nuanced focus on music craftsmanship in teaching and learning processes. This would pivot an understanding of what I have referred to as a social-artistic knowledge-body that allows for music teachers and students to draw on the threads to other life forms that exist to facilitate the existence of music itself. In a quest to achieve a more holistic music teaching and learning experience, music and dance-music arts education and practice ought to explicate the social-situatedness of music knowledge within such life forms and other coexistences that exist in order for music to meaningfully exist.

Author biography

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CHAPTER 5

LGBTQ+ Choirs, Public Intellectuals, Queer Pedagogies

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Abstract: This article is an autoethnographic account of my work as a queer scholar, pedagogue, and activist based in Norway at a time when queer education has become increasingly politicised. Sharing stories from the queer choral festival, Various Voices, held in Bologna in 2023, I tend to the role of queer choirs in offering informal musical participation and pedagogy, critiquing a history of institutionalised education, and providing much needed public pedagogy of queer lives. Likewise, I reflect on taking on the role of an applied ethnomusicologist, leading me to develop my own transgressive teaching practice, and pursuing unexpected forms of advocacy beyond the classroom. In particular, I think with critical pedagogues, applied ethnomusicologists, queer choral scholars, community music activists, and public pedagogues, while building upon notions of a queer music pedagogy. Memories from Various Voices lead me to pose several pertinent questions about music pedagogy: What and how do we teach and for whom? Who teaches everything we leave out? What are our ethics as music teachers in the 21st century? In light of increasing mental health issues in academia, dwindling funds for the humanities, and rising neo-fascism in Europe, how much of a risk are we prepared to take in and beyond the walls of the University? Positioning myself as a queer public intellectual, I question traditional notions of pedagogy, reflect upon the ethics of knowledge creation and transmission, and reassert the transformative potential of our teaching in a world shaped increasingly by inequalities and violence.

Keywords: queer choirs; public pedagogy; queer pedagogy; applied ethnomusicology; community music; LGBTQ+ rights

“One morning I awakened; Oh bella ciao, bella ciao, bella ciao, ciao, ciao; One morning I awakened; And I found the invader”. Impassioned vocals from the gay choir Komos echo around the post-industrial cultural space of DumBo (Distretto Urbano Multifunzionale di Bologna), on the outskirts of Bologna. It is the sultry evening of Wednesday 14th June 2023, the opening night of the pan-European LGBTQ+ choral festival, Various Voices. The local host choir, Komos, performs anew “Bella Ciao” – the former rice field workers’ song, fashioned into a partisan protest anthem, and now global ear worm – to welcome the large crowd of delegates recently arrived from different corners of the continent and beyond. Since its first edition, which brought together a handful of gay male choirs in Cologne in 1985, the festival has grown to a mega event requiring years of orchestration, now taking place every four years in different cities throughout the continent (Hilder, 2023). At the opening concert, representatives from each of the 105 choirs introduce themselves briefly, forming a celebratory cartographic procession across the stage, including Reykjavik, Odessa, Majorca, Tallin, Dublin, Krakow, Rome, Lyon, Helsinki. Now including choirs from North America, Australia, and South Africa, the festival has taken on global proportions, and the choirs’ presence in the famously leftist city in Northern Italy, boosts Bologna’s queer-friendly profile. I arrived earlier that day by train from Rome, eager to meet friends and bathe in choral performances, as a choral activist and an ethnographer of European queer choirs. Postponed by a year due to the COVID-19 pandemic, the sense of anticipation is contagious. We queer choristers celebrate. We allow our bodies to unfold from the strictures of queerphobic society, in queer fashion. We treasure the opportunity to sing and render our bodies visible on stage following numerous lockdowns. We mourn fellow choristers who died during the pandemic. Our collective fear at the backlash across the continent against LGBTQ+ rights, particularly targetting trans people, is evoked in a few impassioned speeches if postponed through joyful singing. Less than a year earlier, Italy elected as Prime Minister Giorgia Meloni, leader of the neo-fascist party Fratelli d’Italia. While “Bella Ciao” might appear inevitable, its performance this evening by queer bodies on a public stage feels more urgent than ever.

October 2022. I'm teaching a full schedule. I'm running a seminar series on equality, diversity, and inclusion in my department. I'm co-chair of the LGBTQ+ Music Study Group. I'm in the committee of Kor Hen, our local queer choir. In my class on music and social justice, students ask me to answer on behalf of my department why we have not responded to calls made back in 2020 to make our programme less dominated by dead white men. Yes, #MeToo and #BlackLivesMatter have fought their way onto the mainstream public curriculum. Perhaps our students are teaching us something?

Queer public intellectuals are people who refuse the boundaries between community and campus, activism and theory, classroom and club. And queer public intellectuals are committed to multiplying the sites within which queer studies happens and to recognizing cultural producers as theorists and theorists as contributors to the circulation of ideas beyond the university. (Halberstam, 2003, p. 363)

These words, written by queer theorist Jack Halberstam, highlight the overlapping, mutually constitutive, and potential-filled identities of queer academics as scholars, pedagogues, and activists. In this article, I position myself as a *queer public intellectual* in order to make sense of my career as it has unfolded, in queer ways, since moving to Trondheim seven years ago.¹ Reflecting upon and recalibrating my own practice and ethics as a researcher, teacher, and community activist, I question traditional notions of pedagogy, reflect upon the ethics of knowledge creation and transmission, and reassert the transformative potential of our teaching in a world shaped increasingly by inequalities and violence. In particular, I invite you along a path forged by critical pedagogues, applied ethnomusicologists, public intellectuals, community music activists, and queer autoethnographers. “Critical pedagogy,” the applied

¹ For their inspiring work and many engaged conversations on pedagogy, I would like to thank: Andrea Bohlman, Jennifer Branlat, Jill Halstead, Libe García Zarranz, Hanna Musiol, Stine Bang Svendsen, and Shzr Ee Tan. I am also extremely grateful to the choirs I have worked with, members of Kor Hen, students of my classes at NTNU, two peer reviewers, and to organisers of the 2023 MiU conference for the invitation to hold a keynote talk, upon which this article is based.

ethnomusicologist Deborah Wong writes, “is the means for questioning social formations and generating new ones, and strategies for social justice are thus at the heart of teaching and learning” (Wong, 2009, p. 6). The critical pedagogue Henry Giroux elucidates, “formal spheres of learning [...] must provide citizens with the critical capacities, modes of literacies, knowledge, and skills that enable them both to read the world critically and to participate in shaping and governing it” (Giroux, 2010, p. 489). Since the 1990s, a body of literature on *queer pedagogy* has emerged (Armstrong, 2008; Britzman, 1995; Bryson & De Castell, 1993; Halberstam, 2003; Hawthorne, 2018; Seidman, 1994), proposing new ethics and practices in critical pedagogy, alongside feminist and anti-racist pedagogies (Brookfield, 2019; hooks, 1994; Light et al., 2015; Luke, 1996a). Already this has inspired queer approaches to music education (Gould, 2013; Sauerland 2022; Southerland, 2018), including in Norwegian contexts (Onsrud, 2021; Skjelstad & Ellefsen, 2024). Eirik Skjelstad and Live W. Ellefsen discuss how the Norwegian national curriculum encourages teachers to address gender and sexuality in the performing arts and attend to the potentials and challenges faced by teachers navigating contemporary debates surrounding gender and sexual fluidity (Skjelstad & Ellefsen, 2023). Incorporating the song “Girl in Red” in her own pursuit of a queer pedagogy, Silje Valde Onsrud shares: “I am thinking in line with what the national curriculum for Norwegian schools says about educating for democratic citizenship, such as contributing to justice and equality, developing critical thinking skills, contributing in discussions with reasoned opinions, and showing responsibility” (Onsrud, 2021, p. 136). Yet, as the feminist pedagogue Carmen Luke reminds us, “pedagogy is fundamental to all public/private life and all communicative exchanges” (Luke 1996b, p. 11) and the recent emergence of the field of *public pedagogy* has revealed the plethora of places and ways in which teaching and learning takes place beyond formal educational settings (Sandlin et al., 2010a).

“Bella Ciao” and the many other songs that reverberated through the public spaces of Bologna in June 2023 offered an alternate curriculum, challenged institutionalised pedagogy, and engaged in powerful knowledge sharing at a time when queer education has become increasingly politicised. These songs echo in my text as I recount in reveries my experiences

at the festival, and snippets from my own life in the institutional university classroom and beyond. The text is an ethnography of the self, drawing very much from the literary turn in ethnographic disciplines, autoethnography, especially *queer autoethnography*, traditions that over the last 40 years have imagined new ways of engaging audiences, developed further opportunities for evoking the complexity of ethnographic reality, and challenged normative notions of knowledge and science (Jones et al., 2013; Jones & Harris, 2018; Rooke, 2009). Thinking alongside brilliant bodies – Halberstam, hooks, Giroux, queer ethnomusicological colleagues, queer-feminist pedagogues in my home city of Trondheim, queer choral scholars – such as Julia Balén (2017) and Heather MacLachlan (2020) – as well as fellow queer choral activists – I remind us, music educators, of the importance of transgressive pedagogies, of utilising the dwindling yet still plentiful resources of academia, of taking risks as we experiment beyond our roles as researchers, pedagogues, and administrators. The streets, stages, and colleagues in Bologna, lead me to pose several questions: What and how do we teach and for whom? Who teaches everything we leave out? When those of us working in higher education have at least the symbolic monopoly on knowledge production, what are our ethics as music educators in the 21st century? In light of pandemics of mental health issues in academia, dwindling funds for the humanities, increasing social polarisation, and rising neo-fascism in Europe, how much of a risk are we prepared to take in and beyond the walls of the university?

Applied ethnomusicology, community music, and the failures of institutionalised education

They are banning LGBTQ+ books in the USA and Hungary. They are protesting LGBTQ+ sex education in the UK. In Denmark MPs have legislated to control university courses deemed too “activist”, especially curricula incorporating critical race and gender studies. In the lead up to Trondheim Pride in September 2023, 21 rainbow flags flying at schools were stolen and/or vandalised. Clearly queer pedagogy is perceived as a threat.

These five days are so precious. These five days are overwhelming. On the stages of the cultural centres, theatres, and galleries across the city, I follow the choirs from London, Rome, and Warsaw, the three cities that form the focus of my long-term ethnographic research. Hurrying between venues along the narrow streets of the city, I nod at familiar faces and chat with friends I've made since I began this project in 2016. Choristers I've interviewed approach me and we continue our reflections on the importance of our choirs, thus continually weaving the fabric of unique if ephemeral friendships. I bump into familiar faces from the queer musical scene in Berlin, where 13 years ago I began my own personal transformation through playing violin in the LGBTQ+ orchestra, Concentus Alius. It was indeed in this space where I began to unlearn internalised homophobia and gain pedagogies from queer elders. The warm evenings at DumBo offer encounters with fellow choristers from London, Helsinki, and Cologne, with whom our own queer choir here in Trondheim, Kor Hen, has over the last four years collaborated. I chat with them about how our choir, which I have helped to build, has evolved incredibly since its founding in 2017. Over the years contributing to Kor Hen, I've discovered the challenges and potentials of being an activist within a community I research, beginning to understand my activism as a form of what has been termed *applied ethnomusicology*. As the ethnomusicologist Jeff Todd Titon writes,

applied ethnomusicology is best regarded a music-centered intervention in a particular community – for example, a social improvement, a musical benefit, a cultural good, an economic advantage, or a combination of these and other benefits. It is music-centered, but above all the intervention is people-centered, for the understanding that drives it toward reciprocity is based in the collaborative partnerships that arise from ethnomusicological fieldwork. Applied ethnomusicology is guided by ethical principles of social responsibility, human rights, and cultural and musical equity. (Titon, 2019, p. 3)

With faces from my past and former homes, the festival became a kind of summation of my entire history, at once therapeutic and exhausting. In the queer ethnomusicology volume, *Queering the field: Sounding out ethnomusicology*, Amber R. Clifford-Napoleone shares that “[b]eing a native

ethnographer means understanding one's position intimately and using it as a vehicle for embodying the complex, expressive, and conflicted lives of ourselves and our subject(s)" (2020, p. 285). If queer approaches to ethnomusicology have taught us anything, it is that the messiness of life and research become inexorably bound in complex and transformative ways (Barz & Cheng, 2020).

It's been 13 years since I started performing in LGBTQ+ community music projects. These are the communities that have taught me to listen to other queer experiences, to nurture new forms of kinship, to forge my own path, indeed, taught me how to stand on a stage and find my voice.

"We don't need no education; We don't need no thought control; No dark sarcasm in the classroom; Teacher, leave them kids alone". We within the queer choral community sing a queer anthem as if our lives depend on it. We dress up as if it were the most important public festivity of the year. We take mainstream songs and twist them into our own queer fantasy. When we feel daring, we dress up our song in choreographed dance or semi-staged drama. We may want to invite audiences into choruses of global hits, or we might teach them local queer histories. On the Thursday evening of the festival, I watch in awe the performance of the choir, Voces LGBT de Madrid, at the 19th Century Teatro Duse. Their 30-minute set is a homage to Bologna-born queer icon, poet, writer, and filmmaker Pier Paolo Pasolini (1922–1975). Styled as a kind of Baroque opera, the semi-staged performance traces the brave life of openly gay Pasolini. We learn about his early years in Northern Italian partisan circles, from which he was spurned owing to homophobia; his turn to the Italian capital and experience of unrequited love; and his eventual murder on the beaches of Ostia, just outside of Rome. Musically, the performance is a delightful queer recipe of "sincerity and irony" (McLachlan, 2015), consisting of arias, recitatives, and choruses, including a mash-up of Britney Spears, "Bella Ciao," and Pink Floyd's "Another Brick in the Wall". Sung by the Spanish queer choir, the lyrics of the 1979 protest anthem, with

which I opened this paragraph, expose the violence of post-WWII state pedagogies, and not least their demonisation of queer kids.

Through my queer choral research, I've learned about Section 28, a law put in place by the UK's Thatcher-led government in 1988. Aimed to supposedly address the HIV/AIDS pandemic, the law forbade mention of homosexuality by school teachers, thus denying a whole generation of queer kids, including myself, proper education that might have saved their lives. Today, I feel a moral imperative to teach about musical responses to HIV/AIDS, drawing on abundant literature in applied ethnomusicology. And yet, when I ask about students' previous education of the topic, I'm dismayed at the vacuum of knowledge about the pandemic that led to the deaths of millions of gay men, trans women, and sex workers. I'm alarmed at how formal institutions that are set up to educate us fail so drastically. Why is it that queer choirs do the work of care and education that state-funded institutions withhold?

Blonde wigs adorn the heads of all members of Roma Rainbow Choir, as they perform at DumBo on the Saturday evening of the festival. They signify the signature hairstyle of another Bologna-born pop sensation Raffaella Carrà (1943–2021), whose songs travelled transnationally throughout Europe in the 1970s and 1980s, and who died in Italy's capital three years ago. Participating in Rome pride parade with the choir over the last years has offered me an education in Italian queer pop icons, not least Carrà's songs, which teach feminist, queer, and sexual liberation. Tonight, Roma Rainbow choir perform with bravado Carrà's cheeky number "A far l'amore comincia tu" (*You start making love first*), in a polyphonic arrangement and in five languages. As music education and community music scholars Patricia Campbell and Lee Higgins explain,

[c]ommunity music is [...] an intentional approach to engage participants in active music making and musical knowledge outside formal teaching and learning environments. It involves skilled music leaders, who facilitate inclusive group music-making experiences with an emphasis on people, participation, context, equality of opportunity, and diversity. (Campbell & Higgins, 2019, p. 157)

They elaborate,

community musicians are committed to the idea that all people have the right and ability to make, create, and enjoy their own music – styles and expressions they prefer, that they grew up on, that they are still growing to know. (Campbell & Higgins, 2019, p. 170)

Queer choirs, like Roma Rainbow choir, offer spaces of informal musical participation and pedagogy, of queer play and joy, for those of us left out, or excluded by formal musical education and institutions governed by heteronormativity and modernist musical aesthetics.

Storytelling, public pedagogies, and politics during the rise of queerphobia

Why is it that the music of queers, people of colour, of women is continually excluded from education institutions? Why is it that we don't teach community music building, musical activism in our music departments, especially since these projects engage wider publics?

"Tell me your story and I'll tell you mine; I'm all ears, take your time, we've got all night". As the critical pedagogue Walter Gershon writes,

the roles of musicians function similarly to those of public intellectuals: both are public pedagogues whose interactions are explicitly designed to educate. Musicians and public intellectuals are both performers who speak to audiences in an effort to move them, to entertain for the pleasure of thought through the senses. (Gershon, 2010, p. 635)

As the sun scorched the streets of Bologna on Saturday morning, choirs took their places at salient sites around the city centre to reach out to wider publics. The entrance to Salaborso Library on Piazza Nettuno, offered the stage for Europe's oldest mixed queer choir, the Pink Singers. Through appearances on UK radio and TV, and collaborations with Bronski Beat and Elton John, their voices have reached wide audiences throughout the

UK since their founding in 1983. They have mobilised at key moments in LGBTQ+ history, hosting the third edition of Various Voices in 1989, and performing at 10 Downing Street following the passing of the Marriage Equality Act in 2013. As part of their 30th anniversary celebrations, they curated an exhibition, now available online, documenting the development of their own choir and its enmeshment in British LGBTQ+ histories (Hilder, 2022). On the streets of Bologna, they continue their educational mission, highlighting how, in Gershon's words, "music is an embodied way of knowing that is sensual in its understanding and expression" (Gershon, 2010, p. 635). Their set includes the 2020 song "Chosen Family" by the Japanese-British singer Rina Sawayama, which articulates the potentials of queer kinship to offer care beyond biological nuclear family models. "We don't need to be related to relate; We don't need to share genes or a surname; You are, you are; My chosen, chosen family". At a time when the new Italian government were preparing a bill to criminalise rainbow families, the Pink Singers' performance articulates alternative visions of kinship. Both Balén (2017) and MacLachlan (2020) highlight the wider social transformative potential of queer choirs, strongly implying their role as institutions of public pedagogy. Drawing on the notion of 'counterstorying,' Balén writes,

[q]ueer choruses embody in their practice a compelling counterstory, one that challenges some of the most damaging stories used to oppress: that you are alone, that you have no right to commune with others, that all you think about is sex, that sex is not a social good (especially not yours), and that you have no right to life or joy. The practice of actively, publicly, and joyfully offering creative counterstorying that provides mutual pleasuring through sonic beauty is appropriate to the task because in its very form it creates that which such master narratives work to deny. (Balén, 2017, p. 131; see also pp. 13–30)

Through performances at local cultural institutions, on the streets, and a public gala concert in the city's main square, Piazza Maggiore, Various Voices mobilised the architecture of the city to offer a kind of public pedagogy, via counterstorying, of queer lives.

November 2020. I include the topic of #MeToo in my course on music, gender, and sexuality. As a white cisgender man with no training as a therapist, I feel severely underqualified to teach this class. I suggest two films to watch, explain they are not compulsory, and I offer trigger warnings. Students insist that we discuss the films at the next class. I prefigure the discussion with a confession that students can leave if they feel they need to, that I find this task a challenge, but that I feel morally compelled to include this in the course. In a circle formation, we hold a one-hour, sensitive, powerful conversation, that addresses sexual violence and harassment in the music industry, giving space for my students to voice experiences, concerns, hopes. This was perhaps the biggest challenge I've faced in the classroom, and perhaps also the most transformative.

“One day these stones will move; like an avalanche; through the night; through the night; through the night”. To a syncopated jazzy accompaniment Voces Gaudii, Poland’s first queer choir, intones the lyrics of “Psalm of Those Standing in Line,” the solidarity era protest song by Polish singer Krystyna Prońko. Commenting on the long queues for public services during the 1980s, the song’s performance by Voces Gaudii reinvigorates an archive of musical dissent (Bohlman, 2020), now mobilised to critique the queer-phobic, populist, far-right party Prawo i Sprawiedliwość (*Law and Justice*) that had been leading the government for eight years. Their performance took me back to June of the previous summer when I joined the choir for a collaborative concert with the Pink Singers, in Warsaw. At Kino Elektronik we delivered a powerful concert of songs celebrating love, family, but also of anger and protest. Each song was punctuated by stories, recounted by members of both choirs, of lives lived through discrimination and hope. On the final day of the collaboration, we were offered a queer guided tour of the Polish capital by one of the members of Voces Gaudii, Maciek Przygoda, a Polish queer reality TV celebrity and influencer. We learned of the infamous Operation Hyacinth, made famous through the recent Netflix film of the same name, bringing to life an episode in the 1980s of police surveillance and public shaming of gay men in Warsaw; the feminist activist medical doctor Zofia Sadowska

(1887–1960) whose career in the early twentieth century was ruined by criminal charges against her lesbian relationships; and the recent protests against the jailing of the non-binary queer activist, Margot, who mobilised against anti-queer state-sponsored hate crimes in August 2020. In light of numerous towns marking themselves as LGBT-free zones, the choir has embarked on a tour of four cities in order to show solidarity with local queers and to reshape public perceptions of queer people. Part of this project has now been captured in a documentary on the German-French TV channel, ARTE. “Like a teacher, musicians are public pedagogues who simultaneously interpret and broadcast their sense-making so that others might make sense of it for themselves,” Gershon writes (2010, p. 635). As I watch Voces Gaudii perform in Bologna, I think of the tenacity, creativity, and joy of the choir in the face of a society fighting the tentacles of anti-democratic queer-phobia and their conviction in public pedagogy as politics.

Pedagogies of queer activism within and beyond the classroom

I give space for collective grief when we, in the arts and humanities, witness yet more funding and resources taken away from us. Yet, collaborating with musicians and activists who are doing amazingly creative, hard, and mostly unpaid work, with few resources, and in the face of welfare cuts, increasing discrimination, and threats of violence, I begin to ask myself: Why is it that we, academics based in Norway, with all the privileges we enjoy in the academy, feel so disempowered?

“I’m a survivor; I’m not gon’ give up; I’m not gon’ stop; I’m goin’ work harder”. As I wander the streets of Bologna, I take stock of my own personal journey, assembling a new narrative that tries to make sense of my varied projects. In 2016, I co-founded and have chaired the international LGBTQ+ Music Study Group. This group aims to strengthen music scholarship on gender and sexuality, offer a network for LGBTQ+ scholars, and act as an advisory body for issues of inclusion and diversity. Over the years

we have held four symposia, organised discussion groups, collaborated with other institutions, run a pilot mentorship scheme, and curated a blog and podcast. We are an independent organisation, have no annual budget, but run events through financial support from benevolent institutions and funding bodies. Working beyond our day jobs, we have used precious time to build infrastructures that enable new generations of scholars to flourish and to provide safer spaces for those who feel marginalised in normative academic contexts. Through the projects of the Study Group, I have unlearned the individualistic indoctrination of academic education and gained skills in creative collaboration, messy problem solving, deep listening, and, hopefully, ethical leadership. In the summer of 2020, I invited choral colleagues from London and Rome, to recount their own fears, challenges, and strategies for dealing with the COVID-19 pandemic. We co-wrote and published a blogpost, to share our stories with a wider public through the blog of the LGBTQ+ Music Study Group (Hilder, 2020). This text has been circulated widely within the choral community, my international network of colleagues, and through them, music students around the world. On the stage of the closing ceremony of Various Voices, I marvel at the hard, tireless, and unpaid work of the Bologna festival organisers, as they pass the baton on to the next hosts of the festival in 2026, the Brussels choir Sing Out Brussels. This choir bedazzles audiences at the festival with an enraptured performance of a complex and brilliant mashup including Gloria Gaynor's "I will survive" and Destiny's Child's "Survivor". Last year Marina Belotti, one of the main organisers of the forthcoming Brussels festival, invited me to join a funding application to the European Commission. The project, planned to be launched at the next festival, was to develop educational materials promoting inclusion and diversity in choral practice, though unfortunately the funding proposal was unsuccessful. In all these ways, I recognise myself extending my applied ethnomusicological reach and embracing the realm of public pedagogy. Public pedagogy, as Jennifer Sandlin, Brian Schultz, and Jake Burdick write,

implores teachers, researchers, scholars, activists, artists, and theorists to reconsider their foundational understanding of what *counts* [emphasis in original] as pedagogy, of the potentially hidden pedagogies at play in their practices, and of how and where the process of education occurs. (Sandlin et al., 2010b, p. 4)

Indeed, being a researcher within queer choral communities has forced me – in line with Halberstam’s plea for queer pedagogy (Halberstam, 2003) – to reckon with normative educational models, and to take on pedagogical roles beyond office and classroom.

The arts and humanities are in perpetual crisis. And the work of inclusion and diversity is perpetually postponed. Why is it that within the neoliberal university, the care we put into teaching, to community engagement, to in-reach projects of diversity and inclusion, are, if we’re lucky, congratulated yet mostly perceived as a pretty decoration? According to Norwegian law, public institutions, including universities, must “work actively, goal-oriented, and systematically to promote equality and prevent discrimination” (*Likestillings- og diskrimineringsloven*, 2017, §25–26).

“How about love?” As I roam the festival area in Bologna, I regret that Kor Hen is not yet ready to participate, yet proud of all we have achieved in our first six years of existence. I think of when in November 2021, members of Kor Hen participated in a panel at Feminalen, the Trondheim festival promoting gender equality in music, under the auspices of AKKS. The festival is often run by former students of mine, and I frequently get asked to contribute a panel to their afternoon *fagprat*. That year I decided to invite members of Kor Hen in order to share our unique experiences of community music making for marginalised communities in Trondheim. Through dialogue and storytelling, our conversation offered a public pedagogy of what it means to address gendered traditions of choral singing, to queer the often-heteronormative repertoire of pop music, and to create safer spaces for queer people. Just a year earlier, I had invited my own students from my course *Global Perspectives on Music, Gender and Sexuality* to a similar panel debate to share what we had learned in the classroom. Encouraging my students to curate the panel themselves, we queered pedagogical space, power hierarchies, and flows of knowledge, inviting our audience to reflect on continuing gendered injustices in the music industry. A model for such work is the local NTNU professor of English literature, Hanna Musiol, whose teaching across public

institutions and the streets of Trondheim, reimagines the classroom as a dynamic field and imbues students with the potential to rebel against colonial and environmental violence and propose alternative futures. She reminds us that “working within narrow parameters” of the neoliberal university, “unpredictable logistical and collaborative opportunities are always possible” (Musiol, 2022, pp. 292–93). Indeed, the music pedagogues Randall Everett Allsup and Eric Shieh implore us “to move from our isolated classrooms and sealed traditions, and into a public space” in order to address the social injustices of our time (Allsup & Shieh, 2012, p. 51). In 2022 two colleagues of mine at the University of Siegen, Germany, invited our choir to contribute in one of their undergraduate courses on choral singing and diversity. Over two days, ten of our choir members joined students in music education to hold choral workshops, led by our choir director, Snorre Sletten, in order to promote reflection on gender and sexual diversity through music making. In between rehearsals, we curated small group discussions on gender and sexual identity, which elicited powerful stories of coming out, belonging, and community, based on questions I designed myself. The project concluded with a joint concert with the Cologne queer choir, Die Taktlosen, also present in Bologna, who performed among other songs, “Seasons of Love” from the hit musical Rent. Our choirs’ invasion of the formal educational institution signalled a queer reversal of traditional pedagogical outreach.

The art of science is storytelling, I tell my students. We academics may never have been properly taught to write or to speak publicly. But we are obliged to write something that transcends a science report. How do we engage in knowledge sharing? How do we find the words to tell our story? How do we reach a wider audience? What does it mean to hold onto objectivity as scholars as we watch the earth burn?

Watching Voces Gaudii perform with such passion and gusto in Bologna brings me back once again to the sweaty streets of Warsaw on Saturday June 25th 2022. It was Warsaw’s Equality March, the local name for Pride, though that year co-hosted with Kyiv Pride, displaced from their own war-torn neighbouring country. While the atmosphere of collective

pride and defiance was palpable, my body was still raw, in shock and sadness at the news from the previous night. Outside London Pub, one of the few queer bars in Oslo, a man shot dead two people and physically injured another 21 people. Already that morning our choir began to mobilise and co-organise what would become the only permitted vigil in Norway. The ambassador of Norway in Warsaw held an impassioned speech on the steps of the Stalin-commissioned Palace of Culture and Science, just before the start of the parade. We marched the streets, we danced, we sweated, we shared stories, we commiserated. But our queer solidarity could do little to soothe the anxieties of queers here in Norway, now afraid to display flags, instructed by police – seemingly uneducated in all things queer – to hide their queerness for their own safety. It would transpire that PST (Norwegian Police Security Services) failed to respond to known threats even on the eve of Oslo Pride which, that year, marked the 50th anniversary of the decriminalisation of male homosexuality in Norway. Returning to work in August, I translated my experiences from Warsaw into an autoethnographic account, spilling my emotions, rendering visible my vulnerabilities. I shared this writing experiment with students at our departmental discussion group, Faglig Forum, recognising that queer students might need a sign of solidarity from staff and a space for collective processing of trauma. We discussed the aesthetics and ethics of academic writing. We pondered the importance of engaging broad audiences through our work. Reflecting on doing research within our own communities, we questioned normative research ethics. And, considering the social challenges we face today, we speculated on what “science” – *vitenskap* – might be in the twenty-first century.

Postlude: Becoming a queer pedagogue

On Sunday afternoon, I leave Bologna with a sense of joy, exhaustion, melancholia. As I make my way back to Norway, memories of performances, conversations, songs, friends, flicker through my mind. I marvel at the ways in which queer choirs offer spaces of informal musical participation for those of us who might feel excluded from normative

institutional music making. I am in awe at how queer choirs have taken on the role of teaching our communities about our own histories, our own sexual health, our own rights, when formal education institutions fail. I am touched by those articulations of solidarity and creative critique, when queer choirs dare to take the public stage and offer queer pedagogies for sometimes unassuming, sometimes hostile audiences. I delight in how queer music groups have taught me to unlearn my investment in modernist aesthetics and recognise how music making might aspire to something more than simply ‘sounding good’. I am grateful for all the embodied knowledge I have gained through LGBTQ+ choral research and activism, an education for which there exists no literature or syllabus, but which provides the ethical and pragmatic curriculum of my pedagogical and scholarly practice. Reflecting deeper, I appreciate better my own long and meandering path, through projects of equality, diversity, and inclusion, outreach, and activism, a path I could never have imagined 10 years ago, and one which has led me to become a kind of queer public pedagogue.

“To teach in a manner that respects and cares for the souls of our students is essential if we are to provide the necessary conditions where learning can most deeply and intimately begin” (hooks, 1994, p. 13). These words, by bell hooks, are imprinted on the walls of my office and have given sustenance to countless educators committed to engaged and critical pedagogies. As the queer music pedagogues, Allsup and Shieh, write,

[a]t the heart of teaching others is the moral imperative to care. It is the imperative to perceive and act, and not look away. Calling upon our best selves, we know ethically that we cannot ignore these things. Consider that we are educators precisely because we do not wish to ignore these things. Education after all, is a public endeavour with an obligation to enter the public space. Consider that we work with music because the social life, the cultural life of our communities, is something we care deeply about. (Allsup & Shieh, 2012, p.48)

Their words resonate with other musicologists who call for a recentring of care in music education (Cheng, 2016; Rivas, 2021). But care does not simply translate to safety and comfort. I am inspired by local NTNU

feminist scholar Jennifer Branlat, alongside Juan Velasquez, and Ingvil Hellstrand, who propose what they call the “tentacular classroom”:

Involving a great deal of unlearning for educators and students, [the tentacular classroom] asks us to reconsider what constitutes a legitimate source of knowledge (lived, embodied experiences vs. traditional scholarly knowledge) and accept that much learning occurs outside the classroom walls. (Branlat et al., 2023 p. 3)

Drawing on the work of Donna Haraway, they call for a pedagogy of risk, experimentation, and discomfort: “[W]e believe it is most fruitful, albeit risky, to move into this uncontrollable terrain, these unruly edges, these fields of troublesome knowledge” (Branlat et al., 2023, p. 9). On the ethics of discomfort in pedagogy, local NTNU transfeminist scholars Libe García Zarrazn and Jennifer Duggan share,

[e]ducators have an ethical duty to ensure that (dis)comfort is shared, that everyone is confronted with their own and others' strengths, vulnerabilities, blind spots, and biases regularly in order to encourage critical reflection and empathy. How else can we grow? If we are never expected to do anything that is uncomfortable, are never asked to confront our perspectives, to consider how they are formed, to wonder who is (dis)advantaged by the systems from which we may benefit, then how can we make the world a better place? (Duggan & García Zarrazn, 2022, p. 5)

We learn so much when we look through the archive of feminist, queer, and trans activism, community music, and pedagogy. Drawing on HIV/AIDS activism, the queer public pedagogues Tina Gutierrez-Schmich and Julia Heffernan remind us, “[t]he practice of disrupting silence and engaging in dialogue are fundamental to teaching and learning about gender and sexuality” (Gutierrez-Schmich & Heffernan, 2016, p. 247). In a Norwegian context, Skjelstad and Ellefsen (2024) highlight the challenges in breaking silence and transforming stereotypes teachers face today. Inspired by the queer music pedagogy of Elizabeth Gould (2013), Onsrud insists on how a “[q]ueer pedagogy marks the possibility of a response to the systematic and heteronormative structure of education” (Onsrud,

2021, p. 139). Indeed, in proposing a “queer pedagogy for music education,” Gould herself – also drawing on Donna Haraway (2008) – writes,

[r]ather than ‘including’ queer perspectives in straight music education, a queer pedagogy of companion-able species opens spaces for co-creating a contingent, dynamic table where music education messmates might commit to practices of regard and response in ways that compel us to learn from and with each other in the context of humility, doubt, and respect, using felt, as opposed to sufficient, reason. (Gould, 2013, p. 63; see also Onsrud, 2021, pp. 140–141)

More specifically, I would propose, we need to think about the embodied knowledge and futures of our students, recognise the myriad sites of learning beyond university walls, and be brave to experiment with taking on roles outside the classroom, drawing on traditions of community music, applied ethnomusicology, queer activism, and public pedagogy. Giroux writes,

[t]he moral implications of pedagogy also suggest that our responsibility as public intellectuals cannot be separated from the consequences of the knowledge we produce, the social relations we legitimate, and the ideologies and identities we offer up to students. Refusing to decouple politics from pedagogy means, in part, that teaching in classrooms or in any other public sphere should not only simply honor the experiences students bring to such sites, including the classroom, but also connect their experiences to specific problems that emanate from the material contexts of their everyday life. (Giroux, 2010, p. 495)

His work does not repeat the rather facile fact that education is central to democracy; rather, he is warning us that democracy requires a critical public pedagogy founded on social justice, one that is transgressive, engaged, brave, and risky. In the words of Sian Melville Hawthorne, who also muses on a queer pedagogy,

[t]he ability to connect knowing to knowing what to do, to bind ethics to affect, without losing the acuity and necessity of critical thought, is perhaps in the end what queering should be: an act of love for our students, for ourselves. (Hawthorne, 2018, p. 160)

The countless performances of “Bella Ciao” in Bologna remind me of queer choirs’ relentless task to critique the rise in fascism and increase in violence against LGBTQ+ people, and also to voice hope for alternative queer futures. The song laments the death of a partisan. Yet it also sews the seeds of promise among new generations, to whom we, as pedagogues, are accountable. Tomorrow I’ll begin to plot new ways to invigorate my own pedagogies in Trondheim and beyond. I’ll reassess again why my classroom is relevant in 2024. And I’ll begin to argue once more for the value of music, the arts, and humanities in 21st century Norwegian society.

Author biography

Thomas R. Hilder (he/they) is a writer, teacher, researcher, musician, activist, and professor of ethnomusicology at the Norwegian University of Science and Technology (NTNU). His experiments in scholarship, pedagogy, and public engagement explore musical performance, community, activism, well-being, and voice, shaped by feminist, queer, and postcolonial perspectives. He is author of *Sami musical performance and the politics of Indigeneity in northern Europe* (2015) and co-editor of *Music, Indigeneity, digital media* (2017). In 2016 he co-founded the international LGBTQ+ Music Study Group. At NTNU he is co-leader of the LGBTQ+ Staff Network. In 2023 he was awarded the NTNU staff prize for equality and diversity. He has also helped build Trondheim’s queer choir, Kor Hen.

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CHAPTER 6

I See and Hear Things Differently Now – Students' Experiences of the ERASMUS+ Project Voices of Women

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Abstract: The interdisciplinary ERASMUS+ project Voices of Women (VOW) commenced in January 2022, bringing students and teachers from Norway, the Netherlands, and Germany together. One of the main objectives of VOW was to familiarize students and audiences with art songs created by women composers from 19th and 20th century Europe.

The purpose of this article is to present results from the research project Agents of Change, where we shed light on the students' perceptions of the VOW project. We have investigated students' knowledge of women composers and their representation in the arts, their thoughts about gender balance, and the significance the VOW project has had for their own choice of repertoire and artistic work. The empirical material of this article is based on 125 answers from questionnaires during the project over two years (2022–2024).

The analyses reveal that the students possessed limited knowledge of women composers prior to participating in the VOW project. The students continuously highlight the crucial significance of diversity and underscore the necessity for achieving a more balanced and inclusive representation of women in the arts and in the higher music education curriculum. In assessing whether VOW has influenced the

Citation: Meling, L. K., Meland, A. T. & Mittner, L. (2024). I See and Hear Things Differently Now – Students' Experiences of the ERASMUS+ Project Voices of Women. In I. Bjørkøy, S. S. Kolaas, M. F. Duch & T. R. Hilder (Red.), *MusPed:Research: Vol. 8. Utfordringer og muligheter innen musikk og utdanning* (pp. 91–119). Cappelen Damm Akademisk. <https://doi.org/10.23865/cdf.234.ch6>

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students' perspectives on women composers, the analysis reveals a positive impact. Those findings indicate that educational projects that are directed towards change may have a more general impact on society at large, due to students' development as critical thinkers and broad performing activities beyond academia.

Keywords: higher music education, art song, curriculum transformation, gender balance, societal change

Introduction

The transnational project *Voices of Women* commenced in January 2022 and ends in October 2024. Participants are conservatory/university music performance and literature students, and teachers/researchers in music performance, musicology, gender research, cultural studies, and literature studies from the University of Stavanger, Norway; UiT The Arctic University of Norway; the University of Groningen, the Netherlands; and the University of Music FRANZ LISZT Weimar, Germany. The VOW project has two primary objectives: 1. to enhance familiarity with musical compositions crafted by women: concretely, the performing repertoire of *art song* from the 19th and 20th century Europe and 2. to build a Voices of Women network and devise a corresponding roadmap for transformative action. Up to now there have been five meetings, which have been either in person, digital or a mix of both.

VOW Roadmap

ERASMUS+ project Voices of Women (VOW) Jan 2022-Dec 2024

Kick-off 2022

VOW online kick-off meeting 4th March 2022. The team will refine the VOW theoretical, performative, educational, and evaluation concepts, plan details about repertory and the recruitment of students to VOW training activities.

Stavanger 2022

Training activity: Masterclasses and lectures in Stavanger 23-24th June 2022. Students & staff will experience and discuss the state of the art and the idea of becoming agents of change in the VOW field.

Groningen 2022

30th Nov-3rd Dec: The University of Groningen will host a digital training activity and conference aimed at discussing the "Voices of Women" question. Together with students we will crystallize biographical sources and other educational materials.

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Weimar 2023 & 2024

In this phase we will host a series of workshops and masterclasses in Weimar. A RESCAPE workshop will result in educational materials and recommendations on how to approach and interact with voices of women.

Tromsø 2023

In this phase we will experiment with the historical, performative, and educational materials prepared in phase 1 and 2. Phase 3 will result in a theory-method package that will combine performative and feminist knowledge.

Final Conference 2024

Project participants will join forces at the VOW final conference in Stavanger to present and perform major outcomes of the project through scientific and artistic formats. Evaluation material will be discussed, and the VOW higher education course curriculum will be presented.

 Funded by the European Union

Figure 1. Overview of the structure of the VOW project (By Lilli Mittner, CC BY 4.0).

The inception of the VOW project stemmed from the observed under-representation of women composers in music performances and educational settings. The project seeks to empower and secure the rightful presence of women in music production across historical, modern, and future landscapes: all voices and gender representations shall be heard. By spotlighting women composers, VOW strives to elevate cultural consciousness rooted in an overlooked and underestimated historical heritage, which deserves greater attention, analysis, interpretation, and performance. The project is based on the idea of social innovation in which all those who become involved gain a better understanding of normative complexities and why and how to act more inclusively within the specific field of music performance. In terms of curriculum transformation, this is the third of six stages proposed by Schuster & Van Dyne (1985; see also Mittner, 2018).

The woman composer question has been central to feminist musicology for decades, and the surge of interest in forgotten women composers and broader inquiries into the intersections of music, gender, and sexuality within musicology has been central from the very beginning. Pivotal publications such as Cohen's *International Encyclopedia of Women Composers* (1981), encompassing over 5,000 names, marked a turning point. In Norway, Lindhjem (1931) raised the question at the beginning of the 20th century, and Paulsen (1980), Dahm (1987), and later Halstead (1997) wrote important contributions to make women composers visible and to scrutinize the reasons for their ongoing invisibility. Parallel thinking practices emerged in Germany (Hoffmann, 1998; Rieger, 1981) and the US (Bowers & Tick, 1986; Citron, 1993; McClary, 1991; Schleifer & Glickman, 1996–2006).

During the last decades, groundbreaking projects on women composers have been established, e.g. Kvast in Sweden (a non-profit association whose main purpose is to increase awareness of women composers), or individual researchers' projects (e.g. Kvalbein, 2022; Välimäki, 2022). Other projects on music and gender include research on the choice of what instrument to play (Abeles, 2009; Blix & Ellefsen, 2021; Meling, 2019) and power relations in the classroom (Abramo, 2009; Green, 1997). In recent years, feminist scholars have applied feminist theories in related

fields such as sound studies (Tiainen, 2018), art and dementia (Mittner, 2021) and aesthetics (Macarthur, 2002). Music education has had a special focus on intersectionality (Werner, 2019), sexual harassment in music spaces (Wilson, 2002) and social change (Hess, 2019; Kertz-Welzel, 2022).¹ However, while research has delved into gender from students' perspectives, examining the broader institutional perspective (de Boise, 2017; Werner & Kuusi, 2023), there remains an absence of research exploring students' perspectives regarding women composers in the curriculum and the presence of a more gender-balanced repertoire in higher music education.

At the start of the VOW project, we established the research project *Agents of Change*, where we wanted to shed light on the students' perspectives and understanding of women composers and gender balance in the arts. Additionally, we aimed to investigate the potential impact of the VOW project in shaping the students' own repertoire and artistic endeavors. Moreover, we sought to explore how students could cultivate, embody, and convey more nuanced and gender-sensitive perspectives on musical histories. Construction of knowledge was central, and our research question was formulated as a threefold question: (1) what kind of knowledge do students have of women composers and their representation in the arts; (2) which attitudes do students have towards gender balance and the specific repertoires created by women composers; (3) how do students describe the effect of the VOW project on their own artistic development. Given that the VOW project was a pedagogical project, we were also interested in investigating the project's learning situation. The purpose of this article is to present our findings from the evaluation sessions of the VOW project, and to explore our research questions.

The empirical foundation of the research project and the results presented in this article comprise 125 responses obtained from questionnaires administered before and after each VOW project meeting over a two-year period (2022–2024). These responses are complemented by

¹ It is beyond the scope of this paper to give a full literature review on music and gender research: for a partial overview of Norway, Germany and The Netherlands, see Mittner et al., 2022.

theoretical reflections, insights gathered from discussions with participating students and the three authors' personal reflections and observations, coming from three different fields: music history and performance (Meling), pedagogy (Meland), and gender studies (Mittner). The authors have undergone a collaborative writing process and collective analysis, where effective communication and collaboration tools (e.g., Google Docs, shared folders, regular meetings) have facilitated seamless integration of contributions and maintained a unified voice.

The article is organized as follows: firstly, a detailed exposition is provided on the VOW project itself, elucidating its methodology and activities. Subsequently, the empirical study is presented, focusing on the questionnaire responses. Following this, we contextualize the responses, including a discussion of the lack of accessible material, gender balance, and the woman composer question. The article concludes with a concise section outlining the continuing need of educating agents of change.

Educating agents of change

The VOW project's methodology encompasses a blend of interconnected activities, including masterclasses, concert preparations, conferences, lectures, lecture recitals, student-driven discussion groups (with topics like gender issues in jazz, feminist practice in teaching, male vs female genius, and historical research on gender gaps in music institutions), workshops, online teaching, work with historical source material, and evaluation seminars. VOW thus creates an interdisciplinary forum for sharing music making, engaging in conversations, workshops, panels, and discussions. It does not have a fixed syllabus: this depends on the material the students want to work on. The project emphasizes the necessity to educate agents of change, which means: (1) knowledge of women composers and their works, (2) attitudes towards a new repertoire, where student takes more initiative to find out why they are forgotten and the problematic sides of Western art music canon, and (3) knowledge of how to perform the new repertoire.

The students are mainly female bachelor students in classical music performance. Most of them are voice majors, in addition to a few pianists

and other instrumentalists. There are also a few non-music majors, mainly from literature studies. All these students have taken an active step to be part of this project and have expressed an interest in and a curiosity about the topic. They are all open and eager to learn, both theoretical concepts and the applied methods in their performances, and they have expressed an openness to other cultures and different gender expressions.

A pivotal aspect of the project involves the masterclasses, where students showcase their performances of songs to the rest of the group and receive feedback from voice professors, fellow students, and collaborative pianists. In the last sessions, the project included genres like jazz, however, the VOW project's main focus is on 19th century art song, denoting a vocal musical composition typically crafted for a single voice accompanied by the piano. Beyond acquiring knowledge of the repertoire and interpretative approaches to the music, students also delve into the poetry, textual significance and translations, and explore the aesthetic and social contexts of their selected composers. At the seminar's conclusion, students present their chosen songs at a public concert.

Central to our pedagogical methods in the project is the *flipped classroom*: a pedagogical model where students work with the learning material before they come to class, freeing class time for applied learning opportunities. It is a consensus among researchers that this is more conducive to learning compared to other more conventional methods (Freeman et al., 2014). We use this method in the applied music activities (where the students prepare material to perform), in the lectures (where they beforehand have read articles and material about the topics), and in the workshops. One of the central workshops in the project uses the *RESCAPE* method, where the students before the session have worked on historical source material. RESCAPE, short for Research – Education – Sources – Creativity – Art – Performance – Engagement, is a method that involves three key steps. Initially, the students research and blend various forms of historical documents (journals, letters, postcards, notes, etc.), and artistic expressions to create fictional dialogues between historical figures. Next, these dialogues are performed on stage. Lastly, workshop participants reinterpret the materials to create new dramatic compositions rooted in the same sources but with different contexts. The

RESCAPE method encourages innovative ways of storytelling, and the performative engagement with the materials results in new insights into cultural history.

Triggering creativity and imagination through performative methods as explained above offers students the opportunity to create novel narratives that are rooted in their own experiences. Employing the RESCAPE method to craft stories, students position themselves at the forefront of the discourse, delving into their personal encounters with gender roles and other normative complexities. By examining depictions of women in classical music and engaging in their own creative endeavors, students start to recognize and analyze societal expectations that connect to gender and power relations. This process facilitates participation in critical thinking and discussions, integral to instigating social change.

Collaborating with our students, the general core of the project resides in critical pedagogies and feminist principles, that put question marks on the self, agency, and transformative leaning. As O'Sullivan et al. (2002, p. 22) delineate, "Transformative learning involves experiencing a deep, structural shift in the basic premises of thought, feelings, and actions." Unlike traditional learning, which focuses on knowledge acquisition and skill development through structured, teacher-centered methods, transformative learning seeks to change learners' perspectives and behaviors through critical reflection, dialogue, and active engagement and asserts that experiences can profoundly reshape one's perspective, often sparked by sudden insights. These moments prompt reflection on newfound knowledge and its impact on comprehension. Thus, the VOW project establishes an arena for transformative learning, akin to the notion of the *tentacular classroom* as Branlat et al. (2022) proposed.

Rooted in constructivism, it suggests learners create meaning by merging new knowledge with existing understandings. Imsen (2020) highlights that constructivism emphasizes the importance of active participation in learning, where students create their own understanding and knowledge through experiences and reflection. Additionally, constructivism fosters critical thinking by encouraging students to explore, ask questions, and solve problems and emphasizes the active role of learners in constructing their own understanding rather than acquiring it passively

(Brooks & Brooks, 1999). Constructivism can therefore fit as a theoretical framework for our project, however, several parts of our project, like e.g. the performative approach and the idea of becoming an agent of change through and with music, are also linked to feminist posthumanism (Braidotti, 2021). As the project emphasizes open-ended and dynamic processes, it is shaped by what teachers, students and audience bring in and equally impacts the way all of the involved become agents of change. Feminist posthumanist theories highlight how learning and transformation occur not just within individuals, but through their encounters with the music, other students, and the learning situations (Taylor, 2017). Furthermore, it explains how identities and roles are dynamic and shaped by interconnected relationships, challenging notions of fixed identity and emphasizing the importance of collective learning.

The students' experiences of the project

Preceding the VOW sessions, to prepare participants, an online *Nettskjema* was distributed. Nettskjema is a web-based survey tool developed by the University of Oslo, serving as a secure data capture tool with a variety of features for gathering, storing, and analyzing data. This instrument probed participants' knowledge and attitudes toward the subject matter and sought to discern any changes over the project period. Additionally, inquiries were made regarding participants' involvement in activities related to women composers since the preceding session and whether the project had influenced their own artistic endeavors. This became part of the research project Agents of Change. We got approval from the Norwegian Agency for Shared Services in Education and Research, SIKT. Once the SIKT application was approved, we initiated the data collection process. Each informant was briefed on the survey's purpose and how their data would be gathered, conducted, and utilized.

At the conclusion of each encounter in the VOW project, a comprehensive evaluation session ensued, featuring the administration of a paper-and-pencil questionnaire to participants. Subsequently, dialogues were conducted with the students to solicit additional insights. The overarching objective of these evaluations was to cultivate a positive milieu

conducive to open discussions and reflective practices. Our intention was for students to first engage in individual project contemplation and then partake in collective cognitive processes through interactions with peers and educators.

Our data collection approach aligns with an evaluation methodology. This framework emphasizes the practical implementation of a program to gain a deep understanding of the conditions associated with identifying factors that may impact the achieved results (Kim et al., 2017). Evaluation is typically conducted concurrently with implementation, allowing for real-time adjustments and improvements, as exemplified by our approach. At the same time, while evaluation and research share some methodological similarities and can overlap in practice, they serve distinct purposes and employ different approaches (Creswell & Creswell, 2018). Evaluation focuses on assessing specific programs, like VOW, whereas research aims to broaden general knowledge and understanding. For our evaluation material to be used as research material, it had to meet the standards of validity, reliability, and generalizability. In our research, it also meant reanalyzing data and applying different theoretical frameworks. We have also taken into consideration research ethics, including informed consent, confidentiality, and the protection of participants' rights.

