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Who are the music teachers in schools of music and arts? An analysis of their backgrounds, competencies and working tasks

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We are concerned with children's participation in schools of music and arts, and thus how these schools appear both inclusive and exclusive. From earlier research (Berge et al., 2019) we know that attendance is highly stratified by social class, ethnicity and gender. What the schools offer is of importance for who feel included and excluded, and the teachers' competences are of relevance for what is taught, and how it is taught. In the curriculum framework for the school of music and arts, the teacher is expected to have both high artistic, pedagogical, administrative and professional competence. Exploring how these expectations connect with 'real life', is relevant for understanding the dynamics of the school. The teachers are influenced by former traditions and practices, but they also construct practices through their teaching and can therefore participate in making changes. In this respect, in order to understand how the school appears attractive to some students, but not to others, it is crucial to understand who the music teachers are. We have thus studied *the musical and educational background of music teachers in Norwegian schools of arts*, as well as *their competences and working tasks within and outside their school*.

Our data material consists of both an interview study among 11 music teachers within five different schools and a survey of 151 music teachers within schools in all counties in Norway. The data material is analysed using thematic analysis. We found that 94% of the teachers that answered the survey had formal education in music and 84,1% had formal pedagogical qualification. 75.5% had a background in art music/classical music and 48.3% in popular music. Almost half of the teachers (43%) work as freelance musicians in addition to their job in the school of music and arts. The study is part of the larger research project DYNAMUS which examines the social dynamics in the musical upbringing of children and youth in the post-WWII era of Norwegian society through a Bourdieusian-inspired framework. In addition to analysing and discussing our data material in relation to Bourdieu's social theory (1984), we also draw on theories of professions in order to investigate professional tensions.

References

Berge, O. K., Angelo, E., Heian, M. T., & Emstad, A. B. (2019). *Kultur + skole = sant:*

Kunnskapsgrunnlag om kulturskolen i Norge

Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste*. Harvard University Press.