After reading through the data material multiple times and attempting to identify themes, we turned to the recommendation of Braun & Clarke (2006) regarding thematic analysis for qualitative data. Thematic analysis identifies patterns in data, revealing diverse viewpoints and informant experiences. It also unveils connections and statement alignment (Braun & Clarke, 2022). Braun & Clarke (2006) outline six phases for thematic analysis. The first phase entails familiarizing oneself with the data. We achieved this while evaluating the data, noting ideas and themes to gain a thorough understanding. Transitioning to phase two, Braun & Clarke (2006) emphasize understanding the data and listing interesting aspects. Here, we developed more detailed initial codes, building upon phase one. The codes identify data features, presenting the most interesting findings in the analysis. They are theory-driven, aligning with the study's research questions. Continuing into phase three, we followed Braun &

Clarke's advice to search for specific themes, using formulated codes to compare data content. We experimented with combinations, then developed four main themes: "knowledge of women composers and their representation in the arts", "gender balance", "the students' roles in change processes", and "consequences of new knowledge and awareness in their own artistic activities." In addition, we looked at the theme "the learning environment", although we did not ask specifically about it in the questionnaire. In phase four, we reviewed and refined the themes from phase three. Braun & Clarke highlight this phase as crucial for assessing theme data adequacy and similarity. In phase four, none of the themes required discarding. According to Braun & Clarke, this phase involves defining and naming the developed themes concisely. We wrote brief descriptions of each theme to ensure clarity. Lastly, we addressed the sixth and final phase, which focused on developing and reporting the analysis findings as results.

The evaluation forms were anonymous and the students' answers were numbered and identified from ST1 and upwards to ST125. We have not tracked one single student's perceptions continuously (since they answer anonymously), but we present here the main results, extracted from the given answers.

Lastly, it is important to acknowledge certain limitations in our research methods. We recognize that questionnaires may not fully capture the depth of students' opinions, potentially resulting in responses that lack thoroughness. There is also a possibility that students may have chosen to give superficial answers, which in turn affects the robustness of our data. Additionally, the variation in how the students may have interpreted the questions also poses a risk, as they may have formulated answers based on our expectations. In addition, cultural differences and language barriers may also have influenced the data material. In response to these limitations, validity was attempted to be improved by using open-ended questions. Such questions should encourage students to write in their own words and elaborate on their own answers. The methods we employed—reducing and systematizing data, and thematizing interview statements—are integral to qualitative analysis and are grounded in interpretivist and constructivist theoretical frameworks.

These approaches align with the principles outlined by Braun & Clarke (2006) and resonate with the constructivist perspective that knowledge is built through subjective experiences and interactions.

Results

In the following sections we present the results of the thematic analysis, where each of the themes forms a subchapter. We will both include students' quotations from the themes and summarize our findings.

Theme one: Knowledge of women composers and their representation in the arts

The analyses reveal that students possessed a very limited knowledge of women composers prior to the VOW project. Most of the students answered "poor", when asked about their knowledge of women composers, and in conversations, they knew very few names of works or composers. At the same time, the majority were of the opinion that it was important to know about women composers and they seemed very aware of the challenges women composers had been facing by focusing on various historical and current factors. They stated that women in the arts have encountered various obstacles, such as difficulties in publishing, limited resources, and a lack of recognition from their male counterparts, all of which have markedly impeded their opportunities. The lack of representation in classical music has also contributed to stereotypical perceptions against women.

I think it could be because of the social status of women and women composing music in their time. Mostly the music they wrote was to be used in the home or on small stages, and didn't get the audience and recognition like men did. (ST9)

I think people are still skeptical to women in these kinds of roles. I feel like many times women have to prove themselves two times as hard as a man in order to be taken seriously into consideration. (ST6)

After having had a class about women composers, and having taken part in discussions and reflections, the analysis indicates that the students' answers got more expanded and reflective. Students became more aware of the pervasive influence of patriarchal structures that systematically oppress female artists and has played a significant role in diminishing the visibility of women. The analysis reveals that students also point to the practice of attributing women's compositions to male family members or husbands due to challenges in publishing under their own names. Another aspect is the prevailing dominance of men in both the composition and performance of classical music within public spaces.

Historically, women's contribution to the arts has often been overlooked due to patriarchal societal structures, where men's work was more valued and recognized. (...) leading to underrepresentation of female artists. Additionally, cultural stereotypes about the types of work women should be doing may have further marginalized their art in these spaces. (ST42)

Before and after participation in a VOW session, the analysis shows that the students' opinions about women composers are much the same, but there are traces of differences. Before VOW, the analysis indicates that the students emphasize the implications of a lack of visibility for women. In particular, it highlights the importance of equality and the discouragement faced by female artists. The students emphasize that the absence of women's voices helps to maintain the misconception that creative contributions are exclusively reserved for men. Furthermore, the data highlights that the underrepresentation of women in the arts has not only made valuable talent invisible, but also led to losses.

(...) that cultural invention and creativity has always been a thing only a man could do, which is of course wrong. But this may also prevent women nowadays to work in those areas. (ST8)

Women are in general given less opportunities than men (...) and thus this old-fashioned notion of women not being able to compose as well as men, or that in general that art created by men is better, still exists. (ST4)

After sessions in the VOW project, students highlight the necessity for achieving a diverse, balanced and inclusive representation of women in the arts. Furthermore, the analysis underscores the role women can play as role models for others, and the importance of finding someone that represents you.

It is always important to have women visible in culture (...) and have people who you look up to, so you believe you can be the same one day. So if there is no women visible in arts that you could look up to it might be harder for you to think that you can do it. Also one of the most important aspects of representation in my opinion is that it can help tell more than one side of the story. Someone's art is their point of view of the world. Making women more visible in culture will bring their point of view to the table. Giving a more diverse and representative art scene. (ST45)

Representation matters in shaping cultural perspectives and fostering inclusivity. The lack of women's visibility in European culture contributes to a skewed narrative that undervalues their contributions and achievements. This can reinforce gender stereotypes and biases, limit role models for younger generations, and obscure the diverse range of human experiences and voices. (ST 122)

The analysis reveals that the students emphasize the need for diverse representation in the arts, arguing that it should mirror society's diversity to ensure inclusivity. Absence of voices restricts artistic expression: Elevating visibility of women in the arts will therefore enrich artistic expression and fosters a deeper understanding of the world through varied lenses.

The students are also contemplating on why this repertoire should be performed today. In addition to emphasizing the importance of diversity, gender balance, having role models, and inspiration, the students also stress that there exists a whole new repertoire that until now has not been performed and that more visibility of female artists will inspire young girls.

The arts are important for people because they can feel that the art says something about themselves and the society, but if we only have male representation then half of the population will feel left out. Imagine how many interesting

voices that are out there that we don't know anything about! I want everyone to feel included in the world of classical music and in the arts in general. (ST 3)

In general, the students emphasize that the best functional society is a society that has diversity, and they stress that dead, white, male composers only represent a small part of all the voices of the world. And as ST₃ mentions: there is a whole new repertoire out there that begs to be performed.

Theme two: Gender balance

The students express concern about the gender imbalance prevalent in both classical music and higher education curricula and syllabi. This suggests a stagnation in the inclusion of diverse perspectives in academic programs. The students note a dearth of literature and research on women composers within education programs. This deficiency not only limits students' exposure to the contributions of women composers but also reflects a broader scholarly neglect of their work.

The students highlight an awareness gap concerning women composers. Many people, even outside the music field, are familiar only with male composers from past centuries, revealing a broader societal ignorance of women's contributions to classical music. Overall, the analysis indicates a pressing need for higher education institutions to address the lack of representation of women composers in curricula and syllabi. It underscores the importance of actively promoting gender equity and inclusivity in music education.

In higher education it seems to me that the syllabus has not been updated in a long time. There seems to be less literature and less research on women composers, so then it is also lacking in the education programs. I think lack of representation is a mix of a lack of awareness and knowledge, but also the remnants of the patriarchy, where women were seen as less capable. Education should be relevant to the present day by incorporating modern views and current research but in music education it seems many schools stick with outdated "traditional" ways of teaching. If you ask someone who is not a musician about their knowledge of classical music, they might have heard of a couple of composers from

the 17th, 18th, or 19th century, so we have an awareness issue. As a female composer, I have experience that many people are surprised that female composers even exist at all. (ST3)

The majority believes it is crucial to attain gender balance in higher arts education, and it is important to show that cultural invention and creativity is not exclusively for the male part of the population. This is particularly significant for inspiring young women, challenging stereotypes, and ensuring equal opportunities for recognition. Overall, the underrepresentation of women is viewed as both an obstacle to diversity and a squandering of valuable artistic talent and new experiences. However, the analyses also reveal dissenting opinions.

(...) because it should be just as accessible for men and women to become renowned (not necessarily famous) for their works. At the same time, I somewhat disagree with the tendency to push women into playlists, festival line-ups etc. just for the sake of gender balance. I have already seen a lot of women heavily promoted on the basis of this idea, even though their works didn't seem like anything special. The special thing is that they were made by a woman. And this is not equality either. It's a form of positive discrimination. (ST5)

As seen above, some students caution against adopting superficial measures to achieve gender balance, emphasizing the importance of authentic recognition based on artistic merit rather than gender. At the same time, several students mention that they do not want women to be given *more* advantages than men, but the *same*: not to be represented just because of politics or diversity, but because it is deserving.

Theme three: the students' roles in change processes

The students advocate for a specific focus on highlighting the contributions of female artists. Students' proposals include organizing performances and workshops to actively promote the work of women in the arts as well as establishing scholarships for women to support and encourage their artistic work.

As a musician, I think that music is a very good possibility to reach people, because it touches and involves humans. Also because of that, it's very important to play the music of female composers. And of course, also because there are a lot of fantastic unknown pieces to a brighter public that should be more and more part of the self-evident canon. (ST24)

After having participated in VOW sessions, the students aim to boost the visibility of women composers through strategic use of social media. Platforms like Instagram and TikTok are especially highlighted as key channels to reach particularly young people. Overall, there is a consensus among respondents that social media can be a dynamic and effective tool in the mission to promote the visibility of women composers and address structural challenges in the field.

Almost everyone uses social media, especially to find yourself, compare with others and to search for inspiration. It would be nice to have another input for women like VOW in social media like posts about biographies of women artists, music and also information about their individual problems and how they lived with it. (ST39)

Maybe we don't want to admit it, but we spend a lot of our time on social media, part of our lives have moved there (...) (ST34)

The data shows that students acknowledge the need for a collective effort to enhance the visibility of women composers. Students highlight the importance of researching and performing works by women composers, while concurrently pointing out that one should choose pieces based on personal preference, regardless of the composer's gender. Nevertheless, the students emphasize that, during art events, the goal should be to include at least one piece by a woman composer.

The experience of learning from masterclasses in the VOW project has heightened students' awareness of gender differences. The students seem to be more inclined to incorporate the repertoire of women composers in future concerts and projects. They also highlight the possibility of creating a choral program or writing a master's thesis centered around women composers. Overall, there is clear enthusiasm for promoting music created by women composers. The core of these statements is also

the acknowledgment that VOW has significantly enhanced the students' awareness of their own repertoire. The students emphasize that they want to explore the existing repertoire and identify similar themes in their own environment. In addition, they want to promote networking and interdisciplinary connections. The students embrace their roles as agents of change and see the importance of including women composers as musicians today. Another interesting issue the students raise is why the change processes are so slow and that artistic recognition for women's work can be challenging even today. Several students mention that one of the problems of performing this repertoire today is finding material.

Theme four: Consequences of new knowledge and awareness in their own artistic activities

In assessing whether VOW has already influenced students' perspectives on performing works by women composers, or taking part in other artistic activities, the analysis reveals a positive impact. Students report active participation and involvement in concerts, projects, and symposia dedicated to women composers. Their involvement spans from attending concerts with works by women composers, performing repertoires by women composers, organizing musical theater, conducting choirs, to engaging with the topic through listening, reading, and writing.

I'm part of an ensemble organizing music theatre and playing operas of female composers! Next year, "Fête Galante" by Ethel Smyth will come on stage. Also, I made a whole program around female composers with a choir, I conducted and wrote my bachelor thesis on Lili Boulangers song cycle "Claireres dans le ciel." (ST24)

I became curious about what music existed beyond the well-known male composers and asked my professors to give me pieces by female composers (...) (ST36)

Analysis indicates that many students have gained heightened awareness of gender imbalances in music, art, and society, leading to increased sensitivity in language use, addressing gender-related issues, and acknowledging the experiences of marginalized groups.

I have become much more aware of the gender imbalance in music, in the arts in general and in society in general. I “see” and “hear” things differently now. I am much more sensitive to my own use of language, and how I address these issues, and I have become much more aware of marginalized groups in general. (ST38)

Participation in the VOW project leads me to a more inclusive and diverse artistic practice. I gained a richer understanding of women’s contributions to classical music. And I found new themes and ideas for my own work, expanding my artistic range and creativity. (ST 122)

Several students highlight how VOW has fostered an open, collaborative learning environment that enhances awareness of gender imbalances and language sensitivity, enabling discussions among students, musicians, researchers, and practitioners across areas of expertise and personal reflection. Students also mention that VOW established a safe place (which they say is unusual at the university), where they can freely express themselves, express their gender, both intellectually and in performances.

Discussion of the results

The purpose of this study was to shed light on the students’ perspectives and understanding of women composers and gender balance in the realm of the arts. We also aimed to investigate how we can foster a more inclusive environment that nurtures women’s musical endeavor, the rightful presence of women in music production across historical, modern, and future landscapes. Additionally, we wanted to investigate the potential impact of the VOW project in shaping the students’ own repertoire and artistic endeavors.

Our result shows that, overall, the students highlight the positive impact of the VOW project. It successfully directs attention to increasing students’ awareness of women composers. Participants emphasize the importance of gender balance not only in cultural representations, but also within higher art education. However, the knowledge the students had about women composers was rated exceptionally low, indicating

a large gap between how important they perceived the topic to be and their level of knowledge. As indicated by the results, numerous students experienced an epiphany when they got involved with VOW, where they learned how much music by women composers actually exists. This knowledge gap stands out perhaps more prominently than in other art forms. It then becomes relevant to question the reasons behind this slow pace of change. Several students underscore outdated teaching plans, the gradual pace of curriculum transformation, and the absence of equal gender representation in general in the art world.

The result of the analysis indicates a heightened understanding among students regarding the significance of gender balance and inclusion. The students position themselves as agents of change. This underscores that VOW has not only enhanced theoretical awareness, but that it has also translated into practical application. Students now want to use their instrument—their voice—to be active performers and incorporate new repertoires. They express impatience and a keen desire for rapid change. Being part of a larger movement to rectify historical oversights and promote equity in the arts also provides them with a strong sense of purpose and satisfaction. This prompts a pertinent question: why had they not engaged in or performed music by women composers before VOW? In their responses, students mention encountering numerous practical obstacles, particularly acquiring scores and accessing performances that would allow them to listen, learn, and draw inspiration.

The absence of ready accessibility to music by women composers has resulted in limited or absent performances. Although a considerable amount of music by women composers has been published, a sizable portion of it remains challenging to obtain. Some compositions are not available for purchase and/or are privately held as in the case of all the works of the British composer Rebecca Clarke (1886–1979). Even when accessible through libraries and archives, this repertoire requires active discovery and retrieval. Consequently, our students in search of this music must possess a precise understanding of what to seek and where to find it.

Gender balance and the woman composer question

As the students often mention, throughout history, women have been marginalized, leading to insufficient representation. This can include everything from the education system to the world of sports, culture and work life (Nielsen & Davies, 1997; Nielsen & Rudberg, 1989). The invisibility of women has contributed to a lack of recognition, fostering gender stereotypes, discrimination, and marginalization. Particularly discriminatory social norms and gender stereotypes have consequently restricted women's freedom of action (Wong et al., 2022). The empirical data from our study further confirm this, where the students express concerns about the lack of women in decision-making and leading creative roles within the music sector, including limited representation as professional conductors or composers.

Our findings indicate that students are keen to work toward change, yet they acknowledge that the process is time-consuming and slow. Nevertheless, various researchers have tried to shed light on the sluggish pace both within curriculum transformation and societal changes in general (Ahmed, 2017; Fraser, 2020; Valian, 1999). Within feminist research, especially in feminist musicology, fundamental differences in power relations and deeply rooted cultural practices are investigated. These differences and practices are perceived as obstacles to both curriculum and societal change. According to Björck (2011), to empower women's voices, it is necessary to have an engaged audience willing to listen and provide opportunities to claim their rightful space.

An issue we have discussed with the students is the usage of the term *woman composer*. Within feminist musicology, the discussion of the term has highlighted the risk of marginalizing women composers and emphasizing *the other*. The term may also perpetuate the idea that women's music constitutes a separate category or genre, rather than being an integrated part of the larger musical landscape. This was also noted by one of the students, pointing out a form of positive discrimination by using such terms and promoting visibility. In her book "Gender and the Musical Canon" (1993, p. 7), Citron examined the danger of attributing innate traits to women, thereby undermining the significance of social

context and individual distinctions. This is consistent with Kirkegaard (2022) who discusses the exhibition in 1980 entitled “Kvinder komponerer” (“Women compose”), which aptly portrays the dilemma. The need for a dedicated exhibition on women composers in 1980 reflected deep, preconceived notions about gender and musical innovation. Even the very existence of the category woman composer was sufficiently unknown to demand special attention, while fascinating enough to attract an audience. The category was also sufficiently unconventional to warrant a narrative distinct from that of the *male composer*—an aspect left out of the discussion. Kirkegaard points to the danger of involuntarily contributing to the *othering* of women composers, which fails to integrate them into the cultural memory.

The facts remain: our understanding of historical women composers is insufficient, as corroborated by the data material. Consequently, any additional insights would contribute to addressing this gap. Furthermore, it is crucial for students to gain a deeper understanding of the role gender has played and continues to play and their own role and capacity to change cultural practices. It is still imperative to discuss the absence of women composers in curriculum (Wollenberg, 2023). Conversely, the goal for many would entail reaching a stage where the woman composer becomes so normalized that we can discuss composers without specifically referencing their gender. Alternatively, and perhaps more intriguingly, it involves moving past the binary gender concept that underlies a sizable portion of recent research. The challenge of how to address this dilemma has been extensively debated, not only within feminist musicology but also within other disciplines that focus on the oppressed or marginalized in society. Spivak introduced the concept of *strategic essentialism* (1996, pp. 204–5, 214) as an approach to deal with this complexity. It encompasses a political strategy in which internal differences within a group are temporarily set aside, prioritizing unity to achieve common political goals (Eide, 2016, p. 2). Within this framework, we suggest the term *strategic canonism*, which implies not a radical replacement of the classical music canon but rather a questioning of it (Meling et al., 2023). Another viewpoint could be the concept of the *invisible canon*, wherein individual performers and historians curate

their own personal canons, thereby bringing attention to ignored composers (Slater, 2022).

The challenge extends beyond the usage of the term woman composer. Instead, it lies in the persistent relegation of historical women composers to cultural obscurity. Despite their presence within academia and conservatories, it is often perceived as an esoteric and unfamiliar topic, detached from the broader narrative of music history. This fundamental issue significantly hinders the widespread dissemination of knowledge regarding women composers. Until we achieve genuine gender equality in the music industry, terms like woman composer may still be necessary to help level the playing field and give voice to under-represented artists.

Pedagogical implications and the learning environment

In the questionnaires, we did not ask specifically about the learning environment, however several students remarked, under “Additional comments”, that they appreciated the VOW project’s emphasis on creating a friendly atmosphere to discuss and learn together, and felt that it was a safe space. Ensuring a safe learning environment was one of our primary objectives throughout the sessions. When discussing a topic like gender, inevitably many thoughts and feelings come up, not only about women composers, but also the students’ own perceptions of gender and gender expressions. It was then of the utmost importance that all such utterances were met with respect, and that everyone perceived the classroom to be a safe place. The underlying historical context of this concept is aimed at safeguarding marginalized groups from infringements, dangers, and animosity while providing them with a secure environment. The concept of a safe space, often employed as a metaphor in educational contexts, underscores the significance of fostering an environment that prioritizes both respect and safety and is conducive to learning (Flensner & Von der Lippe, 2019). Within feminist pedagogies, safe space is defined as space in which all voices are heard and dare to speak (Rönnblom et al., 2020). In a classroom setting, we understood the concept as a place where the

classroom becomes a co-creative space in which everyone is part of a shared experience and learns from each other in mutual interaction and tentacular thinking practices (Branlat et al., 2022).

Edmondson (2018) focuses on the concept of psychological safety, emphasizing the importance of creating an environment where individuals feel free to express their authentic selves without fear of negative repercussions. We strongly feel that art can be a factor in creating a safe learning environment, where in the process of art making, one is aware of fellow students' feelings, an environment where one cultivates empathy as well as imagination and creativity. In the VOW project, this commitment extended beyond theoretical discussions and lectures to include performance classes as well. In the practical performance of songs, such as in masterclasses where participants perform songs for others, students find themselves in an exposed position. Performing songs composed by women, as opposed to canonical compositions like those of Schubert or Schumann, adds an extra layer of complexity. These works are usually unfamiliar, suggesting that performers have not encountered previous interpretations of the songs in either live concerts or recorded formats. This demands more from the students as they need to create their own interpretations. Additionally, the extra element of being *evaluated* by a foreign vocal professor introduces a somewhat more stressful environment. Therefore, establishing a sense of security becomes particularly crucial in this context.

The continuing education of agents of change

In sum: The findings accentuate the conservative nature of the classical music scene, emphasizing the importance of visibility and methodological interventions. The project is not only about performing music by women composers but also about how to perform and present this music to a wider audience. The students voice concerns about the prevalent gender imbalance in higher education curricula and syllabi and underscore the significance of achieving gender balance in the arts. Additionally, the data indicate that students recognize the imperative of a collective effort to enhance the visibility of women composers. These findings are reflected

in research on participation within the classical music profession (e.g. Scharff, 2015). And concurring with our results, Gustlin & Gustlin point out (2023) that the absence of women in the art world impacts future generations, since the students lack role models.

Projects such as VOW fit into the tradition of critical and feminist pedagogies and has an implication for curriculum transformation in higher education (Meling et al., 2023; Minnter et al., 2023). There is a need to teach and implement a more diverse curriculum, particularly considering that these students might pursue careers in the educational system and require positive role models. This entails revising curricula to encompass a more diverse range of composers, proactively seeking and promoting the works of women composers in concert programming and cultivating an inclusive environment where all contributions to the musical canon are recognized. Highlighting women composers is an essential step towards creating a more equitable, diverse, and inclusive musical landscape within higher education, encouraging a critical examination of why certain artists may have been overlooked. Higher music education has a duty to ensure that music is inclusive and accessible to all (Werner & Kuusi, 2023).

Students report active participation and involvement in events dedicated to women composers outside the classroom setting, and those findings indicate that educational projects that are directed towards change may have a more general impact on students' development as critical thinkers due to their broad performing activities beyond academia and society at large. Our hope is that this and similar projects will lead to changes in both the artistic world and a curriculum change in higher education.

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CHAPTER 7

Expanding horizons – ensemble improvisation on 20th-century classical music (video article)

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The video article:



Abstract: This video article presents two pedagogical applications of the artistic research project *Expanding horizons – improvisational explorations of 20th century classical music*, a PhD project at the Norwegian University of Science and Technology (NTNU) in Trondheim. The project focuses on practical explorations of the application of improvisation to 20th-century Western classical music repertoires, in combination with qualitative methods such as autoethnography, participant-observation, and semi-structured interviews.

The examples in the video demonstrate how approaches that are developed in the project can be applied in pedagogical situations, based on ensemble workshops with musicians of different musical orientations enrolled in music performance programmes in Sweden, one with university-level students in a bachelor programme and another with students at a folk high school.

Keywords: improvisation, artistic research, autoethnography

Citation: Knudsen, P. (2024). Expanding horizons – ensemble improvisation on 20th-century classical music (video article). In I. Bjørkøy, S. S. Kolaas, M. F. Duch & T. R. Hilder (Red.), *MusPed:Research: Vol. 8. Utfordringer og muligheter innen musikk og utdanning* (pp. 121–128). Cappelen Damm Akademisk. <https://doi.org/10.23865/cdf.234.ch7>

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Preparations

Two pieces were selected and adapted for these situations: Lili Boulanger's *Cortège* (1914) and Maurice Ravel's *String quartet in F, movement II* (1903). Throughout the workshops, these pieces were then re-worked in collaborative manners, with an emphasis on mutual exploration and musical expressivity through improvisation.

The sheet music adaptions that were sent out to the musicians:

Lead sheet based on

Cortège (L. Boulanger):

Extended lead sheet based on

String Quartet in F, mvt. II (M. Ravel):

Assez vif – Très rythmé (♩ = 92)

① pizz.

Since both of these pieces are in the public domain, scores of the original works are available via the International Music Score Library Project (IMSLP).

Additional instructions sent out for Workshop 2 (suggestions for things to try):

Ravel's string quartet in F major, second movement, suggestions for things to try:

- Play the piece a few times to get the melody in place (suggestion – start with the first page, sections 1, 2, 3). Find ways to play the melody with the instruments and sounds you have in the group.
- Establish a groove, e.g. from the first section. Can you think of things to add? (sounds, beats, riffs etc.)
- Play more over the same sections – are there things that you want to change? Dynamics, character, rhythm, harmony, etc.
- Try the same for section 4
- Try improvisation over different sections:
 - Repeat the first two bars as a vamp
 - Section 1 (loop 8 first bars)
 - Section 2
 - Section (loop 8 first bars)
 - Section 9 (loop 4 first bars)

Can you think of other sections to try?

- Play the rest of the theme, or make a shorter version based on the sections you have.
- Put together the whole form (with improvisation)

Additional ideas:

Open intro where the groove/melody is gradually established.

Open outro with ending on cue.

Improvisation simultaneously with melody.

Call & response – having someone answer the melody in the gaps.

Bring in audio clips from the original.

The underlying philosophy for these sessions was that musical improvisation can function as an approach to music-making that is process-based, creative, and spontaneous, and, as noted by MacDonald, et al., (2011), that it can serve as a good way of uniting musicians of different genre backgrounds. The pedagogical approaches emphasised factors such as student agency, creating a safe space for improvisation, and working with frameworks that are adaptable to different levels of improvisation experience.

Reflecting on musical practices and performance values

One aspect that was not elaborated on in the workshops is the question of fidelity to the original: *How far can one deviate from the original work?* Involving students of different orientations in such discussions can provide an opportunity to reflect on the differences between musical traditions, recognising that performance practices have different ways of viewing and approaching repertoire, as well as different ways of viewing the role of the composer.

As Lydia Goehr (1994) has famously pointed out, much of the performance practice of Western classical music since the nineteenth century has revolved around the concept of “the work,” a notion of a piece of music as an “object” that exists independently of its performance, where the performance of the work strives to realise the composer’s intention as presented in the score. In contrast, jazz can be seen as a musical tradition centred on the act of borrowing, adapting, and re-purposing the music of others, from its early reworkings of hymns, blues songs, ragtime pieces, and marching band numbers – through songs from Tin Pan Alley and numbers from Broadway musicals – to modern adaptations of popular music. Rather than seeing musical works as objects in an imaginary museum – to paraphrase the title of Goehr’s influential book on the subject – musical performance here is essentially about processes and the unfolding of the present, where the use of pre-existing music can serve to provide a framework for the performers to create something in the moment.

From an ethical perspective, questions of respect towards a piece of music might initially be seen as questions of respect to its creator,

the composer. While such a respect certainly plays a part in the larger scheme of things, it should be remembered that both performers, composers, and pieces of music – as well as ways of listening – are part of larger contexts, contexts in which repertoires and traditions are passed down through generations. Drawing on Derrida, Warren (2014) emphasises that such inheritance carries with it a responsibility that extends to both performers and composers, as they are always working from existing material and traditions. Respecting music, thus, cannot be restricted to respecting one particular piece, or its composer, since a piece of music always contains elements of something that emanates from its larger context.

Perhaps most importantly, ethical responsibility involves being responsible to the present moment, through how we engage with others. This compels us to look beyond the composer-performer perspective and recognise the intertwined nature of musical performance and the multiple actants involved: oneself as a performer, other performers, the composer, the audience, and, in the case of recordings, a future audience. Moreover, if we consider the role of non-human actants such as scores, instruments, technology, and acoustics, as put forth by Cobussen (2017), we can gain a fuller understanding of the complex network of music performance and the scope of ethical responsibilities.

Recognising the interconnectedness of the unfolding moment also has bearing on how we approach a performance value such as *authenticity*. While authenticity in music performance is often seen in a limited sense as “being true to the work” or “being true to oneself”, there is also a view that recognises the relational and kairological nature of music performance, one where authenticity is seen as being “true to the moment” (Bertinetto, 2019). Not only is such a view consistent with improvisational practices, but it can even be seen as a necessary condition for musical performance as a whole (p. 24).

The most relevant sense of authenticity in music is improvisational authenticity: being (artistically, aesthetically, and expressively) true to the moment; being able to respond in a creatively successful way to the demands that ensue from the artistic interaction with a situation, with other players, with the audience, as well as with a genre, a tradition, a musical work, thereby displaying the shaping

of the artistic personality of the performers and creatively shaping artistic meaning. (Bertinette, 2019, p. 25)

Thus, aesthetic demands, just like ethical demands, require a high degree of attentiveness and responsiveness to the present moment. Given the interconnected nature of musical practices, we are also faced with a challenge in that responsibilities must be fulfilled on many levels simultaneously:

Since we are always responsible to more than one person at a time, we will always fail in ethically responding to others. However, the recognition that musical experience needs to be founded upon ethical response to the other – involving love, trust and justice – will at least mean that the right questions are being considered. (Warren, 2014, p.188)

Returning to our initial question, how far we can deviate from the original work, we realise that such questions cannot be easily answered removed from the musical situation in which they arise; aesthetic and ethical considerations of this kind cannot be limited to following predetermined protocols, as they require constant negotiations based on the given moment and its particular contingencies. We can, however, recognise the pedagogical value of involving students in such negotiations, as a complement to working with ensemble explorations of the repertoire. Such discussions can also lead to new insights into how attitudes towards works, composers and performers vary across different musical traditions and, importantly, that they are not static but can change over time. By inviting students into these discussions, they are also given the chance to participate in the ongoing shaping of musical practices.

1. The project seeks to contribute additional perspectives to research by Cole (2015) and Roggen & Nyhus (2024) related to transformational processes when taking music from late-romantic composers as departure points for improvisation, musical precedents found in Atomic (2018), Bobo Stenson Trio (2018) and Johanna Summer (2023), as well as research by de Graaf (2017) and Böttcher (2017) on how musical languages from 20th-century classical composers can be approached by jazz musicians.
2. From *kairos*: “of the right moment”

Author biography

Peter Knudsen is a Swedish pianist, composer and Ph.D. candidate in Artistic Research at NTNU in Trondheim. Since 2010, Knudsen has also been teaching jazz piano, improvisation and ensemble playing as Senior Lecturer in Music Performance at Örebro University. His albums explore themes as diverse as French Impressionism, Swedish Romanticism, and Japanese art music. These include the album “Nature Spirits” with the Stockholm Jazz Orchestra, “All in Twilight” with classical guitarist David Härenstam, and his solo album “Reimaginings”.

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KAPITTEL 8

Perspektiver på vippepunkter i musikkstudenters gruppebaserte skapende prosesser

Jonas Cisar Romme og Kari Holdhus

Høgskulen på Vestlandet

Abstract: Research shows music teachers feel poorly trained to lead creative activities. General phenomena within creative pedagogies often creates noise and obstacles in group-based creative processes in music classes in schools. To improve teaching in creativity pedagogy in music teacher education, we ask: How do music teacher students reflect on turning points in a group-based creative process, and what domain-general phenomena may influence such processes?

The article follows a student group's idea development process informed by the group's idea development log and three interviews with each of the four students. We identify and analyse turning points, based on five factors creating either fixation (conservation of the existing elements) or pivoting (development of one or more sub elements): Commitment, expertise, information, resource access, and orientation.

Results: The five factors, which previously have not been researched in the music domain, are clearly evident in the student interviews. The group's intuitive approach, unaware of these factors, creates unintended short and long term fixations in the group's idea development process. One significant idea fixation indicates that psychological ownership of an idea, which in creativity literature is normally a personal matter, can also occur at group level. We argue that such group ownership is reinforced when idea development occurs simultaneously with the group's getting-to-know-you-process.

The results imply that music teacher students should be familiar with domain-general phenomena such as fixation and pivoting mechanisms to be able to incorporate balancing elements in their pedagogical designs.

Keywords: music teacher education, group-based idea development processes, domain-general phenomena in creative pedagogies, fixation and pivoting mechanisms

Sitering: Romme, J. C. & Holdhus, K. (2024). Perspektiver på vippepunkter i musikkstudenters gruppebaserte skapende prosesser. I I. Bjørkøy, S. S. Kolaas, M. F. Duch & T. R. Hilder (Red.), *MusPed:Research: Vol. 8. Utfordringer og muligheter innen musikk og utdanning* (s. 129–156). Cappelen Damm Akademisk. <https://doi.org/10.23865/cdf.234.ch8>

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De siste 25 årene har det vært en økende oppmerksomhet på skaping og kreativitet i norske læreplaner (Kunnskapsdepartementet, 2017, 2019) og i internasjonale utdanningsdiskurser (National Advisory Committee on Creative and Cultural Education, 1999; OECD, u.å.). Både nasjonal forskning og internasjonale rapporter viser at lærere føler at de ikke er godt nok kvalifisert til å lede skapende og kreative aktiviteter (Sætre, 2014; Vincent-Lancrin et al., 2019), noe som indikerer at lærerutdanningen må styrkes, og at det må tilbys etterutdanningskurs til lærere.

I denne studien har vi valgt å fokusere på vippepunktthendelser (Neale, 2019). Som lærerutdannere i skapende musikkaktiviteter vet vi av egen erfaring at lærere i elevkreative prosesser ofte må veilede grupper som står på vippepunkter der det sosiale og det personlige kan komme i veien for den musikkfaglige kreative prosessen (Espeland, 2003; Sætre, 2011; Wallerstedt, 2013). For oss er vippepunkter dynamiske, og de betegner situasjoner hvor det oppstår noe som gjør at idéutviklingsprosessen vipper mellom fastholdelse av de eksisterende elementene (fiksering) eller videreføring av ett eller flere av de eksisterende elementene (pivotering) og ender med å vippe til den ene eller andre siden.

Forskning på faktorer som forårsaker fiksering og pivotering, har en relativt lang historie innen studier av generell menneskelig atferd i psykologifeltet (Arkes & Blumer, 1985; Dirks et al., 1996; Duncker, 1945; Luchins, 1942; Maier, 1931) og har senere blitt koblet til fenomenet kreativitet, spesielt innen designfeltet (Jansson & Smith, 1991; Sio et al., 2015; Youmans & Arciszewski, 2014; Wang et al., 2023). Innen psykologi og design har temaet fiksering i overveiende grad blitt forsket på med eksperimentelle metoder (Vasconcelos & Crilly, 2016). Crilly og Cardoso (2017) hevder at fikseringsforskningen framstår som et lovende, men umodent forskningsfelt som mangler økologisk validitet, forskning på hele idéutviklingsprosesser, forskning i andre kontekster innen høyere utdanning enn designfeltet og forskning med andre forskningsmetoder som for eksempel kvalitative metoder. I dette kapittelet presenterer vi en kvalitativ studie som bidrar til å utforske disse mangler i en musikklærerutdanningskontekst. I studien undersøker vi hvordan fiksering og pivotering opptrer i fire musikklærerstudenters kreative gruppeprosess fram mot en konserthendelse.

Tidlige studier som anvender kunnskap om fiksering, har vært konseptert om hva som skaper fiksering (Howard et al., 2013). Men Crilly (2018) oppfordrer oss til heller å undersøke hva som skaper endring. Crilly har gjennom empirisk forskning undersøkt hvordan begrepene fiksering og pivotering speiles i hverandre i entreprenørskapsfeltet der pivotering er et etablert begrep. En av grunntankene med denne studien er å overføre kunnskap fra ett kreativitetsfelt, hvor noen fenomener er spesielt tydelige, til et annet felt, nemlig musikklærerutdanningen.

Som lærerutdannere i musikk har vi, Jonas og Kari (forfatterne av dette kapittelet), prøvd ut gruppebaserte kreative prosesser med musikklærerstudenter ved en frittstående masterutdanning i kunstfag. Studentene var voksne musikkpedagoger med egne lærerpraksiser. Empirien tar utgangspunkt i en studentoppgave der deltakerne fikk i oppdrag å utvikle og produsere en deltakerbasert kunsthendelse (Bourriaud, 1998/2007). Musikk skulle ha en sentral plass, og komposisjon kunne inngå som ett av mange elementer. Vi har fulgt den kreative prosessen fra første idé til rett før første framføring og betrakter dette som en gruppebasert idéutviklingsprosess (Lerdahl, 2007). Vi har satt søkelyset på studentenes opplevelse av interaksjoner med hverandre og lærerutdannerne i den gruppebaserte idéutviklingsprosessen, hvor utviklingen av kunsthendelsen som helhet dominerte studentenes tidsbruk.

Oppgavedesignet utløste flere typer *domenespesifikke*, musikalske kreativiteter (Burnard, 2012; Burnard & Fautley, 2015) og noen typer *domenegenerelle* kreativiteter. De domenespesifikke kreativitetene i denne studien var deltakerbaserte musikalske kunsthendelser (Bourriaud 1998/2007; Kester, 2004; Valberg, 2012), komposisjonsaksjoner (Espeland, 2007) og improvisasjonsaksjoner (Sawyer, 2011). De domenegenerelle kreativitetene var blant annet det å starte og gjennomføre idéutviklingsprosesser i gruppe og i høyere utdanning. I et slikt prosjekt utvikles det selvfølgelig domenespesifikk musikk- og kunstfaglig kreativitetspedagogisk kompetanse, men her har vi valgt å undersøke hvordan den domenegenerelle kreativiteten kan utspille seg hos musikklærerstudentene. Vi har merket oss at hvis vårt blikk som lærerutdannere blir innstilt på bare domenespesifikke elementer, kan ulike «mangelsykdommer» oppstå og skape støy og hindre en gruppens kreative prosess. Tidligere forskning har

for eksempel påvist at komposisjonsprosessen kan stagnere på grunn av dårlig gruppесamarbeid og dårlig lederskap (Sætre, 2011), og at elevene kan være mer opptatt med å håndtere det sosiale enn å ta musikalske avgjørelser, når de forsøker å løse en komposisjonsoppgave (Wallerstedt, 2013). Vi mener at det finnes uunngåelige domenegenerelle utfordringer i gruppebaserte kreativitetsaktiviteter, og at musikklærerutdanningsfeltet derfor trenger et bredere tilfang av kreativitetspedagogikk som også inkluderer domenegenerell kreativitetspedagogikk. I dette kapittelet vil vi derfor rette oppmerksomheten mot domenegenerelle kreativitetsfaglige fenomener som er i spill i gruppens kreativiteter, og som kan gi oss en nyansert forståelse av *mikroprosesser* i gruppebaserte kreative prosesser (Espeland, 2007; Ness & Søreide, 2014). Vi forsøker å komme fram til dette gjennom studentenes beskrivelser og refleksjoner, som danner et rikt bakteppe for å utforske transaksjonene deres (Dewey & Bentley, 1949/1960). Vi har latt oss guide av følgende undersøkelsesspørsmål: *Hvordan reflekterer musikk-lærerstudenter over vippunktene i en gruppebasert skapende prosess, og hvilke domenegenerelle forhold kan ha betydning for slike prosesser?*

Teoretiske tilnærmingar

Vitenskapsfilosofisk sett framstår situasjonene vi beskriver, som transaksjoner (Dewey & Bentley, 1946; Garrison et al., 2022; Hammarström, 2010). Dette betyr at vi anser gruppесituasjonene og vippunktene som relasjonelle, dynamiske, innnevde i hverandre, kontekstavhengige og personavhengige. Studentenes utsagn via intervjuer og semesteroppgaver framstår som en sammenvevd masse av opplevelser der noe handler om grupperelasjoner, noe om individuelt idéierskap og vilje til å justere gruppens ideer og noe om kunstneriske eller musikalske valg. Lærerens predefinerte undervisningsdesign og evne og vilje til å improvisere i undervisningen er også medvirkende krefter (Espeland et al., 2021). En av Deweys agendaer var å gripe fatt i og oppheve dualismar. Han var alltid på jakt etter forbindelsene som finnes mellom begreper, og etter hvordan elementer i begrepsinnholdet i dualismar spiller sammen på et vis som kan skape tilknytning i stedet for motsetning i det enkelte begrepsparet.

Det går an å tenke seg vårt hovedbegrepspar fiksering–pivotering (se nedenfor) som en slik dualisme. Det vil være mulig å se dem som motsetninger, men det vil heller ikke være så fremmed å tenke at de kan bety noe positivt for hverandre eller for kreative prosesser. Dette er også noe Crilly (2018) er opptatt av.

Som tenkeverktøy til å belyse vippepunkthendelser tar vi i bruk fenomenet (*kreativ*) *fiksering* som er et kjent domenegenerelt begrep i kreativitetsfeltet. Fiksering er ikke-intensjonell motstand mot å endre elementer i en idé eller mot å utforske nye løsninger, noe som kan begrense en prosess og et sluttprodukt på en uheldig måte (Crilly, 2018). Én årsak til fiksering er at man, når man har investert tid og ressurser i en idé, tenker at det ville være dumt å skifte idé. Her ender man ofte med å fiksere idéutviklingsprosessen til den opprinnelige ideen fordi man legger vekt på tidligere investert tid og tankekraft – altså en bakoverskuende begrunnelse – i stedet for å ta beslutninger rettet mot nåsituasjonen og framtidsutsiktene, såkalt *sunk cost fallacy* (Viswanathan & Lindsey, 2013). En annen årsak til fiksering er *psykologisk eierskap*, som vil si at man identifiserer seg med egne ideer og føler at man eier dem på samme måte som man eier seg selv (Pierce et al., 2003). Man fikserer da ideen fordi man ikke kan gi opp seg selv. En tredje årsak til fiksering er (kognitiv) *forskansning*, som forklares som «a high level of stability in one's domain schemas» (Dane, 2010, s. 590). Dette er tendensen til å oppfatte at en ting *er* slik og slik, noe som innebærer liten grad av fleksibilitet til å finne løsninger – en fikseringstendens – i stedet for at den *kan være*. Å imøtegå denne fikseringstendensen og trigge tanker om hva ting kan være i utdanningssammenheng, er i slekt med *possibility thinking* der hva-hvis-spørsmål står sentralt (Burnard et al., 2006; Craft, 2000; Cremin et al., 2006).

Crilly (2018) hevder at fiksering og pivotering bør studeres i sammenheng, altså ikke ulikt Deweys behandling av dualismer. Vi velger å se på sammenhengen som to ender av et kontinuum. Pivotering dreier seg om retningsendring, om å oppgi eller forlate noen av ideene eller idéelementene som gruppen har arbeidet med hittil, for å utforske nye muligheter som har dukket opp (Ries, 2011). Når en gruppebasert idéutviklingsprosess har nådd et vippepunkt der gruppen må ta stilling til om pivotering

(endring/justering) er veien videre, peker Crilly (2018) på en rekke faktorer som påvirker utfallet av vippepunktet:

Different factors influence the way in which persistence and flexibility are balanced, especially the commitment of the entrepreneur, the expertise that they have developed, the information that they seek or are exposed to, the resources available to them, and their orientation to either the product or the market. (s. 57)

Crilly påpeker at engasjement, ekspertise, informasjon, tilgjengelige ressurser og orientering er faktorer som påvirker valget på vippepunktet.

I det følgende legger vi fram våre metodiske og analytiske perspektiver i studien. Deretter presenterer og diskuterer vi seks transaksjoner med hver sine vippepunkter der ulike fikserings- og pivoteringsfaktorer er i spill, samt studentenes opplevelser av disse. Til slutt oppsummerer vi resultatene våre og diskuterer implikasjoner for musikklærerutdannere.

Metode

Vi har posisjonert studentene som informanter i undervisning vi leder selv, og støtter oss på metodikken *selvstudier av undervisning og lærer-utdannerpraksiser*¹ (Helleve, 2014; Kitchen et al., 2020; Postholm & Smith, 2017). Kurset studentene deltok i, var på fem studiepoeng, og bestod, foruten gruppeprosessen fram mot framføring av en deltaker-basert musikalsk hendelse, av teoriøkter og en skriftlig eksamensoppgave. Det didaktiske designet var dermed helhetlig på den måten at kurset bestod av både teori, kreativ praksis og kunstnerisk praksis. Vi har valgt å ikke diskutere undervisningsdesignet i dette kapittelet, selv om vi er på det rene med at designelementene i stor grad påvirker studentenes prosesser. Vi retter blikket mot innholdet i de kreative prosessene – slik en arbeidsgruppe på fire studenter opplevde dem. Studentene samtykket til å delta i studien etter en grundig diskusjon om etiske gråsoner og tiltak

¹ I engelskspråklig litteratur kalt *self-study of teaching and teacher educator practices* – ofte forkortet S-STEP eller S-STTEP (Kitchen et al., 2020).

som var satt i verk for å imøtegå disse, for eksempel at vi, Jonas og Kari, hadde sørget for at vi ikke var involvert i vurderingen i emnet, at alle studenter ville få samme tilbud om samtale etter hver samling og veiledning av oppgaver, uavhengig av om de ble med i studien eller ikke eller ville trekke seg underveis, og at lærerstudentenes perspektiver på og ærlige kritikk av lærerpraksiser og pedagogiske opplegg var ønskelig i denne studien – for å bidra til å bringe den kreativitetspedagogiske forskningsfronten framover. Kurset foregikk på høsten i studentenes første studieår på et samlingsbasert masterstudium, og studentene var relativt ukjente for hverandre og lærerne. De fire studentene i arbeidgruppen var alle mannlige studenter med musikkpedagogisk jobb i barneskole, ungdomsskole og kulturskole. Samtlige studerte på deltid og var også aktive musikere.

Empirien i studien består primært av anonymiserte én-til-én-intervjuer med hver av de fire studentene, gruppens felles idéutviklingslogg og studentenes individuelle, skriftlige eksamensbesvarelser. Hver student ble intervjuet i videosamtaler i uken etter hver av de tre samlingene som undervisningsemnet var bygd opp rundt, det vil si tre ganger til sammen. Karis feltnotater og feltrefleksjoner som tilstedevarende kollega (Wittekk & Lange, 2021) og Jonas' feltnotater fra egen undervisning har fungert som sekundærerempi. Studentenes anonymitet er ivaretatt gjennom bruk av fiktive navn (pseudonomisering) i datamaterialet.

Vi analyserte dataene gjennom en abduktiv prosess i flere steg. Vi startet med å identifisere *signifikante hendelser* (Espeland, 2007), det vil si hendelser som førte til utvikling, hendelser som ikke førte til noe, og hendelser der det forekom blokkering eller uenighet (s. 142–143). Da vi sammenlignet disse hendelsene, dukket fellestrekket vippsepunkt opp, og vi sorterte deretter ut vippsepunktepisode i materialet. Med utgangspunkt i dette utvalget så vi etter temaer og teoretiske konsepter som kunne kaste lys over materialet. Som tidligere nevnt fant vi forskning som har beskrevet fem faktorer som påvirker utfallet av lignende hendelser i entreprenørskapsfeltet: (a) engasjement, (b) ekspertise, (c) informasjon, (d) ressurs og (e) orientering (Crilly, 2018), og som anbefaler at disse faktorene undersøkes i andre kreativitetsdomener. I siste steg vendte og dreide vi empirien i lys av disse faktorene, teorifundamentet vårt og ny litteratur

til resultatene framstod «clear, coherent, and systematically related – that is, unified» (Miles et al., 2020, s. 306).

Resultat og diskusjon

Sentralt i empirien står episoder fra gruppens idéutviklingshistorie hvor det oppstår vippespunkter i gruppen. Dette var situasjoner hvor enten et gruppemedlem eller en lærer spilte inn et endringsforslag, og hvor gruppen overveide om kunsthendelsen skulle forblå som den var (fikseres), eller om den skulle endres eller justeres (pivoteres).

Transaksjon 1 - Oppstarten påvirker idéutviklingsprosessens spor

Konteksten for denne transaksjonen er at gruppen på fire studenter samles for første gang i en kort økt for å bli kjent med hverandre. Idéutviklingsprosessen skulle etter Jonas og Karis pedagogiske design først begynne dagen etter (dag 2) for å gi alle gruppemedlemmene inkubasjonstid (Wallas, 1926), men slik gikk det ikke i denne gruppen. Her er det gruppen skrev om dag 1 i gruppens idéutviklingslogg:

Slutten av dag 1

[...] Samtalen dreide seg raskt omkring tekniske verktøy som vi kunne bruke. Videre dreide samtalen seg mot studioarbeid og derfra i retning lyder, sampling og synther [...] Vi kom derifra raskt i gong med idéar (livesampling av publikum sine stemmer/lyder, bearbeide desse til eit verk). Tok eit steg tilbake, og diskuterte litt korleis vi vil prøve å strukturere prosessen. Veldig kort tid saman i denne økta. Vi gikk fra hverandre midt i den kreative prosessen. (Gruppens idéutviklingslogg, samling 1, dag 1)

Alle gruppemedlemmene hadde kommentarer til dette i intervjuene. Flere bemerket at idéutviklingsprosessen startet med at de begynte å kartlegge hvilket teknisk utstyr som var tilgjengelig for video- og lydopp-tak, og gruppens lydstudio- og samplingskompetanse, og at gruppen ble kjent gjennom å snakke om disse tingene og samlet seg rundt sampling

som et sentralt prinsipp for kunsthendelsen. Det kom også fram at selv om stemningen var god, startet idéutviklingsprosessen for tidlig, og ett av gruppemedlemmene var redd for at gruppen snevret inn mulighetene:

Arne: Det var et ekstremt materielt fokus på det tekniske. Da ble jeg litt redd for at de låste oss inn i – altså at vi begynte med ... – Du skjønner hva jeg mener, sant? Altså i stedet for å tenke på konseptutvikling og å kaste ideer til hverandre, så var det med en gang rett på det tekniske. (Én-til-én-intervju etter samling 1)

Arne ønsket å begynne på en annen måte. Han ville at de skulle kaste ideer til hverandre i en brainstormingsprosess i stedet for å kartlegge gruppens ekspertise og ressurser. Når samtalen fokuserer på ekspertise og ressurser, foregår den i vitenfeltet (Darsø, 2019). Darsø hevder at det er når gruppens samtale foregår i ikke-vitenfeltet, at det spennende og nye utvikles (2019, s. 73) – som kanskje er det Arne forsøker å formidle.

Ole mener at gruppens måte å starte den kreative prosessen på kanskje er en generell tendens forårsaket av gruppens «musikermindset»:

Ole: Kanskje det er en bakside at alle i gruppen er – liksom – musikere i ulik grad, slik at du veldig fort begynner å tenke konkret. – Tenker på hvordan du skal gjøre det. Jeg er nok en som er veldig glad i det konkrete, i musikken, og dermed så ... Og det var visst de tre på gruppen også, så alle tente veldig på det. Kanskje vi har tendens til å tenke «Hvordan?» og glemmer å tenke «Hvorfor?»
(Én-til-én-intervju etter samling 1)

Ole reflekterer over tendensen til å tenke på «hvordan du skal gjøre det», som kan tolkes som en tendens til å starte kreative prosesser med å tenke på materielle aspekter (Lerdahl, 2007, s. 96). Ole innser at gruppen glemmer å tenke på hvorfor du skal gjøre det, som trigger «abstrahering fra den eksisterende og midlertidige løsningen [...] hvor man unngår å låse seg fast tidlig og klarer å se helhet framfor spesifikke detaljer» (Lerdahl, 2007, s. 100). Starten på idéutviklingsprosessen fører til 1) et tydelig produktfokus, som ofte fører til «failure to recognize opportunities to pivot, or a resistance to act on those opportunities» (Crilly, 2018, s. 59), og til 2) at ekspertise som gruppemedlemmene har bygd opp over lang tid, er aktivert, noe som gjør at nye ideer som dukker opp senere, ubevisst veies

opp mot «lost work and necessary rework» (Crilly, 2018, s. 57). Selv om gruppen neppe valgte denne starten bevisst, eksisterer det allerede etter en kort økt på 15 minutter to elementer som skaper grobunn for fiksering – produktorientering og høy ekspertise på det feltet gruppen vil holde på med.

Transaksjon 2 – Gruppekonstituering samtidig med idéutviklingsprosessen

Neste dag skjer dette i den praktiske økten:

Arne: Når vi skulle møtes igjen på dag 2, så skulle vi gå tilbake til brainstorming [ler nesten]. Men det var nesten helt umulig å gå tilbake i prosessen når vi var kommet så langt, og alle egentlig hadde «committed» til den ideen. Da virket det egentlig nesten helt meningsløst å gå baklengs i prosessen. Så da ble jeg litt skremt [...] Jeg synes vi har hatt en veldig bra prosess – og en sunn prosess, tror jeg. Men, vi har hoppet bukk over en del helt sentrale trekk i idéutvikling. (Én-til-én-intervju etter samling 1)

Arne sier at følelsen av at gruppen har forpliktet seg til å bruke samplingselementet, er så sterk at han blir skremt av styrken i denne fikseringen. Det virker umulig både å pivotere ideen eller starte en helt ny brainstormingsprosess. Gruppen *må* bruke samplingselementet. Som vi så i transaksjon 1, er vilkårene til stede for fiksering: høy ekspertise og produktfokus (Crilly, 2018). Kan det i tillegg være andre årsaker til at gruppen låste seg til samplingselementet? Slik vi oppfatter idéutviklingsprosessen, var samplingselementet ikke et enkelt gruppemedlems sterke preferanse, men et element som alle sluttet seg til i en genuint kollaborativ prosess, der alle bidro til å ta avgjørelsen om å ta utgangspunkt i en samplingsaktivitet. Vi tror at det spiller en rolle at prosessen var kollaborativ – at gruppen var samlet og tok avgjørelser i fellesskap (Sangiorgio, 2018). Vi tror også at det har noe å si at gruppen mer eller mindre ble kjent med hverandre gjennom dette samtaletemaet, slik at samplingselementet ble en nøkkel til å bli kjent. Samplingselementet ble en ekstern representasjon av gruppen (Pierce et al., 2003) og ga gruppen en uniform (Lerdahl, 2007, s. 49), som etterpå var vanskelig å endre eller ta av, fordi

det ville betydd å endre gruppens selv-identitet. Den pivoteringen virket nesten helt meningsløs, som Arne sa, selv om han innså at det var gode grunner til å gjøre det, og var den som etterspurte en mer åpen idémyldring dagen før. På den måten kan vi si at det oppstod et psykologisk eierskap (Pierce et al., 2003) til samplingselementet på gruppenivå – et gruppeeierskap. Kjell forklarer sitt syn på det paradokset som Arne opplever:

Kjell: Første gangen vi satt samlet i gruppen, så var det sagt av en av medlemmene at «Nei, nå må vi lage en skikkelig prosess – vi begynner i morgen med det.» Men når vi samlet oss neste dag, så hadde den personen våknet om natten og funnet på en måte hele konseptet – ut ifra den ideen som ble lansert dagen før – og la det fram. Han hadde selv blitt veldig farget av den ideen. Så han klarte ikke selv å komme ut av det sporet, kanskje. Det førte til at vi hadde aldri en sånn der «*alt er lov*»-brainstorming. Det var veldig tidlig låst ... delvis låst til et par ting, da. (Én-til-én-intervju etter samling 1)

Kjell stadfester at fikseringen som både Arne og gruppen som helhet opplever, er reell. Gruppen klarte ikke å komme ut av sporet, ta av uniformen og begynne en åpnere idéutviklingsprosess som kunne ha generert alternativer som potensielt kunne erstatte samplingselementet. Vi mener altså at fikseringsmekanismen utløses av de elementene som er nevnt i transaksjon 1 (produktfokus og ekspertise), og at den i tillegg skyldes psykologisk gruppeeierskap, «where people identify with their ideas, seeing them as both a part of themselves and an external representation of themselves» (Crilly, 2018, s. 55). Det psykologiske gruppeeierskapet kan sies å være en del av det Crilly kaller commitment-faktoren.

Arne har et forslag til hvordan denne situasjonen kan forebygges:

Arne: Vi har stått helt fritt i gruppodynamikken, og vi har jo visst om det som du nettopp har sagt på forelesning. Det kan være at en skulle ha styrt prosessen enda mer. For eksempel, du kunne jo sagt: «Nå vil jeg at dere skal bruke ti minutter der det ikke er lov å si noe – en skal bare sitte stille og tenke på seg selv.» Det deles ut store hvite ark med tusj og si at: «Dere skal bruke så og så lang tid på en brainstormingsprosess. Altså at du hadde gått inn og styrt den kreative prosessen vår, da. Da kunne vi ha startet mye friere, da. (Én-til-én-intervju etter samling 1)

Arne anbefaler å endre på det pedagogiske designet i oppstarten av idéutviklingsprosessen og gjennomføre det vi kan kalle en *guideline*-basert oppstart, som er motsetningen til den improvisatoriske oppstarten (Stolterman, 1994) som gruppen gjennomførte. En kort, taus egenarbeid-periode etterfulgt av en transparent og grafisk brainstormingsprosess, som Arne foreslår, ville sikret at idéutviklingsprosessen hadde startet med et bredere tilfang av ideer, som anses som positivt i mye kreativitetslitteratur (Lerdahl, 2007). I enhver dialog og dermed også i enhver gruppebasert kreativ prosess vil det være bruk av språk som har motsattet sentripetale og centrifugale krefter (Bakhtin, 1975/1981, s. 272). Sentripetale krefter vil dreie oppmerksomheten mot økt forståelse, støtte og enighet, altså virke samlende på gruppen, mens centrifugale krefter vil synliggjøre opponerende og konkurrerende holdninger i dialogen (Ness & Søreide, 2014). Hvis gruppemedlemmene er ukjente for hverandre og bli-kjent-prosessen sammenfaller med oppstarten av idéutviklingsprosessen, slik tilfellet er her, ser de sentripetale kretene ut til å være så dominerende at det pedagogiske designet i noen grad bør kompensere for dette ved å legge opp til idéspredning for å sørge for balanse, for eksempel slik som Arne foreslår.

Ness (2020) prøver ut et annet grep i oppstarten: Hun ber alle skrive ideene sine på en lapp (én lapp for hver idé) som legges på bordet med baksiden opp. I neste trinn blandes ideene og én og én idé leses opp og diskuteres og grupperes og organiseres i klynger. Dette sikrer at alle gruppens stemmer og ideer blir hørt, at alle ideer får like mye oppmerksomhet (motvirker at den første ideen blir dominerende i resten av prosessen, og at psykologisk gruppeeierskap sementeres helt fra starten), og at ideene og ikke personen bak ideene vektlegges (motvirker det personlige psykologiske eierskapet, og fikseringsdriveren i dette blir redusert).

Begge disse variantene vil kunne bidra til at idéutviklingsprosessen kommer på rett spor. Med det mener vi et spor der dialogen begynner i ikke-vitenrommet (Darsø, 2019) og motvirker at gruppen samler seg for tidlig rundt en enkelt idé, at ekspertisefokuset blir dominerende, og at personlig eierskap og gruppeeierskap fester seg til ideen, og der dialogen inneholder elementer som sikrer publikumsorientering (som en motvekt til produktorienteringen).

Transaksjon 3 – Pitching som påtvungen publikumsorientering

Etter dag 2 beskrev gruppen den planlagte deltakerbaserte kunsthendelsen slik:

Intensjonen er å lage en hyllest til ofrene for pandemien, gjennom et kontekstuttrykk som er kaldt, klinisk og fremmed med skjulte identiteter à la «Blue Man Group». Konseptet er fundert på sampling av deltakernes stemmer og en idé om interaksjon via iPads knyttet til temaet, og et materielt nivå med tanker om å la deltakerne fortelle om besteforeldrenes navn og tanker om innredning av rommet som deltakerne er i. (Gruppens idéutviklingslogg, samling 1, dag 2)

Den siste dagen i den første samlingen hadde lærerne lagt inn en pitch (Elsbach, 2003) i det pedagogiske designet. Studentene skulle presentere tankene de hadde om kunsthendelsen, begrunne valgene sine og så få råd om retningen for det videre arbeidet av medstudenter og lærere. Pitchen var en viktig komponent i vårt ønske om å etablere en tilbakemeldingskultur, noe vi anså som helt nødvendig (Catmull & Wallace, 2014; Crilly, 2018). Pitchen er på en måte en påtvungen aktivitet, som i lys av fikserings- og pivoteringstematikken har som funksjon å sikre at kunsthendelsen ikke defineres ut fra hva gruppemedlemmene gjør, men ut fra «how the market responds to what the entrepreneur does» (Crilly, 2018, s. 59). I gruppeloggen står dette:

GM2² tar ordet og forklarer de foreløpige tankene våre. Han nevner tidlig at dette skal være en hyllest for ofrene etter pandemien. GM4 tegner et kart over scenen/rommet på tavlen. Vi forklarer pandemitemaet og at vi skal ha på oss verneklær/sykehuskjær. En av studentene i den andre gruppen bemerker som første kommentar at dette ikke høres noe hyggelig ut, og at hun ikke kunne tenke seg å være med på det [...] Diskusjonen går deretter inn på et etisk spor, der sensitivitet i forhold til det å bruke navn og spille på folks følelser blir sentralt [...] Det blir etter hvert klart at vi må skifte litt retning på ideen vår. Etter denne diskusjonen går gruppene hver til sitt. (Gruppens idéutviklingslogg, samling 1, dag 3)

² Gruppemedlem 2. I gruppeloggen har medlemmene valgt å anonymisere hverandre slik.

Her blir det tydelig at tilbakemeldingen fra medstudenter og lærere anbefaler pivotering på ett eller flere plan. Kjell og Arne ga i etterkant uttrykk for at de ikke var helt enige i eller fornøyde med alle aspekter av skissen som ble pitchet:

Kjell: Rett før vi skulle pitche til den andre gruppen, så var det en utvikling som gjorde at jeg på en måte mistet litt ... falt litt av hva vi var, og hva vi skulle. Jeg gikk inn i den pitchen med en tanke: «Nå henger jeg ikke helt på lenger. Jeg må spørre om hva som er målet og tanken her og hensikten der.» Jeg følte vi var litt på villspor, på en måte. (Én-til-én-intervju etter samling 1)

Kjell bemerker at kunsthendelsen utviklet seg i en retning som ikke ga mening, eller der sammenhengen var uklar, så Kjells pivoteringsvilje var egentlig ganske høy allerede før pitchen. Arne forteller at kritikken fra en medstudent på den andre gruppen samsvarer mer eller mindre med hans eget synspunkt:

Arne: Hva er poenget her egentlig? Er poenget at folk skal få det ubehagelig? – Eller at vi skal få til interaksjonen? Egentlig kom vi til et sted som jeg synes var mye mer gunstig uten at det var jeg som tok den kampen med gruppen. (Én-til-én-intervju etter samling 1)

Arne bruker andre ord, men har nesten samme budskap som Kjell om å føle seg på villspor. Pitchen føltes nyttig fordi den medførte store pivotinger. Han nevner i tillegg at pitchen var gunstig fordi de kritiske tilbakemeldingene kom utenfra, og dermed ble ikke gruppens samhold og vennskapsbånd kompromittert. Gruppen kunne i etterkant finne måter å imøtegå kritikken på sammen. Arne peker på en tendens til å ikke kritisere gruppens produkt internt. Å unngå dette ser ut til å minske konfliktnivået i gruppen og holde gruppen samlet – en sterk sentripetal kraft (Bakhtin, 1975/1981). Men samtidig kan disse unngåelsesmanøvrene hindre pivotering. I det perspektivet tjener pitch-aktiviteten også det formålet å være en slags ventil eller trigger for gruppens latente ønsker om endring som ikke har fått komme fram i lyset internt i gruppen.

De to andre medlemmene reagerte helt annerledes på tilbakemeldingene etter pitchen: «Kødder du? Må vi starte helt på nytt?» viser Jans følelse av tap av investerte tidsressurser, ekspertise og generelt engasjement. Jan forteller

i samme åndedrag at han «var helt nede» (tap av energi) og ble imponert over Ole som straks etter pitchingen presenterte en ny idé han hadde fått i det korte tidsrommet fra pitchingen til gruppen var samlet på et eget rom:

Ole: Jeg var nok litt aggressiv der og da og tenkte: «Drit og dra. Jeg gidder ikke å fortsette å jobbe for noe, hvis det er sånn det skal bli oppfattet! Da vrir vi det hele til noe positivt.» Og den prosessen gikk egentlig veldig fort. (Én-til-én-intervju etter samling 2)

Ole klarte altså, selv om visjonen om å minnes eller hedre de som har gått bort under pandemien, opprinnelig var hans idé, å gi slipp på det psykologiske eierskapet. Han pivoterte, tok vare på noen elementer (blant annet samplingselementet) og fikk raskt en idé til en ny, mer positiv og framtidsoptimistisk intensjon der det sentrale spørsmålet var: «Hvor vil du reise når pandemien er slutt?»

Transaksjon 4 – Fysiske tester gir pivoteringsdrivende informasjon

Mellan samling 1 og 2 organiserte gruppen et digitalt møte og avtalte å fordele individuelle arbeidsoppgaver. Slik fordeling av arbeid og ansvar kan kalles kooperativt samarbeid (Sangiorgio, 2018) og velges ofte av samme grunn som medlemmer i denne gruppen gir uttrykk for: «Da kommer en i mål med ting.» I denne gruppen handlet det for eksempel om at ett medlem tok seg av lysutstyr, lyssetting og blending av vinduer, et annet medlem tok seg av lydteknisk utstyr og programmering, et tredje fikk tak i laboratoriefrakker, munnbind og vernebriller til den fysiske uniformeringen, osv. Alle jobbet individuelt med sine ansvarsområder. Kjell prøvde ut samlings-/loopkonseptet som fram til da bare hadde vært en tenkt idé, og fant ut at det kunstnerisk sett blir for statisk:

Kjell: Det var en klar tanke når vi reiste til samling 2 at det skulle være trearbeit og fingermaling, guitarspill og stemme [sampling og looping av publikumsstemmer]. Men når jeg lagde en test av sampling/loop av tre personer som ga korte svar på fire spørsmål³, så innså jeg: «Her skjer det jo ingenting, og det er ingen ting som kommer til å skje heller.» (Én-til-én-intervju etter samling 2)

³ Personene ble spurta om fornavn, favorittfarge, ønsket framtidig reisemål og hva de hadde savnet mest under pandemien.

Vi tolker resultatet av denne testen som ny informasjon for gruppen. Kjell foreslo forskjellige pivoteringer, blant annet å lage en groove med tromme-lyder som kan kombineres med stemmesamplingsloopen. Gruppen aksepterte dette pivoteringsforslaget, som ble en sentral byggstein i det endelige verket.

På samling 2, dag 2, var gruppen fysisk samlet igjen og livetestet elementene i kunsthendelsen med enkeltmedlemmene nye bidrag i en kollaborativ prosess. Gjennom praktisk utprøving av hva som kunne fungere, bestemte gruppen i fellesskap at to av medlemmene skulle endre roller, eller arbeidsoppgaver, og heller produsere beat-/grooveelementer: «Trearbeit ble til rytme [trebit slås på en løs metallvask], og fingermaling ble til djembespill.»

Her skjedde det altså to viktige pivoteringer innen et kort tidsrom: Først ble lydbildet utvidet med en trommegroove (i tillegg til stemmesampling/-loop), og så ble to av medlemmene rolle endret. Fra å lede trearbeit- og fingermalingsstasjonene skulle de nå være bidragsytere i den musikalske grooven. Begge pivoteringene startet med praktisk utprøving. Resultatene av utprøvingen ble anerkjent som valid informasjon, og behovet for pivotering ble akseptert ganske umiddelbart av gruppen – omrent uten diskusjon. Fikseringstendensene fra andre deler av idéutviklingsprosessen var som forduftet, og villigheten til å pivotere var desto større. Annen forskning i andre kreativitetsdomener bekrefter lignende funn – at informasjon innhentet gjennom praktisk utprøving demper fikseringstendenser (Viswanathan et al., 2014; Youmans, 2011) og dermed virker pivoteringsdrivende.

Transaksjon 5 – Tilbaketrekning som kritisk hendelse

Gruppen ble tildelt to rom som kunne være passende til kunsthendelsen. På slutten av dag 1 i samling 2 fikk de se og være i disse rommene. Kjell forteller om situasjonen som oppstod da gruppen kom inn i rommet:

Kjell: Vi andre hadde vel kanskje akseptert at «vi skal være her – vi må prøve å gjøre noen tilpasninger.» Men Ole ble bare helt stille og satt i et hjørne. Og så spurte jeg: «Er det rommet?» (Én-til-én-intervju etter samling 2)

Kjell bemerket at Ole ble uvanlig stille, og han tok kontakt med Ole for å oppklare hva dette skyldtes. I dette tilfellet er tausheten det viktige elementet. Det at et gruppemedlem trekker seg unna resten, indikerer *noe*. Hvis man klarer å få gruppemedlemmet i tale, ser det ut til at det kan komme fram viktig informasjon som kan være et vippepunkt som får gruppen til å pivotere og propellere idéutviklingsprosessen framover, slik som i dette tilfellet:

Ole: Ingen av disse rommene var store nok til at det blir en god opplevelse. Og jeg tror det hadde blitt ekstremt høyt volum i et slikt lite grupperom [...] Jeg følte at det kom til å bli klaustrofobisk for publikum og trangt og knotete å gjenomføre for oss. Og jeg tenkte også på å få rommet mørkt. Hva er vitsen med å rigge ulike scenelys for å sette en atmosfære i et rom med kjempestore vinduer, når vi skal ha framføringen vår kl. 13, sant? [...] Jeg synes bare det kom til å bli et dårligere produkt i det rommet. Så jeg ble veldig glad da læreren tok oss med og viste oss kapellet. Det var helt supert.

Lærer: Hva tiltalte deg i dét rommet?

Ole: Det var vel først og fremst materialet; det var stein, det var mørkt. Og det var veldig estetiske ting ved rommet. Da tenkte jeg at det er lettere å sørge for rett atmosfære. Det var en veldig viktig hendelse, den halvtimen på slutten av den mandagen. (Én-til-én-intervju etter samling 2)

Kjells oppmerksomme henvendelse og Oles reaksjon virket som en katalysator for og den direkte årsaken til et rombytte som var svært viktig for sluttproduktet. Her var pivoteringsvilligheten stor! Datamaterialet inneholder flere transaksjoner med øyeblikk hvor enkeltstudenter er i ferd med å miste troen på konseptet og trekker seg unna resten av gruppen. Alle framstår som viktige vippepunkter. Hvis gruppen klarer å lytte til den som ikke lenger ser den røde tråden, kan det i tilbaketrekningen ofte ligge ny informasjon med potensial til å føre til viktige pivoteringer. Hvis ingen griper fatt i tilbaketrekningen, fungerer vippepunktet derimot fikseringsdrivende i idéutviklingsprosessen, slik som når noen av gruppemedlemmene ikke gir uttrykk for uenighet i forkant av pitchen (transaksjon 3). I tillegg kan tilbaketrekning selvfølgelig ha menneskelige følger hvis man ikke får gruppemedlemmet i tale. Da er det nærliggende å

forestille seg at gruppen sannsynligvis mister medlemmets engasjement, eierskap og tro på det man utvikler – i beste fall midlertidig, men i verste fall i resten av idéutviklingsprosessen.

Transaksjon 6 – Massasje av kunsthendelsens ureflekterte punkter

Denne transaksjonen foregikk på dag 1 på samling 3. Studentenes fokus var at den deltakerbaserte kunsthendelsen skulle framføres i sin endelige form neste dag (dag 2). Transaksjonen skjedde midt i arbeidsøktene på dag 1, som var en teoriøkt med utgangspunkt i utvalgte sitater om stiltrekk og sentrale begreper om deltakerbaserte kunsthendelser fra pensumlitteraturen. Det første tekstuddraget var hentet fra en artikkel av Fagerheim (2012, s. 4) og handler om hvordan Bourriaud, skaperen av begrepet *relasjonell estetikk*, posisjonerer relasjonell kunst i forhold til samfunnet (Bourriaud, 1998/2007, s. 20). Jonas stilte studentene følgende spørsmål:

1. På hvilken måte innsnevres relasjonsrommet i din gruppens verk, og hvilke rom skapes for sosial produksjon?

Det andre tekstuddraget handlet om et begrep som Tony Valberg har utforsket i sammenheng med deltakerbaserte kunsthendelser, *hen-vendelse*, og den forpliktelsen kunstneren som hen-vender seg har til å «lytte aktivt til den reaksjon som henvendelsen appellerer om» (Valberg, 2012, s. 180). Nå fikk studentene dette spørsmålet:

2. På hvilken måte hen-vender din gruppe seg til deltakerne – og hvordan lytter gruppen til reaksjonen? Kan hen-vendelsen forsterkes?

Det tredje tekstuddraget handlet om hvordan samtidens kunstverk har endret seg og nå framstår som noe temporært – «en varighet å gjennomleve som en åpning mot grenseløs meningsutveksling» (Fagerheim, 2012, s. 4) – og flytter fokus fra verket på veggen eller partituret til deltakernes (og kunstnernes) opplevelser «som en del av verket, gjennom kunstverket,

eller *med* kunstverket» (Fagerheim, 2012, s. 4, original tegnsetting). Studentene fikk følgende spørsmål:

3. Hvordan kan denne grenseløse meningsutvekslingen foregå i din gruppens deltakerbaserte kunsthendelse?

Hensikten med økten var å dreie fokus mot begreper og stilelementer som studentgruppene aktivt burde vurdere å legge til, løfte fram eller tone ned i kunsthendelsen. Gjennom dette håpet vi å heve studentenes bevissthetsnivå som kunstnere og kvaliteten både i selve kunsthendelsene og i studentenes individuelle eksamensbesvarelser. Etter lærernes mening hadde studentene nok tid til rådighet etterpå til å rekke å forbedre enkelte elementer i gruppenes kunsthendelse før framføringen, eller – hvis disse elementene allerede var til stede – til å bli mer bevisste på dem og forsterke dem. Arne og Kjell forteller om hvordan dette pedagogiske opplegget føltes:

Arne: Jeg vet ikke om du merket det. Det var ganske mye motstand i gruppen, egentlig, mot de sitatene [...] Vi følte oss ferdige med produktet. Så vi hadde ikke behov for flere innspill. (Én-til-én-intervju etter samling 3)

Kjell: Kanskje den [aktiviteten] trykte på sånne usikre punkt ut fra disse påstandene du presenterte. – Ikke nødvendigvis svake, men vi hadde kanskje ikke reflektert over dem. Du blir litt sånn usikker: «Har vi egentlig løst oppgaven?» [...] Jeg merka at det på vår gruppe var tendens til og stemning for å avvise det en ikke forstod helt og ikke fikk til å svare på med en gang. Da klaget en på formuleringene heller enn å lete etter en forståelse for det [...] Spesielt dette med innskrenkede relasjonelle rom. Det ble ikke forstått. Det ble tolket som at «Dette var dårlig formulert. Eller dårlig oversatt.» (Kjell, samtale etter samling 3)

Ifølge Kjell var det som om noen trykket på deres usikre og ureflekterte punkter – på samme måte som når en triggerpunktmassør trykker på ømme punkt for å løse opp muskulære spenninger. Det er vondt mens det står på, men (vanligvis) godt etterpå. Så Kjell hadde til en viss grad tatt imot «behandlingen». Den hadde satt i gang tanker hos ham. Arne forteller at gruppen følte seg ferdig med produktet og egentlig ikke ønsket å ta imot «behandlingen». Gruppen håndterte dette ved å innta en avvisende,

nesten morsk holdning. De gjorde motstand mot det pedagogiske opplegget ved at de ikke tok stilling til de tre tekstuddragene med tilhørende spørsmål og heller pekte på at et av tekstuddragene var dårlig formulert eller dårlig oversatt.

I ettertid tolker vi denne transaksjonen som et vippespunkt der det som utgjør overvekten, er gruppens «tendencies to avoid ‘troublesome’ information» (Crilly, 2018, s. 58). Gruppen ble satt i en situasjon der de ikke kunne unngå informasjonen. Den ble presentert via prosjektor, og gruppene skulle diskutere internt med lærerne til stede i rommet. Ifølge Kjells beskrivelse aner gruppen at den nye informasjonen har potensial til å kompromittere gruppens eksisterende idé: «Har vi egentlig løst oppgaven?» Den nye informasjonen kan framvinge en forståelse for nødvendigheten av pivotering – som gruppen egentlig ikke har lyst til. For å unngå pivotering finner gruppen en utvei ved avvise den nye informasjonens gyldighet (den er dårlig formulert eller dårlig oversatt), og resten av gruppemedlemmene henger seg på kritikken eller lar den stå uimotsagt. Effekten blir en fikseringsdrivende handling (Crilly, 2018).

Oppsummering og implikasjoner

Vi har beskrevet vippespunkter i seks transaksjoner der idéutviklingsprosessen vippes enten til fikseringssiden eller til pivoteringssiden i kunstfaglig kreativitet i musikklererutdanningen. I oppsummeringen har vi valgt å presentere dem i samme rekkefølge som Crilly (2018):

I transaksjonen «Gruppekonstituering samtidig med idéutviklingsprosessen» (nr. 2) pekte vi på hvordan *engasjement*-faktoren i form av psykologisk gruppeierkap kan oppstå som fikseringsdrivende faktor, og hvordan sentripetale krefter (gruppens dialog søker mot økt forståelse, støtte og enighet) så ut til å dominere gruppen – noe vi mener ble forsterket av at gruppen var i en bli-kjent-prosess og en idéutviklingsprosess samtidig. I transaksjonen med overskriften «Oppstarten påvirker idéutviklingens spor» (nr. 1) så vi hvordan kartleggingen av *ekspertise* i oppstarten skapte fikseringer som ble et problem senere i prosessen.

I transaksjon nr. 4, 5 og 6 var *informasjon*-faktoren i fokus, og vi så vi hvordan gruppen forholdt seg veldig ulikt til tre typer informasjon.

I transaksjonen «Fysiske tester gir pivoteringsdrivende informasjon» (nr. 4) førte praktisk testing av samplings-/loop-prinsippet og senere redefinering og testing av nye roller i den musikalske grooven til viktige pivoteringer. I transaksjonen «Tilbaketrekning som kritisk hendelse» (nr. 5) så vi at et medlems tilbaketrekning ble et viktig vippepunkt, at gruppens oppdagelse av tilbaketrekningen og aktive lytting til enkelt-medlemmet fungerte som informasjon for gruppen, og at det ble en viktig pivoteringsdrivende faktor. I transaksjonen med tittelen «Massasje av kunsthendelsens ureflekterte produkter» vegret gruppen seg for å forholde seg til utdrag av pensumlitteraturen – ny informasjon – og avfeide informasjonen fordi gruppen følte seg ferdig med kunsthendelsen. Dette hadde en fikseringsdrivende effekt.

I transaksjonen «Pitching som påtvungen publikumsorientering» (nr. 3) viste vi hvordan en pitch der gruppen la kunsthendelsesideen fram for lærere og medstudenter, fungerte som *publikumsorientering*, og at dette var pivoteringsdrivende – til tross for at gruppen hadde personlig psykologisk eierskap til den gamle ideen. Da det gikk opp for gruppen at noe måtte endres, følte noen av medlemmene dette som et tap av investerte ressurser: «Må vi begynne helt på nytt?»

Vi ser at de fem faktorene som Crilly beskriver – engasjement, eksperitise, informasjon, ressurs, orientering – også viser seg i det musikkfaglige kreativitetsdomenet og er viktige faktorer for idéutviklingsprosessens fiksering eller pivotering.

Implikasjoner

I dette kapittelet har vi forsøkt å komme fram til en nyansert forståelse av mikroprosesser i gruppebaserte kreative prosesser (Espeland, 2007; Ness & Søreide, 2014) gjennom å rette søkelyset mot domenegenerelle kreativitetsfaglige fenomener som er i spill i gruppens vippepunkter. Vi ser at resultatene kan bidra til å lage bedre pedagogiske design. Mer spesifikt handler det for eksempel om å styre starten av den kreative prosessen på en bevisst måte. Som vi så i transaksjon 1, kan en intuitiv framgangsmåte der studentene ikke er bevisst på domenegenerelle kreativitetsfenomener som fiksering og pivotering, vise seg å skape spesifikke

fikseringsdrivende problemer både på kort og lang sikt. I transaksjonen «Gruppekonstituering samtidig med idéutviklingsprosessen» (nr. 2) foreslår en av studentene en guideline-fokusert oppstart, der alle starter med en taus egenarbeidperiode etterfulgt av brainstorming for å få mange ideer på bordet før det første valget tas. Vi tilføyer at oppstarten også bør motvirke fikseringene som ligger i personlig psykologisk eierskap og gruppeeierskap (nr. 1 og 3), ved å skille mellom ide og ide-eier ved presentasjonen av ideene (nr. 2) og motvirke den sentripetale effekten i gruppens dialog ved å be gruppen legge fram flere alternativer før de bestemmer seg for å gå videre med en av ideene (nr. 2).

Odena (2014) hevder at «even though teaching for creativity would differ between teachers and should not be characterized with a set of ‘teaching recipes’, contemporary educators agree that a degree of agency would need to be transferred to students» (s. 130) – altså at lærere ikke bør tilby ubegrenset autonomi, men en viss grad av autonomi. Men hvor mye er egentlig det? Vi tror et skritt på veien til å kunne vurdere det, er at lærere – og dermed lærerutdannere og lærerstudenter – bør kjenne til og være bevisst på de naturlige, domenegenerelle fikseringstendensene for å forstå de situasjonene som en uunngåelig havner i som lærer, og hvor mer studentautonomi *ikke* er løsningen – på grunn av fikseringsdrivende elementer. For å forebygge eller løse disse situasjonene er det nærliggende å dyrke de pivoteringsdrivende faktorene, men på den andre siden er det ikke alltid pivotering er det rette svaret heller (Crilly & Cardoso, 2017). Vi tror uansett at lærerutdannere og lærerstudenter som kjenner til fikserings- og pivoteringsmekanismene, vil føle seg bedre kvalifisert til å lede elevkreative aktiviteter.

Så er neste spørsmål hvordan undervisningen av lærerstudenter og etterutdanningen av lærere kan eller bør foregå. Annen forskning tyder på at kunnskap om fiksering i seg selv ikke hindrer fiksering. Studentene må selv oppleve å være fiksert før en merkbar endring i deres kreative prosesser kan spores (Neroni & Crilly, 2021). I musikklærerutdanningen kan dette være et argument for å la studentene kjenne på ulike former på fiksering i et forprosjekt og deretter la dem reflektere over og ta i bruk strategier for å unngå fikseringene før hovedprosjektet begynner. På den andre siden kan det også være verdifullt for musikklærerstudenter å gå

direkte på hovedprosjektet og oppleve forskningsbasert beste praksis-undervisning der det pedagogiske designet aktivt motvirker de vanligste fikseringsdriverne. For å finne virkningene av disse to typene pedagogisk design trengs det mer forskning i ekte undervisningssituasjoner både i musikklærerutdanningen, i lærerutdanningen generelt og på andre fagfelt. Én ting er å studere effekten på studentenes egenkreativitet, slik vi har gjort i dette kapittelet, en annen er å studere effekten på lærerstudenters og lærerutdanneres veiledningskompetanse og hvordan de kan bli i stand til å håndtere ulike scenarioer. Følgeforskning på tidligere musikklærerstudenters lærerpraksis etter musikklærerstudiene kan være en naturlig del av dette.

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CHAPTER 9

Instrumental Teaching and Digital Didactics in Video Conferencing: A Comprehensive Review

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Abstract: This chapter provides a literature review of peer-reviewed studies from the 2018–2022 period exploring the use of video conferencing in instrumental teaching and didactics. Video conferencing has witnessed a significant surge in its use in instrumental teaching in recent years, mainly due to the Covid-19 pandemic. While this technology has immense potential, it also has limitations (Hernández, 2021), and its development is proceeding at a remarkable pace. This study presents a comprehensive examination of the didactic prospects and constraints identified by existing research in this field. It investigates the potential of video conferencing technology for instrumental teaching and highlights areas requiring further exploration. The research caters to researchers seeking to expand their learning in the respective field, as well as educational institutions and instrumental teachers striving to enhance their grasp of the latest research. A comprehensive summary of the field is presented in a clear and concise manner, aimed at facilitating researchers' understanding. The study aims to promote a deeper understanding of the possibilities for music education through the use of video conferencing. It also explores potential improvements to existing practice in the light of currently available technology. Moreover, it seeks to aid educational institutions in better comprehending the existing research.

A literature review was undertaken and 21 articles were analysed following predetermined inclusion and exclusion criteria. The articles were categorised and analysed with regards to the research question. This resulted in the identification of three main themes: digital didactics, technology, and ethics. In addition, this article discusses the opportunities and challenges associated with the use of video conferencing in instrumental teaching. The main findings indicate that video conferencing allows for

Citation: Seines, O.-A. & Øien, O. B. (2024). Instrumental Teaching and Digital Didactics in Video Conferencing: A Comprehensive Review. In I. Bjørkøy, S. S. Kolaas, M. F. Duch & T. R. Hilder (Ed.), *MusPed:Research: Vol. 8. Utfordringer og muligheter innen musikk og utdanning* (pp. 157–183). Cappelen Damm Akademisk. <https://doi.org/10.23865/cdf.234.ch9>

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instrumental education regardless of location and has the potential to improve the scope and quality of instrumental instruction while promoting inclusivity. Achieving this requires educating both students and teachers and increasing research endeavours within the field of instrumental education through video conferencing. The results of this investigation could hold great importance for future research focused on the impact of video conferencing on instrumental education in this field.

Keywords: video conferencing, instrumental music education, digital education, digital didactics, review study

Introduction

This section will concentrate on existing research in the following areas: digital technology in music education, instrumental education and online teaching. In the light of the challenges and opportunities identified in the previous research, the aim of this study was to investigate what commonalities the research points to and, possibly, to identify areas that are missing in the research. Based on this, the study was conducted with the following research question: What opportunities and challenges in relation to digital didactics in music education can be identified through a review study of instrumental teaching using video conferencing?

Trends in society point towards more home offices/schools, remote work/learning, increased use of learning technologies and the use of online teaching (Thompson et al., 2021). This progression experienced an exponential surge as a consequence of the Covid-19 pandemic (Nikou, 2021). Instrumental education across an expansive nation like Norway poses the challenge of providing adequate education for all. There is often a correlation between municipal finances and the provision of Schools of Music and Performing Arts (Kulturskolen) (Berge et al., 2019). A report investigating the management of teaching during the Covid-19 epidemic concluded that Schools of Music and Performing Arts, like the rest of society, should take advantage of the digital opportunities available (Berge et al., 2021). To delineate the concept of digital teaching, it encompasses digital synchronous learning which transpires in real time via digital platforms or digital conferencing tools (such as Zoom, Teams and LoLa). This teaching replaces learning that takes place in classrooms and training rooms where both teacher and student/pupil are physically present

in the same room (Pass, 2021). Moreover, digital teaching can incorporate digital asynchronous learning, where the process of education can unfold at varying times, locations, and paces. This form of learning can be facilitated through digital tasks and texts, or pre-recorded video and audio content, which can be disseminated via learning platforms, email, and other data sharing platforms. Digital teaching replaces learning through homework and physically delivered assignments in situations where teacher and student are in the same room (Pass, 2021). Karşal et al. (2021, p. 186) underscore the distinction between synchronous digital teaching with one-way and two-way communication, such as the distinction between television and YouTube with one-way communication versus Zoom or Teams. The same applies to asynchronous communication; one-way with video recordings and two-way with email and features in learning platforms (Karşal et al., 2021).

Several studies indicate that a shift in a digital direction requires a change in pedagogy, didactics and learning tools (Archer-Capuzzo, 2017; Brook & Upitis, 2015; Johnson, 2017, 2020; Johnson & Lamothe, 2021; Lock & Johnson, 2015). One of the biggest differences between face-to-face and distance education is the absence of physical presence during distance teaching. Several studies indicate that physical presence is particularly crucial in the instruction of novice students in order to correct playing positions, fingering, embouchure and other technical aspects (Hernández, 2021; Kesendere, 2020; Okay, 2021). The lack of physical presence can also affect the student's appearance, reading of music, playing level and motivation for both lessons and practice (Daugvilaite, 2021). Online teaching also depends on the student; how independent they are, how well they settle in, what parental support they receive, what personality they have, and their internal and external motivation (Daugvilaite, 2021). The expansion of online education has arisen in response to exceptional circumstances and has been shaped by a process of experimentation, trial and error, and limited critical thinking. To ensure optimal functionality, a creative approach and comprehensive education of all stakeholders are essential (Carvalho et al., 2024).

A learning model has been developed to systematise online teaching (Johnson, 2020). It consists of three levels based on what we want to

achieve with the teaching based on student skills and knowledge. Layer (a) highlights which teaching approach is desired (student-centred, instructor/expert-centred or subject-centred). Layer (b) illuminates which educational learning theories are represented (constructivism, behaviourism or cognitivism). Layer (c) focuses on the learning environment (asynchronous and synchronous with or without communication). Based on this model, a learning method can be adapted according to the learning objectives (Johnson, 2020). A study carried out after the instrumental lessons during Covid-19 in Turkey shows that 85% had no experience of distance teaching and 77% had no training in distance teaching. We have also seen that experience and pedagogy are essential for the success of digital teaching. Furthermore, it has been highlighted that the lack of these can lead to problems in finding solutions, affect attitudes and the motivation for teaching (Karşal et al., 2021). The rising generation has a good ability to familiarise themselves with new technologies and the use of technology in teaching is a motivating factor for this group (Yungul & Can, 2018). Didactic aspects that are problematic in digital teaching can be establishing a common rhythm, getting conversation/discussion going, and adjusting playing positions and interactions (Stevens et al., 2019). Establishing effective communication with students and maintaining their motivation can also pose challenges in the context of online teaching (Adams, 2021; Duffy & Healey, 2017). A possible solution to this could be to have extended contact with students via social media (Okay, 2021) or to compensate for missing conversations with extended contact via email (Adams, 2021). Although there are many approaches to how digital learning can be delivered, one study suggests that the social constructivist approach is the most promising method for engaging and teaching students (Johnson, 2017). Two other studies emphasise the importance of ensuring that students are actively involved in online music instruction, rather than being passive recipients of knowledge (Blix, 2023; Utermohl de Queiroz et al., 2024). As a supervisor/teacher, it is important to understand the complexity of communication when teaching via video conferencing and to focus on it when completing tasks. The most important role of the supervisor in flexible learning is to be patient, show kindness and invite activity (Fritze & Nordkvelle, 2016). Research shows that many

attempts to digitise teaching are negatively affected by the fact that we transfer teaching methods from traditional teaching directly to online teaching (Cremata, 2021).

Attaining a stable and high-quality internet connection is increasingly commonplace in Norway, with 89% of the population having access to an internet connection with a speed of 100 Mbps. However, in certain rural areas, the network coverage remains insufficient (Meld. St. 28, 2020–2021). The consequences of a poor connection can be that the line is choppy, the image freezes, and the sound and image are poor (Okay, 2021). We may also experience that the image and sound in the classroom are asynchronous, so that what we see and hear are not connected (Karşal et al., 2021). Most online conferencing systems that are widely available have latency that makes synchronous interaction impossible (King et al., 2019; Martínez-Hernández, 2022; Stevens et al., 2019). There are conferencing systems that have such a low latency that synchronous interaction is possible. LoLa (low-latency audio visual streaming system) is one system that makes this possible, but it requires both technicians, a very good internet connection and dedicated equipment (Redman, 2020a). It has been demonstrated that synchronous digital music instruction with minimal latency can be conducted using relatively inexpensive technology. Furthermore, this approach, when combined with effective digital pedagogy, can be beneficial for democratic reasons (Blix, 2023). In a study of synchronous face-to-face teaching, it appears that more than half of the time is used for teacher–student interaction or for the teacher to provide musical accompaniment for the student (Redman, 2020b).

Delayed audio in online conferencing can make it difficult to follow conversations between students and teachers. It can be difficult to know when the instruction is over and when to start playing (Duffy & Healey, 2017). It has been found that as students become more comfortable with technology, classroom conversations become easier (Stevens et al., 2019). Musical expression on instruments can be lost due to sound compression or lack of frequency spectrum in online conferencing systems (Hernández, 2021). The most important factor for the further development of online teaching is latency, which causes both verbal and

musical difficulties between student and teacher. In the digital chain, three primary factors contribute to delays: network, hardware, and software (Stevens et al., 2019). Another challenge in online education is the transmission of images. The image quality may not be satisfactory, and the resolution of the transmitted image may not be high enough to see details (Stevens et al., 2019). Others point out that it would have been beneficial to be able to control the camera or to have multiple cameras so that we could better capture details of what the student is physically doing while playing (Redman, 2020a). Not having synchronous image and sound creates difficulties in the teaching situation, as what we see and hear are two different things that are not connected (Karşal et al., 2021). The size of the screen used has also been found to affect the sense of presence in online teaching, with presence being felt more on the largest screens (Perrin et al., 2016). One solution to some of these challenges may be to have a technician in the digital classroom to give advice on setup, such as microphones, cameras and software/hardware settings. This means that students and teachers can concentrate on the instrumental teaching. The technician can then work with the technology in the background and give advice on improvements at the end of the lesson (Bardone et al., 2020).

In 2018, Norway committed to follow the general data protection regulation, also known as the GDPR (Köhler-Olsen et al., 2021). This has implications for how we can conduct teaching via video conferencing, which transmits both image and sound. In order for us to use a platform where people can be identified, there must be a legal reason or consent from those involved. If we want to make recordings, it is also required that the data is stored responsibly and that there is a date and routine for when it is deleted (Lovdata, 2018). During Covid-19, it was found in Norway that obtaining consent was not well organised (Berge et al., 2021). Although permission was obtained to share pictures of students, the teacher was given access to the home situation and may have included parents and siblings in the pictures. No consent was given for this. Teachers who shared audio, images or recordings had problems ensuring that the data was properly stored and not shared. There was also great variation in how and what consent was obtained (Berge et al., 2021).

For consent to be genuine, it must not result in inferior services if we do not consent, and the balance of power between the parties involved must be assessed (NOU, 2022, p. 128). Thousands of applications aimed at children have been found to be used to obtain data and location in order to tailor advertising to children (Reyes et al., 2018). Although Teams, Zoom and FaceTime were the most used platforms in Norway during Covid-19, many other platforms were also used (Berge et al., 2021). Some of the platforms used for teaching during Covid-19 were Instagram, Snapchat and TikTok, which have a number of common features when it comes to gathering information. One of the studies shows what information is collected. This includes information provided by the user when creating an account, data obtained when using the service, and information obtained from third parties (cookies and, for example, information about what websites you viewed before opening Snapchat). It is also noted that data is shared with others such as users, business partners and employees (Milkaite & Lievens, 2020). There is every reason to be cautious when choosing programs/services for teaching, and it is often said, somewhat jokingly, that if it's free, you're the product (Zuboff & Nygaard, 2020). A Norwegian public analysis (NOU, 2022) points out that free services are often based on a business model where personal data is used. Furthermore, it appears that the school owner needs to have an overview of what information is being collected and how it may be shared (NOU, 2022, pp. 134–135). It has to be taken into account that not everyone has access to the Internet (or has access at low speed), the skills to use conferencing systems, or the financial means for adequate equipment, or they have small apartments with rooms unsuitable for teaching. There is also a need to ensure that online teaching does not lead to class segregation between those who have the opportunity to follow the teaching and those who do not (Nichols, 2020). Although it may be tempting from the point of view of resource use to make much of the teaching digital, a report on teaching in Schools of Music and Performing Arts shows that one of the most important things for many is the social contact between students and students, and students and teachers (Berge et al., 2019). Despite some challenges, several studies point to the possibility of strengthening music education provision in

rural areas or areas with less expertise through the use of online teaching (Hernández, 2020; Redman, 2020a; Stevens et al., 2019). Several other studies see the greatest benefit of online teaching as a complement or support to regular teaching, rather than as a standalone offering (Karşal et al., 2021; Redman, 2020a; Stevens et al., 2019).

Methodology

The chapter represents an improvement and development of the master's thesis "En Reviewstudie om Instrumentalundervisning og Digital Didaktikk ved bruk av Videokonferanse" (Seines, 2023).

To answer the aforementioned research question (What opportunities and challenges in relation to digital didactics in music education can be identified through a review study of instrumental teaching using video conferencing?), this study identified relevant studies conducted between 2018 and 2022 on instrumental teaching in music education using video conferencing systems. This six-phase method was used to operationalise systematic literature reviews: (1) mapping the field, identifying the problem, determining keywords, and establishing exclusion and inclusion criteria, (2) conducting a comprehensive search, selecting databases to search, evaluating titles and abstracts against inclusion and exclusion criteria, documenting the results, and assessing the problem and inclusion and exclusion criteria, (3) reading the full paper against the inclusion and exclusion criteria, deciding which ones to pursue, and documenting the results, (4) finding relevant data, (5) synthesising the data, (6) writing up the study (Jesson et al., 2011, p. 108).

Data Collection

Jesson et al. (2011, p. 27) suggest taking words and synonyms from the topic, as well as keywords from research on the topic. In order to find keywords, several searches were carried out in Oria based on the authors' knowledge of the topic, and 14 articles relevant to the topic were found. Based on these articles, keywords relevant to the study were

found. Words that might be relevant were ‘music’, ‘musical instrument’, ‘online’, ‘remote’, ‘distance’, ‘video conference’, ‘synchronous’, ‘learning’, ‘teaching’ and ‘education’. In the work of choosing appropriate search terms, we chose inclusion and exclusion criteria which helped to narrow the search down to what we wanted answers to (cf. Krumsvik, 2016, p. 67). After experimenting with different combinations of keywords, the words ‘online’, ‘digital’, ‘remote’ and ‘distance’ gave many hits that were not relevant to this study. The reason for this is that they include too many hits about asynchronous digital learning (YouTube, TikTok, Facebook, learning platforms such as Canvas, etc.) as well as about synchronous learning without two-way communication or without video ('chat' and live transmissions without communication). For this reason, these words were excluded from the search in order to obtain more precise hits.

There are several challenges in conducting a literature search. If we search broadly, we will include most of the literature in the field. This can lead to an intangible amount of literature, and if we are too focused in a search, we may miss relevant literature (Booth et al., 2016, p. 109). The search string used was as follows: ((music OR ‘musical instrument’) AND (video conference OR synchronous) AND (teaching OR learning OR education)). Searches were conducted in the Oria, Web of Science and ERIC databases. The abstracts of the studies that emerged from the searches were read and checked against the inclusion and exclusion criteria (see Table 1) that were relevant to this study. We only included articles that were relevant to answering the research question based on explicit inclusion and exclusion criteria (cf. Jesson et al., 2011, p. 115). For example, in this study we included only English-language articles, so articles in other languages were excluded. We also included students who received instrumental or small group instruction. Lessons in nursery schools, choirs, bands, schools and larger groups were excluded from the study. We also wanted to focus on lessons on video conferencing platforms, so we excluded lessons where the focus was only on email, YouTube, learning systems or artificial intelligence (see Table 1).

Table 1. Inclusion and exclusion criteria for literature searches

Type	Included	Excluded
Databases	Oria, ERIC, Web of science.	All others.
Publications	Full-text peer-reviewed articles.	Books, grey literature, reports and statistics.
Didactics	How teaching can be facilitated in online music lessons.	What it contains and why.
Target group	Instrumental teachers and others related to instrumental teachers	
Language	English.	All others.
Interval	2018–2022.	Prior to 2018.
Music lessons	Synchronous online instrumental lessons with a focus on two-way communication.	Synchronous and asynchronous online instrumental lessons without two-way communication. Artificial intelligence.
Student group	Students who receive instrumental lessons. Or teaching in groups of up to five students.	School classes, kindergartens, groups of more than five people.

The searches were conducted with the inclusion criteria that the articles should be in English, published in a peer-reviewed journal and written between 2018 and 2022. This resulted in 125 hits in the three databases Oria, ERIC and Web of Science. The results were entered into the Covidence platform, which is used to select literature for systematic reviews. Here 35 duplicates were found and removed. 90 articles were screened by reading the abstract and title, of which, 47 articles were deemed irrelevant to the research questions and focus of the study. Forty-three articles were read in full and 27 were discarded. Based on the exclusion criteria, the 27 articles were discarded because 16 were not about instrumental teaching, three were about classroom teaching, two did not fit the group size, two were non-scientific articles, one represented the wrong age, one represented the wrong topic, one did not relate to digital teaching, one did not deal with communication or video. After a manual search from the bibliography of the selected articles (Krumsvik, 2016, p. 71), two authors were found who followed Carol Johnson who was in five articles and Andrew King who was in six articles. Based on this, and the fact that the articles were

found to be relevant to this study, four new articles by these authors were added to the study. In addition, one study dealing with the LoLa system was included in order to gain a better insight into this area (cf. Figure 1).

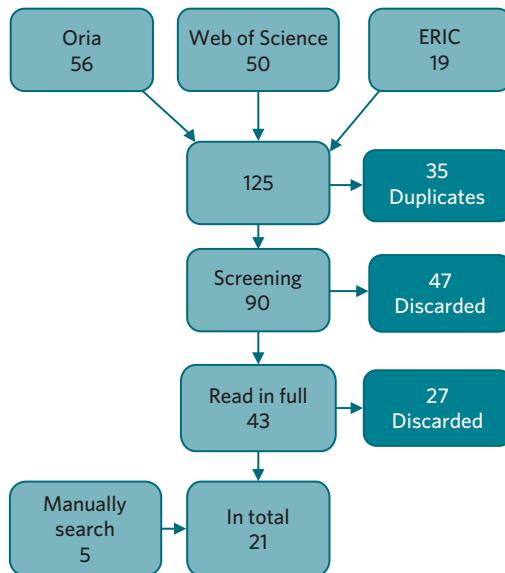


Figure 1. Flow chart for literature selection.

Note. Appendix 1 provides an overview of the articles included in the analysis.

Analysis

The research problem was formulated relatively openly, so that the data found during coding guided the answer to the problem (Johannessen et al., 2011, p. 201). The data material retrieved from the review process was subjected to a six-phase reflexive thematic analysis, as outlined by Braun and Clarke (2022, pp. 35–36). In Phase 1, a comprehensive engagement with the dataset was undertaken with the objective of attaining a profound familiarity with the material. In Phase 2, the process of systematic and detailed coding of the dataset was initiated, with the application of code labels. Moreover, in Phase 3, preliminary themes were formulated through the consolidation of clusters of codes that exhibited shared

fundamental concepts. In Phase 4, the entire dataset was revisited and revised as the themes were developed and reviewed. Subsequently, in Phase 5, we commenced a process of enhancement, definition and labelling of the themes, in addition to producing a concise summary of each theme. Finally, in Phase 6, we concluded the writing process initiated in Phase 2 by integrating the various stages of analysis.

Results

Three main themes were identified: (a) digital didactics, (b) technology, and (c) ethics. The main themes were examined with a focus on the didactic possibilities and limitations that instrumental instruction through video conferencing entails. In the category of digital didactics, the differences between digital synchronous teaching and synchronous teaching with physical presence were examined. Data was also collected on whether more training was needed in this area. The most common themes were interaction, physical contact and social contact such as communication and motivation. The technology category addressed what platforms were used for teaching, whether there was a reference to hardware (computers, sound cards, microphones, cameras and screens) and an internet connection. The ethics category focused on data security, privacy, the possibility of adequate equipment for everyone, and the democratic benefits of using online education. In addition, four sub-themes were identified that could support the main category and provide advice for further research. These themes looked at whether the studies were related to Covid-19, from which perspective the data was obtained, whether the data researched was related to GDPR, and in which country the research was conducted.

Discussion

The studies included in this review come from eight different countries: Turkey (6), Australia (3), USA (3), UK (3), Scotland (2), Spain (2), Estonia (1), Norway (1). The variance in latency between audio and video signals constitutes a prominent distinction between traditional face-to-face

instructional settings and the context of online teaching. Sixty-seven per cent of the studies focused on issues associated to latency, such as the inability to play along and teachers not being able to give a tempo to the music being played. Three of the studies reported diminishing of these problems when either the LoLa system was used or when data was transferred in real time without latency using midi. In order to compensate for lost interaction, 71% recommended various forms of online asynchronous methods. The most common approach is to make the backing track available to students so that they can play along with the material they received. These can be files shared via email, learning systems and other file sharing platforms. Which platforms are used is mentioned to varying degrees in the studies. Some mentioned none, but other studies mentioned up to 18 different platforms/programs. Examples of platforms include Canvas, Onedrive, Facebook, Google Docs and Snapchat. Poor sound and image in online teaching were mentioned in 67% of studies, which can lead to problems with intonation, timbre, dynamics, articulation and phrasing. One of the reasons for this was the lack of adequate equipment (microphones, sound cards, loudspeakers/headsets and software) for both teachers and students, and the fact that an unstable internet connection could lead to sound problems. The inability to physically correct playing positions, such as how to sit, how to hold instruments, correcting technical problems with instruments and helping to tune instruments was seen as a problem in 47% of the analysed studies. A more significant challenge seems to be related to social aspects, with 61% citing this as a challenge. This was mainly about communication and motivation. It can be difficult to keep a conversation going and it can be difficult to motivate pupils to progress. Eighty-one per cent of the studies said you have to consider and choose the appropriate hardware, software and internet connection in terms of sound and image quality. No one said anything other than that we need to have adequate equipment, such as a good microphone, sound card and speakers/headset that work satisfactorily. The criteria for what is satisfactory were not discussed. There was also no mention of the quality of the internet connection, which is necessary for the lessons to work optimally. One of the primary advantages of online learning is the independence of time and location,

reported by 81% of studies. It is easier to reach rural areas, students can reach teachers globally, we can teach during crises and this can contribute to the democratisation of teaching. No one mentioned privacy issues related to online education, although 57% of the studies collected data within the EU and EEA at a time when GDPR was introduced. Sixty-seven per cent recognised the need for more research and training in this area, for both teachers and students. Looking at the sources from which researchers obtained their data, 33% came from teachers only, 38% from a mix (teachers, students, video and audio analysis), 9% from audio video analysis and 19% from literature. The data, primarily gathered from teachers and students, is analysed primarily through qualitative semi-structured interviews (oral and written). Two of the analyses derived quantitative data from multiple-choice tasks. It is worth noting that none of the studies obtained data exclusively from pupils, parents, school owners or politicians. And only one article took data from Nordic conditions.

The aim of this study is to explore what opportunities and challenges in relation to digital didactics in music education can be identified through a review study of instrumental teaching using video conferencing. In response to the problem, three main didactic areas were identified: a) digital teaching, b) technology, and c) digital ethics. These concepts will now be discussed separately.

Reflections on Digital Didactics

In 67% of the studies, latency in sound and image between teacher and student, as well as unsynchronised sound and image for the individual, were problematic and led to interactions and conversations being experienced as challenging. Most video conferencing systems, which are the most widely available, have latency that makes synchronous interaction difficult (King et al., 2019; Martínez-Hernández, 2022; Stevens et al., 2019). With only 67% of the studies highlighting latency as a problem, it should be noted that two of the studies used LoLa systems where latency was not an issue. Two of the studies used MIDI transmission, where there was no latency in playing, but there was a latency in instructions and

images, which posed some challenges. The reason for limited utilisation of low-latency video conferencing may be associated with cost, accessibility, and knowledge, as 67% believe that we require a greater quantity of knowledge. Interaction is an important factor in instrumental lessons, where musicality and intonation are practised, among other things. In a study that looked at the use of time in playing lessons that took place physically in the same room, more than half of the playing time was spent interacting with the teacher, either supporting what was being practised or accompanying the pupils (Redman, 2020b). From this it can be seen that the didactics of digital lessons should be different, and that it will be problematic to directly transfer didactics from lessons with physical presence to lessons via video conferencing. Forty-seven per cent of the studies pointed out that not being able to physically correct playing positions, help with technical problems and tune instruments can be a challenge. One reason why more people do not highlight this may be that they understand the situation and are able to adapt the lesson accordingly. Other reasons may be that the students are so autonomous that they do not need physical help, or that the teacher is used to not correcting students physically. It has been shown that it can be a challenge not to be able to physically correct younger and less autonomous students in terms of playing positions, fingering, embouchure and other technical aspects (Hernández, 2021; Kesendere, 2020; Okay, 2021). Sixty seven per cent of the studies said that the poor quality of sound transmission has an impact on teaching, in terms of intonation, timbre, dynamics, articulation and phrasing, all of which deteriorate when sound is transmitted. Compression of sound or lack of frequency spectrum can result in musical aspects being lost (Hernández, 2020). To compensate for sound degradation and latency, 71% emphasise that asynchronous means can be used. The most commonly used are forwarded recordings, but links to YouTube, Spotify, IMSLP (The International Music Score Library Project) and the like are also shared. Some also share backing tracks so that they can interact in some way. One study said that we need to choose a teaching method based on the desired learning goals, and both digital-asynchronous and digital-synchronous learning can be seen as a choice of learning environment (Johnson, 2020).

Sixty-one per cent of the studies mentioned social interaction as a challenge in online teaching. It should be noted that five of the articles linked to the study are directly related to Covid-19 and the closure of society, a time when there was generally limited contact with each other and social interactions were therefore problematic. One of the factors mentioned is that dialogue does not flow as well in online classes. Reasons for this include latency in audio and video, poorer conditions for interpreting/reading body language, and the fact that videoconferencing as a communication channel is not comfortable for everyone. Another factor mentioned is that it is difficult to maintain motivation, and several factors come into play here: Not everyone has a suitable instrument, especially for larger instruments such as percussion or piano/grand piano. One solution to this could be to create 'hubs' close to students/pupils with adequate equipment. Some have smaller living areas with limited space and therefore do not have suitable rooms in which to practice or have lessons. Again, we can imagine 'hubs' where we can have a good practice environment and suitable rooms for video conferencing lessons. Poor internet connection quality and poor sound and image quality lead to lower motivation. This could be because the internet connection is not stable, they do not have the appropriate hardware or software, or they do not have the skills to use it. A solution might be to lobby the authorities to improve network connections, to provide advice on buying or borrowing hardware and software, and to provide training in the use of hardware and software. Or we can imagine 'hubs' that are fully equipped for video conferencing lessons. But today's rising generation, also called the millennium generation, is at the forefront when it comes to coming to grips with new technologies, and it has been proven that the use of technology in teaching has a positive effect on motivation (Yungul & Can, 2018). We also see that there can be a coherence between knowledge, teaching style and motivation (Karşal et al., 2021). There are also many social aspects related to motivation in the context of teaching via video conferencing. The social networks are often linked to formal teaching situations and the contact via video conferencing becomes less and less formal. This means that you lose some of the informal contact with students/pupils/teachers. Something that correlates with what Duffy and Healy (2017) found

in their study about contact between teachers and students. A solution to this could be to increase their contact with students through social media or email (Adams, 2021; Okay, 2021). This would enable contact to be made between the formal meeting points, and those who have difficulty communicating or are less familiar with videoconferencing could be provided with an extended offer. It is also recommended that a digital meeting place is created where students can discuss issues that most of them have in common in a more informal format. In this way, cohesion, identity and a sense of group can be created through socially constructed technology. Sixty-seven per cent agree that there is a need for both more research and education in online teaching. Education is needed for both those giving and receiving instruction. Knowledge is needed about how to teach and how to use technology. This knowledge is needed by both those who teach and those who are taught. One study found that 85% had no experience of teaching online. Lack of experience and lack of pedagogy/didactics could lead to problems in finding solutions, attitudes towards teaching and motivation to teach (Karşal et al., 2021).

Reflections on Technology

When 67% of the studies said that latency in audio and video is a problem, there are three factors that cause this: network, hardware and software (Stevens et al., 2019). Today there is software that can avoid latency, this could be the LoLa system where there is minimal latency in both audio and video. This is a system that currently requires large resources (capital, technicians, high-capacity internet and dedicated hardware) (Redman, 2020a) and is therefore most realistic for large educational institutions. There are other systems that transmit sound almost instantaneously, but where there is a latency in the image. Examples include Jactrip and midi (Hernández, 2020), where sound is transmitted almost instantaneously, while images are transmitted via an additional program such as Zoom or Teams. When it comes to hardware and software, it is important to remember that we are dependent on the technology that both teachers and students have. We saw in the shutdown during Covid-19 that the hardware available to students varied widely and that economics had an

impact on this (Okay, 2021). Network quality is improving, but there are still areas where speeds are unsatisfactory, with the problem being greatest in rural areas (Duffy & Healey, 2017). Poor sound and image quality in online education were cited by 67% of studies. The reasons for this are complex, but the quality of sound cards, microphones, speakers/headsets, hardware, internet connection and software all play a role (Stevens et al., 2019). Eighty-one per cent of the studies emphasised that hardware, software and internet connection need to be considered in the context of what you want to achieve. This study has not been able to identify exactly which hardware and software to recommend, only that the quality of the technology comes into play (Hernández, 2020). Here, dedicated technicians with an overview of the technical possibilities can contribute to online teaching with their knowledge of settings and equipment (Bardone et al., 2020). This can be correlated with the fact that 67% acknowledge the need for further education in the field. When it comes to image quality, the quality is largely based on the same aspects as for sound. Research shows that the use of multiple cameras or cameras that can be controlled is a positive factor in being able to include detail in the lesson (Redman, 2020a). We also see that the size of the screen has an impact on presence in online teaching, and that the largest screens give the greatest sense of presence (Perrin et al., 2016).

Reflections on Ethics

One of the principal advantages of online education lies in its spatial independence, which is emphasised by 81% of the studies. It is mentioned here that we can reach rural areas with quality expertise, where the offer of instrumental teaching is more limited. It is also clear that expertise can be achieved regardless of national borders in order to strengthen teaching. We seek to achieve a democratisation of teaching, which today is characterised by the provision and expertise available at each individual institution. There is also evidence that educational trends are moving towards more online teaching, which will have an impact on how instrumental teaching is delivered (Thompson et al., 2021). Another factor that should be included in the assessment is to avoid a class divide between those

who have the opportunity to purchase adequate technology, a satisfactory internet connection and a suitable classroom location and those who do not (Nichols, 2020). Vulnerable groups should be given special attention so that they are not left behind and end up without adequate education. In the GDPR, children are also considered as a vulnerable group and it should be taken into account that they have fewer opportunities to influence the education they receive (NOU, 2022, p. 126). Fourteen per cent of studies mentioned that personal finances should be taken into account when purchasing adequate hardware. Why this number is so low may be because the best was done with the equipment available, others were given equipment set up by technicians, and some did not focus on equipment. We find it fruitful to consider online teaching as an addition and a complement to the existing arenas, as for many it is the social contact between students and between students and teachers that is most important (Berge et al., 2019).

This study finds it perplexing that only 5% of the studies mention that data security needs to be taken into account when choosing appropriate technology for online teaching. Weaknesses have been identified in a number of software products where data security has been inadequate and sensitive information has been leaked (NOU, 2022, pp. 121–122). Many educational institutions do not have the capacity or competence to ensure data security, and national standards could have been developed to make this easier and safer. Raising awareness among students, teachers and institutions could also make a positive contribution. Privacy is an issue that is rarely addressed in the research found in this study. None of the studies raised privacy issues in relation to online learning. This is despite the fact that 57% of the studies included in this research are from countries where the GDPR has been ratified. More and more contact between students, teachers and educational institutions takes place via digital platforms. In order to ensure the processing of personal data, systems and routines are needed to facilitate this. It is important to protect student privacy, otherwise students and teachers could become a commercial commodity when dealing with large technology companies. Several of the studies reported on the use of a range of applications such as Google, Snapchat, Facebook, TikTok, Messenger, Instagram and

many others that have been used for educational purposes. One study looked at how Instagram, Snapchat and TikTok collected data from users that was incompatible with compliance with the legislation of the GDPR when used in education (Milkaite & Lievens, 2020). The Norwegian Data Protection Authority responded to several municipalities where Google Chromebooks were used in education and the devices were not set up to comply with the GDPR (NOU, 2022, p. 135). This shows that the systems and routines are not working satisfactorily today, and that a general awareness of how to maintain privacy is needed.

Conclusions and further research

The most significant advantage of instrumental instruction via video conferencing is its spatial independence. A more democratic instrumental education can be achieved as students gain access to adequate instruction (Blix, 2023). Presently, access to adequate education is largely determined by the availability of expertise within one's local community. Rural areas are particularly vulnerable due to limited breadth of expertise, but urban regions may also face challenges in offering expertise in minority cultures and less commonly practiced instruments. Both intangible and material resources are affected by travel associated with conventional instruction, leading to a reduction in the collective capabilities. Instrumental instruction via video conferencing can, therefore, contribute to more efficient resource management.

To achieve a successful implementation of instrumental instruction via video conferencing, education and research constitute pivotal focal points. Substantial gaps exist in our understanding of the didactics, pedagogical methods, and the tools to be employed in digital education. It is also emphasised that students need training in how to receive instruction via video conferencing. Furthermore, research highlights the limited emphasis on issues related to privacy and data security in the context of instrumental instruction via video conferencing. These are crucial areas that should be elucidated and potentially standardised to sustain the focus on music education. The technology in the realm of video conferencing is continuously advancing, with platforms now available that transmit

audio and video with minimal latency, enabling musical collaboration via video conferencing. Nevertheless, some widely used platforms still exhibit significant latency, rendering traditional musical collaboration unfeasible. A critical factor for instrumental instruction via video conferencing is internet accessibility, which is well-established in Norway, although certain rural areas still face challenges in this regard, efforts are underway to address these issues. This study reveals challenges primarily associated with social aspects, especially communication and motivation. Nevertheless, other research suggests that communication and motivation can be enhanced through simple adjustments. Further research may ascertain if there is coherence between the deficiencies in didactics and pedagogy within the field and the challenges related to social aspects.

We also see that none of the studies collected data only from students, while 33% collected data only from teachers. Only one of the studies collected data from parents and none from school owners. It can be seen that only one article comes from Nordic countries, further research can include Nordic languages in the search, as there may be cultural differences between countries, and there may be differences in curricula, didactics and pedagogy. In the light of the democratisation of instrumental teaching, ever-improving technology and more knowledge about digital didactics, this study shows that online instrumental teaching will play an increasingly important role in terms of resource use and democracy. However, we must not overlook that music to a great extent involves interactions with fellow musicians and the audience.

Author biographies

Ole-Anders Seines has a degree in instrumental pedagogy from Tromsø Music College and 25 years' experience in municipal music schools. Primarily, he has been working in instrumental teaching, conducting musical ensembles and managing various musical projects. He holds an MBA from Nord University with a focus on business, strategy and leadership with a specialization in project management. He also has a master's degree in music and Ensemble Leadership, where his master's thesis

explored the integration of online instruction into instrumental lessons conducted via videoconferencing.

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Appendix 1

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KAPITTEL 10

Stemmeskam i vår tid. Å forstå med narrativer

Tiri Bergesen Schei

Høgskulen på Vestlandet

Abstract: In 1998, I coined the concept of *voice shame* in my master's thesis to explore the subtle and often unspoken dynamics that occur when individuals are reluctant to sing in front of others. This term has since been adopted by the music education research community as a valuable tool for understanding the complexities involved in making oneself audible to an audience.

When narratives are given the status of empirical data, the research methodology *Narrative Inquiry*, developed by Clandinin (2006), proves highly effective in examining shame mechanisms in contemporary society. Narrative theory and method offer innovative ways to generate knowledge about voice shame through *thinking with narratives*. I present three narratives that elucidate both voice shame and its antithesis, the joy of singing and being heard. These micro and macro narratives are analyzed within a cultural-historical framework and assembled like pieces of a puzzle, informed by research literature on shame in general and voice shame specifically. Narratives are well suited to developing new and broader understandings of the relational and emotional mechanisms that are put into play in cultural interactions. Norms and expectations are inherent in all cultural practices. In the span between the child's innocent attempts at vocal expression and the great vocal-cultural stories about self-presentation and self-censorship, arise both the joyful and the shameful.

Keywords: shame, voice shame, collective shame, micro and macro narratives, narrative methodology

Introduksjon

I 1998 konstruerte jeg begrepet *stommeskam* i hovedoppgaven med samme tittel. Undertittelen var *Hemmede stemmeuttrykks fenomenologi, arkeologi og potensielle rekonstruksjon gjennom sangpedagogikk* (Schei, 1998). Jeg hadde dukket ned i skamlitteraturen fordi jeg var blitt nysgjerrig på om det fantes gode måter å forstå det usagte og utsydelige som skjer når vi vegrer oss for å synge for andre, både i hverdaglige situasjoner og i forberedte framføringer for et publikum. Jeg var i mange år musikklærer og sangpedagog på musikklinjen ved tre ulike videregående skoler i Norge. Jeg erfarte ofte at når elevene skulle synge foran medstudenter eller på eksamen, gikk både stemmen og kroppen i lås. Unnskyldninger om at de var forkjølet eller bare ikke i form til å synge, var en del av normalen. Dette inspirerte meg til å utforske skambegrepet.

Da jeg startet utforskningen var Lewis' (1995) definisjon av skam avklarende:

Shame can be defined simply as the feeling we have when we evaluate our actions, feelings, or behavior, and conclude that we have done wrong. It encompasses the *whole of ourselves*; it generates a wish to hide, to disappear or even to die. (s. 2)

Av Kaufman (2004) lærte jeg at vi i dagens samfunn lever i en skamkultur hvor det helst ikke snakkes om skam. Skammen for å skamme seg blir som en skjult sannhet for alle. Scheff (2014, s. 132) skriver at relasjonene i vår tid har en sterk tendens til fremmedgjøring og dermed tenderer mot en allestedsnærværende skamkultur. Jeg hadde i lang tid vært opptatt av Goffmans bok *The Presentation of Self in Everyday Life* (Goffman, 1959). Da jeg ble oppmerksom på begrepet *the-looking-glass self* (Shaffer, 2005) og hvordan vi i vår tid speiler oss i andres reaksjoner på oss selv, forstod jeg at skam er «en kulturelt formet selv-straff som ureflektert konstituerer den sanksjonerende makten i kulturelle normer og opplevde krav til atferd og prestasjon» (Schei, 2011, s. 86). Jeg har kommet til at stommeskam er den intenst ubehagelige følelsen som umiddelbart oppstår i kroppen når stemmebrukeren retter et dømmende blikk mot seg selv, utløst av det hen tror at andre tenker om framføringen. Stemmens klang og kroppens muskulatur og pust blir plutselig påvirket

og fordreiet, slik at utøveren mister både stemmetrygghet og kropstillett. Det som står på spill for den som står på podiet, er først og fremst hens egen opplevelse av glede og mening med å synge, men også muligheten for å føle det gode fellesskapet med publikum og opplevelsen av anerkjennelse. Redsel for latterliggjøring, kritikk og negativ vurdering øker sannsynligheten for at utøveren opplever stemmeskam i en framføringssituasjon. Bynum bekrefter at det er slik, også innenfor hans felt, medisinfaget: «As a self-conscious emotion, shame arises when an individual engages in self-evaluation in response to a negative event, such as a perceived transgression or failure to reach an expectation.» (Bynum et al., 2019, s. 85).

Det er alltid komplekse mekanismer som virker, både i den som framstår med sin hørbare kropp, og i et lyttende publikum som potensielt er vurderende overfor den som står på podiet. For en sanger kan stemmeskam oppleves katastrofalt fordi kroppen synes å se bort fra alle timene med terping og øving og i stedet går i alarmberedskap. Det er selvsagt mest alvorlig for profesjonelle sangere, hvor detaljer i uttrykket er terpet og perfeksjonert på øvingsrommet (Schei, 2011). Hvis det så ikke lykkes på scenen, kommer det an på sangerens integritet og motstandskraft og hva hen har bygd opp av styrke og tatt til seg av konstruktive tilbakemeldinger fra kompetente andre, om hen kan tåle at ikke alt er perfekt i egne, andres eller «alles» øyne. Av og til er det ikke samsvar mellom egne krav og vurderinger og det publikum har opplevd. Hvis den fordømmende selvevalueringen pågår mens sangeren synger, vil den forsterkes etterpå, for skamfølelsen er ikke en flyktig og forgående følelse, men en følelse som virker på de dypere lagene av personens opplevelse av verdi.

Det skulle vise seg at begrepet stemmeskam var relevant for å forstå langt mer enn hva som fikk sangelevene til å vegre seg for å synge. Jeg ble kontaktet av korsangere, fysioterapeuter, prester og lærere som kjente seg igjen i begrepet. De sa at det nettopp var slik det var, de skammet seg over stemmen sin, både sangstemmen og snakkestemmen. Det var i situasjoner hvor de selv ble oppmerksomme på at andres blikk var rettet mot dem, at skamfølelsen dukket opp, og at fysiske reaksjoner plutselig ble påtrengende og hindret dem i å klare å rette oppmerksomheten mot innholdet i det de skulle formidle. For meg som hadde studert skambegrepet,

og som også har mye erfaringsbasert kunnskap om å være sanger og undervise elever i å synge, var det tydelig at flere mekanismer var i spill når skamfølelsen ble akutt påtrengende.

Historiene som blir fortalt og erfaringene som deles når stemmeskam blir snakket om, gir tilgang til følelser som driver handling og skaper identitetsfornemmelser. De personlige fortellingene om følelsene som utløses av sangenes og stemmebrukeres selvfortolkninger, er en inngang til å forstå hva slags virkning kulturelle mekanismer kan ha. Det kan være disiplinerende mekanismer som selvsensur og redselen for å ikke innfri det man opplever som krav. Disse mekanismene kan innebære makteloshet og opplevelser av å være fanget i repeterete erfaringsmønstre og maktforhold.

Begrepet stemmeskam har blitt tatt opp av det musikkpedagogiske forskersamfunnet som et begrep for å forstå hva som står på spill – og er i spill – når man gjør seg hørbar foran et publikum. De senere årene har flere både forsket på og skrevet populærvitenskapelig om stemmeskam (Balsnes & Jansson, 2022; Bilalovic Kulset & Halle, 2020; Bæverfjord & Sæther, 2023; Kulset, 2015; Seesjärvi, 2024; Thrane, 2021).

I dette kapittelet bringer jeg inn nye perspektiver på fenomenet stemmeskam ved å tenke med narrativer (Schei et al., under utgivelse). Jeg presenterer mikro- og makrofortellinger hvor den menneskelige stemmen er omdreiningspunktet. Disse settes sammen som brikker i et puslespill og analyseres i en kulturhistorisk kontekst. Søkelyset settes på små fortellinger som vanligvis ikke blir gjenstand for utforskning og refleksjon, men også på større fortellinger som kan settes inn i en kulturhistorisk, diskursiv ramme. Jeg bruker forskningslitteratur om fenomenet skam til å belyse sosial og identitetsmessig sårbarhet i utøvelse av sang og andre former for stemmebruk. Narrativer er godt egnet til å sette sammen nye og bredere forståelser av stemmeskam og de relasjonelle og emosjonelle mekanismene som settes i spill i kulturelle samvær.

Narrativ metodologi

Pinnegar og Daynes (2007) bidro på slutten av 1900-tallet til den narrative vendingen, en dreining mot å se på fortellinger som data og

«narrative inquiry» som forskningsmetode (Clandinin, 2006). Da hadde Bruner (1996) allerede etablert forskningsfeltet narrativ psykologi, og Polkinghorne (1995) hadde gitt beskrivelser av hvordan man kunne analysere narrativer. Hvis fortellinger får status som empiri, kan man ved å bruke narrativ teori og metode få innsikt i hvordan historier kan bidra til kunnskapsutvikling i forskning (Barrett & Stauffer, 2009; Blix, 2016; Clandinin & Connelly, 1990, 2004). Jeg anvender metodologien «narrative inquiry», med særlig inspirasjon fra Clandinin (2013). I denne tilnærmingen er forskeren delaktig i fortellingen, og fortid, nåtid, framtid, sted og sosial tilknytning tillegges stor betydning i utviklingen av ny innsikt (Caine et al., 2019). Det betyr at forskeren ikke isolerer fortellingen, men ser den i lys av tid, sted og kulturelle betingelser.

Det er Clandinin, som i stor grad bygger på Dewey og pragmatisk filosofi hvor individet alltid står i en relasjonell, sosial kontekst, som har etablert metodologien som kalles «narrative inquiry» (Clandinin & Caine, 2013). Det framtredende i denne metodologien er at forskere studerer individets erfaring i verden. Clandinin skriver: «[N]arrative inquiry is a way of understanding and inquiring into experience. It is nothing more and nothing less.» (Clandinin, 2013, s. 13). Hun tar i bruk Deweys beskrivelse av opplevelse og erfaring («experience») som noe uendelig og elastisk, noe som gir personlig, estetisk og sosial mening (Clandinin & Rosiek, 2007, s. 41). Connelly og Clandinin (1990) skriver at denne metodologiske vendingen innebærer spesifikke måter å tenke om opplevelse og erfaring på. Clandinin (2013) har vært særlig opptatt av at historier er noe vi lever i, med og gjennom – over tid – og at de byr på lag på lag med mening som kan utforskes. Vi lever i kulturelle fortellinger, i institusjonelle fortellinger og i fortellinger om skole.

As we engage in narrative inquiry with ourselves, and with our participants, we need to inquire into all these kinds of stories, stories that have become intertwined, interwoven into who we are and are becoming. These stories live in us, in our bodies, as we move and live in the world. (Clandinin, 2013, s. 22)

Clandinin har begrepsliggjort «narrative inquiry» med en metafor om at fortellinger synliggjør et tredimensjonalt rom som bygger på Deweys kriterier for kontinuitet, interaksjon og situasjon, hvor det personlige og

sosiale og tidslinjen blir analysert og reflektert over. Hun skriver: «The three dimensions of the metaphoric narrative inquiry space are: the personal and social (interaction) along one dimension; past, present and future (continuity) along a second dimension; place (situation) along a third dimension» (Clandinin, 2006, s. 47).

Clandinin påpeker at et narrativt forskningsdesign bør ha preg av et såkalt «research puzzle» hvor forskningen dreier seg om reflekterende undring rundt en bestemt tematikk heller enn om et forskningsspørsmål med presise definisjoner og forventninger om svar. Utforskningen kan starte i en erfaring, dvele ved den og også avslutte der. Clandinin (2013) skriver det slik:

The shift from question to puzzle is one that allows narrative inquirers to make explicit that narrative inquiry is markedly different from other methodologies.
We begin in the midst, and end in the midst, of experience. (s. 43)

Dette er en framgangsmåte som passer godt til å studere utsnitt av både mikrofortellinger om å synge og makrofortellinger om sangidealer, sjangeroppfatninger og gjengse holdninger til sang, stemmebruk og vokal utfoldelse i dagens samfunn. Makrofortellingene kan leses som diskurser når de refortolkes i en narrativ forståelsesramme. Man kan så å si tegne et kart over et nytt terreng, med koblinger som kan virke uvante, men som, når de settes sammen, blir forståelige. Deleuze og Guattari (1987, s. 21) har i sine arbeider introdusert sin rhizom-tenkning, hvor alt er sammenfiltret og ikke har en begynnelse eller slutt. Det er en relevant sammenligning her. Clandinin skriver: «The stories lived and told in a narrative inquiry relationship are always a co-composition, an intentional co-composition. The stories are co-composed in the spaces between us as inquirers and participants» (Clandinin, 2013, s. 24).

De fortellingene jeg bringer fram, har alle den menneskelige stemmen som omdreiningspunkt. Stemmen er aldri løsrevet fra kroppen, ei heller fra tiden, relasjonene, stedet og situasjonen som fortellingene kommer fra. Når erfaringer gjenfortelles, vil både fortelleren og forskeren gå gjennom en refortolkning av historien. Å tenke med narrativer kan forstås som det Clandinin kaller for «living, telling, retelling and reliving» (Clandinin, 2013, s. 34). De ulike forståelseslagene gjennomgår en gjenopplevelse og

får slik endret eller utvidet sitt meningsinnhold og sin betydning både for den som eier fortellingen, og for forskeren som møter fortellingen. Som narrativ forsker er jeg særlig oppmerksom på de etiske dilemmaene og problemstillingene som alltid eksisterer når personlige narrativer deles og blir gjenstand for refortolkning av forskeren fordi en gjenfortelling aldri fanger øyeblikket. Det metodiske grepene som forskeren posisjonerer fortolkningene rundt, er viktig for forskningens troverdighet. Etiske retningslinjer er fulgt i kapittelet.

Skam i en kulturhistorisk ramme

Før jeg viser hvordan ulike narrativer kan settes sammen slik at de gir en helhetlig forståelse, setter jeg skambegrepet inn i en kulturhistorisk ramme. Dette kan i seg selv leses som et historisk narrativ basert på de større fortellingene om skam og skyld i ulike tidsepoker.

Fenomenet skam

Vi er formet av og gjennom våre helt personlige erfaringer. Danningsprosesser pågår hver dag, og våre væremåter og tenkesett reflekterer nettopp det – at vi har våre helt egne erfaringer som begrenser hvem vi opplever at vi er, og gjør oss litt – eller mye – annerledes. Derfor kan vi ikke vite hvem som reagerer slik eller slik i situasjoner hvor vi er hørbare og setter oss på spill. Men siden skam er en basal emosjon som alle har, er den gjenkjennelig når vi merker at andre skammer seg. Skamordet er kraftfullt. Vi vet med kroppen vår hva skam er, og hvordan det kjennes å skamme seg, for vi har erfart det. Vi kan identifisere oss så sterkt med den som skammer seg, at vi spontant og uten forvarsel kan få kroppslige fornemmelser av hvordan den andre må ha det i *sin* kropp når skamfølelsen herjer. Den kollektive skammen er relevant å trekke fram for å forstå skam. Når vi er mange som kollektivt skammer oss, påkaller det dårlig samvittighet, mens den individuelle skammen rammer dypere. Det er den ensomme følelsen som kan få oss til å tro at vi må holde erfaringen for oss selv og ikke avsløre skammen overfor noen. Raknes (1945) skriver:

Fysisk sett er skammi ei kjensle av at eitkvart krympar seg saman inni ein, i magen, i mellomgolvet, i bringa, i kjønnsorgani eller inni hovudet; oftast kjenner ein blodet koma til yta i andletet, i halsen, og stundom i øvste luten av bulen, ein raunar. Psykisk sett er det ei kjensle av å vera uverdig til å bli elskar, eller vyrd av folk det her kan høva å nemna med det psykoanalytiske namnet «oversjølvet», det inni ein som kjennest høgare enn ein sjølv og som «set seg til doms over det». (s. 45)

På den tiden Raknes skrev dette, i 1945, og langt opp i 1960-årene, var skammekroken helt vanlig i norske klasserom. «Skam deg!» sa foreldre til barna, og ga dem en smekk på fingrene og bad dem gå i skammekroken. I arbeidet med hovedoppgaven hvor jeg konstruerte stemmeskambegrepet, ble jeg opptatt av hva som står i Bibelen om skam, siden Bibelen har fungert som en rettesnor for utviklingen av normer for god oppførsel opp gjennom tidene. Ikke minst har Bibelens framstilling av seksualitet vært sterkt preget av skam, skyld og angst. Tenk på den arketypiske fortellingen om Adam og Eva i Paradiset, da de ble oppmerksomme på at de var nakne (Schei, 2011, s. 87). «Gud var en ytre autoritet som ingen kunne gjemme seg for» (Schei, 1998, s. 38). Dette er en av de store skamfortellingene som har dominert vestlig kultur og dermed vår forståelse av hva som oppfattes som skammelig.

Brown (2006) har i sin forskning definert skam slik: «An intensely painful feeling or experience of believing we are flawed and therefore unworthy of acceptance and belonging» (s. 45). Hennes informanter, 215 kvinner, beskrev skam som en ødeleggende, uutholdelig følelse av å oppføre seg feil. Det er en mellommenneskelig komponent i hva som utløser skam, og Brown (2006) framhever forventninger som ligger i kulturen, og følelsen av å være fanget, maktesløs og isolert: «The cultural component points to the very prevalent role of cultural expectations and the relationship between shame and the real or perceived failure of meeting cultural expectations» (s. 45). Hun skriver at det er den intrikate sammenvevingen av disse tre komponentene – å føle seg fanget, maktesløs og isolert – som gjør skamfølelsen så kraftfull, kompleks og vanskelig å håndtere for den som rammes (Brown, 2006, s. 46).

Skam har vært et tabuord, knyttet til blodskam og andre svært følsomme temaer. Det er trolig fordi det er skammelig å skamme seg, som

Kaufman (2004) påpeker, å innrømme skam og å minnes skammelige hendelser. Skam er altså en høyst privat og ensom følelse, samtidig som *fenomenet* skam er felles for oss alle og dermed knytter oss som mennesker sammen gjennom identifisering og gjenkjennelse. Å forstå skam er også å forstå at skam sjeldent viser seg fram som skam, og at den som frykter skamfølelsen kan benekte at atferd eller væremåte har noe med skam å gjøre. Unngåelse er den sterkeste skammekanismen, våre handlinger i det sosiale feltet preges av våre underbevisste, automatiserte strategier for å unngå skam (Schei, 2011). Samtidig er skamfølelser, og ønsket om å unngå dem, viktige for å utvikle personlig integritet, for å ha moralsk finfølelse og for å kunne markere grensen mellom oss selv og andre.

Normer, avvik og normalitet

Det er interessant at *hva* som blir oppfattet som skammelig, har vært forskjellig alt etter hvilken tid vi befinner oss i. Enhver kultur har sine egne normer for hva som er sømmelig, korrekt og bra, ja til og med for hva som er sykt og friskt. På 1500-tallet spiste kong Henrik den 8. maten med fingrene, og på 1800-tallet lot dronning Victoria kommodebenene tildekkes av stoff for å unngå erotiske assosiasjoner. Det var normalt da. Hva er normalt i dagens samfunn? Vi har kulturelt mangfold og tilsvynelatende stor grad av aksept og forståelse for det meste, men hva skjer i stemme og kropp hos den som strever med å finne sin plass? Vi har kommet langt når det gjelder rauhet og toleranse i det kollektive Norge, men de sterke følelsene som utløses i den som står i oppmerksomhetens lys, viser med all tydelighet at det aldri er fritt fram. Gamle normer for anstendighet og kvalitet kan endres og erstattes av nye, men vurdering som sådan er en del av det å være menneske.

Hva slags normer og moralske konvensjoner er det som blir synlige når vi snakker om eller opplever skam i dag? Hva slags narrativer dominerer den offentlige samtalen? I tabloide overskrifter kobles skamordet til samfunnsaktuelle temaer som miljø, forsøpling og bærekraft. Nyord som lages sammen med ordet *skam*, brukes i nyhetssendinger og debattprogrammer, leserinnlegg og kronikker. Et innlegg i Aftenposten 1. februar 2020 har overskriften «Kjøttskam, flyskam, oljeskam? Jeg skammer

meg ikke!» (Rønning, 2020), og en NRK-ytring har denne ingressen: «Flyskam treffer middelklassen og overklassen der det smerter mest» (Trædal, 2019). Viktige samfunnsspørsmål gjøres følelsesmessig relevante for enkeltmennesker gjennom slik retorikk og kan også få oss til å føle kollektiv skam. Når skammen for eksempel knyttes til det å være en borgersom liker å fly rundt i verden og feriere i utlandet flere ganger i året, kjenner vi oss truffet av skammen – den kollektive skammen – over at vi drar til Syden i år også. Historiene om kollektiv skam viser oss med tydelighet at vi har en sosialt kodet moral, at vi søker rundt oss etter tegn på hva som er rett og galt, og at vi vet hva som står på spill.

Foucault (1982) har i sine skarpe historiske analyser fått fram den alltid pågående sosiale konstruksjonen av normalitet og avvik og dermed av hva som er skammelig. Han viser hvordan vi mennesker umerkelig loses inn i væremåter og tenkesett som blir typiske for den tiden vi lever i. I verket *Galskapens historie* (Foucault, 1992) beskriver han hvordan det ble normalt at «galskap» skulle lukkes inne på institusjoner, og han analyserer hvordan «sunn fornuft» og normalitet produseres (Schei & Krüger, 2008, s. 101). I middelalderens Europa ble ikke personer som var mentalt avvikende, sperret inne. Det var normalt at annerledes personer fantes i hverdagslivet. Men så skjer det endringer i de kollektive forestillingene, og det blir normalt og ansett som moralsk riktig å lukke «de gale» inne på institusjoner. I skolehistorien kan vi også spore tegn på endringer i styrende normalitetsforestillinger. Ravneberg (2000) har forsket på normalskolen og på dem som ble kalt for sinkene, på engelsk «the dull pupils». I løpet av tjue år, fra 1892 til 1913, gikk antallet «sinker» fra 60 til 600 bare i Oslo, som uttrykk for et nytt kategoriserende blikk på elevmassen. Disse skulle nå gå på spesialskoler. Det er interessant at de såkalte sinkene ikke ble definert som et sosialt problem før noen tilbød problembeschivelser, kriterier for kategorisering og redskaper til å gjøre noe med det. Eksemplene illustrerer at kulturen til enhver tid etablerer tause regler for normalitet og dermed også for hva som er skammelig.

Det er interessant å undersøke hva det er som gjør at noe blir normalt, og at noe annet dermed blir unormalt og feil. Dette er et typisk Foucault-spørsmål, og jeg stiller det i forbindelse med musikkutdanning og hvordan utdanningsinstitusjonene bestemmer hva som skal være

pensum, hva slags kunnskap som skal formidles og på hvilke måter, og, ikke minst, hvordan studentene skal vurderes. Vi kan ta klassisk sang og mesterlære i høyere utdanning som eksempel. Sangidealene er de samme som på 17- og 1800-tallet, selv om vi gjerne vil tro at det er annerledes (Schei & Krüger, 2008). Uansett om sangfagets identitet er i kontinuerlig utvikling og endring (von Germeten, 2023), er studenten prisgitt lærerens undervisningsform og idealer for hva hen tenker er god og korrekt sang i en bestemt stil eller sjanger. En lærer kan komme til å følge sin student gjennom hele studiet. Her er faktisk både lærer og student i en situasjon hvor skam kan ligge på lur dersom en eller begge parter ikke forholder seg til forventningene som ligger i de institusjonelle forestillingene om hva som er god sang. Ikke minst kan dette bli påtrengende dersom studenten og læreren ikke selv opplever å oppfylle kriteriene for hva en «ekte» klassisk sanger skal være. Uroen for å ikke strekke til, ikke vite helt hva som kreves, eller ikke føle seg kompetent nok innenfor sin sjanger kan utløse skam, eller engstelse for skam. Begge deler kan hemme og forvrenge et stemmeuttrykk og slik virke selvoppfyllende.

Å forstå med narrativer

Clandinin kaller altså et forskningsdesign med narrativer for «research puzzle», et kontinuerlig arbeid med å sette sammen puslespillbrikker (Clandinin, 2013, s. 42–43). I narrativ forskning kan en personlig fortelling sette søkelys på gjenkjennelige karakteristika ved et fenomen, som for eksempel skamreaksjoner. I fortellinger om levd liv er det hørbare innbakt. Vi husker lyder, stemmene til dem som har vært oss nær, men også stemmer som har gjort oss redde og kanskje skamfulle. Disse fortellingene er stoppesteder på veien hvor vi bevisst eller ubevisst har tatt valg om videre retning. Det å fortelle kan gjøre oss oppmerksomme på viktige vendepunkter (Lyngstad et al., 2024).

I dette delkapittelet legger jeg fram tre narrativer som kan tydeliggjøre stemmeskam og dens motsats – fryden over å synge ut og være hørbar. Jeg starter i den personlige fortellingen fra min egen barndom, og jeg avslutter med et diskursivt narrativ om hva normalitetsunderkastelse gjør på individnivå. I dette spennet, fra barnets uskyldige utprøving av

sanglig utfoldelse til de store fortellingene som vi alle lever i og med, ligger både det frydefulle og det skamfulle.

Barndommens narrativ

I min barndom var det mange som sang. Å synge var en gøy, sosial aktivitet som skjedde hver dag, hjemme, på skolen og blant venner. Jeg satt ofte på min morfars fang og lyttet mens han sang folketoner og gamle skillingsviser. Han sang vers etter vers, sang etter sang, og jeg ble etter hvert med på sangene, som han gjerne diktet noen ekstra vers på. Sangstemmen hans var trygg og nær, og innholdet i sangene ble visuelle bilder jeg bar med meg. Det var slik jeg lærte at verden var, trygg og fylt med uendelig mange sanger. Min mor, som nå er 94 år og bor på sykehjem, ble sunget for på samme måten av ham da hun var barn. Jeg har bestandig levd med hennes sanger og fortellinger om den eventyrlige verdenen hun ble del av i dette sanglige fellesskapet med sin far. Da hun flyttet på sykehjem, tok hun med seg noen få eiendeler. En av dem var en håndskrevet bok med sanger som hun har samlet på siden hun var barn, datert 11. februar 1942. Deler av boken er helt utslitt, som for eksempel siden med sangen «En liten pike på hospitalet», en sang hun var spesielt glad i og sang med meg da jeg var liten. Vi sang den sammen sist jeg besøkte henne. Hun har den samme gleden, energien og gjenkjennelige klangen når hun synger, og jeg reagerer kroppslig og følelsesmessig helt spontant med å kjenne meg glad, trygg og tilbake i min egen barndom. Når jeg som voksen får øyeblikkelig tilgang til min egen barndom straks min mor synger for meg igjen, er det en påminnelse om at både fortid og framtid er til stede i nåtiden.

Dette er narrativet om min barndoms sanghistorie som jeg har tatt eierskap til, og som jeg identifiserer meg med. Spor ble satt i min tidlige barndom. Det er en mikrofortelling som kan ignoreres og forbigås – eller dveles ved og dras lærdom av. Clandinins tredimensjonale forståelsesmodell (2006) kan tydeliggjøre at en tilsynelatende enkel fortelling om et barns gode møter med sang i nære relasjoner har betydning langt utover barndommen. Klangen i sangstemmen til min mor er i retrospekt en påminnelse om hva slags betydning sangfellesskap kan ha for barn

når trygge voksne byr på seg selv. Interaksjonens betydning i det personlige og sosiale blir åpenbar gjennom stemmetryggheten som formidles i klangen og gjennom kroppsspråket. Det mindre opplagte er at det huskes i kroppen som nærlhet, tillit, harmoni, som fryd og glede.

Når jeg nå henter fram denne erfaringen og reflekterer over den, blir det åpenbart at min mor og min morfar ga meg en skatt – en sangskatt som er blitt en del av min kroppsriggjorte kunnskap og holdning til hva jeg tenker er betydningsfullt i livet. Når vi engasjerer oss i narrative undersøkelser med oss selv, må vi, som Clandinin (2013, s. 22) påpeker, undersøke alle slags fortellinger fra fortiden, for de er helt sammenfiltret med hvem vi har blitt. Da jeg valgte yrkesvei, valgte jeg det som da var livgivende og trygt. Jeg valgte å bli sanger, sangpedagog og musikklærer.

Alle har sin egen fortelling om barndom, oppvekst og voksenliv. I mine fortellinger om barndommen er sangen hjertelig til stede som noe naturlig og frydefullt. Mange bærer med seg helt andre historier.

Sårbarhetens narrativ

Det er mange som strever når de skal bruke stemmen offentlig. Ebrahimi har forsket på prestasjonsangst. Å snakke offentlig kommer høyest på listen over det folk er redde for (Ebrahimi et al., 2019). Den som våger å dele sine erfaringer om sårbarhet, oppfattes som modig.

Ellen Lexerød Hovlid (2023) deler sin fortelling i et debattinnlegg i avisen Khrono, under overskriften «Å snakke høyt foran mange mennesker har alltid vært vanskelig for meg», og hun viser til Ebrahimis forskning på prestasjonsangst. Hovlid skriver at hun aldri har likt å ha ordet eller oppmerksomheten i en forsamling, og beskriver hvordan hun i sin egen skolegang og studietid gruet seg for muntlige presentasjoner og var veldig nervøs under presentasjonene. Prestasjons- og taleangst er merkelappen Hovlid setter på dette. Hun beskriver det som en krevende og ensom vei, men hun har funnet måter å håndtere det på. Hun trekker i debattinnlegget fram bekymring for at det er mange studenter som «vegrer seg for å ta ordet i diskusjoner, er tydelig nervøse før presentasjoner, og har mest lyst til å være usynlige».

Forskning på prestasjonsangst, særlig innenfor psykologifeltet, gir innblikk i mange måter å forstå fenomenet prestasjonsangst på og hvordan ulike fagfelt utvikler sine særegne metoder for å forberede aktører til å prestere og tåle det som måtte komme. Mye av litteraturen om prestasjonsangst dreier seg om å håndtere prestasjonskrevende situasjoner med en reell mulighet for fordømmelse eller latterliggjøring (McGrath et al., 2016). Kaleńska-Rodzaj (2021) gir inngående innsikt i hva slags mekanismer og følelser som er i sving når musikere må prestere på høyt nivå. Hun beskriver blant annet at musikere kan bli så opptatt av kontroll at prestasjonsangsten tar overhånd og fører til negative følelser, tristhet og angstsymptomer.

I fortellinger om å være hørbar med snakkestemmen er nok ordet *stemmeskam* relativt fremmed. Av etiske hensyn kan jeg ikke knytte stemmeskam til Hovlids fortelling, siden Hovlid selv kaller det prestasjons- og taleangst. Jeg kan likevel tenke med narrativet og reflektere rundt det teoretikere skriver om skam i slike situasjoner. Hvis Hovlids fortelling er gjenkjennelig, kan den forstås som et narrativ om sårbarheten som er knyttet til stemmebruk. Brown (2006) skriver mye om både sårbarhet og det hun kaller «speaking shame» (s. 50). For noen kan sårbarhet triggles hver gang man skal snakke i en forsamling. Det kan være knyttet til følelsen av å kjenne seg fremmed blant en gruppe mennesker, inkompetent eller bare ikke godt nok forberedt til en presentasjon eller en opptreden. Om det oppstår skam eller ikke, avhenger av personens tolkning, hva hen tåler, og hva hen trenger for å føle seg god nok eller at det ikke er noe galt med hen.

Med begrepet *den hørbare kroppen*, «the audible body» (Schei et al., 2018), forsøker jeg å nyansere hva som er i spill. Når vi snakker om stemmen, bør vi strebe etter å viske ut skillet mellom stemme og kropp, for stemmen er ikke løsrevet fra følelser, tanker, pust og muskler. Når vi hører hverandre, produserer vi de uunngåelig komplekse, stilltiende og normative tolkningene av hverandre. Det er mye mer enn lyden i stemmen som er betydningsfullt. Vi er et hele, en hørbar kropp (s. 198). Å ha bevissthet om disse komplekse lagene kan hjelpe oss til å forstå våre egne skamreaksjoner. Da kan vi også bevege oss mot å være hjelgere for andre.

Fortolket i en narrativ ramme løfter fortellinger om det å være hørbar med snakkestemmen fram det allmenne og gjenkjennelige fenomenet *sårbarhet*. På podiet kommer de fysiologiske reaksjonene veltende sammen med skammen. Kroppen (og stemmen) reagerer på sekundet med rødme, svette, følelse av tankelammelse, tilbakeholdt pust, anspent muskulatur og en stemme som fordreies. Dette er de reaksjonene som er i vårt menneskelige repertoar, og det er nettopp slik skamlitteraturen beskriver skam (Bynum et al., 2021; Lewis, 1995; Scheff, 2003). Derfor er enhver fortelling om ubehaget som vi kan oppleve i slike situasjoner, også et narrativ om den hørbare kroppens sårbarhet, både på det personlige planet og i relasjon til andre – i nåtid, men også i fortid og framtid.

Selvsensurens narrativ

Alle som velger å stå fram med sangstemmen sin, vil være spesielt oppmerksomme på publikum, at de gjensidig ser og hører hverandre. Det er jo også det som er selve hensikten med å synge. Man høres, og man synes. De legger merke til hvordan de berører hverandre, sanger og publikum. Dette fornemmes som lydhørhet eller det motsatte – uro, hvisking og hevede øyenbryn. Den som synger, kan være sårbar for kritikk og utrent i å ta imot eventuelle kommentarer som kan oppfattes som kritikk. Dette er en situasjon som profesjonelle sangere har trent mye på gjennom studiet, hvor instrumentet er gjenstand for finsliping og modellering for å oppnå det beste resultatet. Det er selvsagt stor forskjell på å være profesjonell og amatør i denne sammenheng, men følelsene som kan utløses, vil være gjenkjennelige hos både profesjonelle og amatører fordi det dreier seg om basale allmenne følelser. Derfor kan denne fortellingen forstås som et makronarrativ. Det handler ikke om den ene sangeren, men om det vokalkulturelle feltet som sangeren representerer.

Den profesjonelle sangeren kan oppleve at det er mange krav å leve opp til. Noen erfarer at egenvurdering setter uheldige avtrykk i form av selvdisiplinering og selvforakt, og at man ikke er bra nok i forhold til en kulturell norm. Vesterlid Strøm (2021) skriver om strenge krav i sangermiljøer: «Og uansett nivå, vil det alltid være noe å strekke seg etter. Slik vil en selvkritisk sanger sjeldent oppleve seg selv som ‘god nok’»

(s. 266). Sangeren har sannsynligvis terpet og øvd planmessig i lang tid for å oppnå et bestemt uttrykk, en stil og en bevisst utforming av sangen som framføres. Da kan den ene tonen som ikke låt bra, få stor oppmerksomhet i sangerens øre og bli forstørret slik at alt det andre som gikk bra, kjennes ubetydelig i sammenhengen. I doktorgradsarbeidet mitt studerte jeg unge profesjonelle sangere innenfor sjangrene klassisk, pop og jazz. Sangernes fortellinger om kravene og standardene de opplevde at de måtte rette seg etter for å kjenne seg som «ekte» sangere innenfor sin sjanger, viste at de stilte høye krav til seg selv. Stemmeskam var ikke en del av tematikken i avhandlingsarbeidet. Jeg var opptatt av hvordan sangerne konstruerte sin vokale identitet, hva slags atferd og uttrykk som var innenfor og utenfor i deres musikkjanger, og hvordan de snakket om det å bli og være profesjonelle sangere (Schei, 2007, s. 1). De fortalte at de uansett sjanger forholdt seg til strenge krav, ofte tause og implisitte, fra utdanningsinstitusjoner, sangpedagoger, andre sangere og media, og at dette bidro til både selvsensur og selvdisiplinering. Popsangerinformanten visste presis hva som var innenfor og utenfor popsjangeren, og hva målgruppen forventet. Et krav for henne var «å holde seg innenfor» og tilpasse seg markedet (Schei, 2007, s. 111). Det å forholde seg både til indre og ytre krav og streve for å leve opp til forventningene kan gjøre sangerhverdagen krevende og sårbar. Jeg viser i avhandlingen til hvordan autoritetshegemonier, som festivaler, konkurranser og priser, konstituerer hva som regnes som bra. Informanten innenfor jazzfeltet var tydelig på at hun følte at hver opptreden var som en eksamen (Schei, 2007, s. 156).

Når jeg nå henter fram igjen disse fortellingene og setter dem inn i en narrativ kontekst, ser jeg at jeg som forsker får ny innsikt gjennom å se på informantutsagnene som uttrykk for større kulturelle diskurser om vokalkulturer i vår tid. Normer og forventninger ligger alltid i de kulturelle praksisene vi er en del av, og det ser ut til at kulturelle forventninger til enhver tid blir en del av det vi tar for gitt, nærmest som en uskrevnen lov hvor selvfordømmelse og selvsensur blir normalen, slik at selvbildet vårt blir negativt og preget av selvvurdering og krav som vi stiller til oss selv, og som vi tror at andre forventer av oss (Schei, 2019). Hvis vi erkjenner at fullstendig perfeksjon er et urealistisk mål og dermed kan øve oss

på å tåle uhell og feil både hos oss selv og andre, kan vi unngå å tolke disse avvikene som skammelige fordi de er en forventet del av et normalt liv, ikke tegn på mindreverd. Brown (2006) har utviklet en teori om «shame resilience», om å kunne håndtere og stå imot dette presset. Det kommer an på vår egen integritet og motstandskraft, utviklet gjennom samspill med viktige andre, om vi lar publikums vurdering få stor eller liten betydning (Schei, 2011; Schei & Schei, 2017).

Oppsummering

Skam var ikke et tema i musikkpedagogisk forskning da jeg begynte å utforske begrepet i midten av 1980-årene. At stemmeskam nå snakkes om, gjør at det åpnes mer opp for følelsesdimensjoner knyttet til det å synge eller stå fram på et podium. Hver enkelt av oss håndterer det å være synlig og hørbar på forskjellige måter, og ulike skamteorier kan være nyttefulle for å forstå og akseptere at skam er en naturlig og nødvendig bestanddel av det å være menneske, men også for å bli bevisst på at skam kan ha undertrykkende effekter. Skam forsvinner ikke. Vi må finne måter å håndtere nettopp det på. Skam er et allmennmenneskelig fenomen som ikke bare angår noen få i visse sårbare situasjoner. Det er et fenomen som virker styrende på atferd og selvoppfatning. Det skal ikke ignores, men bør være gjenstand for stadig reflektert utforskning og dialog, ikke minst i utdanningsøyemed. Utfordringene i dagens samfunn når det gjelder sang, er annerledes enn tidligere, hvor det å synge var en del av skoledagen og hverdagslivet, noe vi i stor grad gjorde med den største selvfølge, uten de kritiske blikkene og negative kommentarene. I dag er det et sterkt sørklys på person, utseende og framtoning og sosiale plattformer som anmelder opptredener med terningkast i sanntid. Utøveren kan åpne nettavisen og lese hva kritikeren mente for ett minutt siden om alt fra sangstemme, utseende, hårfrisyre, klesstil, dansesteg og mestring av sjanger.

Jeg har i dette kapittelet anvendt Clandinins design av «narrative inquiry» og tenkt med narrativer for å utvide forståelsene av stemmeskam i vår tid. Som i all narrativ forskning er forskeren en del av fortellingen. Jeg har brukt min egen barndomsfortelling så vel som gjenfortelling og

nyfortolkning av min egen forskning om profesjonelle sangeres opplevelse av sin vokale identitet til å belyse hva som kan hindre og fremme sunn og glad stemmebruk og sangutfoldelse i vår tid. Forskning på skam i og utenfor sangens verden får tydelig fram at åpenhet og deling av narrativer om skam vil kunne bidra til at sangerhelse blir et viktigere tema og stemmeskam et mindre problem i utdanningen.

Forfatterbiografi

Tiri Bergesen Schei er professor (Dr. Art.) i musikkpedagogikk og leder av det strategiske forskningsprogrammet «Kunst, kreativitet og kulturelle praksiser» ved Høgskolen på Vestlandet (HVL). Hun har i mange år vært emneansvarlig for ph.d.-kurset «Vitenskapsteori, etikk og akademisk tekstarbeid» ved HVL. Å være i dialog med studenter om forskningsmetoder og posisjonering i forskning er en kjerneinteresse. Schei var en av initiativtakerne til «Grieg Research School in Interdisciplinary Music Studies» (GRS) i 2010 og var i ti år aktiv i forskerskolens seminarvirksomhet. Hun har lang erfaring som musikklærer, sanger, lærerutdanner og veileder. Som forsker har hun utforsket emosjonelle, relasjonelle og kulturelle aspekter ved sangutøving i spennet mellom gleden over å synge ut og stemmeskam. Hennes nyere forskning retter seg mot kunstbaserte tilnærmingar i utdanning og temaer knyttet til kreative og kunstneriske prosesser.

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KAPITTEL 11

Musikk er ikke magi, men for noen kan ungdomskor være magisk! En studie om betydningen av å synge i ungdomskor

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Abstract: The purpose of this chapter is to investigate how participation in a youth choir can have an impact on young people's mental health. The data material consists of a nationwide survey ($N = 65$), and group interviews of youth choir singers from one strategically selected youth choir ($N = 17$).

The analysis of the quantitative data material from the survey is informed by descriptive statistical analysis. The analysis of the qualitative data material from both the survey and the interviews is informed by thematic analyses. The scientific theoretical perspective of this article is hermeneutic within a mixed methods design.

Earlier research, the concept "mattering" and the Norwegian Directorate of Health's three pieces of advice for stronger mental health is the theoretical basis for discussion and the development of knowledge. Findings in the study provide insight into how singers experience belonging to a youth choir. The findings, seen in connection with previous research, mean that a new understanding can be developed of the importance of young people's participation in choirs in terms of "mattering", and how this can have an impact on young people's mental health.

Keywords: youth choir, mattering, music and health

Sitering: Gåsbakk, B. & Kolaas, S. S. (2024). Musikk er ikke magi, men for noen kan ungdomskor være magisk! En studie om betydningen av å synge i ungdomskor. I I. Bjørkøy, S. S. Kolaas, M. F. Duch & T. R. Hilder (Red.), *MusPed:Research: Vol. 8. Utfordringer og muligheter innen musikk og utdanning* (s. 207–235). Cappelen Damm Akademisk. <https://doi.org/10.23865/cdf.234.ch11>

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Innledning

I dette kapittelet undersøker vi hvilken betydning det å delta i ungdomskor kan ha for ungdommers psykiske helse og deres opplevelse av *betydningsverdighet*. Det synges i kor over hele verden – i forskjellige samfunn og kulturer, unisont og flerstemt, med og uten akkompagnement, i religiøs og verdslig sammenheng. I Norge finnes det et mangfold av kor – mannskor, damekor, blandakor, kor med LGBTQ-profil, seniorkor, ungdomskor, guttekor, jentekor, barnekor, kor med helsefokus, profesjonelle kor og amatørkor – og mange steder er korvirksomheten en viktig del av kulturlivet og den lokale frivilligheten (Watne, 2021). Det finnes også mange ungdomskor i Norge: større og mindre kor, vokalgrupper, midlertidige kor, kor som deles og slås sammen ut fra antall sangere fra år til år, prosjektkor og skolekor. Den landsdekkende organisasjonen Ung i kor, et forbund for barnekor, skolekor og ungdomskor, organiserer rundt 300 av disse korene og har til sammen over 10 000 medlemmer (Aamann, 2020). Mange ungdomskor er også organisert i den kristne barne- og ungdomsorganisasjonen Actas Soul Children, som på nettsidene sine presenterer Soul Children som landets raskest voksende korbevegelse med nesten 400 kor i og utenfor Norge (Acta, 2023).

Ifølge Stänicke (2020) kan ungdomstiden for mange være en turbulent tid, og tre større rapporter viser at flere unge har psykiske plager nå enn tidligere (Bakken, 2021; Krokstad et al., 2019; Sivertsen & Johansen, 2022). Disse rapportene viser at mange unge har det bra, men at det er en økning i antall unge mennesker som rapporterer om psykiske helseplager og lidelser. Det har blant annet vært en betydelig økning av rapporterte psykiske plager fra 2010 til 2022 (Sivertsen & Johansen, 2022). For første-forfatteren av dette kapittelet, som både har vært ung korsanger og leder for lokal barne- og ungdomskorvirksomhet, har ungdomskoret spilt en viktig rolle. Hun har selv erfart at ungdomskor har en positiv betydning, og hun har sett unge mennesker blomstre både personlig og musikalsk etter å ha funnet seg til rette i et barne-/ungdomskorfellesskap. Brean og Skeie (2019) knytter musikkens betydning til alle fasen i livet, og Myskja (2006) har skrevet om kraften og betydningen musikken kan ha som en viktig del av terapi, behandling og lindrende tiltak i alle de ulike fasene i et menneskes liv. TV-serien «Demenskoret» på NRK (Seierstad, 2023)

viste at musikkens kraft og fellesskap kan ha stor betydning for mennesker med demens og deres pårørende. På bakgrunn av det ovennevnte ser vi nærmere på følgende problemstilling: *Hvilken betydning kan det å delta i ungdomskor ha for ungdoms psykiske helse og opplevelse av betydningsverdighet?*

Vi belyser problemstillingen med kvantitative og kvalitative data fra en nasjonal spørreskjemaundersøkelse blant ungdomskordirigenter og med kvalitative data fra gruppeintervjuer med 17 ungdommer fra et strategisk valgt ungdomskor. Det kvantitative datamaterialet gir et bilde på hva som kjennetegner ungdomskor i Norge i dag med tanke på aktivitet, medlemstall og drift. Dette danner videre et bakteppe for arbeidet med det kvalitative datamaterialet om hvilken betydning ungdomskoret kan ha for ungdommene som deltar.

Vi vil nå gjøre rede for tidligere forskning og litteratur vi finner relevant for artikkelen, før vi går videre og presenterer det teoretiske rammeverket. I metodedelen beskriver vi mixed methods som metodologisk tilnærming og genereringen og analysen av datamaterialet. Vi gjør også noen etiske betraktninger. Til slutt, i diskusjonsdelen, samler vi funnene og ser disse i sammenheng og i lys av tidligere forskning og litteratur.

Tidligere forskning og litteratur

Vi presenterer tidligere forskning og litteratur i to deler: (i) Musikkens betydning for mennesket og (ii) Kor- og musikkfellesskapets betydning for mennesket.

(i) Musikkens betydning for mennesket

Musikkens betydning for mennesket er et område det har vært forsket mye på. Musikk kan ha stor betydning i ulike livsfaser og gjennom hele menneskets livsløp (Strøm et al., 2022). Musikk kan blant annet påvirke hjernen (Brean & Skeie, 2019), ha betydning for helsen i et videre perspektiv (Aasgaard, 2015; Theorell, 2009), brukes i terapisammenheng ved kognitiv svikt og parkinson (Myskja, 2016) og ha en positiv effekt i behandlingen av ulike psykiske lidelser (Dyrstad et al., 2017). Det å legge til rette for at

flere barn får undervisning i musikk kan, ifølge Riekeles et al. (2021) og Strøm og Wangensteen (2020), bidra til positive lærингseffekter og bedre elevprestasjoner generelt. Musikk kan for eksempel stimulere de kognitive ferdighetene på en måte som bidrar til økte språk- og leseferdigheter.

Verdens helseorganisasjon slår fast at det er en sammenheng mellom god helse og deltagelse i sosiale aktiviteter (Francés & Parra-Casado, 2019). Internasjonal forskning viser at ungdommer som deltar i frivillige organisasjoner, for eksempel innen musikk, vil bygge nettverk og relasjoner og dermed ha bedre sjanse til å klare seg i livet når det gjelder utdanning, arbeidsliv og helse. I tillegg vil de ha lavere risiko for å utvikle uønsket atferd (Riekeles et al., 2021), for eksempel i retning rusmisbruk og kriminalitet (Krüger & Strandbu, 2015, s. 114–115). Løkken (2023) har studert forholdet mellom kulturdeltakelse, dødelighet og allmennlegekonsulter og fant at deltagelse i kulturelle aktiviteter gir lavere dødelighet. Kulset (2018, s. 76) hevder at musikk kan gjøre oss friskere, og presiserer at musikk ikke kurerer sykdom, men kan støtte opp om de områdene i livet vårt der vi allerede føler oss friske. Theorell (2009) beskriver hvordan musikken påvirker både kroppen og sinnet, og hvordan kraften i musikken har styrke til å påvirke blodtrykk og hjerterytme, gi oss gásehud og røre oss til tårer. Med utgangspunkt i egne erfaringer med musikk i palliativ behandling og møter med folk med demensdiagnose skriver Myskja (2006) om kraften musikken har til å lindre smerte og angst og til å gi et sinn preget av kognitiv svikt et øyeblikks klarhet. Musikk kan også påvirke følelsene våre ved å frigjøre dopamin og serotonin i hjernen (Brean & Skeie, 2019, s. 160, 190), men hvilken innvirkning musikken har, avhenger av den enkeltes musikalske bakgrunn og preferanser (Myskja, 2006; Ruud, 2015, s. 22–23).

(ii) Kor- og musikkfellesskapets betydning for mennesket

Vi finner mye forskning om kor og hvilken betydning et korfellesskap kan ha for mennesker, men vi har ikke funnet forskning som spesifikt gjelder ungdomskor. Vi har derfor valgt å inkludere forskning som i hovedsak omhandler voksne som er med i kor og også andre musikkfellesskap, og har forutsatt at dette også er relevant når det gjelder ungdomskor.

At deltakelse i aktiviteter knyttet til musikk, kan ha en positiv innvirkning på læring og ha betydelig verdi for den enkelte og for samfunnet, for eksempel i forbindelse med utdanning og arbeidsliv, kommer fram i en rapport utgitt av Norsk musikkråd (Strøm & Wangensteen, 2020). Krüger (2016) hevder at deltakelse i organiserte musikkaktiviteter kan bidra til at vi utvikler bedre evner til å samarbeide, løse konflikter og finne vår plass i det sosiale fellesskapet, noe som videre kan forebygge mobbing og bidra til økt trivsel og mestring. Det å tilhøre et korfellesskap kan, ifølge Balsnes (2014), ha stor verdi for enkeltindividet, både fysisk, mentalt og sosialt, og et korfellesskap kan også ha stor innvirkning på det samfunnssosiale planet. I en studie om korsangkurset «Syng deg friskere» framheves det at deltakelse i et korfellesskap bidrar til økt mestring og livskvalitet for mennesker med psykiske plager og lidelser (Almvik & Daling, 2021). Ifølge Kulset (2018) kan korsang fysisk sett innebære at vi retter mer oppmerksomhet mot pust og avspenning, og ha en positiv innvirkning på det psykiske plan, blant annet ved å gjøre oss oppstemte og fremme mestring, glede og energi. Hun hevder videre at kordeltakelse kan ha en positiv innvirkning også intellektuelt, gjennom økt konsentrasjon og bedre hukommelse, relasjonelt, gjennom følelsen av tilhørighet, og på eksistensielt plan, gjennom opplevelsen av å skape noe og av å være en del av noe større enn en selv (Kulset, 2018, s. 77–78). Begrepet *sosial kapital* kan, ifølge Balsnes (2014), beskrive den positive effekten av å tilhøre et korfellesskap, med tilhørighet og gjensidig støtte for den som er på innsiden, men begrepet kan også vise til at et slikt fellesskap kan være ekskluderende for den som befinner seg på utsiden (Balsnes, 2014, s. 26–27). Nyere internasjonal forskning (Wiech et al., 2023) framhever at det å synge i kor kan ha en effekt på deltakernes livslange helse og gi dem bedre livskvalitet (well-being). En tysk studie påpeker det samme og viser i tillegg til at de positive psykiske helseeffektene var større hos menn enn hos kvinner (Robens et al., 2022).

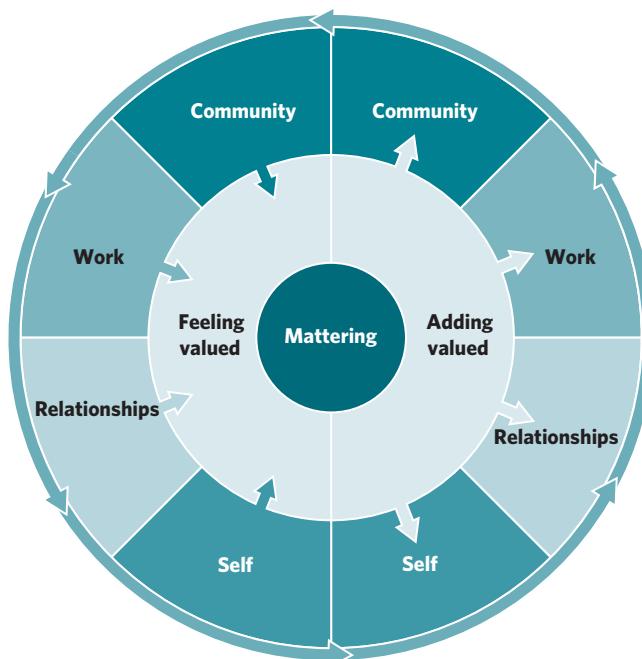
Det er altså forsøkt mye på musikkens betydning for mennesket gjennom hele livsløpet og på korfellesskapets betydning for mennesket generelt. Vi finner derimot ikke tidligere forskning som er knyttet direkte til ungdomskor i Norge. Dette kapittelet kan dermed være et bidrag til dette feltet.

Teoretisk rammeverk

Som teoretisk rammeverk for arbeidet med kapittelet har vi brukt Prilleltenskys (2019) begrep *mattering* og Helsedirektoratets tre råd for sterkere psykisk helse (Helsenorge, 2023a).

Mattering: betydningsverdighet

Figuren «Mattering» (Prilleltensky, 2019) nedenfor (Figur 1) illustrerer to ulike psykologiske erfaringer. Venstre side illustrerer den enkeltes opplevelse av å *ha verdi* ved å få anerkjennelse fra samfunnet, i jobbsammenheng, i sosiale sammenhenger og fra seg selv, mens høyre side illustrerer den enkeltes opplevelse av å *tilføre verdi* til samfunnet, i jobbsammenheng, i sosiale sammenhenger og overfor seg selv (Krokstad, 2021; Prilleltensky, 2019). I vår sammenheng ser vi dette relatert til korfellesskapet.



Figur 1. Mattering.

Kilde: Prilleltensky (2019).

Begrepet *mattering* er hentet fra psykologifeltet og handler om balansen mellom det å føle seg verdsatt og anerkjent og det å tilføre verdi til seg selv, andre og samfunnet: «Mattering consists of *feeling valued* and *adding value*» (Prilleltensky, 2019, s. 1). «When we feel valued, we are appreciated, respected, and recognized. When we add value, we are able to make a contribution or make a difference» (Prilleltensky, 2019, s. 2). Her beskrives mattering som en opplevelse av å ha verdi og tilføre verdi. Vi føler at vi har verdi når vi blir verdsatt, respektert og anerkjent. Når vi også er i stand til å bidra og spille en rolle, tilfører vi verdi. Verdibegrepet er sentralt i denne beskrivelsen, og på bakgrunn av det har vi valgt å oversette begrepet *mattering* til «betydningsverdighet». Etter vår oppfatning vektlegges verdibegrepet og menneskeverdet mer i denne oversettelsen enn i Krokstads (2021) oversettelse av begrepet, «betydningsfullhet».

Tre råd for sterkere psykisk helse

Verdens helseorganisasjon definerte i 1948 begrepet *helse* som en tilstand av fullkommen fysisk, mental og sosial tilfredshet (Kulset, 2018; Verdens helseorganisasjon, 2023). Denne definisjonen har blitt kritisert fordi den beskriver en tilstand som er umulig å oppnå, og dermed definerer alle mennesker som syke. Noen av kritikerne av Verdens helseorganisasjons definisjon beskriver helse mer nyansert, ikke som en tilstand av helse eller uhelse, men som den enkeltes evne til å leve med de kravene man møter i hverdagen (Braut, 2022). På nettstedet helsenorge.no (Helsenorge, 2023b) beskrives god psykisk helse som «at du trives i hverdagen din, at du føler tilhørighet og mening i livet, og at du takler vanlige utfordringer som dukker opp» (Helsenorge, 2023b). Helsenorge presenterer i tillegg tre råd for sterkere psykisk helse, visualisert i Helsedirektoratets illustrasjon (Helsenorge, 2023a) (Figur 2). Verken Verdens helseorganisasjon eller Helsenorges definisjoner av psykisk helse er aldersspesifikke, og vi forutsetter derfor at de også gjelder unge mennesker.



Figur 2. Helsedirektoratets tre råd for sterke psykisk helse.

Kilde: (Helsenorge, 2023a).

Helsedirektoratet oppfordrer til aktivitet som gir livskvalitet gjennom å gjøre noe sammen med andre fordi vi er sosiale vesen som trenger fellesskap og tilhørighet, gjennom å gjøre noe aktivt i form av å skape eller utrette noe, og gjennom å gjøre noe meningsfylt som gir gode følelser, for eksempel å lære noe nytt og oppleve mestring (Helsenorge, 2023a). Helsenorges tre råd samsvarer med folkehelsekampanjen «ABC for god psykisk helse» (Trøndelag Fylkeskommune, 2023), som opererer med de samme tre rådene gjennom en kampanje som blant annet Trøndelag fylkeskommune, Folkehelsealliansen i Trøndelag, HUNT/NTNU, Røde kors i Trøndelag og Helsedirektoratet står bak. ABC, som står for «act, belong, commit», er utviklet av Mentally Healthy WA (Curtin University, 2024) og ble formidlet videre i Norge av blant andre Norsk nettverk for helsefremmende sykehus og helsetjenester (Norsk HPH) ved Akershus universitetssykehus (Akershus universitetssykehus, 2022).

Ovennevnte teori og tidligere forskning danner grunnlaget for arbeidet med analyse og diskusjon som beskrives videre i kapittelet. Vi vil nå presentere datamaterialet og den metodologiske tilnærmingen i studien.

Metode

I denne delen presenterer vi først mixed methods som metodologisk tilnærming, deretter beskriver vi datagenerering og analyse, før vi til slutt gjør noen etiske betraktninger.

Mixed methods som metodologisk tilnærming

Mixed methods er omdiskutert og kritisert, og noen vil ut fra et puristisk syn hevde at kvalitative og kvantitative metoder er motsetninger som ikke lar seg forene (Creswell & Guetterman, 2021, s. 597). Vi støtter oss på en dialektisk forståelse der det å kombinere metoder anerkjennes nettopp fordi de ulike metodene bringer fram kunnskap som kan gi en bredere og mer utfyllende forståelse enn de enkelte metodene kan gjøre hver for seg (Creswell & Guetterman, 2021, s. 595).

På bakgrunn av datamaterialet – en spørreskjemaundersøkelse rettet mot ungdomskordirigenter og gruppeintervjuer med ungdomskormedlemmer – er studien delt inn i to delstudier. Innsamlingen av kvantitative og kvalitative data ble gjennomført sekvensielt i tid, intervjuene først og spørreskjemaundersøkelsen etterpå. Vi vil likevel beskrive designet som konvergent fordi spørsmålene i spørreskjemaundersøkelsen ikke ble utformet på bakgrunn av funn fra datamaterialet fra intervjuene, eller omvendt (Creswell & Guetterman, 2021, s. 601–603).

Delstudie 1: Spørreskjemaundersøkelse rettet mot ungdomskordirigenter

Gjennom en landsomfattende spørreskjemaundersøkelse rettet mot ungdomskordirigenter i kororganisasjonene Acta (Acta, 2023) og Ung i kor (Aamann, 2020) har vi generert både kvantitative og kvalitative data. Valg av populasjon, definering av utvalg og representativitet og avgrensning av populasjon ble gjort på bakgrunn av problemstillingen (Creswell & Guetterman, 2021, s. 186–196; Holand, 2021, s. 97), der vi først og fremst registrerte mangel på forskning og kunnskap som omhandlet ungdomskor. Vi søkte derfor å kartlegge dette feltet, se på geografiske variasjoner og få mer kunnskap om ungdomskor på landsbasis. For å gjennomføre spørreskjemaundersøkelsen benyttet vi verktøyet SurveyXact (Ramboll, 2023). Spørreskjemaet bestod av 24 spørsmål. De 14 første spørsmålene handlet om koret og korvirksomheten, for eksempel geografisk beliggenhet, utvikling i antall medlemmer, kjønnsfordeling, øvings- og aktivitetsfrekvens, tilknytning til barnekor og hvilke faktorer dirigenten mener er viktige for at ungdommene velger å delta i kor.

De 10 siste spørsmålene handlet om kordirigentens faglige bakgrunn, erfaring og motivasjon, hvilken innvirkning dirigenten opplever at ungdomskoret har på ungdommer generelt og deres psykiske helse, og hvilken betydning dirigenten opplever at ungdomskoret har for nærmiljøet. Spørreskjemaundersøkelsen ble sendt ut til 165 ungdomskordirigenter i hele Norge via kororganisasjonene Acta og Ung i kor. Vi mottok 65 svar. På bakgrunn av populasjonsstørrelsen var en foretrukket utvalgsstørrelse på minst 99 (60 prosent) (Miksza & Elpus, 2018, s. 28–29), noe som gjorde at den totale svarprosenten på 39,4 prosent var lavere enn de foretrukne 60 prosentene. Vi kan ikke påstå at resultatene er representative for alle ungdomskor i Norge, men datamaterialet representerer deltagere fra nesten alle fylker, store og små kor, kor med og uten kristen tilhørighet, kor fra by og bygd og dirigenter og sangere av begge kjønn, så vi har et bredt og omfattende datamateriale å vise til.

Delstudie 2: Intervjuer med ungdomskormedlemmer

Kvalitative forskningsdata er også generert gjennom gruppeintervjuer med 17 medlemmer i et strategisk valgt ungdomskor. For i minst mulig grad å påvirke deltakerne i intervju-situasjonen og være mest mulig nøytrale i møte med dem valgte vi et kor vi ikke kjente fra før. Vi ønsket et kor med både kvinnelige og mannlige sangere for å ha muligheten til å identifisere mulige ulikheter knyttet til kjønn. Det var også viktig for oss at koret skulle være godt etablert, ha faste øvinger og et relativt høyt aktivitetsnivå når det gjaldt opptredener, turer og andre arrangementer, ettersom hensikten var å undersøke deltagelsen i et kor med aktiv drift. Intervjuene ble gjennomført som halvstrukturerte, formelle intervjuer. Vi hadde forberedt en intervjuguide i forkant, men var åpne for at intervjuet kunne ta andre dreininger enn det som i utgangspunktet var planen (Postholm, 2017, s. 72). Fire gruppeintervjuer ble gjennomført, og hver intervjurunde varte i omtrent en halvtime. Intervjuene ble dokumentert med lydopptak og transkribert med fokus på innhold (Kvale & Brinkmann, 2019, s. 204–214). Småord og latter, pauser og endringer i tonefall, kroppsspråk og ansiktsuttrykk ble notert i transkripsjonene.

Etiske betraktninger

Studien dette kapittelet bygger på, er godkjent av SIKT. Studien omhandler unge mennesker generelt, og vi har ikke gjort undersøkelser rettet mot spesielle grupper knyttet til fysisk eller mental helse, etnisitet, kjønn, seksuell legning eller psykososiale forhold. Disse aspektene har ikke vært vektlagt i datainnsamlingen, og vi har derfor ikke datamateriale som kan gi grunnlag for å behandle dem i kapittelet, selv om det er interessante og aktuelle områder vi gjerne skulle sett nærmere på.

Vitenskapsteoretisk plasserer vi oss innenfor hermeneutikken, der et sentralt etisk prinsipp er at tolkning av tekstlig eller muntlig kommunikasjon aldri er uten en viss forståelse. Som forskere kan vi ikke tre ut av vår egen forståelsesramme, som er påvirket av vår egen bakgrunn, våre egne erfaringer og kulturen vi lever i (Kvale & Brinkmann, 2019, s. 83–87, 236–244). Etiske betraktninger handler derfor også om at vi må være bevisst på og transparent med hensyn til hvilke konsekvenser vår egen forståelse kan ha både i generering, analyse og diskusjon av datamaterialet. I analysen av datamaterialet har et viktig prinsipp vært at det var forskningsdeltakerenes stemmer som skulle høres, og at våre egne erfaringer og forståelse i minst mulig grad skulle være synlige (Postholm, 2017, s. 87). Det er førsteforfatteren av kapittelet som har gjennomført innsamlingen av dataene. Hun har selv mange års erfaring med ungdomskor og har i utgangspunktet tro på at deltagelse i ungdomskor kan ha en positiv innvirkning på unge mennesker. På bakgrunn av dette har vi reflektert over om utarbeidelsen av spørreskjemaundersøkelsen og intervjuguiden kunne være farget av hennes positive innstilling til tematikken, og vi har derfor analysert materialet med en induktiv tilnærming for å unngå å ubevisst lete etter det førsteforfatteren kunne forvente eller ønske å finne (Braun & Clarke, 2006, s. 83). Samtidig mener vi at en forskers egne erfaringer med et felt er en styrke dersom man er bevisst på at man må være kritisk til egne analyser og fortolkninger.

Funn og analyse

Det kvantitative datamaterialet fra spørreskjemaundersøkelsen er analysert gjennom en deskriptiv, statistisk analyse i den hensikt å få oversikt over en større mengde kvantitative data (Creswell & Guetterman, 2021,

s. 213; Miksza & Elpus, 2018, s. 17–18). Gjennom verktøyet SurveyXact framstilte vi datamaterialet i grafer og tabeller. Spørreskjemaundersøkelsen hadde også åpne spørsmål som genererte kvalitative data. Disse ble tematisk analysert på samme måte som det kvalitative datamaterialet fra intervjuene.

Analysen av det kvalitative datamaterialet er gjort gjennom tematisk analyse, en metode som beskrives av Braun og Clarke (2006, s. 97) som en fleksibel og grunnleggende kvalitativ metode der mønstre og tematikk i datamaterialet identifiseres, analyseres og rapporteres. Vi sorterte, reduserte og kategoriserte datamaterialet tematisk i flere omganger. På den måten fikk vi oversikt over materialet og kunne lete etter mønstre og tendenser (Kvale & Brinkmann, 2019, s. 237). Den første fasen, da vi lette etter temaer det kunne være aktuelt å se nærmere på, gjennomførte vi med en induktiv tilnærming, uten aktivt å bringe studiens problemstilling eller egne interesser inn i arbeidet. Som nevnt er vi klar over at det ikke er mulig å fri seg fra disse faktorene fullt ut, men vi jobbet ut fra en bevissthet om at datamaterialet i størst mulig grad skulle tale for seg selv, og at de temaene og mønstrene som trådte fram, ikke skulle defineres på bakgrunn av problemstillingen eller egne interesser og forventninger (Braun & Clarke, 2006, s. 83). Vi gjennomførte den tematiske analysen med en kontinuerlig hermeneutisk bevegelse som gikk fra å se på deler av datamaterialet gjennom ulike tematiske sorteringer til å se på helheten i datamaterialet (Kvale & Brinkmann, 2019, s. 236–238; Postholm, 2017, s. 105–106). Vi prøvde ulike sorteringer og kategoriseringer for å hente ut potensialet som lå i datamaterialet, og yte det rettferdighet (Rennstam & Wästerfors, 2015, s. 98–101). Vi knyttet temaene til ulike farger for så å sortere funnene i ulike kategorier. Dette gjorde vi i flere omganger, med ulike temaer og kategorier.

Selv om empirien stod i fokus gjennom analyseprosessen, følte teorien, Prilleltenskys begrep *mattering* (2019) og Helsedirektoratets tre råd (2023a) etter hvert analysen i retning av en abduktiv prosess. Dette synliggjøres ved at vi har skissert nye figurer (figur 3 og 4) basert på tidligere forskning og teori i kombinasjon med funnene fra både det kvantitative og kvalitative datamaterialet. Dette kommer vi tilbake til kapittelets diskusjonsdel.

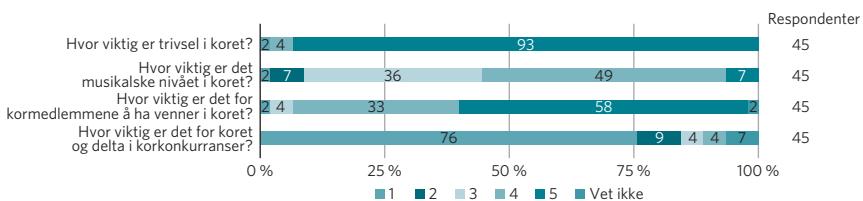
Funn fra det kvantitative datamaterialet

Alle fylkene i landet, med unntak av Møre og Romsdal og Troms og Finnmark (Troms og Finnmark var ett fylke da undersøkelsen ble utført), er representert i spørreskjemaundersøkelsen. En stor del av ungdomskorene (57 prosent) har tilhørighet i byer, og gjennomsnittsstørrelsen på ungdomskorene er 20 sangere. Aldersspennet i de forskjellige ungdomskorene varierer fra 5. klasse og opp til 20 år, og bare 5 av de 65 korene i undersøkelsen har medlemmer over 20 år. 69,6 prosent av sangerne og 85 prosent av dirigentene er kvinner. 85 prosent av korene har en kristen profil eller tilhørighet.

Vi presenterer funn fra analysen av det kvantitative datamaterialet i tre deler: (i) Ungdomskorenes aktivitets- og ambisjonsnivå, (ii) Medlemstall og utviklingen videre og (iii) Faktorer som kan ha innvirkning på driften av ungdomskor.

(i) Ungdomskorenes aktivitets- og ambisjonsnivå

Hele 97 prosent av ungdomskordirigentene svarer at de opplever trivsel som viktig eller svært viktig i koret, og 94 prosent svarer at de opplever mestring som viktig eller svært viktig for kormedlemmene. Videre svarer 91 prosent at de anser det som viktig for kormedlemmene å ha venner i koret. 85 prosent svarer at det ikke er viktig for koret å delta i korkonkurranser. Når det gjelder det musikalske nivået, svarer 56 prosent av dirigentene at det musikalske er viktig eller svært viktig, mens bare 9 prosent svarer at dette er lite viktig eller svært lite viktig (tabell 1).



Tabell 1. Faktorer som har betydning for tilhørighet, og korets musikalske ambisjoner.

Aktivitetsnivået i ungdomskorene varierer. Over halvparten øver hver uke, mens 35 prosent øver annenhver uke. Over 50 prosent av korene opptrer seks-åtte ganger per år, mens 36 prosent opptrer tre-fem ganger

i året. Ingen svarer at de aldri opptrer. Mange av ungdomskorene arrangerer kortere og lengre turer hvert år, og rundt halvparten reiser på én til to turer i nærmiljøet. Over 60 prosent av korene reiser på turer utenfor nærområdet i Norge, mens i overkant av 20 prosent svarer at de har én til to utenlandsturer i året.

(ii) Medlemstall og utviklingen videre

Variasjonen er stor når det gjelder utviklingen i antall medlemmer i ungdomskorene. 16 prosent av korene har stor økning i antall medlemmer, mens 48 prosent har noe økning eller et stabilt antall sangere. 32 prosent av korene har noe nedgang i medlemstall, og bare 5 prosent har stor nedgang.

Når vi ser nærmere på utviklingen i antall sangere i ungdomskorene, ser vi en variasjon knyttet til geografi. Korene i Oslo, Nordland og Rogaland har ingen nedgang i antall sangere, mens antall sangere går tilbake for 30 prosent av korene i Trøndelag. Av de korene som ikke opplever noen nedgang, har alle et høyt aktivitetsnivå, de fleste øver hver uke og har seks-åtte opptradener eller mer per år. Alle disse korene har erfarte dirigenter med mer enn tre års erfaring, og en tredjedel har mer enn ti års erfaring. Ved nærmere undersøkelse av korene som har stor økning i antall medlemmer, så vi at alle disse, med ett unntak, har barnekor i tilknytning til ungdomskoret.

85 prosent av korene som deltok i spørreskjemaundersøkelsen, har en kristen profil eller tilhørighet. 86 prosent av korene uten kristen profil har tilhørighet i byer, mot gjennomsnittet på 57 prosent, og bare 67 prosent er tilknyttet et barnekor, mot gjennomsnittet på 84 prosent. Det som skiller ungdomskorene uten kristen profil mest fra dem med kristen profil, er imidlertid dirigentens kompetanse. 80 prosent av dirigentene for kor uten kristen profil har høyere utdanning på bachelor- eller masternivå og seks-åtte års erfaring eller mer. Ser vi dette i sammenheng med det kvalitative datamaterialet fra spørreskjemaundersøkelsen, er det nærliggende å anta at dirigentene for ungdomskorene uten en kristen profil i større grad har selve musikkutøvelsen som fokus og motivasjonsfaktor, mens dirigentene for kor med en kristen tilknytning kan se ut til å ha en mer sammensatt motivasjon, der både det musikalske og det kristelige er motivasjonsfaktorer.

(iii) Faktorer som kan ha innvirkning på driften av ungdomskor

84 prosent av ungdomskorene i undersøkelsen har tilknytning til et barnekor. Vi så nærmere på ungdomskorene som ikke er tilknyttet et barnekor, spesielt med tanke på rekruttering. Det som skiller disse korene fra de øvrige, er at 80 prosent har noe eller stor nedgang i antall medlemmer, noe som er høyt sammenlignet med gjennomsnittet på 37 prosent.

På spørsmål om hvem som bestemmer repertoaret i ungdomskoret, svarer 83 prosent at det er dirigenten, mens 17 prosent svarer at ungdommene og dirigenten bestemmer omrent like mye. Ingen svarte at det er ungdommene eller en notekomité som bestemmer repertoaret. Når det gjelder kompetansen til dirigentene, ser vi at 41 prosent ikke har noen formell musikkutdanning. Et interessant funn er at ingen av korene som har dirigenter med formell musikkutdanning ut over musikklinjen på videregående skole, opplever stor nedgang i antall medlemmer. Alle disse korene har dessuten et høyere aktivitetsnivå enn gjennomsnittet.

Funn fra det kvalitative datamaterialet

Vi presenterer funn fra analysen av det kvalitative datamaterialet i fire deler: (i) Tilhørighet og fellesskapsfølelse, (ii) Samarbeide, lære og skape, (iii) Formidle og berike og (iv) Betydningsverdighet for sterkere psykisk helse.

(i) Tilhørighet og fellesskapsfølelse

I den tematiske analysen av det kvalitative datamaterialet fant vi at det er viktig for ungdomskormedlemmene å føle seg verdifulle gjennom å oppleve tilhørighet i korfellesskapet. Dataene viste at det er viktig å være en del av noe større, skape noe sammen med andre, våge nye ting, lære noe og utvikle seg som menneske. Dette kom fram både i spørreskjemaundersøkelsen til dirigentene og via ungdommenes egne stemmer i intervjuene. En av kordirigentene beskriver betydningen av det sosiale miljøet slik: «Det å se at spesielt skjøre og usikre ungdommer får en arena og blomstre på, betyr utrolig masse. Det er gull verdt å se mestringsfølelse og selvtillit vokse.»

(ii) Samarbeide, lære og skape

Det å bidra med noe verdifullt både internt i korfellesskapet og i formidlingen av musikken sammen med koret, framstår som viktig for ungdommene. Samarbeid, å lære av hverandre, å være tålmodig og å ta vare på de nye i koret var også temaer som utkristalliserte seg i den tematiske analysen. En av ungdommene sa det slik: «Jeg lærer å lytte til de andre rundt meg, og liksom ha overblikk, se de rundt meg. Det er jo en veldig stor samarbeidsoppgave som til tider kan være krevende, men som man lærer mye av.»

(iii) Formidle og berike

Både kormedlemmer og kordirigenter oppfattet det å opptre sammen og formidle musikken gjennom å underholde på konserter, videreføre tradisjoner og berike familie og nærmiljø som viktig. En av ungdomskordirigentene beskrev det slik: «Ungdomskoret har svært stor betydning. Det samler folk, underholder, bringer håp, og ungdommene får satt viktigheten av sang, bevegelse og musikk på det lokale kulturkartet.»

(iv) Betydningsverdighet

Med utgangspunkt i begrepet *mattering* (Prilleltensky, 2019) forutsetter vi at alle mennesker trenger å oppleve at de betyr noe, både i eget liv og andres. Helsedirektoratets tre råd for sterkere psykisk helse (Helsenorge, 2023a) kan også handle om mattering. En kombinasjon av Figur 1 («Mattering») og Figur 2 («Helsedirektoratets tre råd for sterkere psykisk helse») viste seg å bli meningsfull i analysearbeidet knyttet til betydningsverdighet og betydningen av å delta i ungdomskor. Ved å kombinere de to figurene utviklet vi en ny figur: «Betydningsverdighet for sterkere psykisk helse» (Figur 3). Vi la Helsedirektoratets tre råd (Figur 2) til som et nytt lag i Prilleltenskys (2019) figur «Mattering» (Figur 1) og fjernet jobbaspektet fra figur 1 siden det ikke var aktuelt i forbindelse med denne studien. Vi så at det å gjøre noe meningsfylt passet inn under «Samfunn», at det å gjøre noe sammen passet sammen med «Sosiale relasjoner», og det å gjøre noe aktivt passet inn under «Seg selv».



Figur 3. Betydningsverdighet for sterkere psykisk helse.

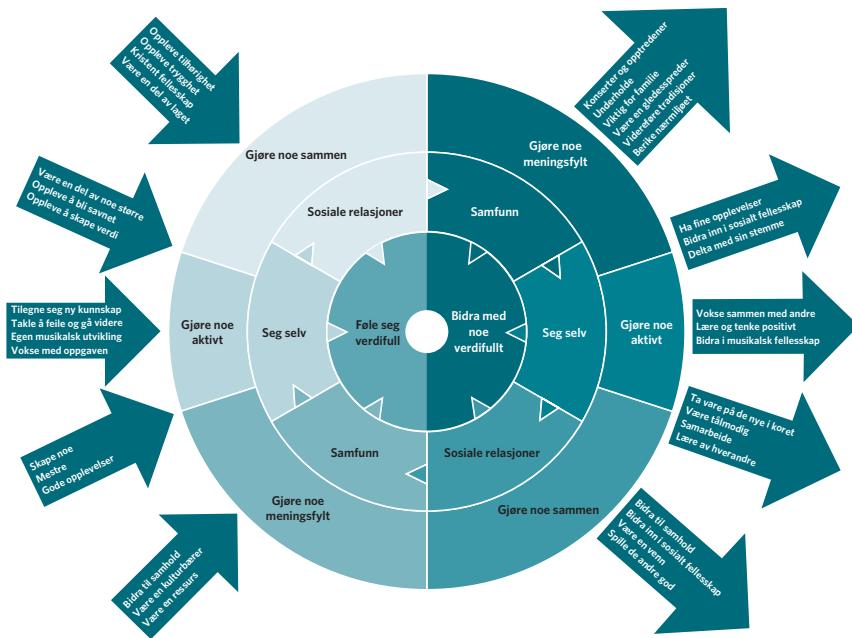
Da vi satte funnene fra den tematiske analysen i sammenheng med den nye figuren «Betydningsverdighet for sterkere psykisk helse» (Figur 3), så vi at mange av funnene lot seg sortere inn under kategoriene i figuren. Vi plasserte funnene systematisk inn i figuren og oppdaget at en stor del av dem sammenfalt med de ulike kategoriene i figuren. På bakgrunn av dette utviklet vi nok en ny figur, «Betydningsverdighet i ungdomskor» (Figur 4), som viser funnene våre sett i sammenheng med Prilleltenskys (2019) figur «Mattering» og Helsedirektoratets tre råd om bedre psykisk helse (Helsenorge, 2023a). På samme måte som i den første figuren (Figur 3) er de indre lagene i figuren en kombinasjon av de to figurene «Mattering» (Prilleltensky, 2019) og Helsedirektoratets tre råd (Helsenorge, 2023a). Den ytre kransen av piler som på venstre side peker inn mot figuren, illustrerer funnene i det kvalitative datamaterialet

som handler om ungdomskomedlemmenes følelse av å være verdifulle. Pilene på høyre side av figuren peker utover og viser hvilke aspekter ved det å delta i ungdomskor som handler om opplevelsen av å bidra med noe verdifullt.

Funnene fra det kvalitative datamaterialet viste at ungdomskor har aspekter som kan sorteres inn under alle elementene (unntatt jobb-aspektet) i Prilleltenskys (2019) figur «Mattering» (Figur 1) samt under alle elementene i vår figur «Betydningsverdighet i ungdomskor» (Figur 4), der Figur 1 er kombinert med Helsedirektoratets (Helsenorge, 2023a) tre råd. Funnene vi viste til under overskriften «Tilhørighet og felles-skapsfølelse», passet inn med Prilleltenskys (2019) «Sosiale relasjoner» og Helsedirektoratets (Helsenorge, 2023a) råd om å gjøre noe sammen, både på høyre og venstre side av figuren. Videre passet funnene vi viste til under overskriften «Samarbeide, lære og skape», inn med «Seg selv» i «Mattering»-figuren og med Helsedirektoratets råd om å gjøre noe aktivt. Funnene sortert under «Formidle og berike» passet med «Samfunn» i Mattering-figuren og Helsedirektoratets råd om å gjøre noe meningsfylt. Noen av funnene våre kunne sorteres inn under flere av elementene. Blant annet så vi at noen av funnene passet inn under både «Seg selv» og rådet om å gjøre noe aktivt og «Samfunn» og rådet om å gjøre noe meningsfylt. For å synliggjøre dette valgte vi derfor å plassere disse funnene midt mellom disse i den nye figuren. Figuren «Betydningsverdighet i ungdomskor» (Figur 4) viser at deltakelse i ungdomskor kan bidra både til ungdommers opplevelse av betydningsverdighet og ha betydning for ungdommers psykiske helse.

Diskusjon

Vi vil nå diskutere funnene fra analysen av det kvantitative og kvalitative datamaterialet i lys av hverandre og i dialog med tidligere forskning og litteratur. Diskusjonsdelen er strukturert i fire deler: (i) Opplevelsen av betydningsverdighet i ungdomskor, (ii) Faktorer som kan ha betydning for driften av ungdomskor, (iii) Betydningen av ungdomskoret i og utenfor korfellesskapet og (iv) Arenaer for ungdoms opplevelse av betydningsverdighet.



Figur 4. Betydningsverdighet i ungdomskor.

(i) Opplevelsen av betydningsverdighet i ungdomskor

Med utgangspunkt i venstre del av figur 4 vil vi først diskutere opplevelsen av å føle seg verdifull. I et samfunnsperspektiv handler betydningen av å delta i ungdomskor om å føle seg verdifull ved å gjøre noe meningsfylt. I analysen av det kvalitative datamaterialet så vi at det var viktig for medlemmene å være en ressurs som bidro til samhold i koret. Videre så vi at det var viktig å være en kulturbærer internt i koret, men også i nærmiljøet. Helsedirektoratet (Helsenorge, 2023a) gir ikke bare råd om å gjøre noe meningsfylt, men også om å gjøre noe sammen, noe som samsvarer med sosiale relasjoner i Prilleltenskys (2019) figur «Mattering». At sosiale relasjoner er viktige for ungdommene i ungdomskoret, kom tydelig fram både i intervjuene med ungdomskormedlemmene og i spørreskjemaundersøkelsen. Balsnes (2014) beskriver korfellesskapet som en møteplass i lokalsamfunnet der kormedlemmene sammen bygger både et musikalsk og et sosialt fellesskap. Dette harmonerer med funn både fra intervjuene, som viste at tilhørighet og det å være en del av laget var sentralt, og fra

spørreskjemaundersøkelsen, som viste at trivsel og vennskap var viktig i ungdomskoret. Det å gjøre noe aktivt og være en del av noe større og det å oppleve at man er med og skaper verdi, var områder som var viktige for forskningsdeltakerne, noe også Kulset (2018) har påpekt. Det å være en del av noe større kom særlig fram i intervjuene med ungdommene: «Guttene er jo en gjeng, og vi blir jo veldig sånn close når vi reiser en del i lag.» Dette er interessant også sett i et kjønnsperspektiv. En tysk studie fant at de positive helseeffektene var større blant de mannlige korsangerne enn blant de kvinnelige (Robens et al., 2022). At trygghet, tilhørighet og opplevelsen av å være savnet dersom man ikke møtte, var betydningsfullt, kom fram både i intervjuene og i spørreskjemaundersøkelsen.

Helsedirektoratet (Helsenorge, 2023a) gir råd om å gjøre noe aktivt. I Prilleltenskys (2019) figur «Mattering» er opplevelsen av å føle seg verdifull for sin egen del sentral («Seg selv»). Krüger og Strandbu (2015) og Krüger (2016) beskriver at det å delta i organisert aktivitet er viktig for ungdommer med tanke på å bygge relasjoner og forebygge uønsket atferd. Her kan musikken være en faktor som skaper tilhørighet og trivsel, noe vi finner i studien vår, for eksempel når det gjelder betydningen av gode opplevelser i fellesskap knyttet til ungdomskoret. Ungdomstiden er, ifølge Stänicke (2020), en livsfase preget av utvikling og endring, der det å lære er en naturlig del av hverdagen. Det kvalitative datamaterialet synliggjorde at det å lære er viktig for mange av medlemmene i ungdomskor. Dette kan vi knytte til Helsedirektoratets (Helsenorge, 2023a) råd om å gjøre noe meningsfullt. Funnene våre viser også at musikalsk kunnskap og utvikling var sentralt for medlemmene, men at det var like viktig med egenutvikling ut over det musikalske, for eksempel å fungere sammen med andre, være tålmodig, klare å prestere foran mange mennesker og takle å gjøre feil.

Med utgangspunkt i høyre del av figur 4 vil vi videre se på opplevelsen av å bidra med noe verdifullt. I et samfunnsperspektiv, jf. Helsedirektoratets (Helsenorge, 2023a) råd om å gjøre noe meningsfylt, handler dette i kor-sammenheng om å gi til andre, for eksempel gjennom å opptre og være en kulturbærer. Dette kom tydelig fram både i det kvantitative og det kvalitative datamaterialet. I tillegg fant vi at det å videreføre tradisjoner, spre glede og berike familie og nærmiljø var sentralt for medlemmene.

Dette beskriver også Balsnes (2014, s. 54) ved å vise til koret som en brobygger og «utgangspunkt for integrering i lokalsamfunnet», der fellesskapet strekker seg ut over det som kormedlemmene opplever. I den høyre delen av figuren er sosiale relasjoner, det å gjøre noe sammen, også sentralt. Kulset (2018) skriver om samarbeidsmusisering, musikalitet og musikkpraksis, og om fellesskapet som oppstår når man synger eller spiller sammen: «Det handler altså om både den sosiale og den musikalske opplevelsen eller erfaringen, og den ene er ikke mer eller mindre verdt enn den andre» (s. 96). Også vårt datamateriale viser at kormedlemmene synes det er viktig å knytte bånd og treffe venner gjennom musikken. De treffer venner i koret og ønsker å spille hverandre gode, både musikalsk og menneskelig, de er opptatt av å ta vare på de nye i koret, og de ønsker å være tålmodige med dem som er yngre. Et av kormedlemmene beskriver det sosiale miljøet i koret slik: «Vi har jo kjent hverandre i mange, mange år, og om det er noen nye som kommer, så blir de tatt veldig godt imot, de kommer inn i det sosiale nesten med en gang.»

Helsedirektoratets (Helsenorge, 2023a) råd om å gjøre noe aktivt er knyttet til opplevelsen av betydningsverdighet gjennom å bidra med noe verdifullt. «Overskridende musikalske opplevelser kan gi sangerne et glimt av noe større og meningsfullt som de bringer med seg videre i hverdagen», skriver Balsnes (2014, s. 126). I ungdomskor kan en slik opplevelse være at man er aktiv gjennom å møtes og synge sammen og har gode erfaringer sammen med andre. Kormedlemmene kan bidra med noe verdifullt gjennom å være med og bygge opp et sosialt fellesskap. Når det gjelder Helsedirektoratets råd om å gjøre noe aktivt, fant vi at det å lære noe nytt, vokse og utvikle seg og være en del av andres utvikling, både musikalsk og menneskelig, er viktige faktorer.

(ii) Faktorer som kan ha betydning for driften av ungdomskor

Ikke alle funnene våre fikk naturlig plass i de nye figurene om betydningsverdighet (Figur 3 og 4), men er likevel viktige for det helhetlige bildet når det gjelder ungdomskorets betydning. Dette gjelder blant annet faktorer som er sentrale for driften av kor som har god aktivitet,

er stabile eller har et økende antall medlemmer. Vi vil framheve tre av disse faktorene.

Den første faktoren er betydningen av å ha et *barnekor* i tilknytning til ungdomskoret. I intervjuene kommer det fram at alle ungdommene startet i kor da de var svært unge, de fleste i seks–sju–årsalderen. Da vi intervjuet ungdomskormedlemmene, spurte vi samtidig dirigenten i koret hvordan hun mente at man kunne øke rekrutteringen til ungdomskorene. Svaret var enkelt: «Du må starte barnekor.» Data fra spørreskjemaundersøkelsen viser at 80 prosent av korene som ikke er tilknyttet et barnekor, har noe eller stor nedgang i antall medlemmer, mens 94 prosent av korene som har noe eller en stor økning i antall kormedlemmer, er tilknyttet et barnekor. Dette synliggjør betydningen av barnekor for veksten i antall medlemmer.

Den andre faktoren vi vil framheve, er ungdomskorenes *aktivitetsnivå*. Funnene fra spørreskjemaundersøkelsen viser at alle korene som har stor vekst i medlemstall, har høyere aktivitetsnivå med oppredener og et større antall overnattingsturer enn gjennomsnittet. Disse korene beholder sangene og er også de som i størst grad trekker til seg nye kormedlemmer. En medvirkende årsak til det kan også være at disse korene generelt er mer synlige og dermed mer kjent, noe som i seg selv kan bidra til økt rekruttering.

Den tredje faktoren vi vil trekke fram, er *dirigentens betydning* for ungdomskoret, både faglig og menneskelig. En av ungdommene sa: «Vi lærer god teknikk [...]. Vi lærer oss å synge reint og bli samstemt, og da er det viktig at vi har en god dirigent. Og det har vært veldig viktig at [navn på dirigenten] er så sykt flink.» En annen sanger pekte på de menneskelige sidene: «De [dirigent og pianist] er noen ildsjeler, og jeg tror ikke det hadde vært det samme uten dem. Vi kjenner dem så godt [...] Det føles veldig trygt.» I det kvantitative datamaterialet så vi at dirigentens formelle kompetanse også har stor betydning. Ingen av korene med dirigenter som har utdanning på bachelor- eller masternivå, hadde stor nedgang i medlemstallet, og alle disse korene hadde høyere aktivitetsnivå enn gjennomsnittet, både når det gjelder oppredener og turvirksomhet. Dette underbygges av Balsnes (2014) som beskriver hvor viktig det er at dirigenten har musikalsk kompetanse i tillegg til gode evner til å kommunisere og motivere.

(iii) Betydningen av ungdomskoret i og utenfor korfellesskapet

Ifølge Balsnes (2014, s. 129–137) er det viktig at det sosiale fellesskapet er inkluderende, at dirigenten har kompetanse som tilsvarer korets ambisjoner, at koret har et nivå av medbestemmelse, og at repertoaret må passe både når det gjelder vanskelighetsgrad/ambisjoner og ønsket stil/sjanger. Det er selvsagt ikke bare positivt å synge i kor. Noen kan oppleve at de ikke blir inkludert fordi de faller utenfor det musikalske eller sosiale fellesskapet i koret. I datamaterialet fra intervjuene handlet negative opplevelser knyttet til koret for eksempel om det å måtte stå opp tidlig for å synge på luciadagen, lange og slitsomme øvinger eller øvingshelger og tidvis kjedelige øvinger med mye terping og venting eller sanger de ikke liker. Ungdommene gir også uttrykk for at kor ikke er den mest populære fritidsaktiviteten blant jevnaldrende. Dette uttrykte de blant annet slik: «Du skryter ikke av å gå i kor», «Kor er tatt for å være kjedelig» og «Vi er ikke så kule da, så våre venner spør hvorfor vi driver med kor». Likevel er det stor enighet blant sangerne som ble intervjuet, at de vil anbefale andre å synge i kor, forutsatt at de liker å synge. Når det gjelder responsen fra miljøet rundt koret, så vi at den i stor grad er positiv fra familie og venner. Noen er misunnelige på det de lærer i koret, på at de får delta på arrangementer der mange ungdommer fra flere kor samles, og på at de får reise på spennende turer.

De fleste kordirigentene svarte at de får positiv respons fra kordeltakernes nærmeste og fra nærmiljøet rundt koret. Bare noen få opplevde at nærmiljøet var likegyldige til korvirksomheten. Flertallet av ungdomskordirigentene trekker fram at det betyr veldig mye for dem å drive med ungdomskor, at det gir positiv energi, og at det oppleves som meningsfullt og gøy. Noen trakk fram at det er hardt arbeid, og at det kan være mange bekymringer knyttet til det å drive ungdomskor, men at det er verdt det. En av kordirigentene besvarte spørsmålet om hva ungdomskoret betyr for deg som kordirigent, slik:

I det daglige arbeidet kan man fort få tunnelsyn på det man driver med og miste alt det gode litt av syne, så det å fylle ut denne undersøkelsen har vært veldig fint for å minne meg selv på alt jeg skriver her! Takk!

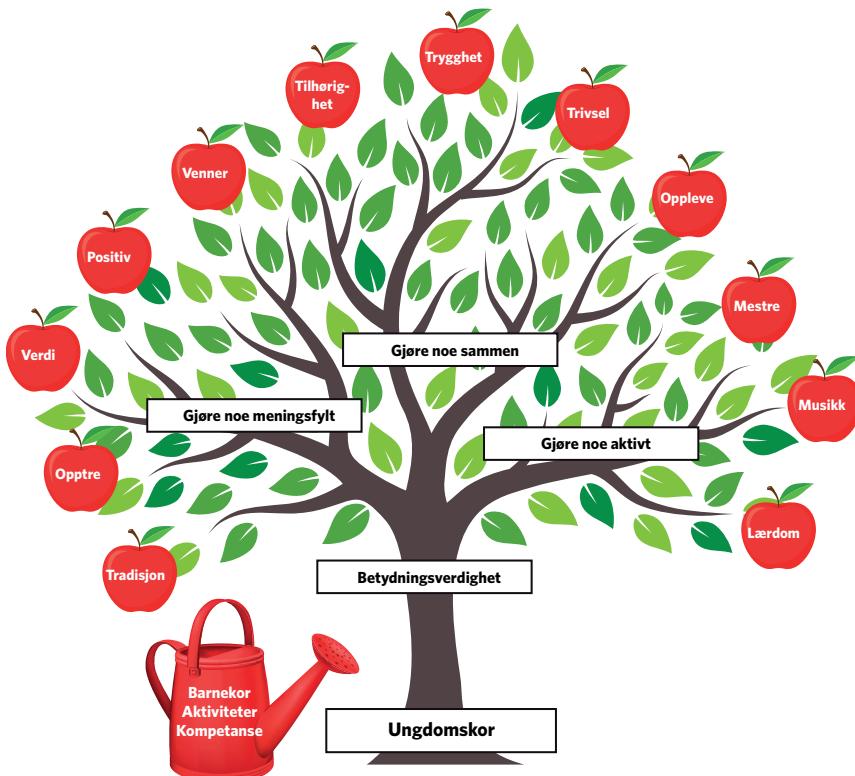
(iv) Arenaer for ungdoms opplevelse av betydningsverdighet

Alle ungdommer i denne studien kunne, uten unntak, anbefale andre å synge i kor, forutsatt at de liker sang og musikk. Denne forutsetningen peker på noe viktig. Vi vet at sang og musikk kan ha en positiv innvirkning på mennesker (Almvik & Daling, 2021; Balsnes, 2014; Brean & Skeie, 2019; Kulset, 2018; Myskja, 2006; Ruud, 2015; Theorell, 2009). I vår studie gir for eksempel koret deltakerne en opplevelse av fellesskap og tilhørighet, av mestring og av å være med og skape noe meningsfylt sammen med andre og for andre.

Denne studien viser at mattering, betydningsverdighet, kan oppleves i ungdomskor, og at ungdomskor dermed kan ha en positiv betydning for ungdommers psykiske helse. Vi kan imidlertid ikke hevde at deltagelse i ungdomskor vil ha positiv betydning for alle ungdommers psykiske helse, noe som blant annet er knyttet til at ungdommer har ulike interesser. Betydningsverdighet i form av livsmestring kan også oppleves på andre arenaer, for eksempel gjennom idrett, musikkteater og sceneproduksjoner (Kolaas, 2022). En av kordirigentene uttrykte korets betydning nettopp gjennom en idrettsmetafor: «Når du er med i koret, då er du med på eit lag – alle på laget er like viktige. Saman opptrer vi både på heimebane, i bedehus eller kyrkje, og på bortebane, andre oppredener.» Vi vil trekke den slutningen at det finnes mange ulike arenaer der unge mennesker kan oppleve å ha og tilføre verdi gjennom å finne fellesskap og tilhørighet, oppleve mestring og gjøre noe aktivt sammen med andre. Ungdomskoret er én av disse arenaene og kan dermed ha stor betydning for noen ungdommer.

Refleksjonene rundt arenaer der ungdommer kan oppleve betydningsverdighet, førte fram til utviklingen av en siste figur. Denne figuren, «Ungdomskor kan bære frukt» (Figur 5), visualiserer ungdomskoret og dets betydning som et tre. Betydningsverdighet danner grunnstammen, de tre rådene fra Helsedirektoratet danner grenene, og funn fra studien vår utgjør fruktene. Funnene som kan ha innvirkning på driften av ungdomskor, er illustrert som en vannkanne som representerer faktorer som kan bidra positivt i ungdomskorvirksomheten. Ungdomskor er én arena der ungdom kan oppleve betydningsverdighet, men det finnes mange slike traer med forskjellige grener og frukter. Felles for alle er at

grunnstammen er betydningsverdighet, og at grenene kan være å gjøre noe meningsfylt, gjøre noe aktivt og gjøre noe sammen med andre.



Figur 5. Ungdomskor kan bære frukt.

Avslutning

Dette kapittelet handler om hvilken betydning det å delta i ungdomskor kan ha for unge mennesker. Det gir også et bilde av hva som kjennetegner ungdomskor, og hvilke faktorer som kan ha betydning for driften av ungdomskor. Funn i studien viser at det er stor overvekt av kvinner både blant sangerne (69,6 prosent) og kordirigentene (85 prosent) i ungdomskorene i Norge. Vi ser at medlemstallet går ned i over 30 prosent av ungdomskorene, men at det å være i aktiv drift, ha en dirigent med god kompetanse og være tilknyttet et barnekor ser ut til å ha positiv innvirkning på rekrutteringen.

For å synliggjøre betydningen det å delta i ungdomskor kan ha for ungdommers psykiske helse, bruker vi begrepet *betydningsverdighet*. Studien viser at trivsel og venner synes å være viktigere for ungdommene enn den musikalske prestasjonen, selv om også det musikalske er viktig for mange. Fellesskap med andre og det å gjøre noe aktivt og meningsfylt er noe ungdommer også kan oppleve på andre aktivitetsarenaer, for eksempel gjennom idrett. Det de ikke opplever der, er betydningen selve musikken kan ha både fysisk, mentalt og sosialt. Idrett kan ha andre positive effekter på kroppen, og man har ofte innslag av konkurranse. Dette er ikke nødvendigvis interessant for alle, og denne studien viser at noen av forskningsdeltakerne valgte kor nettopp for å slippe konkurransesefokuset: «I koret får alle være med, og ingen risikerer å måtte sitte på reservebenken.»

Mennesker er forskjellige. Det er viktig at ungdommene finner noe meningsfullt, sitt eget miljø, et sted der de kan oppleve betydningsverdighet. Implikasjonene på samfunnsnivå er dermed at det må finnes ulike tilbud når det gjelder fritidsaktiviteter, med forskjellige ambisjons- og ferdighetsnivå, slik at ungdommene kan prøve ut og velge det som passer for dem. Ungdomskoret er ett av mange trær der grunnstammen er betydningsverdighet, én av mange mulige arenaer der ungdommene kan gjøre noe meningsfylt og aktivt sammen med andre, oppleve fellesskap, utvikle ferdighetene sine og nå målene sine. For noen ungdommer kan ungdomskoret være denne arenaen, der musikken ikke er magi, men der opplevelsen av betydningsverdighet kan være magisk.

Forfatterbiografier

Berit Gåsbakk er senior rådgiver ved Dronning Mauds Minne Høgskole for barnehagelærerutdanning i Trondheim med ansvar for web og informasjon. Hun har gjennom sin master i musikk- og ensembleledelse ved Nord universitet gjennomført det artikkelbasert masterprosjektet *Ungdomskorets betydning i 2023 – Hvilke forståelser om unge menneskers deltagelse i kor og deres opplevelse av «mattering», betydningsverdighet, kan utvikles i en mixed methods studie av ungdomskor*. Berit er dirigent for Hølonda barnegospel og damekoret Korista og har stor

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CHAPTER 12

Instrumental Music Teachers in Primary School In Project OutMus

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Abstract: This chapter investigates how a year of jSax and violin teaching in a 5th grade classroom is experienced by music and art school (*kulturskole*) teachers in the OutMus project. While their educational background often prioritizes instrument instruction in the *kulturskole*, the *kulturskole* teachers face increasing demands to fulfill roles in the compulsory schools. How this is experienced by the *kulturskole* teachers lacks dedicated research within the Scandinavian context. Based on interviews conducted from 2022 to 2023, a thematic analysis is conducted to identify the teachers' expectations, their previous experiences of classroom management, and the challenges and possibilities that the teachers have encountered throughout the year. The interviews revealed a significant disparity between the violin and jSax teachers in terms of the quantity and severity of challenges they reported, with jSax teachers experiencing a notably higher degree of difficulties. The discussion is structured based on three themes that were found to be common among the 10 participating teachers: (i) progression, motivation, and differentiation, (ii) recruitment into leisure music activities, and (iii) classroom management and co-teaching. Throughout the discussion, self-efficacy is employed as a theoretical lens to explore and deepen the teachers' experiences.

Keywords: instrumental music teaching, violin education, jSax education, collaboration kulturskole and primary school, OutMus

Citation: Aubert, J. S. & Angelo, E. (2024). Instrumental Music Teachers in Primary School in Project OutMus. In I. Bjørkøy, S. S. Kolaas, M. F. Duch & T. R. Hilder (Red.), *MusPed:Research: Vol. 8. Utfordringer og muligheter innen musikk og utdanning* (pp. 237–263). Cappelen Damm Akademisk. <https://doi.org/10.23865/cdf.234.ch12>

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Introduction and background

The aim of this chapter is to increase the body of knowledge regarding how instrumental teachers from the *kulturskole*¹ experience teaching instruments in the context of general music education in compulsory school. Music teacher students typically have an instrument as a chosen specialization, which remains in focus during their post-graduate teacher training program and affects the courses they take and their fieldwork experience (Ballantyne, 2007; Kuebel, 2017). In contrast, music teacher certifications have become increasingly broad (Kugelman, 2021) and qualifies for a variety of schools. This may lead to *kulturskole* teachers having assigned tasks in compulsory school and other contexts that are outside the primary focus of their education. In Norway, collaborations between *kulturskole* and compulsory schools have evolved since the 1980s and are extensive today (Angelo & Emstad, 2017; Bandlien, 2021; Fostad, 2023; Strand, 2021; Westby, 2017). These collaborations are politically driven (The Education Act, 1998/2021; Meld. St. 18, 2020–2021; Ministry of Education, 2019; 2014; 2010; 2007) and can be seen as one operationalization of the *kulturskole*'s intentions to be "for all". Still, in 2022 only 12.9 % of Norwegian children aged 9–15 were *kulturskole*-pupils (Statistisk sentralbyrå, 2023). These extensive collaborations may also relate to a continued marginalization of music in compulsory school, with both fewer hours (Sevilhaug, 2022) and fewer teachers with formal music education (Arnesen et al., 2023; Espeland et al., 2013; Perlic, 2019). The collaborations can also be viewed in terms of employer liability, as they provide full-time positions and possibilities for daytime work to *kulturskole* teachers, who typically teach afternoons and nights, and combine smaller positions in various places (Berge et al., 2019; Taule, 2017). Given this, an increasing number of specialized instrumental teachers might face the prospect of also teaching school classes.

The OutMus project was conducted from 2021 to 2024² and intended to measure the different learning outcomes when receiving violin, jSax,

1 Any English term of the extracurricular schools of music and performing arts are debated in Nordic countries (Björk et al., 2018). We therefore use the Norwegian term *kulturskole* [pl. *kulturskoler*].

2 OutMus was funded by the Research Council of Norway (RCN/NFR; grant nr.: 320141).

or regular music education throughout one school year. Measuring and thematizing what pupils learn in music education is an under-researched area in the Norwegian context, despite increasing demands to measure pupils' learning in diverse subjects (Imsen, 2016, Jakhelln & Welstad, 2011). During 2021–2022, five violin teachers and five jSax teachers collaborated in their instrument-specific groups to craft a curriculum for one year where all classes that received violin or jSax lessons would learn roughly the same material and progress similarly. The violin curriculum consisted of 31 lessons with a detailed overview of the technical exercises and pieces for each lesson. The jSax curriculum had a detailed framework for the first term and a less detailed plan for the second term. Both jSax and violin classes were conducted as 60-minute half-class sessions every week, in addition to 60-minute full-class lessons every other week, amounting to 90 minutes of music lessons per week. The curricula were structured in assumption of a given progression, with a gradually more demanding repertoire. In this work, the teachers were also guided by the compulsory school's curricula for the subject of music (LKo6). Throughout the intervention year (2022–2023), the teaching was conducted in 20 5th grade classes at nine schools in three municipalities. This teaching was carried out by the OutMus teachers, without any additional resources being provided by the school. All teachers were certified music educators with different backgrounds in terms of educational level and experience. Most of the violin and jSax teachers were employed in the *kulturskole* and had 0–4 years of teaching experience in primary school.

Based on thematic analyses of interviews with the jSax and violin teachers and observations from their lessons, we examine the following research question: How did violin and jSax teachers experience one year of classroom teaching in OutMus? Our goal is not to evaluate the quality of the teachers' practice but to identify, thematize, and discuss their experiences. From this, we discuss what the identified experiences might provide for future music teacher educations and for preparing peripatetic music teachers for schools and societies. In doing this, we consider both the teachers' expectations before the intervention year and how their experiences have both fueled and challenged their self-efficacy and well-being as grade 5th grade classroom teachers.

Previous research

Collaboration between *kulturskole* and compulsory schools in music education is a major topic in Nordic, British and German research (Bandlien, 2021; Berge et al., 2019; Brøske, 2017; Emstad & Angelo, 2017, 2018; Fostad, 2023; Holst, 2014; Johnstone, 2019; Kranefeld, 2021; Lauten, 2024). One topic in this regard is the type of partnership to be conducted (external or internal), what various designs for collaboration lead to (Angelo & Emstad, 2017; Hauge, 2021; Strand, 2021), and what roles and expertise are expected among the various types of teachers that collaborate (Angelo, 2016; Johnstone, 2019). Another topic is music as a subject in compulsory school versus *kulturskole* (Bandlien, 2023; Westby, 2017). Questions have been asked regarding whether such collaboration is truly collaboration or merely “*bistandsarbeid*” [aid work] (Brøske, 2017), and whether it is meant to be true *collaboration*. The teachers require scheduled time for regular academic meetings on their pupils’ musical development, and clear guidelines regarding the goal of collaboration to allow this collaboration to work (Johnstone, 2019). Various factors influencing the participation of young adults in leisure music activities have also been investigated (White & Pitts, 2024).

Instrumental teachers in schools have been a research focus in Australian, American, and Norwegian contexts (Ballantyne, 2007; Bandlien, 2021; Bowles, 2002; Kelly, 1999). A typical theme in this research is music teachers’ praxis shock and their experiences of a lack of congruence between their pedagogical education and the competencies needed in teaching school classes (Aglen, 2018; Angelo, 2002; Ballantyne, 2007; Kelly, 1999; Lauten, 2024). Without this compliance, music teachers seem to be at risk of burnout (Kelly, 1999) and this may be one cause of attrition (Fredriksen, 2018). A recent study from the OutMus project unveils potential social and power structures expressed by peripatetic teachers and emphasizes challenges in their transition from teaching smaller groups to teaching classrooms (Lauten, 2024). To overcome lacking competence for classroom management, intensive summer courses were conducted for US instrumental music teachers (Bowles, 2002). In Chelcy Bowles’ study, a majority of the teachers appreciated the ability to utilize

planning days immediately preceding the instructional semester to concentrate on classroom management strategies and instrumental teaching techniques for school classes.

Self-efficacy, our theoretical lens

Albert Bandura (1995, p. 2) defined self-efficacy as “the belief in one’s capabilities to organize and execute the courses of action required to manage prospective situations”. This belief plays a major role in determining how people feel, act, and think, and encompasses their confidence and motivation. Bandura’s self-efficacy theory is seen to explain the relationship between stress and psychological distress (Lazarus, 2006), and is also described as “the belief that one can master a situation and produce positive outcomes” (Santrock, 2004, p. 226). The concept of self-efficacy thus, is not an objective assessment of someone’s skills, but rather their subjective perception of their abilities. For teachers, their self-efficacy is crucial to persevere in their work and thrive in the face of new challenges (Fredriksen, 2018). The instrumental teachers in OutMus articulated both before and during the intervention that a main concern was to conduct classroom teaching, as this was an unfamiliar context where few of them had previous experience. Self-efficacy is context-specific, and thus a high self-efficacy in individual instrumental tuition does not automatically provide the same belief of mastery and confidence in teaching music in a classroom setting. Individuals who often perform well will likely experience positive emotions, which in turn, fuels a greater self-efficacy. “This quality allows an individual to approach challenging situations, such as teaching in a new specialization, with the belief they will succeed” (Kuebel, 2017, p. 5). To contribute to higher self-efficacy among teachers, several researchers have recommended practice-based learning consisting of observation and fieldwork as part of the teacher education program (Brophy, 2002; Conway, 2002, 2012; Groulx, 2015; Hourigan & Scheib, 2009; Legette, 1999; 2013; Roulston et al., 2005; Taylor, 1970; Teachout, 2004). In the discussion part, we employ the lens of self-efficacy to deepen the three identified themes.

Research Design

The data material for this qualitative study consists of 22 interviews with instrumental teachers who taught violin (8) and jSax (14) during the 2022–2023 school year. In addition, 57 classroom observations of violin (29) and jSax (28) instruction are components of the dataset, serving as background material that informed the development of the interview questions and analyses. The interviews were mainly conducted in relation to the observations, while some were executed as group interviews at the teachers' planning seminars. We utilized a combination of semi-structured and unstructured interview techniques (Kvale & Brinkman, 2009). The interview guide contained pre-determined questions about how the teachers experienced classroom teaching, the related challenges and possibilities, their pupils' learning and progression, collaboration with other teachers and partners outside school (e.g., orchestras and wind bands), and how well their education had prepared them for classroom teaching. We also encouraged the teachers to mention and reflect on any other situations that arose during their teaching (Fontana & Frey, 2000; Harrell & Bradley, 2009). In our view, this approach provides a robust foundation that allows us to examine the teachers' experiences and facilitate opportunities for nuanced explorations of teacher-selected topics. The interviews were recorded using Nettskjema's dictaphone app, which encrypts the recordings and sends the content to Nettskjema.no. Furthermore, the interviews were transcribed (107 pages) and anonymized for storage and possible reuse. In the transcripts, the male teachers are marked as "M", and female teachers as "F". Although gender is not a focus of this chapter, it has been included in the dataset for potential exploration in future research.

The thematic analysis of this data material follows Virginia Braun and Victoria Clarke's (2006) six-step procedure.

Table 1. Phases of thematic analyses.

Phase	Description of the process
Familiarizing yourself with your data	Listening to and transcribing the 22 interviews.
Generating initial codes	Note the initial ideas that arose

Phase	Description of the process
Searching for themes	Coded these ideas using brief descriptions of the topics that were addressed. Examples of this include (i) Challenges related to different levels of progression among pupils, (ii) A lack of previous experience with classroom management. We identified 48 codes which we merged into 8 themes.
Reviewing themes	Identifying patterns and potential disagreements. Examples of this are: <ul style="list-style-type: none"> - Some teachers wanted to continue to conduct the teaching alone, while others would prefer to have the option of co-teaching in pairs. - Opinions among teachers varied regarding the optimal grade level for commencing instrumental instruction. Some advocated for Grade 5, citing pupils' increased maturity at this age. Conversely, others argued that Grade 5 was too late, as older pupils often exhibited disinterest or apathy towards music lessons.
Defining and naming themes	Defined and named the topics addressed, and ultimately arrived at the following three themes: (i) Progression, motivation, and differentiation, (ii) Recruitment to leisure music activities, and (iii) Classroom management and co-teaching.
Producing the report	Write this chapter, discuss the identified themes in view of previous research, integrate these discussions into instrumental music teacher education and the further development of collaboration between <i>kulturskole</i> and compulsory schools regarding music education.

OutMus followed the ethical research guidelines provided by the National Committee for Research Ethics in the Social Sciences and the Humanities (NESH, 2019). Approval was provided by the Norwegian Agency for Shared Services in Education and Research (Sikt)³. In 2021, all research participants signed an informed consent form, which allowed them to withdraw at any point, without having to give a reason. After presenting the results at the final seminar for OutMus in spring 2024, we also conducted a member check, in which the teachers involved were allowed to correct potential misunderstandings in our analysis and text work. This was also important because all fieldwork was conducted in Norwegian, while this chapter is written in English. As researchers and authors of a qualitative study, we have had a substantial impact on the data generation, analyses and discussion. In short, we are both instrumental music educators and musicians. Author 1 has a background as a violinist, including teaching violin in *kulturskole* and compulsory school.

³ Norwegian Agency for Shared Services in Education and Research: <https://sikt.no/en/home>

Author 2 has a background as a saxophone player, *kulturskole* teacher, and has taught music in a *kulturskole* and compulsory school collaboration. From these backgrounds we have relevant experiences for the dialogues with the teachers, the data material, and previous research.

Analyses and discussion

The three identified themes form the structure of this part of the chapter: (i) Progression, motivation, and differentiation, (ii) Recruitment to leisure music activities, and (iii) Classroom management and co-teaching. In the following we use excerpts from the interviews, to discuss the instrumental teachers' experiences and reflections in relation to previous research and through the lens of self-efficacy (Bandura, 1995).

Progression, motivation, and differentiation

The bounded curriculum and teaching design for instrumental tuition in OutMus significantly influenced several teachers' belief in their capabilities and motivation, similar to what Bandura (1995) positions as self-efficacy. Concerns arose regarding the limited opportunities for differentiated instruction, hindering teachers' ability to effectively cater to diverse learning needs within the classroom. Additionally, some teachers perceived the curriculum progression as too rapid, leading to difficulties for certain pupils to keep pace. This contributed to increased stress for some teachers as the uncertainty and workload surpassed their capacity.

One challenge is ensuring that all pupils are involved and engaged. I noticed that some of the pupils who were disruptive at the beginning of the school year were falling behind and struggling to keep up with the lessons. It was difficult to find a balance between how much time to spend on helping those who are falling behind and moving on with the lesson plan. (jSax Teacher M2)

In this quote, jSax Teacher M2 articulates how a missing potential to follow each pupil's progression is experienced as stressful and unfulfilling. A teacher's self-confidence might closely correlate with their pupils'

success in achieving assigned tasks. Repeated instances of pupils failing to meet curricular expectations can negatively impact a teacher's belief in themselves, and thus reduce their self-efficacy (Bandura, 1995; Santrock, 2004). Some teachers argued that the bounded curriculum eliminated their opportunities to be spontaneous and involve other instruments, as they would have done if this were not a research project.

Some children would benefit more from a less-bounded teaching program, where we had more of a possibility to adapt [...]. We have a lot of material to go through, and it's very violin-focused. In a more open program, I could be more spontaneous and include creative activities, for example, composing and arranging. (Violin Teacher F3)

Violin Teacher F3 emphasizes that the conducted program is very "violin-centered", as compared to a program that is more pupil-centered. Randall Allsup (2015, p. 22) encourages music educators to critically ask themselves the following question: "Do we teach a tradition, or do we teach a child?" Historical norms and a deep commitment to helping pupils develop their violin skills to the highest level may, based on Allsup's discourse, simply be foregrounded in music education, without ever considering who the music educator is teaching. The instrument's tradition of teaching, norms, and curricula have had an impact on how teaching and progression are designed, and due to OutMus' aim of comparing the three types of teaching (violin, jSax, and regular music education), the framework may not be conducive to meeting the diverse needs of all pupils. Music, as a subject, in compulsory school is a different subject than instrumental teaching in *kulturskole* (Westby, 2017). In the *kulturskole*, teaching is often conducted alone or in small groups, where pupils are put together not only according to age but also to skill level and motivation. In compulsory schools, the classes are assembled solely based on the pupils' ages, and all teaching is mandatory for all pupils. These disparities may have contributed to some *kulturskole* teachers feeling a sense of failure due to the perceived inability to achieve the same level of pupil success as they were accustomed to. The difference between the subject violin, in *kulturskole*, and the subject music, in compulsory school, is thematized by several of the teachers. Violin teacher M2 elaborates on how

he would conduct music education in regular school differently than the teaching design developed in OutMus:

I wouldn't conduct the pupils' progression in this way in a regular school context. Rather, I would use different instruments, such as violin, guitar, or anything, and focus more on teaching the pupils to interact, build relationships, and prepare for life through playing on the instrument [...]. Of course, some pupils might seem more motivated to learn the violin, but then, I would say 'Welcome to the *kulturskole*'. (Violin Teacher M2)

The challenges encountered by OutMus' *kulturskole* teachers in transitioning to compulsory school instruction are reflected in international research on instrumental teachers/specialists in regular school (Ballantyne, 2007; Kubel, 2017). Through their education, these teachers are specialized in their own instruments, while their obtained post-graduate certification also includes formal qualifications for compulsory school teaching. This suggests that their experience and confidence in providing individual instrumental instruction are substantial, while their belief in their abilities towards classroom tuition has not been adequately developed. Self-efficacy is context-dependent (Bandura, 1995), something that challenges music teachers who might face a large variety of contexts (Angelo, 2016; Johnstone, 2019; Lauten, 2024). Instrumental teachers with master's degrees, such as the teachers in OutMus, may have been fueled by a lifelong passion to master their instruments, prioritizing technical progression, which is aligned with some pupils in the *kulturskole* but may not resonate with regular elementary school pupils. Progress, in a pedagogical context, may be defined as steady progress, development, or a gradual increase in the level of difficulty (Imsen, 2016). Instrumental teaching in *kulturskole*, upper-secondary school, and higher education is largely based on a master-apprentice tradition, with a rigorous focus on the pupils' progress (Gaunt, 2008; Hongve, 2022; Nerland, 2004; Nielsen, 1998). A strong emphasis on progress is unlikely to be equally effective in regular schools, where there may be huge variety in terms of pupils' motivation and skills within the class. All together, we find that the teachers emphasize the pupils' motivation and progression as very different in instrumental teaching in compulsory school compared to *kulturskole*.

settings. They also point to challenges that the bounded teaching design in OutMus gave, for differentiating the instructions to meet every individual pupil, and how these aspects have led to a feeling of stress and unfulfillment. Still, the teachers also point to possibilities that this type of teaching might have, and how this might fuel their later careers as instrumental teachers.

Recruitment into leisure music activities

Given their background in *kulturskole*, orchestra, and wind band teaching, several of the teachers related their violin and jSax teaching in OutMus to participation in leisure music activities. The teachers' relationships to leisure music seem to influence their experiences and color how they reflect on the pupils' ages, skills, and chances to become a part of leisure music activities.

White & Pitt's (2024) study of participation in leisure music activities among young adults in England shows that 82% of the participants began learning an instrument before reaching the age of eleven. Given the similarities between England and Norway, starting as a beginner on violin/jSax lessons in the 5th grade is considered relatively late. Several violin teachers explained that being at the beginner level in 5th grade may be a challenge if such a pupil wants to join an orchestra, as they then are quite a bit older than most beginner orchestra members, who typically are children in grades 2–5 with at least 2 years of experience with their instrument. Despite some disagreement, the same concern is reflected, to some extent, among the jSax teachers, who typically teach wind bands, which exist in most local communities in Norway. Based on this, several teachers advocated for the initiation of instrumental instruction in lower grades. Recruitment to the *kulturskole* and leisure music represents a potential area for exploration in upcoming studies on instrumental training in primary school. Even though the curriculum framework for primary schools in Norway does not mention the *kulturskole* specifically, the Education Act (1998, § 13–6) states *kulturskole* as obligatory in all municipalities, implemented "in connection with the school system". When primary schools scarcely connect to the *kulturskole*, this can be viewed

as negligence on the *kulturskole's* part (Bandlien, 2023, p. 243). Some of the teachers also state that 5th graders may be “too cool” to participate in a constructive way and that once this attitude exists among a few of the pupils, it is easily spread in the remainder of the class.

I believe that if we were teaching 3rd grade, this program would have been perfect for an entire year. If I had been asked to team up with you (addressing one of the other jSax teachers) and work with you in the 3rd grade, there would have been a good chance that I would have said ‘Yes’. However, if I had been asked to teach 5th grade again, regardless of whether it had been with you (one of the other jSax teachers) or with Jesus himself, it would have been completely out of the question for me, unless it was only for a shorter period, such as a 5-week course or a 4-week course. (jSax Teacher M1, group interview)

Even though many teachers pointed to the challenges related to beginner instrumental music instruction in the 5th grade, some also argued that fifth grade is a suitable starting point, as fifth graders possibly understand more and are easier to teach:

I think the 5th grade works well. The pupils are quite easy to work with since they are more mature, have quite advanced bodily control [no: motoriske ferdigheter] and can understand abstract concepts, such as note values and reading. It is easier to work with them than with smaller children. (Violin Teacher F3)

In leisure music and *kulturskole*, the pupils’ self-practice is a major aspect of playing an instrument. In the OutMus project, the pupils were not allowed to bring the instruments home, and therefore, self-practice could not occur. Although self-practice was initially considered a crucial factor of instrumental teaching, and some teachers argued that the lack of these opportunities in OutMus was a demotivating component prior to the project, most teachers ultimately expressed satisfaction with keeping the instruments at school. The advantages cited by teachers included the consistent accessibility of instruments and a more equitable learning environment fostered by the elimination of disparities related to home practice, which could have arisen if some pupils practiced at home, while others did not. Most teachers acknowledged

the potential benefits that self-practice could provide for motivated students (e.g. increased motivation for *kulturskole* enrollment, leisure music participation, the opportunity to showcase for their families). Still, in general, the teachers agreed that the consistent availability of instruments at school and the minimization of progression disparities among the pupils contributed significantly to a more enjoyable work-day for the teachers which outweighed any drawbacks. From a self-efficacy perspective, the teachers' concerns regarding OutMus' missing potentials in recruiting pupils to leisure music might also be seen as context-driven expectations, rooted in music education in the *kulturskole*. Here, facilitating pupils' participation in ensembles with (future) friends might be un-articulated goals to strengthen the pupils' commitment, provide a social framework, and increase the likelihood of continued instrumental engagement in the future.

In sum, recruitment is identified as a main concern for the instrumental teachers in OutMus. In this, the pupils' age is thematized, and the teachers argue differently on what age is most suitable. The focus of recruitment in *kulturskole* settings (e.g. to wind bands, orchestras) may not align directly to the primary schools' mandate, even though primary schools are obliged by the Education Act (1998, § 13–6) to engage with the *kulturskole*. Home practice is also a concern, related to recruitment and future participation in *kulturskole* and leisure music. The teachers expressed concerns about the lack of opportunities for home practice in OutMus, but also acknowledged possibilities that this lack gave, such as increased predictability for teachers (progression, present instruments).

Classroom management and co-teaching

When planning the teaching in OutMus, some violin and jSax teachers reported worries about teaching full classes, as they were most experienced with small groups or one-to-one teaching. Classroom management includes several perspectives to facilitate pupils' academic and social learning, individually and collectively, the capability to differentiate a diversity of progression routes among the pupils, and having the

tools to handle challenging pupils and classes (Wennberg & Norberg, 2005; Utdanningsdirektoratet, 2024). Teachers' belief and experience from succeeding in teaching bigger groups seems not only relevant for the compulsory school, but also for teaching a diversity of groups in the *kulturskole*. Throughout the intervention year, the instrumental teachers taught full classes, either solo or in collaboration with colleagues who also are specialists in the same instrument. With only minor variation, each class consisted of around 30 pupils, and every half-class (15 pupils) got 60-minute music lessons per week. Every other week, the half-class groups were consolidated and taught together by one teacher alone. Because several teachers encountered challenges regarding classroom management, some teachers merged the two half-classes, each with its teacher, so there were two teachers with a full class every week. Still, one teacher was alone with a full class once every other week. In this way, some of the OutMus instrumental teachers experienced both classroom management alone and as co-teaching. A recurring theme in the interviews was whether it would have been better to always have two teachers with a full class or be alone with the half-classes. Violin Teachers F3 and F4 would prefer to be two teachers the whole time: "Some children do not participate at all and might have benefited more if the teaching had been more adapted. We don't have the tools to adapt, especially when we're alone" (Violin Teacher F3). Another violin teacher argues for the benefits of being alone with the classes:

The good thing about being alone is that pupils get to know you better when there is only one teacher to relate to who gives instructions. This might be harder when there are two teachers, even though being two feels safer. There are pros and cons. (Violin Teacher F2)

Challenging moments in solo teaching often arise during transitions, such as between musical pieces, when instruments require tuning, or when a jSax suddenly stops working. As Violin Teacher F4 states, "It's in the transitions between pieces or when I must tune the violin along the way that the pupils lose concentration. We should certainly have been two teachers all along." jSax Teacher F1 argues how even being two teachers does not always provide maintained focus:

Even though I definitely prefer being two teachers, we have noticed that, for example, the class we had together before the holidays didn't work out at all. There was so much chaos, and even though one of us constantly moved around to help, we couldn't manage it. (jSax Teacher F1)

The feeling of "chaos" and "not being able to manage" is repeatedly mentioned, especially by the jSax teachers. Such statements may reflect a teacher's perceived lack of resources, which can lead to heightened stress and diminished self-belief (Bandura, 1995; Lazarus, 2006). Despite potential contributing factors (e.g. individual pupils' attitudes and school culture), the interviews revealed a notable disparity between the violin and jSax teachers' reported challenges with classroom management. jSax Teacher M1 states that:

I have informed my leaders that I will leave my position at the primary school after this year. I have proved that I am not a skilled pedagogue, something I didn't believe in before I started working in primary school (...). I haven't been able to sleep on Sundays for the past few weeks when I know I have these classes on Monday. (jSax teacher M1)

This jSax teacher elaborates on how his feeling of insecurity and un-mastery has resulted in a lowered belief in himself as a teacher and decreased his motivation. He also found that sending pupils out of the class did not help in reducing chaos: "If I send the pupils who exhibit behavioral challenges out, I can't leave them on their own. I must go with them, but then, I also can't leave the class alone" (jSax Teacher M1). This dilemma seems to add to this teacher's stress, and lacking experience in classroom management may be part of explaining these difficulties. One of the teachers answered our question about what they would like to see done differently in the OutMus project: "I have missed training in classroom management. I believe we are good instrumental educators, but there is something different in leading a whole class." (jSax-teacher F2) An intensive course in classroom management for the *kulturskole* teachers at the start of the school year, similar to Bowles' (2002) intervention, might have been beneficial. Also, courses in instrumental teaching to general school teachers and or music-specialized general school teachers, similar to what Peter de Vries (2013, 2015) argues, could have been advantageous

to also qualify them to be co-teachers, or even lead instrumental music instruction. If both groups of teachers had received training tailored to their respective roles, this might have facilitated valuable co-teaching partnerships between *kulturskole* teachers and general school teachers, benefiting both pupils and teachers.

The observation notes reveal a significant amount of effective teaching, but also highlight certain patterns among both violin and jSax teachers, suggesting a disproportionate emphasis on pupil behavior compared to instrumental instruction. *Kulturskole* teachers, whose primary motivation is centered around teaching the instrument, may experience frustration due to this disparity, which can manifest in their communication with pupils, such as “Don’t talk!” or “If you say another word, then...”. These statements may indicate feelings of loss of control or inadequacy. Although there have been some challenges, most of the violin teachers expressed pleasant surprise regarding how the class teaching had worked:

It has worked really well. It seems to have been fun for the pupils to learn an actual instrument, and I also have talked with other kids at the school who envy the OutMus pupils and say things like ‘Oh, they’re so lucky to get an instrument in music class and not just rhythms and stuff.’ (Violin Teacher F1)

In this paragraph, we have thematized and deepened our understanding of how the teachers reflect on classroom management and co-teaching. The teachers’ reflections mostly indicate that they have experienced co-teaching as the best practice, both for themselves and for the pupils’ learning processes. Co-teaching, as the teachers describe it, provides flexibility so that one teacher can take care of situations that arise while the other maintains the class’s focus.

Self-efficacy among instrumental teachers in primary school

At the post-graduate teacher-training program at educational institutions, there has been a strong emphasis on learning how to teach pupils to master their instrument and delving deep into instrumental training for motivated pupils. This particular competence holds diminished

relevance within the context of primary school music education, which can result in some teachers from *kulturskole* being reluctant to teach in primary schools due to low self-efficacy in important aspects of primary school teaching, for example, classroom management (Fredriksen, 2018; Kuebel, 2017; Santrock, 2004).

Regarding progression, motivation, and differentiation within compulsory school classes, there are many pupils who do not necessarily want to participate in music education, and this results in completely different demands in terms of what it means to be a good teacher as compared with in *kulturskole*. These demands in compulsory school may be difficult for a *kulturskole* teacher to meet without prior experience during their studies in that field, which may lead to praxis shock (Ballantyne, 2007; Kelly, 1999). When environmental demands on a teacher exceed their available resources, it can induce a stress response. In unfamiliar work settings where a sense of control is diminished, the teacher-workplace relationship may become a source of stress. When the disparity between environmental demands and resources becomes too great, the experience may transition from stress to more severe trauma (Lazarus, 2006). While it is unclear if any teachers in this study reached this level, some statements from the teachers are indicative of a highly demanding workload and a loss of self-efficacy. While high self-efficacy may influence how individuals respond to initial difficulties (Santrock, 2004, p. 226) in a new task like classroom management, its significance may diminish over time. Ultimately, the possession of relevant skills becomes paramount. Successful performance and the attainment of mastery can reinforce self-efficacy and cultivate a belief in one's ability to navigate future challenges. Because several teachers who participated in OutMus requested a course in classroom management, a broader focus that also includes classroom management will likely be beneficial at the educational institutions that train future instrumental pedagogues. Practice-based learning, which consists of observation and fieldwork related to the tasks that await students in working life, is believed to contribute to higher self-efficacy (Brophy, 2002; Conway, 2002, 2012; Groulx, 2015; Hourigan & Scheib, 2009; Legette, 1999, 2013; Roulston et al., 2005; Taylor, 1970; Teachout, 2004). Several of the instrumental pedagogues reported in the interviews

a desire to contribute to recruitment into leisure music activities. From the interviews, the teachers' own participation in extracurricular music activities during their own childhood seems to have strengthened their self-belief as musicians. Their desire to recruit pupils to leisure music might be seen as a way of passing forward meaningful experiences. We have identified the importance of relevant practice-based learning in the teacher-training program, which may contribute to a higher self-efficacy and, thereby, a lower chance of experiencing a praxis shock (Ballantyne, 2007; Kelly, 1999; Kuebel, 2017).

Summary and further research

In this chapter, we have examined how violin and jSax teachers in OutMus have experienced one year of instrumental tuition in 5th grade classrooms in compulsory school. There is a dearth of Scandinavian research on the *kulturskole* teachers' experiences in compulsory school; it merits investigation due to its potential impact on both the quality of music education and teacher well-being. The data material reflects many empowering experiences regarding the joy of music and mastery. The analysis identified three themes, which all involve challenges and possibilities regarding further collaboration between the *kulturskole* and compulsory schools regarding music education. In this last section of the chapter, we look ahead, to consider what can be done to conduct such collaborations even more successfully during future projects and partnerships. These reflections are divided into three parts, in which we reflect on (i) classroom management as a part of music teacher education and/or as a supplemental course for *kulturskole* teachers with tasks in compulsory school, (ii) co-teaching and pupil age, and (iii) the choice of violin or jSax, specifically whether the choice of instrument matters. In conclusion, we suggest three areas for further study.

The results based on the interviews with the *kulturskole* teachers indicate that:

- If *kulturskole* teachers are to work in primary schools, they must be better prepared for classroom management than in the OutMus project, either through classroom management training integrated into

the teacher training curriculum or via an intensive pre-service course. The OutMus project demonstrated positive learning outcomes for the pupils, with no statistically significant differences between the groups, something that suggests that the *kulturskole* teachers, despite their concerns about lacking competence in classroom management, were sufficient to facilitate learning comparable to those of the control group (Nørstebø & Knigge, 2024). Still, our study in this chapter points to that the *kulturskole* teachers' well-being and self-efficacy were compromised by inadequate support in classroom management. Both in Norwegian, American, and Australian studies, classroom management seems largely absent in instrumental music teacher education (Ballantyne, 2007; Fredriksen, 2018; Kuebel, 2017; Kugelman, 2021), even though teaching classes in compulsory school is highly relevant for these teachers' professional life. Approximately 80% of all teachers in the *kulturskole* in Norway hold split positions and combine tasks in the *kulturskole* with other teaching duties or freelance work (Berge et al., 2019; Røyseng et al., 2022; Skarstein, 2015). Without sufficient preparation on classroom management, it seems ethically problematic to ask *kulturskole* teachers to lead classroom lessons on instruments, both in regard to the teachers' well-being, self-image, and self-efficacy (Fredriksen, 2018). Even though a focus on classroom management might not be perceived as relevant for performing music students who do not plan for a career in primary school, higher education institutions have a responsibility in developing this competence to prepare the students adequately for today's job market. Also, it might be the employer's responsibility to provide shorter courses that prepare new teachers adequately for specific tasks, for example intensive, shorter courses in classroom management for *kulturskole* teachers with tasks in the compulsory school. In sum: employers and higher education institutions need to engage in continuous dialogues on how music teachers are educated, and what is needed to provide their continuous growing self-efficacy and motivation for what are actually the work tasks as a music teacher in the 21st century.

- A majority of the *kulturskole* teachers expressed a preference for co-teaching with a colleague. This model would enable one teacher to

lead instruction while the other manages unforeseen challenges, which are prevalent in classroom settings involving musical instruments. Nevertheless, some teachers who exclusively delivered lessons alone throughout the intervention emphasized the benefits of a single-teacher model, citing increased predictability for the pupils and enhanced opportunities for the teacher to get to know each pupil. In further collaboration projects or partnerships between the *kulturskole* and compulsory school on music education, it seems crucial that all involved parties are part of shaping the aims of and frames for this collaboration. One 'hidden' aim in such partnerships could be that instrumental teaching in school recruits pupils into the *kulturskole* and leisure music organizations. Although this may not be a central focus for primary schools, from the perspective of *kulturskole* teachers, recruitment is one of many obvious aims. Thus, the majority of OutMus teachers agree that such teaching should likely be moved to a lower grade level than 5th grade so the pupils who wish to can avail themselves of the existing beginner offerings with their peers. However, there are potential benefits to initiating instrumental instruction in primary school at such a high grade level, such as increased pupil receptivity, comprehension of complex concepts, and enhanced bodily awareness, therefore the decision of when to introduce such instruction should be carefully considered.

- A significant discrepancy emerged in both the quantity and severity of reported challenges between violin and jSax teachers. It is possible that a random distribution of more challenging pupils to the jSax teachers occurred. The 'being' of the different instruments assigned to the pupils may also have influenced the reported outcomes. The jSax is an instrument designed for educational purposes, while the violin has a long and rich history (Aksdal, 2023). A definitive explanation for the differences between jSax and violin teachers' challenges, cannot be derived from this research.

Further research should include follow-up studies to determine how many of the 5th graders who received instrumental instruction continued to do so after OutMus was finished. Another contribution to this

body of research would be follow-up studies on instrumental teachers' further careers to determine whether and how instrumental OutMus teachers have taken on more tasks in classrooms in compulsory school. It would also be beneficial to conduct a more in-depth investigation into pupils' perceptions of various instruments and to explore potential correlations between these perceptions and their learning motivation and engagement.

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KAPITTEL 13

Struktur, identitet og fellesskap – kulturskolelærere og grunnskolelærere i praksissamarbeid

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Abstract: In this chapter, we present stories about how teachers from the kulturskole and the primary school work together on music education in the primary school. The study is contextualized within a larger, multi-year community development project in Trondheim called kulturdag. In this project, the kulturskole collaborates with seventeen different primary schools. In each of the primary schools kulturdag is operationalized in different ways, and the collaborations are expected to be characterized by equality between the collaborating teachers from the kulturskole and the primary school. In this chapter we investigate two of these kulturdag schools ethnographically. The two schools were chosen because they implement kulturdag in very different ways. The chapter focuses on the teachers' work with kulturdag, and the main research question is: How can salient features of primary school teachers' and kulturskole teachers' concrete practice collaboration be described and understood from ethnographic investigations in the light of theories about practice and the profession? The theoretical framework of the study is leaning on theory of practice architectures, theory of profession and theory of communities of practice. Some important findings are that the cooperating teachers have a great need for and benefit from structured joint planning time, that the differences between primary school teachers and kulturskole teachers are not so pronounced, and that relationship work, both between teaching colleagues and between teachers and pupils, seems to be a core of the practices.

Keywords: Kulturskole teachers, primary school teachers, collaboration, practice, ethnography

Sitering: Fostad, I. & Bandlien, B.-T. (2024). Struktur, identitet og fellesskap – kulturskolelærere og grunnskolelærere i praksissamarbeid. I I. Bjørkøy, S. S. Kolaas, M. F. Duch & T. R. Hilder (Red.), *MusPed:Research: Vol. 8. Utfordringer og muligheter innen musikk og utdanning* (s. 265–295). Cappelen Damm Akademisk. <https://doi.org/10.23865/cdf.234.ch13>

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Innledning

Dette kapittelet omhandler grunnskole–kulturskole-samarbeid i grunnskolens musikkundervisning¹, og søkelyset er rettet spesifikt på læreres praksissamarbeid. Samarbeid mellom kulturskole og grunnskole har vært eksplisitt formulert i opplæringsloven siden 1998, og har blitt ytterligere aktualisert gjennom de siste årenes oppmerksomhet omkring kompetansesituasjonen for kunstfag i hele utdanningsløpet fra barnehage til universitet (Kunnskapsdepartementet, 2019; Meld. St. 18 (2020–2021)).

Det finnes en del forskning som undersøker praksiser der kulturskolen og grunnskolen samarbeider. Den vanligste formen for samarbeid mellom grunnskole og kulturskole er ifølge Emstad og Angelo (2017) basert på *outsourcing*. Det betyr at lærere fra kulturskolen tar over undervisningen i grunnskolen. Flere studier har antydet at samarbeid basert på outsourcing ikke er bærekraftig på lengre sikt (Emstad & Angelo, 2017; Strand, 2021). Hauge (2021) og Brøske (2017) finner, ut fra kulturhistorisk aktivitetsteori, spenninger mellom samarbeidspartene. Øyen og Ulrichsen (2021) finner også spenninger, men da ut fra at de to lærertypene har ulike kunstsyn. Angelo og Emstad (2017) og Bandlien (2021) foreslår at samarbeidene åpner for nye skolekonsepter, mens Strand (2021) trekker inn begrepet *insourcing* for å framheve at det som er vesentlig for et velfungerende samarbeid er kontinuitet og at skoleslagene har felles ansvar for undervisningen. Det er nemlig flere studier som peker på at det ofte er kulturskolelæreren² som i hovedsak gjennomfører og planlegger undervisningen i grunnskole–kulturskole-samarbeidet (Hauge, 2021; Johnstone, 2019; Kranefeld et al., 2021; Øyen & Ulrichsen, 2021). Flere dokumentstudier peker på ulikheter og spenninger mellom de to samarbeidende skoleslagene (Aglen, 2022; Bandlien, 2023; Ellefsen, 2017; Jordhus-Lier, 2018; Westby, 2017). Lignende samarbeid er også gjenstand for forskning internasjonalt (Holst, 2016, 2017, 2018; Johnstone, 2019; Kranefeld, 2021;

1 Vi velger å bruke begrepet *musikkundervisning* selv om studien tillegg til musikk omfatter dans og drama/teater. Grunnen er at dans og drama/teater ikke finnes som egne fag i grunnskolen. Grunnskolens musikkfag inneholder imidlertid dans, og grunnskolen kan trekke drama/teater inn i blant annet musikkfaget.

2 I de forskningsprosjektene vi presenterer i studien som ikke er fra Norge, er det ikke snakk om kulturskolelærere fra kulturskolen, men instrumentallærere fra lokale musikkskoler.

Kranefeld et al., 2021). Samlet sett perspektiverer forskningslitteraturen potensial og holdbarhet ved samarbeid mellom kulturskole og grunnskole på en både kritisk og konstruktiv måte. Imidlertid er det relativt sparsomt med forskning hvor konkrete praksiser er undersøkt gjennom observasjon (Balsnes & Christensen, 2021; Bandlien, 2021; Johnstone, 2019; Kranefeld et al., 2021).

Dette kapittelet omhandler en studie hvor læreres praksis i eksisterende kulturskole–grunnskole-samarbeid innenfor kulturdag-prosjektet undersøkes. *Kulturdag* er et utviklingsprosjekt i Trondheim kommune som har eksistert over flere år. Kulturdag er en ukentlig dag skoleåret gjennom, hvor kulturskolelærere samarbeider med grunnskolelærere om praktisk-estetiske fagområder i grunnskolen. Kulturdag følger ikke en bestemt oppskrift, men er tilrettelagt ved hver enkelt grunnskole (heretter kalt kulturdagskoler) ut fra grunnskolens ønsker og kulturskolens muligheter. I 2022/23, under feltarbeidet til denne studien, ble kulturdag gjennomført ved 17 grunnskoler i Trondheim kommune. Studiens førsteforfatter, Ingrid Fostad, har gjort etnografisk feltarbeid ved to av kulturdagskolene (SKOLE1 og SKOLE2). Disse to skolene ble valgt fordi de gjennomførte kulturdag på vidt forskjellige måter.

På SKOLE1 hadde alle elever fra andre til sjuende trinn 45 minutter kulturdagundervisning hver uke, hvilket var en del av skolens timeplanfestede musikkfag. Undervisningen var organisert gjennom seks musikkstasjoner. Fordelt i grupper var elevene på hver stasjon i fire uker, før de hadde *framføring* for hverandre i gymsalen. Deretter rullerte de til neste stasjon. SKOLE2 organiserte kulturdag som en bred tverrkunstfaglig dag med musikk, dans og drama for femte til sjuende trinn. Her var det bare ett trinn som hadde kulturdag til enhver tid, og hvert trinn hadde fire timer i uka i cirka tre måneder i løpet av året. Undervisningen var rettet mot å jobbe fram en større forestilling som sluttpunkt.

I dette kapittelet undersøker vi praksissamarbeidene på de to kulturdagskolene i lys av praksisarkitekturteori, profesjonsteori og teori om praksisfellesskap. Praksisarkitekturteori (Kemmis et al., 2014) er tidligere benyttet blant annet i Kolaas' (2021, 2022) studie om lærerfellesskapet i en kunstproduksjon i ungdomskolen og i Aglens (2022) studie om utdanningsfeltets forståelse av kulturskolen og kulturskolelærerprofesjonen.

Kolaas (2021) skriver om hvordan «læreres praksis og kompetanse samvirker og til sammen danner en kollektiv praksis i form av et profesjonelt kunnskapslandskap» (s. 1). Aglen (2022) benytter teori om praksisarkitekturen, praksisøkologi og praksislandskap og skriver at «kulturskolefaget stadig endres fordi det utfordres av både interne og eksterne krefter» (s. i), og at «man bør etterstrebe å utvikle utdanninger med forskjellige profiler som til sammen utdanner kulturskolelærere med den mangeartede kompetansen som behøves i feltet» (s. i).

Profesjonsteori (Molander & Terum, 2008) er en del brukt i kulturskolerelatert forskning (Aglen, 2022; Angelo, 2012, 2014; Hellandsvik, 2021; Jordhus-Lier, 2018), som samlet sett peker mot at det blant kulturskolens ansatte finnes komplekse sammensetninger og nyanser av profesjonelle identiteter, kompetanser og maktforhold. Når det gjelder bruk av teori om praksisfellesskap (Wenger, 1998, 2004) i kulturskolerelatert forskning, påpeker Aglen (2022) både at «det kreves stor fleksibilitet og breddetenkning blant kulturskolelærere ved at de må samarbeide med flere ulike praksisfellesskap» (s. 90), og at praksisfellesskap «er essensielt for kulturskolens videre profesionaliseringsprosess» (s. 97). I vår studie kobler vi sammen praksisarkitekturteori med teori om profesjon og praksisfellesskap som et teoretisk linseverk for å skape kunnskap om de to konkrete, avgrensede samarbeidspraksisene vi har undersøkt. Kapittelets problemstilling er: *Hvordan kan framtredende trekk ved grunnskole- og kulturskolelæreres konkrete praksissamarbeid beskrives og forstås ut fra etnografiske undersøkelser i lys av teori om praksis og profesjon?* Denne problemstillingen brytes ned i tre forskningsspørsmål som besvares i den narrative analysen: a) Hvordan innvirker organisering og struktur på undervisning og elevrelasjoner i praksissamarbeidet? b) Hvordan innvirker lærernes felles planleggingsinnsats på samarbeidspraksisen? c) Hvordan kan profesjonelle skillelinjer og relasjoner mellom lærerne i samarbeidspraksisen beskrives og forstås?

Etnografi i praksisarkitekturteoretisk perspektiv

Etnografi er studie av kultur, og en etnograf studerer afferd, språk og interaksjon mellom ulike medlemmer i kulturen (Creswell & Poth, 2018, s. 90).

Ifølge Schackt (2023) dreier kultur seg bredt om menneskers tanke-, kommunikasjons- og atferdsmønstre. Spradley og McCurdy (1988) skriver om kultur: «the knowledge people use to generate and interpret social behaviour. This knowledge is learned, and, to a degree, shared» (s. 8). Geertz (1973) beskriver mennesket i kulturen som en edderkopp i sitt eget nett, mens Schackt (2023) formulerer at mennesket henger i et nett av betydninger det selv har skapt. I etnografisk forskning kan forskeren skape kunnskap om atferd, kommunikasjon, oppfatninger, redskaper og forutsetninger i kulturen som studeres. Dette gjøres vanligvis gjennom deltakende observasjon med det formål å forstå og beskrive kulturen. Dette innebærer en grunnleggende forståelse av kultur som en relativt avgrenset sosial enhet, oftest knyttet til en spesifikk lokalitet med visse muligheter og begrensninger for kulturell utfoldelse. Ut fra dette velger vi å trekke inn begrepet *site ontology* (Schatzki, 2003, 2005), som også er et fundamentalt premiss for praksisarkitekturteori (Kemmis et al., 2014). Med site ontology menes at praksiser alltid finner sted i virkelighetens tid og rom, hvor de er påvirket av både tidligere historie og fysiske forhold. Kemmis et al. (2014) skriver:

Practices are not performed from predetermined scripts; the way a practice unfolds or happens is always shaped by the conditions that pertain in a particular site at a particular time. The practices that we observe in real life are [...] composed *in* the site where they happen, and they are composed *of* resources found in or brought to the site. (s. 33)

Kemmis et al. (2014) betrakter slike sett av ressurser som *arrangementer* i praksisens *intersubjektive rom*, der deltakere i praksisfellesskap møter hverandre. «These intersubjective spaces are always already arranged in particular ways. [...] as three kinds of *arrangements* [...] in three dimensions» (Kemmis et al., 2014, s. 4). De tre dimensjonene er a) det semantiske rommets dimensjon hvor kulturell-diskursive arrangementer finnes og styrer hva som uttrykkes gjennom det som sies – *sayings*, b) den fysiske tid-rom-dimensjonen hvor materiell-økonomiske arrangementer finnes og styrer det som gjøres – *doings*, og c) den relasjonelle dimensjonen hvor sosial-politiske arrangementer finnes og styrer hvordan relasjonene mellom aktørene arter seg – *relatings* (Kemmis et al., 2014, s. 32). Med

kulturell-diskursive arrangementer menes de forholdene som muliggjør og begrenser hvordan kulturens deltakere uttrykker seg sosialt, for eksempel gjennom språk og spesifikke kunnapsdiskurser eller fag-kunnskaper. Med materiell-økonomiske arrangementer menes de forholdene som muliggjør og begrenser arbeid og aktivitet, for eksempel rom, utstyr, budsjetter og andre fysiske rammefaktorer. Med sosial-politiske arrangementer menes de forholdene som muliggjør og begrenser kontakt og konkurranse, og hvordan makt og solidaritet flyter blant deltakerne i kulturen. Mens arrangementene er strukturene som påvirker praksis, er sayings, doings og relations det som foregår i selve praksisen. I dette kapittelet benytter vi de norske oversettelsene *ytringer*, *handlinger* og *relasjoner* (Aspfors et al., 2021). Gjennom å undersøke to kulturdagskokers praksis på etnografisk vis kan vi avdekke og forstå arrangementene som muliggjør og begrenser praksis. Dette kan gi grunnlag for tiltak som kan påvirke videre utvikling av den kulturelle praksisen lærerne utøver i yrket.

Vi vil nå se nærmere på teori om profesjon og praksisfellesskap, som vi mener er relevante supplerende perspektiver til praksisarkitekturteorien i denne studien.

Teori om profesjon og praksisfellesskap

Grunnskolelærere og kulturskolelærere blir ofte sett på som ulike profesjoner. «Med begrepet profesjon forstår vi en type yrkesmessig organisering av arbeid. En bestemt personkrets – personer med en viss utdanning – gis retten til å utføre visse arbeidsoppgaver, og til å gjøre det mer eller mindre autonomt» (Molander & Terum, 2008, s. 20). Heggen (2008) skriver at profesjonsidentitet er et eksempel på kollektiv identitet, både som indre definert gruppeidentitet og som en eksternt definert kategori (s. 323). Brøske (2017) hevder at kulturskolelærere gjerne har en «høy grad av spesialisering og kunstfaglig kompetanse» (s. 243), mens grunnskolelærere «kan mangle eller ha en lav formell kompetanse i musikkfaget» (s. 244). Selv om en slik dikotomisk beskrivelse kan være riktig enkelte steder hvor skoleslagene samarbeider, kan det andre steder være riktigere å si at kulturskolelærere oftest har en tung faglig utdanning i kunstfag med påbygg av praktisk-pedagogisk utdanning, mens grunnskolelærere

kan ha en integrert, flerårig faglig-pedagogisk lærerutdanning med master i musikkdidaktikk eller annen kunstfagdidaktikk. Dette kan indikere grunnleggende forskjeller mellom de to yrkesgruppene med hensyn til interesser, prioriteringer, oppfatninger og verdier, samtidig som utdanningene innebærer ulike faglige og didaktiske kompetanser. Ifølge Bandlien (2023) og Westby (2017) er det også store forskjeller mellom grunnskolen og kulturskolen når det gjelder læreplaner, krav og lovgrunnlag. Dette har innvirkning på hvordan profesjonene konstituerer seg. Samtidig er lærerprofesjoner ifølge Sachs (2015) plastiske: «[Teacher] professionalism is a practice and concept that is plastic, emotive and is constantly being challenged and changed as a result of internal and external pressures» (s. 423). Både Aglen (2022) og Jordhus-Lier (2018) omtaler kulturskolelæreryrket som et mangefasettert yrke med stadige endringer og et mylder av profesjonsidentiteter, mens Bandlien (2023) foreslår at møtet mellom de to skoleslagene kulturskole og grunnskole kan bidra til destabiliseringe dislokasjoner av diskursive forhold i deres samarbeidsfelt, hvilket i neste omgang kan føre til endringer i de to skoleslagene og deres didaktiske praksiser (s. 249–250).

En uttalt intensjon med kulturdag-prosjektet er det Trondheim kulturskole kaller *samarbeidslæring* (Trondheim kommune, 2018). Dette tolker vi som et ønske om at grunnskolelærere og kulturskolelærere skal lære av hverandre i kulturdag. Vi mener uttrykket samarbeidslæring kan settes i sammenheng med begrepet *praksisfellesskap* (Wenger, 1998), hvor nettopp læring gjennom et sosialt fellesskap er et hovedpoeng. Ifølge Wenger (1998) ligger det en mulighet til å dra fordel av medlemmers forskjellighet i et praksisfellesskap: «what makes engagement in practice possible and productive is as much a matter of diversity as it is a matter of homogeneity» (s. 75).

Metodologiske overveieler

Dette kapittelet er skrevet av to forfattere. Førsteforfatteren Ingrid Fostad er offentlig sektor ph.d.-kandidat (Forskningsrådet, 2018) ansatt som kulturskolelærer i Trondheim kulturskole, hvor hun blant annet har jobbet som lærer i kulturdag. Det må imidlertid understrekkes at hun *ikke* forsøker på egen praksis i denne studien, men har vært på besøk og observert andres

kulturdagpraksiser som etnograf (Fetterman, 2010). Hun gjennomførte en feltstudie ved to ulike kulturdagskoler, anonymisert som SKOLE1 og SKOLE2, deler av skoleåret 2022/23. Da Fostad gjennomførte feltarbeidet, prøvde hun så godt hun kunne å møte feltet med åpent sinn, samt med en «maintenance of a professional distance» (Fetterman, 2010, s. 48). Dette var tidvis utfordrende, da hun hadde erfaring fra lignende praksiser. Blant annet fikk hun flere ganger lyst til å komme med forslag under planleggingsmøtene hun observerte, men visste at hun ikke burde blande seg inn i diskusjonene, da det ville ha påvirket kulturen hun besøkte og observerte. Dette innebærer at studiens førsteforfatter erkjenner å ha brakt med seg forståelser fra sin egen kulturskole- og kulturdagpraksis inn i forskningsprosjektet. Imidlertid betyr ikke dette nødvendigvis at hennes forståelser er direkte overførbar til de praksisene hun har undersøkt i studien, da disse er lokale og plass-spesifikke, jf. begrepet site ontology (Kemmis et al., 2014; Schatzki, 2003, 2005). Forståelser spiller likevel inn i analyser, vurderinger og kunnskapsutvikling og er viktige å være bevisst på.

I denne studien søker vi å balansere førsteforfatterens forståelser ved å ha med en andre forfatter, Bjørn-Terje Bandlien. Som grunnskolelærerutdanner og tidligere grunnskolelærer har han en annen erfaringsbakgrunn enn Fostad. Han er dessuten ansatt ved universitetet og ikke i kulturskolen og har dermed også en annen posisjon. Med denne bakgrunnen og som veileder for Fostad i hennes offentlig sektor-ph.d.-prosjekt, eid av kulturskolen, kunne Bandlien bidra til å balansere analyser og kunnskapsbidrag. Bandlien, som aldri har jobbet i kulturskolen, har et kritisk syn på kulturskolens mye benyttede retorikk som indikerer at grunnskolen trenger hjelp av den mer kompetente kulturskolen (Bandlien, 2023; Norsk kulturskoleråd, 2016), en retorikk som har hatt direkte betydning for utvikling av samarbeidsprosjekter som kulturdag. Samtidig har han god kjennskap til flere sider ved kulturdag gjennom andre forskningsprosjekter. Mens det var Fostad som genererte datamaterialet, bidro begge forfatterne i analyseprosessen i etterkant av feltarbeidet. Slik er begge forfatternes bakrunner og kjennskap til feltene grunnskole og kulturskole sterkt representert i studien. Gjennom vårt felles arbeid med analysen har vi samtidig erfart at det ikke er et svart-hvitt skille mellom oppfatningene våre som følge av at vi har ulike erfaringsbakrunner og ulike posisjoner.

Vi kunne begge innta perspektiver som i det foregående har vært knyttet til den ene eller andre av oss, og dynamisk samskape kunnskap.

Datamaterialet ble generert i feltstudien gjennom deltakende observasjon (Fetterman, 2010, s. 48–50) av undervisning og planleggingsmøter og ustrukturerte intervju (Fetterman, 2010, s. 51–52). Data fra ustrukturerte intervju ble dokumentert gjennom lydopptak og transkripsjon, mens feltarbeidets deltakende observasjon ble dokumentert gjennom loggbøker. De ustrukturerte intervjuene ble gjennomført individuelt med grunnskolelærerne og kulturskolelærerne som underviste i kulturdag ved de to skolene (tabell 1). I tillegg ble slike intervju gjennomført med to grunnskolelærere på SKOLE1 som *ikke* underviste i kulturdagen (tabell 1). Under intervjuene passet forskeren på å få samtalt rundt hvordan samarbeidet mellom de involverte lærerne i kulturdag foregikk. Likevel var hovedfokuset for intervjuene at forskningsdeltakerne skulle få snakke fritt om sine forstålser om og erfaringer fra kulturdag. På denne måten fikk forskeren innsikt i innsideperspektivet (Fetterman, 2010, s. 51) til forskningsdeltakerne i de to kulturdagkulturene.

Tabell 1 gir en oversikt over studiens *nøkkelaktører* (Fetterman, 2010, s. 60–63). Nøkkelaktørene består hovedsakelig av de lærerne som underviste i kulturdagtimene, og som kalles *kulturdaglærere* i studien. I tillegg til kulturdaglærerne regner vi tre grunnskolelærere som *ikke* underviste i kulturdag som nøkkelaktører (Fetterman, 2010). Disse omtaler vi som *trinnlærere*. Alle nøkkelaktørene (tabell 1), bortsett fra trinnlærer 3, ble intervjuet med lydopptak. Trinnlærer 3 er tatt med som en nøkkelaktør på grunn av noen viktige uttalelser som vi refererer til i kapittelet. I tabell 1 tydeliggjøres det hvorvidt de ulike nøkkelaktørene kommer fra SKOLE1 eller SKOLE2. De tre trinnlærerne skiller ved hjelp av tall, mens kulturdaglærerne har blitt gitt navn ut fra hvilke roller de har i kulturdag. Det går videre fram i tabellen om den enkelte nøkkelaktøren er ansatt i kulturskolen eller grunnskolen. Forskeren (Fostad) har også observert og samtalt med andre trinnlærere på kulturdaggrunnskolene som vi ikke regner som nøkkelaktører (Fetterman, 2010), og som dermed ikke er inkludert i tabell 1. Studien er godkjent av NSD³.

³ NSD heter nå SIKT: <https://sikt.no>

Tabell 1. Studiens nøkkelaktører

SKOLE 1	Kulturdaglærer ansatt i kulturskolen	Kulturdaglærer ansatt i grunnskolen	Trinnlærer ansatt i grunnskolen. Underviser ikke i kulturdag	Kulturdaglærer ansatt i kulturskolen	Kulturdaglærer ansatt i grunnskolen	Trinnlærer ansatt i grunnskolen. Underviser ikke i kulturdag
Synthialblærer	Korlærer		Trinnlærer 1	Dramalærer	Kontaktlærer (som også er femtetrimnets musikklærer)	Trinnlærer 3
Pianist (spiller piano på korstasjonen)	Musikkproduksjonslærer (digital komponering)		Trinnlærer 2	Danselærer		
Bandlærer	Popverksted-lærer (ulike innfallsvinkler til popmusikk)			Musikklærer		
Danselærer						

I dette kapittelets analyser har vi behandlet alle de ulike typene av etnografisk datamateriale i sammenheng. Ut fra materialet har vi konstruert forskernarrativer (Riessman, 2008) som beskriver framtredende trekk ved de to studerte praksissamarbeidene. Forskernarrativene er basert på forskerens (Fostad) observasjoner og samtaler i feltarbeidet. Vi opplyser om det når det er forskningsdeltakerne som har *fortalt* eller *ytret* noe, hvilket viser tilbake til noen form for samtale; noen ganger intervju.

Analysearbeidet med framstillingen av forskernarrativene kan beskrives i fire trinn. I første analysetrinn leste Fostad gjennom datamaterialet flere ganger og lette etter sentrale tematikker. Ut fra dette konstruerte hun fortellinger der datamaterialet fra både observasjoner og transkriberte intervjuer ble sammenstilt. I andre analysetrinn ble fortellingene videreutviklet i dialog med Bandlien, som leste datamaterialet og de tidlige analysene og kom med innspill ut fra dette. I tredje analysetrinn ble narrativene delt opp og omorganisert for å tydeliggjøre hva som handlet om henholdsvis SKOLE1 og SKOLE2. Tematikker ble spisset, og mindre viktige momenter ble tatt bort. De tematikkene vi satt igjen med etter analysetrinn tre, gjenspeiles både i studiens tre forskningsspørsmål og i de fire narrativenes innhold og overskrifter. Til slutt, i fjerde analysetrinn, begynte praksisarkitekturteoriens analysebegreper å spille mer inn i analysene. Vi la merke til hvordan kulturell-diskursive, materiell-økonomiske og sosial-politiske arrangementer virket inn på praksisene som ble studert. Det var en fordel å være to forfattere med ulike erfaringsbakgrunner og kunnskaper, da vi begge så ulike aspekter ved datamaterialet. Som forskere har vi makt over teksten som blir konstruert. For å balansere dette maktforholdet og passe på at ting ikke ble feil framstilt, ble et utkast av narrativene sendt ut til forskningsdeltakerne for member-checking (Candela, 2019).

I fortsettelsen presenteres analysen. Den består av forskernarrativer om framtredende trekk ved *grunnskole- og kulturskolelærernes konkrete praksissamarbeid* på de to involverte kulturdagskolene. Narrativ 1 belyser hvordan organisering og struktur virker inn på undervisning og elevrelasjoner i de to samarbeidspraksisene. I narrativ 2 forteller vi om hvordan lærernes felles planleggingsinnsats virket inn på de to

samarbeidspraksisene. Narrativ 3 og 4 handler om profesjonelle skillelinjer og relasjoner mellom lærerne i de to samarbeidspraksisene.

Narrativ 1: Undervisningsorganisering og lærernes relasjoner med elever

De seks ulike stasjonene på SKOLE1 var fordelt mellom lærere fra grunnskolen og kulturskolen (se tabell 1). Særlig kor, men også dans, hadde store grupper med elever, noe som ga rom for små grupper med fem til ti elever på synthlab og band og mellomstore grupper med rundt femten elever på musikkproduksjon og popverksted.

På SKOLE1 var det så mange trinn, så mange elever og så hyppige skift av stasjoner at det var vanskelig for kulturdaglærerne (både grunnskolelærerne og kulturskolelærerne) å huske alle navnene – i alle fall for de lærerne som hadde større grupper. Danselæreren på SKOLE1 påpekte at det var særlig utfordrende å rekke og bygge nødvendige relasjoner med de eldste elevene som var i en alder hvor alt var kleint. Hun sa: «Hvordan kan vi få elevene til å trives bedre? Da må vi bli kvitt kleinheten, og det rekker vi ikke på 45 minutter i fire uker». Korlæreren ytret også at det kunne være vanskelig å få de eldste elevene til å delta aktivt i kortimene, da hun ikke hadde en tett relasjon med dem. Korlæreren så imidlertid en fordel ved at elevene kjente mange voksne på skolen – at dette kunne fungere som en trygghet i skolehverdagen. Og selv om kulturdaglærerne ikke nødvendigvis fikk en tett relasjon med elevene, påpekte flere av dem at de fikk en begynnende relasjon med barna. Forskeren syntes at undervisningsorganiseringen, som var godt innarbeidet og forutsigbar på SKOLE1 gjennom flere år med kulturdag, var godt organisert og skled godt, noe også både trinnlærer 1 og trinnlærer 2 nevnte. Dette hadde betydning for elevenes trygghet og mulighet til å gå inn i gode relasjoner med lærerne i kulturdagtimene, selv om det var mange voksenpersoner å forholde seg til for elevene.

Nøkkelaktørene i studien (tabell 1) mente hovedsakelig at kulturdag bidro til en variert og god undervisning – særlig med tanke på å sikre at alle barn ved skolen fikk musikkundervisning av lærere med kompetanse i musikk. Samtidig påpekte flere av nøkkelaktørene at kulturdag kunne

virke negativt på sårbare barn som trengte fastere rammer. Kulturdag ble prøvd tilrettelagt for disse elevene ved at de fikk følge de stasjonene de var mest interessert i, i tillegg til at deres faste trinnlærere ble med på de samme stasjonene som dem. Alle trinnlærerne fra andre til sjuende trinn på SKOLE1 var med på kulturdagundervisningen. De hadde imidlertid ikke mulighet til å dekke alle de seks musikkstasjonene.

På SKOLE2 var det femte trinn som hadde kulturdag under studiens feltarbeid. De som underviste, var en dramalærer, en danselærer og en musikklærer fra kulturskolen i tillegg til grunnskolelæreren som var femte trinns kontaktlærer og musikklærer. Dermed var det relativt høy lærertetthet når disse lærerne sammen underviste førti elever.

Femtetrinnselevene hadde fire kulturdagtimer ukentlig i en tre måneder lang periode. Kulturskolelærerne fortalte at det var fint å få arbeide over lengre tid med bare ett trinn av gangen. Da rakk de å bli kjent med elevene og kunne ta bedre hensyn til enkeltelevers ulike behov. Dette var også noe forskeren observerte, særlig knyttet til dramaundervisningen. Tidlig i undervisningsprosessen nektet noen elever å delta i drama-aktivitetene. Elevene fiklet blant annet med forskjellige ting i rommet, slik som biljardbordet, fotballspillet, treningsmattene, de store klossene og noen tomme pappesker. Det opplevdes som kaos. Dramalæreren uttrykte i ettertid at dette var «en av de verste timene i hennes liv». Det skjedde imidlertid noe med elevenes innstilling, deltagelse og engasjement i løpet av de følgende ukene da de fikk tid til å bli kjent både med læreren, det faglige innholdet og arbeidsmålene. På forestillingen stod de samme elevene på scenen med dramaroller og var helt med.

I starten av kulturdagperioden på SKOLE2 prøvde alle elevene seg på stasjonene dans, drama og musikk hvor kulturskolelærerne underviste. Etter de tre første ukene kom elevene med ønsker om hva de ville gjøre mest av på forestillingen – dans, sang, teater, akrobatikk, sjonglering eller spill på instrumenter. Undervisningen ble prøvd tilrettelagt etter ønskene. Dette ble organisert av kontaktlæreren. Kontaktlæreren var sentral i kulturdagteamet. De første ukene gikk han mellom stasjonene hvor kulturskolelærerne underviste. Stort sett gjorde elevene som de fikk beskjed om i timene til kulturskolelærerne, men det kunne likevel virke som om elevene skjerpet seg litt ekstra når kontaktlæreren kom inn. Det ble stille

i rommet, og elevene virket ivrige og stolte over å få vise fram det nye de hadde lært, til ham. Kontaktlæreren tok tak i uønsket atferd, forberedte elevene på kulturdagens innhold, øvde med elevene mellom kulturdagene og tilrettela for at de kunne øve hjemme. Kulturskolelærerne forklarte at kontaktlærerens engasjement og arbeid med kulturdag muliggjorde god prosesjon i undervisningen. Selv mente han at hans tilstedeværelse var særlig viktig for de elevene som kunne bli utrygge i nye situasjoner.

Som oppsummering kan det sies at det var ganske stor forskjell på de to kulturdagskolene. Kulturdag på SKOLE1 bestod av mange trinn, mange elever og hyppige skift av stasjoner, mens kulturdag på SKOLE2 bestod av bare ett trinn, en god del arbeid i samlet klasse og en lengre periode med sammenhengende aktivitet. Kulturdaglærerne på SKOLE1 rakk ikke å bli særlig godt kjent med elevene. Imidlertid hadde trinnlærerne som fulgte med elevene rundt på stasjonene, tette relasjoner med elevene. I kontrast til hvordan det var på SKOLE1 rakk kulturdaglærerne på SKOLE2 å bli bedre kjent med elevene, og elevenes kontaktlærer bidro direkte i planlegging, undervisning og tilpasningsarbeid i kulturdag *sammen med* lærerne fra kulturskolen.

Narrativ 2: Bruk av planleggingstid

Både på SKOLE1 og SKOLE2 hadde kulturdaglærerne ett fastlagt planleggingsmøte i uka. På SKOLE2 var kulturdaglærerne tett på hverandre og elevene, og de utviklet konkrete kunstneriske og didaktiske komponenter sammen. På planleggingsmøtene diskuterte de hva de skulle gjøre i timene, hvordan det hadde gått i timene, samt hvordan de kunne videreutvikle forestillingen. En viktig del av planleggingen handlet om hvordan de kunne legge opp undervisningen i forhold til elevenes ferdigheter og egne ønsker. Det var mye som måtte avklares, noteres og utvikles på planleggingsmøtene for å få forestillingen i havn. Alle lærerne bidro med forslag på møtene, men det var kontaktlæreren som snakket mest. Han var selv musiker og musikklærer, han kjente elevene, og han hadde mange forslag til hvordan forestillingen kunne bli. I tillegg til disse planleggingsmøtene, planla kulturdaglærerne på SKOLE2 også sammen i forkant av undervisningsøktene og i lunsjpausene.

Mens kulturdagmøtene på SKOLE2 ble brukt til å planlegge en forestilling, bestod store deler av planleggingsmøtene på SKOLE1 av kaffe-henting, småprat og spising fordi disse møtene var kombinert pause og møte. Det foregikk imidlertid også noe planlegging. Blant annet avklarte kulturdaglærerne felles tema på tvers av musikkstasjonene, slik at de fikk en rød tråd i framføringen hver femte uke. Praktiske oppgaver rundt framføringene ble også avklart. Videre snakket kulturdaglærerne litt om enkeltelever og episoder fra undervisningen, men de havnet fort over i mer hverdaglige samtaler. Undervisningsinnhold ble sparsomt diskutert, og det ble i liten grad notert ned noe. Lærerne fra grunnskolen snakket mest. Flere ganger oppstod også stillhet, og det kunne virke som om lærerne lurte på om de skulle småprate eller diskutere kulturdag. Ifølge danselæreren var en av årsakene til at de ikke diskuterte undervisning, at de manglet et felles mål i sin kulturdag. Synthlablæreren uttalte at teammøtene kunne bli ineffektive og litt som «Rorbua» iblant. Han sa at de kunne ha samarbeidet bedre, og at alle, inkludert ham selv, burde tatt ansvar for å bringe ideer til bordet. Videre mente flere av kulturdaglærerne på SKOLE1 at det hadde vært en fordel om lederne hadde vært mer til stede på møtene.

Som oppsummering kan vi også i dette narrativet si at det var stor forskjell på SKOLE1 og SKOLE2. Møtene på SKOLE1 var en kombinasjon av møte og pause, og var ikke særlig effektive. Det var sparsomt med faglige og utviklende diskusjoner. I motsetning til dette utnyttet kulturdaglærerne på SKOLE2 møtetiden til grundige diskusjoner om faglige og pedagogiske aspekter ved sitt felles arbeid med å utvikle den store forestillingen.

Narrativ 3: Lærernes relasjoner

Hver femte uke hadde SKOLE1 framføring i gymsalen hvor musikkstasjonene viste fram det de hadde jobbet med for hverandre. Alle kulturdaglærerne var sammen om å planlegge, rigge til og gjennomføre framføringene. Når det gjaldt undervisning på de ulike musikkstasjonene, underviste kulturdaglærerne hver for seg, bortsett fra på korstasjonen. På korstasjonen planla korlæreren og pianisten

undervisningsinnholdet sammen. Korlæreren ledet undervisningen, mens pianisten akkompagnerede på piano. Flere av trinnlærerne var også med inn på timene. Trinnlærerne deltok aktivt både i sang og lek, hjalp til med oppstilling, og stilte seg mellom elevene der de syntes det kunne bidra til ro og orden i koret. Korlæreren forklarte at det hjalp at elevenes faste trinnlærere var med på timene og sang. På lignende vis uttrykte danselæreren at det var enklere å få elevene aktivt med på dansetimen når trinnlærerne var med. I tillegg kunne de ta seg av det hun kalte «fyfy-hysj-jobben», når elevene ikke fulgte beskjeder eller regler. Dermed bygde danselærerens relasjon med trinnlærerne på en arbeidsdeling hvor trinnlærerne tok seg av noen av de disiplinære arbeidsoppgavene, mens hun selv kombinerte og forvaltet både faglige, pedagogiske og disiplinære valg og handlinger. De aller fleste trinnlærerne som var med inn på stasjonene, var engasjerte, deltok i aktivitetene og var hjelphilsomme med disiplinære oppgaver. Det var lett å se at trinnlærernes deltakelse i timene bidro til at elevene gjorde det de skulle. Dette var også noe alle kulturdaglærerne var enige om. Synthlablæreren fortalte at han syntes det var lærerikt å se hvordan trinnlærerne forholdt seg til elevene. Trinnlærer i forklarte på sin side at hun hadde fått flere tips til hva man kan gjøre i klasserommet fra kulturdaglærerne, og «hvordan man kan lære elevene å spille instrument».

Fokuset for kulturdag på SKOLE2 var å jobbe fram en større forestilling som sluttprodukt. Forestillingen ble samskapt i fellesskap av de fire kulturdaglærerne og elevene. Av og til underviste kulturdaglærerne alene på forskjellige stasjoner, mens andre ganger underviste to og to lærere sammen. På SKOLE2 var ikke andre trinnlærere enn kontaktlæreren involvert i gjennomføring av kulturdag. De fire lærerne i kulturdagteamet samarbeidet tett og stod for alt av kunstnerisk og pedagogisk arbeid. Dramalæreren kalte samarbeidet på SKOLE2 for et «virkelig samarbeid» hvor man var fysisk sammen og fikk ideer av hverandre. De to siste ukene før forestillingen var alle de fire kulturdaglærerne sammen om undervisingen i gymsalen. De arbeidet seg gjennom forestillingen scene for scene. Dramalæreren hadde hovedansvaret for regien, danselæreren hjalp elevene backstage, musikklæreren fra kulturskolen lærte opp to elevene til å styre lyd, mens kontaktlæreren hjalp til på alle disse

områdene. Kulturdaglærernes innsats og måten de la opp øving og stilte krav på, førte til en forestilling hvor absolutt alle elevene på femte trinn deltok på scenen.

Som oppsummering nevner vi at kulturdaglærerne på SKOLE1 underviste hver for seg på musikkstasjonene og stod for klasseledelse og faglig innhold, mens trinnlærerne kunne bistå med disciplinære og elevrelasjonelle oppgaver. Til forskjell fra dette arbeidet kulturdaglærerne på SKOLE2 tettet sammen som et fellesskap, mens andre trinnlærere ved skolen ikke var involvert i det hele tatt.

Narrativ 4: Skillelinjer

Man skulle kanskje ha trodd at det gikk et klart skille mellom grunnskolelærere og kulturskolelærere, men det ser ikke ut til å være helt slik i de praksissamarbeidene vi har undersøkt. Både kulturskolelærerne og grunnskolelærerne som hadde ansvar for kulturdagundervisningen, kunne kunstfaget sitt og utøvde det. Alle kulturdaglærerne, både på SKOLE1 og SKOLE2, hadde faste rammer og rutiner på stasjonene samt strategier og metoder for å oppnå aktivitet blant elevene i timene. Alle, med unntak av pianisten fra kulturskolen, var vant til å undervise store grupper. Flere av kulturskolelærerne hadde dessuten vært musikklasser i grunnskolen tidligere, og flere av grunnskolelærerne var utøvende musikere. Ut fra dette finner vi ikke klare forskjeller mellom de to lærertypene.

Selv om det ikke synes å være klare skiller mellom kulturskolelærere og grunnskolelærere ut fra observasjonene, kom det fram at én grunnskolelærer og én kulturskolelærer oppfattet gruppestørrelsene i vanlig grunnskole, vanlig kulturskole og Kulturdag på ulike måter. Musikkproduksjonslæreren på SKOLE1 forklarte at han hadde hele trinnet på 54 elever eller halve trinnet i de vanlige musikktimene, og sa at det ble «veldig mye oppdragelse, klasseledelse og lite musikkundervisning» i disse timene. Han fikk brukt mer av musikkkompetansen sin i kulturdag på grunn av mindre gruppestørrelser på rundt 15 elever. Danselæreren forklarte på sin side at hun i kulturskolen hadde maks 15 elever i en gruppe, mens hun på SKOLE1 kunne ha oppimot 20 elever – noe hun synes var for mye i dans.

Forskeren (Fostad) observerte også en markant forskjell mellom musikk og dans på SKOLE1. Kulturdaglærerne som spilte bandinstrumenter, spilte og sang mye sammen. Blant annet spilte de sammen på framføringene, både alene og sammen med elever. Dette skapte stemning i salen, og publikum beveget seg til musikken. Kulturdaglærerne pratet også mye om musikkfaglige temaer, noe som kunne være litt ukjent for danselæreren. Dessuten omtalte flere av nøkkelaktørene at dans kunne oppleves som litt skummelt, kleint og vanskelig. Flere av danselærerens forsøk på å komme med innspill fra et danseperspektiv på planleggingsmøtene ble ikke tatt hensyn til. Hun beskrev seg selv som en «ensom satellitt» på SKOLE1 og sa at dans sikkert kunne oppleves vanskeligere enn de andre stasjonene fordi det handler om kropp. Danselæreren var den eneste av sju lærere som ikke hadde musikkfaglig bakgrunn på SKOLE1, mens to av fire kulturdaglærere hadde bakgrunn fra dans og drama/theater på SKOLE2, noe som ga seg utslag i at et større mangfold av ideer og forslag fra ulike fagfelt var velkomment der.

Selv om skillelinjene mellom ulike lærere for det meste ikke fulgte skillettet mellom grunnskole og kulturskole, kom det fram at dette ikke gjaldt på alle områder. På SKOLE2 omtalte og vurderte to kulturskolelærerne og trinnlærer 3 faglig kvalitet på ganske ulike måter. Mens dramalæreren og danselæreren fra kulturskolen ytret at forestillingen ble ok, og at de kanskje ikke kunne forvente like mye av grunnskolelever som av kulturskolelever, uttrykte trinnlærer 3 at forestillingen var «den beste som hadde vært» på skolen.

Oppsummeringsvis forteller datamaterialet i svært liten grad om forskjeller på generelt nivå mellom grunnskolelærere og kulturskolelærere, verken på SKOLE1 eller på SKOLE2. Likevel finnes det eksempler på representanter for de to lærertypene *snakket på ulike måter* både om gruppestørrelser i de respektive skoleslagene og om kvalitet. Skillelinjer mellom ulike kunstfagfelt samt skillelinjer mellom kulturdaglærere og andre lærere gjorde seg mer gjeldende enn skillelinjer mellom kulturskolelærere og grunnskolelærere.

I fortsettelsen diskuterer vi funnene i lys av teori. Diskusjonen tar utgangspunkt i de tre arrangementene som ifølge praksisarkitekturteori (Kemmis et al., 2014) styrer praksis, samtidig som vi trekker inn både

profesjonsteori, teori om praksisfellesskap og relevant kulturskolerelatert forskning for å tydeliggjøre studiens kunnskapsbidrag.

Materiell-økonomiske arrangementer – ressurser, strukturer og rammer

Hva slags ressurser som var til rådighet, hvordan ressursene var strukturert, og hvordan dette muliggjorde eller hindret praksis, analyserer vi som de to kulturdagpraksisenes materiell-økonomiske arrangementer (Kemmis et al., 2014). Den kunstpedagogiske kompetansen ble utvidet både på SKOLE1 og SKOLE2 gjennom kulturdag. På SKOLE1 samarbeidet hele sju lærere med høy kompetanse i musikk og dans om å undervise nesten hele skolens elevmasse i musikkfaget. På denne måten kunne SKOLE1 dekke flere sider ved musikkfagets brede innhold. Ifølge Bandlien (2021) er «kanskje noe av det viktigste ved samarbeid mellom grunnskole og kulturskole mulighetene dette gir til å favne den store faglige og pedagogiske bredden som musikkfaget inneholder» (s. 150).

På SKOLE1 var store elevgrupper særlig på kor, men også på dans, noe som muliggjorde mindre grupper på de andre musikkstasjonene. Gruppestørrelsene påvirket lærernes handlinger – hva de faktisk kunne gjøre av aktiviteter i den fysiske tid-rom-dimensjonen (Kemmis et al., 2017, s. 32). Å organisere elevene i små grupper kan sies å være en tilnærming av grunnskolens undervisningsorganisering til kulturskolens praksis, som bidro til å viske ut skillet mellom musikkundervisning i grunnskolen og i kulturskolen (Westby, 2017).

På SKOLE2 var det én musikkklærer fra kulturskolen og én musikkklærer fra grunnskolen. I tillegg til disse var det to kulturskolelærere med henholdsvis dans- og dramakompetanse, fagkompetanser som ikke er så vanlige å ha i grunnskolen. Særlig danselæreren og dramalæreren bidro i kraft av sine fagkompetanser, til å utvide det totale kunnskapsmangfoldet på SKOLE2. Samtidig ble kulturdagteamets forestillingsarbeid tilført en flerkunstfaglig bredde. Kulturdaglærernes ulike kompetanser på SKOLE2 var på denne måten grunnlaget for «en kollektiv praksis i form av et profesjonelt kunnskapslandskap» (Kolaas, 2021, s. 1) i kulturdagteamet.

Høy faglig og didaktisk kompetanse, god ledelse av undervisningen og gode relasjoner til elevene er faktorer som beskriver god klasseledelse (Imsen, 2020, s. 461–473). Alle kulturdaglærerne på SKOLE1 og SKOLE2 hadde høy faglig og didaktisk kompetanse og strategier for å lede undervisningen, og de var opptatt av relasjonsbygging. Imidlertid ble relasjonsbyggingen mellom kulturdaglærerne og elevene muliggjort og forhindret på forskjellige måter av de ulike organisatoriske rammene på de to skolene. På SKOLE2 hadde de involverte kulturskolelærerne mulighet til å bli relativt godt kjent med elevene fordi de bare hadde ett trinn av gangen, og fordi de hadde dem over lengre tid. Dessuten var elevenes kontaktlærer en del av kulturdagteamet. Kulturdagorganiseringen på SKOLE1 virket derimot begrensende på kulturdaglærernes mulighet til å utvikle solide relasjoner med elevene. Her var det mange aktører og kortere tidsperioder. Likevel var det god organisatorisk flyt i kulturdagen på grunn av kontinuiteten i prosjektet og trinnlærernes involvering og deltagelse i kulturdag.

Tidligere studier har påpekt at det er avsatt for liten tid til planlegging i samarbeidsprosjekter mellom kulturskolelærere og grunnskolelærere (Johnstone, 2019; Kranefeld et al., 2021; Øyen & Ulrichsen, 2021). Både SKOLE1 og SKOLE2 hadde fast møtetid for planlegging hver uke på kulturdagen, men de utnyttet planleggingstiden på ulike måter. Det tydelige målet om forestilling på SKOLE2 førte til god utnyttelse av planleggingsmøtene – hvor deltakerne sparret med hverandre om ideer. I motsetning til dette manglet kulturdag på SKOLE1 et samlende mål å arbeide mot, noe som etterlot et uutnyttet potensial i samarbeidsmøtene. At kulturdaglærerne var lite proaktive i utviklingen av prosjektet, kan videre knyttes til at ledelsen var fraværende på møtene. Dersom møtene hadde blitt ledet av noen, kunne man muligens ha ivaretatt utviklingspotensialet bedre. Kulturdagmøtet på SKOLE1 bestod av en blanding av organisering, spising, arbeid og pause. Gjennom tiltak i de materiell-økonomiske arrangementene (Kemmis et al., 2014) kunne det ha vært skapt en mer fokusert møtepракsis.

Ut fra det ovennevnte er det klart at ressurstilgangen og organiseringen av rammer og strukturer hadde stor betydning for hva slags innhold de to praksissamarbeidene ble fylt med. Sagt på en annen måte påvirket

tilgangen på og distribusjonen av konkrete materielle ressurser både de relasjonelle forholdene mellom deltakere i kulturdag og det faglige og pedagogiske innholdet. Ut fra praksisarkitekturteori (Kemmis et al., 2014) betyr dette at de materiell-økonomiske arrangementene påvirket forhold som ellers er regulert av sosial-politiske og kulturell-diskursive arrangementer.

Kulturell-diskursive arrangementer og profesjonsidentitet

Profesjonsidentitet ser vi i hovedsak i lys av kulturell-diskursive arrangementer (Kemmis et al., 2014), da med særlig vekt på kunnskapsdiskursene eller fagkunnskapen til de ulike lærerne i kulturdag, og hvordan diskursene virker muliggjørende eller hindrende på praksis. Selv om et viktig funn i denne studien er at det ikke var så klare skillelinjer mellom grunnskolelæreres og kulturskolelæreres konkrete handlinger, oppgaver, evner eller ferdigheter, kom det fram noen ulikheter gjennom hvordan de snakket om kulturdagpraksisen – i lærernes *ytringer* (Aspfors et al., 2021; Kemmis et al., 2014). Disse observasjonene indikerer at verdimeslige oppfatninger og erfaringer kulturskolelærere og grunnskolelærere har internalisert gjennom å tilhøre de to ulike profesjonene, sitter i kroppen. Blant annet kan det virke som om det er to ulike, parallelle og ulike-artede diskurser mellom grunnskolelærere og kulturskolelærere når det gjelder kvalitetsbegrep knyttet til kunstfag. I kulturskolen kan lærerne, jf. kulturskolens rammeplan (Norsk kulturskoleråd, 2016), ha et kvalitetsbegrep som er preget av progresjon rettet mot spesialisering, mens lærerne i grunnskolen må vektlegge at alle elevene deltar, slik at kvalitetsbegrepet heller preges av allmenndannende, inkluderende og demokratiske målsettinger (Bandlien, 2023). Slike internaliserte oppfatninger kan ses som uttrykk for forskjellige profesjonsidentiteter (Heggen, 2008; Jordhus-Lier, 2018) og kan settes i sammenheng med de ulike måtene danselæreren og musikkproduksjonslæreren på SKOLE1 snakket om sine opplevelser av gruppestørrelser på, eller hvordan de to kulturskolelærerne og trinnlærer 3 på SKOLE2 omtalte forestillingens kvalitet på ulike måter.

Ulike profesjonsidentiteter spilte også inn mellom kulturdaglærerne som hadde henholdsvis musikk og dans som spesialfelt på SKOLE1. Ifølge Jordhus-Lier (2018) identifiserer kulturskolelærere sjeldent seg selv som kulturskolelærere, men som musikklærere, musikere osv. I vår studie følte danselæreren seg som en «ensom satellitt» i den musikkfokuserte kulturdagen på SKOLE1. Denne grunnskolens sterke fagtradisjoner for musikk og band fungerte som et hinder for danselærerens ytringer og bidrag i det semantiske rom (Kemmis et al., 2014, s. 27). Det ble ikke naturlig for henne å komme med ideer og bidrag til gjennomføring og utvikling av kulturdag. Dette må samtidig knyttes opp mot makt, hvilket ifølge Kemmis et al. (2014) reguleres av sosial-politiske arrangementer. I kraft av fagtradisjon, antall musikk- og danselærere og de organisatoriske strukturene hadde musikklærerprofesjonen mest makt i kulturdag på SKOLE1. Dette virket inn på relasjonene (Kemmis et al., 2014, s. 32) danselæreren fikk med de andre kulturdaglærerne, som alle hadde musikkbakgrunn. I denne sammenhengen blir det mer relevant å skille mellom musikklærerprofesjonen og danselærerprofesjonen (Hellandsvik, 2021; Jordhus-Lier, 2018) enn mellom grunnskolelærerprofesjonen og kulturskolelærerprofesjonen.

På SKOLE2, der både kontaktlæreren, musikklæreren, dramalæreren og danselæreren bidro i idémyldring og utvikling av kulturdagforestillingen, virket alle fagfeltene som lærerne representerte å være likeverdige. Dette kan være et uttrykk for framveksten av en felles *kulturdaglæreridentitet* lokalt på denne skolen samtidig som dette også innebærer kunnskapsdeling i et praksisfellesskap (Wenger, 1998, 2004), noe som tematiseres under neste overskrift. Vi oppfatter imidlertid ikke utvikling av en tilsvarende kulturdaglæreridentitet på SKOLE1 i samme grad. Der var kulturdagens profesjonsutøvere mer fragmentert distribuert innenfor et bredt nettverk av ulike profesjonsutøvere som hadde forskjellige ansvarsoppgaver, ulike grader av makt og til dels individuelle kulturdagpraksiser.

Sosial-politiske arrangementer og praksisfellesskap

Begrepet *praksisfellesskap* (Wenger, 1998, 2004) knytter vi mest umiddelbart til sosial-politiske arrangementer (Kemmis et al., 2014), ettersom

ordet *fellesskap* nokså direkte har med relasjoner å gjøre. Vi ser imidlertid at medlemmene i praksisfellesskapet forvalter kulturell-diskursive innholdskomponenter gjennom sine relasjonelle handlinger når de lærer av og med hverandre og utvikler praksis sammen. Videre ser vi at dette er muliggjort og begrenset gjennom de tilstede værende materiell-økonomiske arrangementene. På denne måten er alle de tre dimensjonene av intersubjektive rom (Kemmis et al., 2014) relevante for utviklingen av praksisfellesskap.

Noe som ble tydelig i analysen av datamaterialet, var at grunnskolelærerne snakket mest på planleggingsmøtene, både på SKOLE1 og SKOLE2. Dette forstår vi som et uttrykk for en skjevhetsfordeling mellom grunnskolelærerne som hørte hjemme på skolen der prosjektet foregikk, og kulturskolelærerne som kom inn fra sidelinjen. Dette står i motsetning til tidligere forskning som fant at det var kulturskolelærerne som planla og gjennomførte undervisningen (Hauge, 2021; Kranefeld, 2021; Øyen & Ulrichsen, 2021), og som dermed hadde mest makt. For at de ulike profesjonene (Molander & Terum, 2008) som møtes i praksisfellesskapet skal oppnå en jevnere maktbalanse, må de være åpne for dialog og utveksling av kunnskap. Videre må partene lytte til hverandre og være ydmyke og åpne for nye ideer. Det gjelder å dra fordel av medlemmene forskjellighet i praksisfellesskapet (Wenger, 1998). I denne studien handler dette blant annet om at kulturdaglærerne har ulike utdanninger innenfor ulike fagfelt og ulike undervisningserfaringer.

Trinnlærernes deltagelse i kulturdag på SKOLE1 bidro til god flyt i undervisningen, i tillegg til at trinnlærerne kunne få tips til egen undervisning. Det var imidlertid en maktbalanse mellom trinnlærerne og kulturdaglærerne, uavhengig av om de var grunnskolelærere eller kulturskolelærere. Trinnlærerne tok på seg roller som vaktbikkjer, mens kulturdaglærerne var fagekspertene. Kulturdaglærerne og trinnlærerne kunne nok ha benyttet tiden de brukte sammen i undervisningen til et mer dynamisk og ekspansivt (Brøske, 2017) samarbeid. Forholdet mellom kulturdaglærerne og trinnlærerne på SKOLE1 har mange likheter med Kranefeld et al. (2021) sin undersøkelse av samarbeid mellom musikk-lærere og grunnskolelærere på en skole i Tyskland, hvor lærerne ikke hadde tid til planlegging i forkant av undervisningen. Kranefeld et al.

(2021) forklarer samarbeidet som «assistance as a mode of cooperation» (s. 241). I likhet med hvordan det var i kulturdag på SKOLE1, var de assisterende grunnskolelærernes intervensioner hovedsakelig av disiplinær art. Assistentlærerne i studien til Kranefeld et al. (2021), som var elevenes faste lærere, hadde imidlertid enda flere oppgaver. De kunne for eksempel bidra ved å oversette, forklare og knytte musikklærerens undervisning til erfaringer de visste elevene kjente til fra før. Dette kan være en måte å videreføre samarbeidet mellom kulturdaglærerne og trinnlærerne på SKOLE1 på uten at det krever ekstra forberedelser før timene.

Selv om vi tidligere har påpekt at SKOLE1 ikke utnyttet de ulike profesjonene og kulturdag-prosjektets fulle potensial når det gjaldt å utvikle nye praksiser (Holst, 2016, 2017, 2018), ble det skapt en ganske konkret og ny undervisningspraksis på SKOLE1 – nemlig framføring hver femte uke. På framføringene var alle kulturdaglærerne sammen. Dette ga mulighet for relasjonell samskaping av felles sosial praksis og samhold blant kulturdaglærerne, og hadde betydning for hele skolesamfunnet. Dette var særlig synlig hos de fire mannlige kulturdaglærerne som dannet et band. Disse fire grunnskole- og kulturskolelærerne benyttet sine komplementære ferdigheter til å danne et band slik at de fikk spilt sammen i musikkundervisningen.

På SKOLE2 var det fire lærere som hadde komplementære oppgaver i forestillingsarbeidet. Sagt med Kolaas' (2021) ord virket de ulike kulturdaglærernes praksis og kompetanse inn på hverandre og dannet «en kollektiv praksis i form av et profesjonelt kunnskapslandskap» (s. 1). Videre kan Kolaas' (2022) begrep *samkunst* bidra til å beskrive kulturdag på SKOLE2, da ordet samkunst «forklarer arbeid med sceneproduksjon som aktiv samhandling mellom flere kunstfag og aktører» (s. IX). I denne konteksten kan samkunst sies å være en parallel til praksisfellesskap (Wenger, 1998, 2003), hvor deltakere lærer av og med hverandre og utvikler praksis sammen. Med andre ord er det lett å se framveksten av et sterkt praksisfellesskap blant de fire lærerne som jobbet tett sammen i kulturdag på SKOLE2. På SKOLE1 oppfatter vi at kulturdagteamet og hele lærerkolleget ved SKOLE1 bærer preg av å være to ulike, overlappende varianter av praksisfellesskap hvor deltakerne lærer sammen mens de utvikler praksis. Slik er det forskjell på å utvikle en ny

profesjonsidentitet, eller *kulturdaglæreridentitet* som tidligere nevnt, og å utvikle praksisfellesskap. I denne studien finner vi at deltakerne på begge skolene utviklet varianter av praksisfellesskap. Praksisfellesskapenes egenskaper og ulikheter kan beskrives og forklares ut fra de konkrete praksisarkitekturteoretiske arrangementene (Kemmis et al., 2014) som muliggjorde og begrenset de ulike praksisene.

Sluttkommentar

Både Norsk kulturskoleråd (2016) og Kunnskapsdepartementet (2019) synes å forstå kulturskolelærere som høykompetente ressurser som har klart andre kvaliteter enn grunnskolelærere. Videre har eksisterende forskning framhevet forskjeller og skillelinjer mellom grunnskolelærere og kulturskolelærere når de samarbeider (Bandlien, 2023; Brøske, 2017; Hauge, 2021; Kranefeld, 2021; Westby, 2017; Øyen & Ulrichsen, 2021). Ut fra funnene i dette kapittelet kan vi imidlertid åpne opp for at den etablerte oppfatningen om at det finnes et klart skille mellom grunnskolelærerprofesjonen og kulturskolelærerprofesjonen, kan modereres. Den typiske framstillingen av at kulturskolelærere er veldig dyktige faglig, men ikke spesielt kompetent på klasseledelse og relasjonsbygging, mens grunnskolelærerne er veldig kompetente i klasseledelse og relasjonsbygging, men ikke så dyktige på fag, bør nyanseres. Slik vi ser det, kan bakgrunnen for denne framstillingen forstås som kulturell-diskursive arrangementer (Kemmis et al., 2014) som kan virke hindrende på samarbeidet, da de samarbeidende partene kan tro at dette er fastlagte sannheter som stemmer med virkeligheten. Dette kan videre virke begrensende på samarbeidspraksisene og dermed på deltakernes ytninger, handlinger og relasjoner (Aspfors et al., 2014; Kemmis et al., 2014). Lærerprofesjoner er plastiske (Sachs, 2015), og ved at vi bidrar til å åpne opp diskursene og å sette spørsmålstege ved de antatte sannhetene, vil de involverte lærerne, enten de er kulturskolelærere eller grunnskolelærere, kunne få flere muligheter og større spillerom.

Antakelsen om at det er skarpe skillelinjer mellom grunnskolelærere og kulturskolelærere, kan også skygge for andre skillelinjer i grunnskole-kulturskole-samarbeid som kan være like vesentlige. I vår analyse fant vi

at skillelinjene mellom musikk og dans på SKOLE1 var mer framtredende enn skillelinjene mellom grunnskolelærere og kulturskolelærere. Dette er i overenstemmelse med Jordhus-Liers (2018) utsagn om at profesjonell identitet er sterkere knyttet til kulturskolelærerens fag eller kunstform enn hvilken institusjon kulturskolelæreren tilhører (s. 188). Ulike kulturskolelærere har svært ulik kompetanse og erfaring, og det er vanlig for en kulturskolelærer å være ansatt både i kulturskolen og grunnskolen (Jordhus-Lier, 2018). Selv om det er store forskjeller mellom skoleslagene (Bandlien, 2023; Westby, 2017), mener vi at det ikke nødvendigvis er så store forskjeller mellom grunnskolelærere og kulturskolelærere.

Å få nye impulser, slik både grunnskolen og kulturskolen får gjennom kulturdag når kulturskolelærere kommer inn i grunnskolen, kan bidra til at arrangementene som så langt har styrt praksis, blir forskjøvet og endret. Dermed kan praksistradisjoner (Kemmis et al., 2014, s. 5) brytes og nye praksiser utvikles. Slik utvikling kan også beskrives som etablering av praksisfellesskap (Wenger, 1998, 2003) bestående av utøvere fra ulike lærerprofesjoner, hvor de forskjellige lærertypene kan lære av og med hver andre mens de utvikler ny praksis. Dette vil i sin tur føre til at nye, utvidede eller justerte arrangementer (Kemmis et al., 2014) gjør seg gjeldende.

Funnene våre kan sees på som et kunnskapsbidrag for utvikling av bærekraftige grunnskole-kulturskole-samarbeid. De to skolene i studien må ses på som avgrensede sosiale enheter med hver sin *site ontology* (Kemmis et al., 2014), og resultatene fra studien kan ikke generaliseres til å gjelde andre lokale samarbeidsprosjekter mellom kulturskole og grunnskole. Selv i denne studien, som bare omfatter to slike samarbeid innenfor ett og samme paraplyprosjekt, Trondheim kommunens kulturdag-prosjekt, finner vi store forskjeller. Likevel kan vi – på bakgrunn av studien – si noe generelt om hvordan bevissthet omkring praksisarkitekturteoretiske arrangementer (Kemmis et al., 2014) i grunnskole-kulturskole-samarbeid kan brukes til å facilitere god utvikling av praksissamarbeidet:

- a) Bevissthet om materiell-økonomiske arrangementer: De fysiske rammene og ressursene bør tilrettelegges på bakgrunn av grunnskole-kulturskole-samarbeidets intensjon.

- b) Bevissthet om kulturell-diskursive arrangementer: Her gjelder det å ha kritisk bevissthet omkring forutinntatte skillelinjer mellom aktørene som er involvert i samarbeidet, slik at disse skillelinjene ikke framheves eller legges til grunn for praksisutvikling. Det er også viktig å være åpen for forskjellighet i praksisfellesskapet.
- c) Bevissthet om sosial-politiske arrangementer: Deltakerne bør utvikle en kritisk bevissthet omkring maktfordelingen i praksissamarbeidet. I den forbindelse har det stor betydning for praksissamarbeidets utvikling at alle deltagere får mulighet til å komme på banen.

Ser vi de tre punktene i sammenheng, blir det klart at endring av ett av arrangementene vil påvirke de andre arrangementene. Denne bevisstheten kan ses som et bidrag til videre forsknings- og utviklingsarbeid i praksisfeltet. For å utvikle praksis, noe som vil si en endring i arrangementene, vil det være behov for gjennomgripende utviklingsarbeid, hvor både ressurser, oppfatninger, relasjoner og rammer settes i spill.

Forfatterbiografier

Ingrid Fostad er ansatt som sanglærer ved Trondheim kulturskole. Nå arbeider hun med en offentlig ph.d. om samarbeid mellom kulturskole og grunnskole. Fostad har selv undervist i flere grunnskole-kulturskole-samarbeid. Som offentlig ph.d.-kandidat er Fostad kulturskoleansatt, og Trondheim kulturskole eier forskningsprosjektet. Dette innebærer et tett samarbeid mellom kommunal sektor og UH-sektor. Fostad er tilknyttet Institutt for lærerutdanning ved NTNU.

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CHAPTER 14

Pupils' Perspectives on Instrumental Music Lessons in Primary School

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Abstract: This chapter presents the findings of a mixed methods study on fifth graders' experiences and perspectives regarding instrumental music lessons in primary school. The study was conducted as part of a research project focusing on collaboration between schools of music and performing arts (SMPA) and primary schools. In this project, regular music classes were replaced with violin or jSax (a simplified plastic saxophone) lessons, facilitated in partnership with the local SMPA. In a convergent design, data were collected at the start, middle, and end of the school year through questionnaires, observations, and group interviews. The pupils' perspectives offer nuanced insights into teaching quality, autonomy, motivation, and the values and identities shaped by these lessons. Pupils began to see themselves as musicians, developing a connection with their instruments and collaboratively tackling increasingly challenging pieces of music. The process led to a divide between those who kept pace with the lessons and some who struggled. Despite their musical progress, pupils reported low levels of interest in music and intrinsic value of music on the post-intervention questionnaire, suggesting that while they enjoyed the lessons, music as a subject was not considered highly important.

Keywords: pupil perspectives, mixed methods, music education, motivation, quality of teaching, music learning processes

Citation: Nørstebø, K. & Øien, O. B. (2024). Pupils' Perspectives on Instrumental Music Lessons in Primary School. In I. Bjørkøy, S. S. Kolaas, M. F. Duch & T. R. Hilder (Red.), *MusPed:Research: Vol. 8. Utfordringer og muligheter innen musikk og utdanning* (pp. 297–322). Cappelen Damm Akademisk. <https://doi.org/10.23865/cdf.234.ch14>

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Pupils' perspectives on instrumental music lessons in primary school

Instrumental lessons and playing in an ensemble in primary school are common ways of teaching music, often in collaboration with music schools, musicians, and other stakeholders (e.g., Berge et al., 2019; Nonte, 2013; Rønningen, 2019). Examples include the Wider Opportunities program in England (Fautley et al., 2017), "Jedem Kind ein Instrument" in Germany (Krupp-Schleußner & Lehman-Wermser, 2018), and school bands and orchestras in the American school system (Westlund, 2016). In Norway, such lessons are often provided in collaboration with local municipal schools of music and performing arts (SMPA; Kulturskole). Considerable research has been published on collaborations between SMPAs and primary schools, and such collaborations are recognized as valuable for pupils (Brøske, 2017; Rønningen, 2019; Westby, 2017a, 2017b). Nevertheless, children are rarely asked to give an account of them.

In recent years, collaboration and co-creation have become central pillars in shaping the future strategy of Norwegian municipalities, including national policies that emphasize increased collaboration between SMPAs and primary/secondary schools to enhance aesthetic education (Kunnskapsdepartementet, 2019).

Providing instrumental music lessons in primary school opens various opportunities. SMPAs see these collaborations as a way to ensure that their vision, "Kulturskole for alle" [SMPA for all], is fulfilled (Fostad, 2023). They also see them as a means of recruiting pupils for their extracurricular activities, which are their core activity (Norsk kulturskoleråd, 2016). In addition to learning music, the aims of this practical learning approach are to inclusively adapt education, strengthen the social climate through ensemble playing, and enhance intrinsic motivation for music and school (Hallam, 2010).

Theoretical background and prior research

According to Ryan and Deci (2000), "humans can be proactive and engaged or, alternatively, passive and alienated, largely as a function of the social conditions in which they develop and function" (p. 68). In this

chapter, we are guided by self-determination theory (STD), a popular psychological framework focusing on human motivation, well-being, and personal development (Ryan & Deci, 2017).

The framework suggests that people have innate psychological needs that drive their behavior and well-being. The three core psychological needs proposed by SDT are:

1. Competence: The need to feel effective and capable in one's interactions with the environment, seeking opportunities to master challenges and develop skills. According to Ryan and Deci (2017), children exercise and stretch their competencies simply for the pleasure or satisfaction that the activity provides. The theory emphasizes that competence must be "owned" to enhance true self-esteem.
2. Relatedness: The need for social connection and a sense of belonging, fostering meaningful relationships with others. There's a basic need to feel respected and important to others while avoiding rejection and disconnectedness (Ryan & Deci, 2017).
3. Autonomy: The need to feel in control of one's own actions and choices, experiencing a sense of volition and self-endorsement. When people do something because they want to, they bring all their skills and interests into that action. Ryan and Deci (2017) have shown empirically how autonomous actions more fully engage individuals' talents, abilities, and energies, leading to higher-quality outcomes compared to controlled motivations.

SDT asserts that when these psychological needs are satisfied, individuals are likely to experience higher levels of motivation, engagement, and well-being. The theory distinguishes between different types of motivation, ranging from intrinsic (internal drive) to extrinsic (external influences) on a continuum. The goal of SDT is to promote conditions supporting autonomous motivation, as it is associated with positive outcomes and personal growth.

In school, this could mean creating an autonomy-supportive learning environment, providing choices, giving positive feedback, and showing empathy. In collaborations between SMPAs and primary schools, SMPA teachers may express uncertainty about their competency regarding

whole-class leadership and their relationships with pupils whom they meet for only a few hours each week (Aglen, 2018; Strand, 2021). This uncertainty can potentially hinder inclusivity and pupil well-being. Also, instrumental music education has not traditionally been an area where teaching practices support autonomy (Creech, 2012).

SDT highlights the importance of intrinsic motivation for learning (Ryan & Deci, 2017). Intrinsic value, as suggested by Wigfield and Eccles (1994), is a primary component that differentiates pupils. As pupils age, their interests tend to evolve into more specific and stable patterns (Krapp, 2002; Schiefele, 2009). In music education, SDT is frequently used to investigate motivation (e.g., Evens, 2015).

Collaboration between SMPA and primary school and instrumental didactics

While collaboration between SMPAs and primary schools is common, significant differences distinguish their educational environments. Bandlien (2023) highlights key distinctions in their planning documents: SMPAs prioritize artistic development, creativity, and flexible individualized learning, whereas primary schools focus on academic objectives and general educational principles. Additionally, Bandlien (2023) observes that a cross-curricular approach dominates in primary education, often taking precedence over subject-specific plans. Resource allocation at SMPAs is specialized and tailored to individual students, in contrast to the more generalized, class-wide approach in primary schools.

In SMPAs, music education centers on specialized, one-on-one or small group instrumental training, rooted in a craft and skills tradition that emphasizes personalized, long-term development (Waagen, 2011). There are different understandings of what an apprenticeship tradition can encompass, and this is an area of development (Hansen, 2020; Hongve, 2022). However, a common feature is that the teacher's role is central, which is also the case for SMPAs.

The sustainability of collaborations between SMPAs and primary schools, as noted by Strand (2021) and Emstad and Angelo (2017), hinges on conscious, structured organization and effective communication.

Also, Balsnes and Christensen (2021) caution that differing pedagogical approaches among teachers can lead to tensions and misunderstandings within these partnerships.

A study of instrumental lessons in Swedish primary schools suggested that while group instruction in classical instruments presents challenges, it can be rewarding for both students and teachers. Success demands specific skills, flexibility, and creativity from teachers. By managing these challenges, educators can enrich music education, making it more inclusive and beneficial for a broader range of students (Knutsson, 2023).

Few studies have delved into pupils' perspectives and experiences of music education within school settings. One such study was conducted in Finland by Juntunen (2019), who found that pupils experienced togetherness, learned new skills, gained autonomy, and engaged in more music in their spare time due to music lessons in school. Pupils found the music lessons to be a refreshing change during school hours. This study, however, did not focus on instrumental music teaching in school but on an extended, more general type of music education.

Eerola and Eerola (2014) investigated the effects of extended music classes on perceptions of quality of school life among 9- and 12-year-olds in Finland. Notably, this study was not an intervention; pupils willingly chose to enroll in extended music classes. The results indicated a positive impact on overall satisfaction with school, fostering a sense of accomplishment and personal growth.

Stolp et al. (2023) explored primary school pupils' experiences with agency in whole-class music playing. Despite a growing emphasis on pupil agency in primary education, limited understanding exists regarding pupil involvement in joint musical actions. The study highlighted vulnerability as a crucial aspect of participation, emphasizing the emotional nature of the process, the immediacy of shared musical moments, and the sense of security in entrainment. It provided valuable insights into pupils' perspectives on the enactment of agency and the factors influencing it in whole-class playing.

Studies have also delved into pupils' perceptions of the SMPA. Jeppsson and Lindgren's (2018) investigation into the Swedish Community School of Music and Arts (CSMA) explored social stratification among sixth

graders. The study considered factors such as gender, country of birth, parents' education, and family involvement in the arts and painted a typical pupil profile: a Swedish-born girl with well-educated parents. Parental engagement in music or arts correlated with attendance, and parental support significantly influenced pupils' commitment, aligning with cultural reproduction theory. The study also delved into pupil satisfaction with the CSMA, revealing positive feedback alongside reasons for discontinuation, such as boredom.

Holst's (2023) exploration focused on pupils' perceptions of the value and meaning of voluntary music education, revealing a strong emphasis on joy, community, and mastery in their engagement with such education. Hauen and Klungland's (2023) article within the performative paradigm explored pupils' doings with the SMPA, highlighting pupils' voices and expressions through video. This approach allowed rich understandings of what data can be when co-created with pupils.

Summary, purpose, and research question

The literature sheds light on collaboration between SMPAs and primary schools and relevant challenges (Bandlien, 2023; Emstad & Angelo, 2017). The literature also highlights how music education can contribute to a sense of togetherness, well-being, learning, mastery, and joy (Juntunen, 2019; Eerola & Eerola, 2013, Hauen & Klungeland, 2023; Holst, 2023). Investigations highlight the significance of vulnerability and the ability to master musical skills independently, underscoring their importance for success within a group dynamic (Hauen & Klungeland, 2023; Stolp et al., 2023). Jeppson and Lindgren's research (2018) highlights the challenge of boredom as a primary reason for pupils abandoning music activities during their free time.

Aligning with the principles of SDT, which stresses the necessity of fulfilling psychological basic needs for sustained commitment, this study sought to delve deeper into the experiences of pupils engaged in extended music education involving instrument playing and ensemble participation throughout an entire school year. We wanted to understand how pupils perceived and experienced their music educational journey in light of these fundamental psychological needs and determine

whether the positive outcomes and differences reported by researchers could be found in our sample. The research question was the following: How do pupils perceive, and experience internal processes and relevant external factors related to learning instrumental and ensemble music in primary schools?

Music in Norwegian primary school and the OutMus project's intervention

In Norwegian primary and lower secondary schools, music is a mandatory subject with its own curriculum, emphasizing core areas such as experiencing music, making music, performing music, and cultural understanding (Kunnskapsdepartementet, 2019).

Through the OutMus project (2024), a quasi-experimental intervention over 10 months replaced standard music lessons for fifth graders. Participants were divided into three groups: two experimental groups — violin (EG1, $n = 186$), Jsax (EG2, $n = 175$), and one control group with regular music lessons (CG, $n = 91$). The experimental groups were taught by teachers from the local SMPA, while the control group received lessons from primary school music teachers. Each group had two 45-minute lessons per week, doubling their music education time.

Before the intervention, both SMPA and primary school teachers prepared didactic annual plans. SMPA teachers, leading EG1 and EG2, needed more extensive preparation to adapt content for the school setting. EG1 and EG2 received half-class instrumental lessons and full-class ensemble sessions, while the control group had more generalized music education. The quasi-experimental study involved dividing participants into groups and applying the intervention, though the groups were not randomly assigned (Maciejewski, 2020). The groups were allocated based on practical considerations from the participating municipalities.

Methods

This study employed a convergent parallel mixed methods design, as outlined by Bryman (2016), Creswell (2014), and Fetters et al. (2013). Accordingly, the methodology entailed the concurrent gathering of both

quantitative and qualitative data, followed by analytical procedures for each data type prior to their juxtaposition. Quantitative data were collected before and after the intervention to track development over time. The objective was to identify the potential for complementarity between different data modalities, while also checking for any inconsistencies or uncertainties that may arise between them. However, the main aim of this convergent parallel mixed methods approach is to merge quantitative and qualitative data to provide a comprehensive analysis of the material (Creswell, 2014, p. 15).

Ethical considerations

Interviewing children in groups has its challenges, for example in relation to children's thought processes, the influence of the interviewer and the wording of questions on responses, and power relations that may influence responses (Kvale & Brinkmann, 2015, pp. 174–175). We reflected on the ethical challenges associated with intervention as a principle. There is offered instruction, from which we see an effect, while at the same time they are deprived of other instruction, the outcome of which we cannot predict. While self-report measures allow for the rapid collection and analysis of extensive data from large samples, they have limitations, including the risk of young respondents providing inaccurate or meaningless answers due to inattention, lack of self-awareness, insufficient metacognition, or strategic manipulation. Finally, we carefully considered the role of the researcher (Kvale & Brinkmann, 2015, p. 108), particularly the dynamics that arise when unfamiliar adults, such as researchers, enter a classroom as observers. Consent to participate was obtained digitally using nettskjema.no, and the study was approved by the Norwegian Agency for Shared Services in Education and Research.

Quantitative materials

Six established originally German questionnaires (measures) were selected to gather the quantitative data. Based on the SDT framework,

three measures served to investigate motivational aspects of music education and the children's subject-related interest. One measure served to delve into perceived autonomy in the music classroom, and two measures were chosen to see how the pupils perceived their instrumental music teachers and the quality of teaching, which is relevant to the SDT area of relatedness. Native speakers in both Norwegian and German translated the measures. The reliability of the measures was ensured using Cronbach's alpha, where values above .7 indicate acceptable internal consistency (Nunnally, 1978); this was found for all measures.

Data collection and participants

The data were collected in four steps. For a longitudinal perspective on the motivational aspects of the study, a questionnaire was distributed to all participants at the start of the intervention as a first step (for the whole sample, $n = 452$, 51% of the participants were boys, 41% girls, and 8% others/missing). A few months into the interventions, we visited one of the participating schools to observe jSax and violin classes. Data from these observations were obtained by both researchers' written logs. As a third step, some of the pupils were invited to be part of a group interview session. These sessions took place during regular school hours and had durations of approximately 30 minutes. As a fourth step, questionnaires were distributed to all participants at all schools at the end of the interventions, containing the same scales on motivation and intrinsic value as in the pre-test and the other measures used in this study. Except from the data from the pre-post measurement of motivational aspects, the timeline for when the data were collected was not important.

Analyses of quantitative material

Statistical analyses were performed using the software R (version 4.2.2) and Jamovi (2023). Data from the end of the intervention supported a descriptive cross-sectional investigation, aiming to explore the topic (Miksza & Elpus, 2018). Longitudinal analyses of motivational scales compared with a control group assessed development over time. Box

plots visualized means and variability, while *t*-tests revealed if there were any significant group differences. The “Motivation for Music Education Short Scale” and “Intrinsic Value of Music” were analyzed with repeated measures ANOVA and presented using line graphs. Missing values were not replaced or filled in.

Results from the quantitative data

The quantitative results were categorized into two groups: (1) external conditions and processes and (2) internal conditions and processes. External conditions included pupils’ perceptions of teachers, the learning environment, and class dynamics. Internal conditions refer to their motivational and emotional experiences related to learning.

External factors: Teacher popularity, autonomy, and perceived teaching quality

The mean score for the “Teacher Popularity Scale” (Fauth et al., 2018) was 3.36 ($SD = 0.67$). The participants were asked to answer to what extent they agreed to statements like “I really appreciate my music teacher” on a Likert-like scale with the following options: *Strongly disagree* (1), *Disagree* (2), *Agree* (3), or *Strongly agree* (4); 82% responded with *Agree* or *Strongly agree*, suggesting that most were fond of their instrumental music teachers.

For the “Pupils Perceived Autonomy in Music Education” scale (Harnischmacher et al., 2019) the average score was 1.99 ($SD = 0.62$), with 57% of the sample responding that they never or seldom got to, e.g., “choose if they work together in groups or by themselves.”

Perceived teaching quality was measured with a scale consisting of three factors (Fauth et al., 2014). The participants reported a lack of classroom management in the instrumental music classes. The mean score for this factor was 2.18 ($SD = 0.55$); on average answer, they disagreed with statements such as “pupils are quiet while the teacher talks in music lessons.”

Still, they found a supportive climate for learning: pupils felt that the teacher cared about them and helped them improve their skills. A mean score of 3.07 ($SD = 0.54$) tells us that most agreed the teacher had faith that they could handle difficult tasks and praised them when they did well.

The mean response for cognitive activation was 2.58 ($SD = 0.47$). Slightly more participants agreed than disagreed with statements such as "My music teacher gives me tasks I have to think thoroughly through." Box plots displaying means and variability for the external factors are shown in Figure 1.

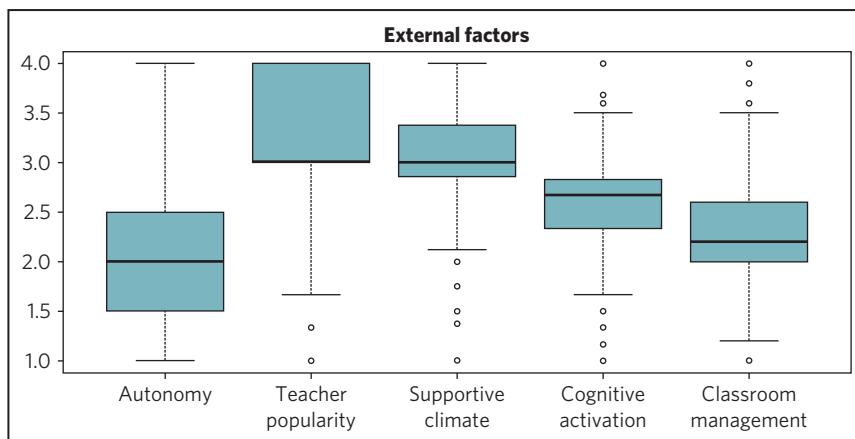


Figure 1. Box Plots with whiskers illustrating means and variability for Autonomy, Teacher Popularity, and Perceived Teaching Quality.

Internal factors: Subject-related interest, intrinsic value, and motivation

Regarding interest in the music subject ("Subject-Related Interest Scale," Kunter et al., 2007), participant responses revealed neutral responses to questions like "How important is it for you to have a lot of knowledge about music?" and "How much are you looking forward to the music lessons?" The Likert-like scale used ranges from *Not important at all* (1) to *A little bit important* (2), *Neutral* (3), *Important* (4), and *Very important* (5). Mean score 2.87 ($SD = 1.09$).

The mean score for the post-measurement of the “Intrinsic Value for Music Scale” (Daniels, 2008) was 2.12 ($SD = 0.79$). Respondents gauged their agreement with statements such as “I would like to use my spare time to do music” on a Likert-like scale ranging from 1 (*Not true at all*) to 4 (*Completely accurate*).

The mean score for the post-measurement of the “Motivation for Music Education Short Scale” (Harnischmacher et al., 2015) was 2.61 ($SD = 0.87$). This scale, which ranges from *Never* (1) to *Always* (5) includes statements such as “I’m looking forward to the music in the music classes” and “I do well in music class.” Box plots displaying means and variability for the internal factors are shown in Figure 2.

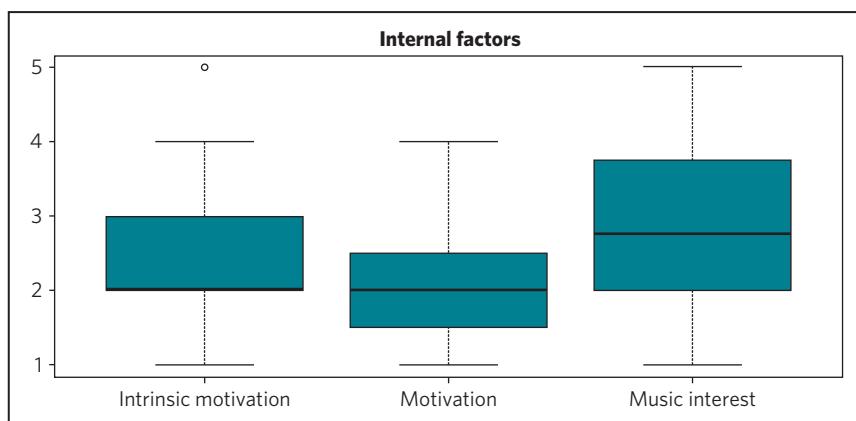


Figure 2. Box Plots with whiskers illustrating means and variability for Intrinsic Motivation, Motivation, and Music Interest.

Longitudinal analyses of motivational aspects

Repeated measures ANOVA analyses of the pre and post data for the “Intrinsic Value of Music Scale” revealed a significant effect of time for all groups ($F(1,221) = 4.963, p = 0.027$) but no significant effect of the interaction between time and intervention ($F(2,221) = 0.074, p = .928$). Also, there was no between-subjects effect ($F(2,221) = 0.186, p = .83$). Thus, intrinsic value of music slightly decreased in all groups, with a small effect size of $n_p^2 = .025$ (Cohen, 1988). There was no significant difference between the groups (Figure 3).

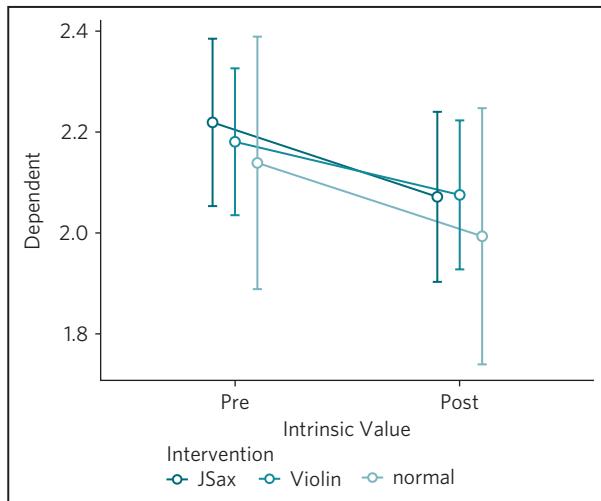


Figure 3. Plot of estimated marginal means and observed scores with whiskers for Intrinsic Value of Music over time.

Longitudinal analyses of “Motivation for Music Education Short Scale” (Harnischmacher, 2015) did not reveal any significant results for time ($F(1,224) = 2.22, p = .137$) or the interaction between time and intervention ($F(2,224) = 1.23, p = .297$). There was no between-subjects effect ($F(2,224) = 0.133, p = .875$) (Figure 4).

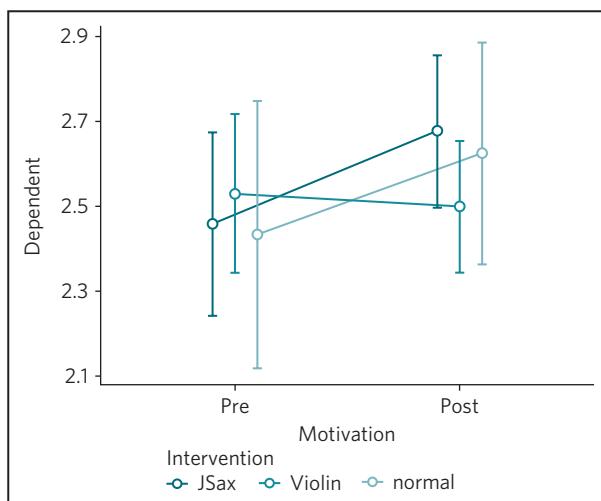


Figure 4. Plot of estimated marginal means and observed scores with whiskers of “Motivation for Music Education” over time.

Analyses of qualitative material

The qualitative data, including observations and group interviews, were subjected to reflexive thematic analysis in six phases (cf. Braun & Clarke, 2022, pp. 35–36). The observation and interview guide associated with the generation of qualitative data were not specifically designed on the basis of SDT, and the thematic analysis was empirically guided. In Phase 1, we engaged with the dataset to become deeply familiar with the material. In Phase 2, we coded our dataset systematically and in detail where we applied code labels. During Phase 3, initial themes were generated through the compilation of clusters of codes that shared common core concepts. In Phase 4, we revisited the complete dataset and made some revisions while developing and reviewing the themes. During Phase 5, we refined and labeled the themes and produced a succinct summary of each. Finally, in Phase 6, we completed the writing process which commenced in Phase 2 by integrating the various stages of the analysis. Expressing clear concepts in reflexive thematic analysis can be challenging. Braun and Clark (2022) argued that continuing reflection is essential for reflexivity because it is never final or complete. We aimed to provide a clear overview of the findings by forming final themes and presenting them as findings below.

Findings of qualitative analysis

Qualitative Findings of jSax Teaching Study¹

Gain in Motivation. We found that learning jSax increased pupils' motivation, which was linked to what they experienced as a fun way of learning:

I think it was a lot of fun, and it's a bit strange to think of when we somehow didn't know any hand positions or anything, because now it's actually a lot of fun and now we can sort of do a lot of finger positions and such.

¹ The authors translated quotations (indented and in italics) from the interview data from Norwegian into English.

Some pupils were highly motivated during lessons and gained motivation thanks to challenging tasks:

I don't give up. I keep trying, especially in music lessons.

It seems that playing the jSax for an extended period could enhance motivation. Additionally, some were more motivated to learn through jSax because it was a new, different way of learning:

Yes, it's fun to try something new.

On the other hand, motivation was related to how specific requirements are met:

What might be a good idea is to take things one step at a time (...) Because it's easier to learn gradually rather than jumping straight into the hardest part. Then we could have gradually increased the level of difficulty.

Nonetheless, group teaching can pose difficulties in motivating each pupil individually and achieving standardization.

Sense of mastery. Pupils developed a sense of mastery from tackling challenging tasks associated with playing the jSax. Mastery seemed to inspire more challenging tasks:

I feel we've learned a lot now, and then we should start studying the more difficult songs.

An associated challenge is that it may be lacking or counterproductive for pupils who have difficulty keeping up with lessons:

I think it's fun, but I think the hardest thing was the sheet music we were working on. I thought it would be quite easy because I make music with some other instruments.

Sense of autonomy. We found that a sense of autonomy develops through learning to play within a set structure. The pupils appear to have a personal involvement by having the option to select from a predetermined list of activities:

Sometimes we got to choose the songs ourselves, then we worked in teams to decide which ones we wanted to play (...) Other times, the music teacher asked us what music game activities we would like to do, and then we got to make the decision.

Sense of ownership. This sense also arose. Pupils developed a fondness for their instruments and musical repertoire, and all the pupils said they would take the jSax home if allowed:

I think it would be enjoyable to play it for my parents and practice at home because it's quite amusing and fun.

The pupils' connection with the jSax was influenced by their complete instrumental training experience. Thus, a few did not acknowledge establishing any link with the jSax.

Qualitative findings of the violin teaching study

Gain in motivation. Motivation increased through the development of musical repertoire and varied learning methods:

It's such fun music (referring to the song "Can Can") that we're somehow more motivated.

Although most were motivated by both lessons and concerts, some pupils found public performance challenging and requiring courage:

It was a bit scary when we were going to do the concert, yes (...) I was afraid I would play wrong. [Interviewer 1: "Oh, yes?"]. And then the others heard it, and then I was the only one who played wrong, and then everything got weird.

One of the challenges of strictly planned group lessons is that of individual differences and needs. This was also addressed by some of the pupils in relation to shared instrumental learning.

Increased self-esteem. Pupils developed a sense of self-esteem because of improvements in theoretical knowledge and practical skills:

So, I hardly knew any notes or anything, so I'm quite impressed that I've managed to learn so much in such a short time (...) So, it's kind of fun to carry on with it, like now that I've learned it so well and I'm quite impressed with myself.

However, some found it difficult to improve their violin skills due to factors including high levels of absenteeism, concentration problems, and a lack of opportunities to practice at home:

It was a bit scary when we were going to do the concert, yeah (...) I'm quite often sick, so I miss rehearsals quite a lot, quite a lot actually (...) So it was a bit challenging then, because then I felt they had so much more edge than what I had at the last concert.

This can, of course, affect the ability to develop a sense of self-esteem.

Sense of mastery. Most pupils expressed a sense of mastery associated with playing the violin:

And that it is a challenge. Because when you have a, well ... something that you want to play, and you can't do it at first and then you just practice and practice and practice and finally you can. It's so much fun! (...) I would rather have a violin, yeah. Because I've never really liked singing, I think it was great that we started with the violin instead. So, I wanted to continue with the violin (...) I would have played the violin because I can't sing.

Some pupils disliked singing or felt they cannot sing, so the violin also proved to be a motivating alternative to singing.

Improved music interest. Pupils expressed that their interest in music increased during the year because of learning to play the violin:

Yes, I've started to sing a lot more after we started with the violin (...) My ear has heard a lot more instruments in the music than it did before we started, because then I almost only heard the violin—and many violins—while now I sort of hear piano, and guitar, and drums ... bass ... in the music.

Nevertheless, pupils were limited in their ability to express their own musical tastes, as they were restricted to a predetermined selection.

Sense of ownership. Although the violin was new to most of the pupils, it became a passion for several:

I'm glad I play the violin. It's the best instrument. I've become fond of it.

However, those who had difficulty keeping up with the lessons or had frequent absences didn't share the same sentiment. Instead, the instrument became unfamiliar to them, creating distance between themselves and pupils who did well.

Gains and challenges when mixing quantitative and qualitative data

We analyzed our quantitative results and qualitative findings and identified their similarities and differences. This led to a mutual, nuanced analysis by combining the two forms of data (cf. Creswell, 2014). Although there are differences between quantitative and qualitative research paradigms in epistemological and ontological commitments (cf. Bryman, 2016), they also have connections and nuances and inform each other in fruitful ways. As noted by Bryman (2016), "research methods are much more 'free-floating' in terms of epistemology and ontology than is often supposed" (pp. 625–626). However, mixed methods' approach to data representation may exaggerate differences, as we encountered at various stages of the study. In retrospect, the nuanced set of data informed the study in a way that neither a strictly quantitative nor qualitative approach could have achieved. Therefore, we aimed for a mutual, nuanced analysis of the entire dataset through an iterative process between data and theory.

Mixed methods result

In this mixed methods approach, we reflect on the quantitative and qualitative findings, which were coincident and contradictory. They informed each other, leading to nuanced understanding of their significance. The pupils' responses in the interviews differed slightly from the responses to the questionnaire, particularly regarding motivation. The deviations nuance the findings. We made new categorizations using both types of data: *teaching quality, motivation, autonomy, and values and identity*. We aim for a nuanced descriptive analysis, where the duality in the data material sheds light on the multifaceted nature of musical learning.

For *teaching quality*, both quantitative and qualitative data show that the pupils held their teachers in high regard and considered them to contribute to a supportive learning environment, even in the face of certain challenges in class leadership. However, certain pupils facing challenges, such as high absenteeism or problems keeping up with the group or concentrating through lessons, may encounter difficulties with exclusively school-based learning programs.

Regarding *autonomy*, the questionnaire highlights overarching areas, like if pupils get to choose where they have music lessons, what they do during the lessons, and with whom they do it. The results revealed low scores on autonomy, but when we interviewed the pupils about their experience with autonomy, they answered that they felt like they had considerable influence on lesson content. Thus, the two datasets complement each other and provide insight into different aspects of autonomy. We got a good picture of both what kind of autonomy exists in the instrumental music classroom and the importance of a more specific kind of autonomy within given frames.

In the category of *motivation*, there is duality in the material. In the quantitative results, the pupils scored low on the scales assessing their motivation for music education and the intrinsic value of music; there was a decrease or no development in these areas following the intervention and no difference from the control group. They also scored low on cognitive activation, meaning that most did not feel challenged. In the qualitative material, however, pupils talked about their perceptions of what made the lessons motivating. They described how it was inspiring to learn something new, that it was fun and challenging to learn a real musical instrument, and how it increased their interest in music by making them listen more attentively and sing more. They also described the learning outcomes as valuable.

Regarding *values and identity*, the pupils discussed values obtained from playing an instrument; for example, they identify as violinists, and they shared how rewarding it felt to be a group performing together. They also valued coping with challenging music together. This is not reflected in the questionnaire: the respondents did not find the subject of music particularly important. The interviews also made clear that not all pupils

felt the same. Some were left out, unable to follow the progression and therefore not violinists like the rest of the class. The quantitative and qualitative findings are summarized in table 1.

Table 1. Quantitative versus qualitative data

	Quantitative data	Qualitative data
Teaching quality	Popular music teachers and sense of a supportive learning environment, although pupils report an uneasy environment in lessons with noise and disturbances.	Popular music teachers, but they are not able to include everyone. Also, in the interviews, the pupils point to a lack of classroom management.
Autonomy	The participants disagree on more overarching areas of autonomy.	The participants talk about a sense of autonomy when allowed to choose tasks, melodies, and activities. Still, some felt they are restricted to predetermined music.
Motivation	The average score for intrinsic value of music was low. The typical respondent agreed somewhat when asked, e.g., "Music is important to me no matter what we learn at school and what others think." There was little or no development in intrinsic value or motivation for music, and no difference from the control group.	Pupils shared many aspects on how they felt motivated by the instrumental lessons. They described instrumental music as a fun way of learning something new and different. They also described a sense of mastery when challenged by more demanding pieces or when performing for an audience.
Values and identity	The participants reported that knowledge of music was unimportant. They were neutral toward the subject's meaning and value.	The participants developed a sense of ownership of their musical instrument. It became part of their identity. The lessons built their self-esteem but created a gap—either you're a violinist or you're not.

Overall, these findings give a nuanced picture of how the pupils perceived instrumental music lessons in primary school. By tapping into important areas of learning using different methodologies, we get an impression of how the pupils perceived this world, offering a rich basis for discussion.

Discussion

The study reported in this chapter employed diverse methodological approaches to illuminate the multifaceted nature of children's

experiences with instrumental music learning in a school setting. In accordance with prior studies (Holst, 2023; Juntunen, 2019), the pupils experienced joy and mastery and grew fond of their specific instrument. Findings also suggest that visiting specialist instrumental teachers were highly regarded, challenging assumptions that visiting teachers do not have time to develop secure relationships with pupils (Aglen, 2018; Strand, 2021). However, a small number of pupils did not feel included; they did not see themselves as, for example, violinists like the rest of the class.

In SDT (Ryan & Deci, 2017), relatedness constitutes a fundamental psychological need. The desire to be respected and to feel significant is a pivotal element in fostering positive behavioral intentions. This is important in primary education, where an emphasis is placed on interdisciplinary elements such as “sense of mastery,” “the significance of one’s own voice in the community,” “diversity of expression,” and “encounters with live music” (cf. Bandlien, 2023). Providing SMPA teachers with the necessary resources to address challenges encountered by some pupils in these lessons could encourage a more diverse range of pupil participation. Further research should focus on identifying the specific components of this essential “toolbox.”

Pupils reported a lack of classroom management. This issue was also highlighted in research by Strand (2021) and Aglen (2018), shedding light on apparent deficiencies in class leadership skills among SMPA teachers and the inadequacies in their education for effective classroom teaching. Interestingly, the pupils themselves did not prioritize it as a significant concern, leading us to contemplate the concept of autonomy. According to Ryan and Deci (2017), autonomous learning and motivation are at the core of engaging pupils in activities. Providing real choices and letting pupils ‘own’ their actions lead to high-quality outcomes. Limited opportunities to explore their instruments independently, coupled with the inability to take instruments home, may prompt pupils to fulfill this need within the classroom setting. Gage and MacSuga-Gage (2017) argued that effective teaching requires a complex set of competencies related to classroom management and pupil achievement. Teachers must deliver academic instruction adeptly while

maintaining well-managed classrooms to ensure pupil engagement and minimize distractions. The main point is that engaged pupils are more likely to learn. Perhaps one can question what a well-behaved classroom is in such a context, and how to take the students' need for exploration and creativity seriously.

A notable observation is the lack of overall autonomy in these classes, which limits pupils to contributing within a predefined set of rules, consistent with the apprenticeship tradition often taught within SMPA (Waagen, 2011). Granting more autonomy could potentially foster a deeper connection between pupils and their instruments, allowing them to engage in more personally meaningful ways as suggested by SDT (Ryan & Deci, 2017).

In the qualitative segment of the study, pupils articulated their motivations for playing an instrument, emphasizing enjoyment of a diverse repertoire, acquiring new skills, developing a musician's identity, collaborative performances, unique experiences during school hours, and the thrill of tackling more demanding pieces. Despite the positive outcomes, there seems to be a paradox. Pupils remained neutral toward the perceived value of the music subject, possibly due to societal prioritization of core subjects. Alternatively, this observation may indicate a methodological concern, raising questions about the clarity of the questionnaire (while acknowledging its reliability, concerns about validity arise) or the dynamics within group interviews and the representativeness of the chosen interview sample. Alternatively, the conclusion may be straightforward: enjoying and participating in something for its entertainment value does not necessarily mean it is deemed important. None of the participants, however, mentioned finding it boring to play the same instrument over an extended period, which is a primary reason for dropping out of SMPAs in Sweden (Jeppsson & Lindgren, 2018). Psychological research suggests that when intrinsic value is established, it is a stable construct over time (Krapp, 2002; Schiefele, 2009). This stability may imply that developing intrinsic value for a subject takes time or that it is inherently resistant to change, at least when the participants have reached the fifth grade.

Regardless, it challenges one of the SMPA's intentions (recruitment), as interest in music seemed to exist before the intervention and did not develop because of it.

Conclusion

In conclusion, the study illuminates the intricacies of children's experiences in learning instrumental music, providing insights for enhancing collaboration between SMPA and primary schools. It prompted considerations regarding teaching quality, autonomy, motivation, and the perceived value of music education, laying the groundwork for future research. The study also challenges researchers to reflect on situations where quantitative and qualitative findings may diverge (cf. Bryman, 2016; Creswell, 2014), raising questions about the appropriateness of methods when children are the subjects of research (cf. Kvale & Brinkmann, 2015). Innovative approaches, such as involving pupils as co-researchers (Hauen & Klungeland, 2023), could offer a fresh perspective on their world. It would be intriguing to see if such approaches give different perspectives than those presented here.

Through this project, we have been able to explore how collaboration between the SMPA and primary school works from the pupils' perspective. Such collaborations provide opportunities to give pupils experience with music that they might not otherwise have had without visiting specialist music teachers coming into the school. This could be a way to achieve the government's goal of closer cooperation within the municipality to enhance aesthetic education.

Afterword

This chapter was produced as part of project OutMus, funded by the Research Council of Norway (RCN/NFR; grant nr.: 320141). For additional details on the overarching research initiative, please visit <https://site.nord.no/outmus/>. We extend our deepest gratitude to everyone who brought this project to life! To the passionate and highly professional teachers, the amazing children who welcomed us into their school day,

and the dedicated project managers and assistants who ensured everything flowed seamlessly.

Author biographies

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ISBN 978-82-02-86923-6



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