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**NNMPF 2017  
ACADEMY OF MUSIC AND DRAMA**

**ABSTRACTS  
PHD IN PROGRESS**

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## Table of contents

M Persson: Playing music as positioning - an intersectional analysis of gender and class in the secondary school music classroom .....	1
A-K Kuuse: Musklärares konstruktioner av professionalitet och det sociala uppdraget .....	3
T G Viig: Facilitating reflection-in-musicking through cultural tools in creative practices .....	4
D Johnson: Playlist – a critical survey of song repertoire in Swedish schools .....	6
S Stich & C Rolle: The impact of cultural differences on discourses within music education. A comparative study of two music lessons on video from Sweden and Germany. ....	7
D Alkenäs: Musikkomposition i samarbete med barn inom El Sistema.....	9
A D L Tillborg: Music and democracy Leadership positioning in relation to inclusion of children and adolescents with disabilities in Sweden’s music and art schools.....	12
D S Treacy: Co-constructing Visions for Context-Specific Music Teacher Education: Appreciative Inquiry in the Kathmandu Valley.....	13
R Strauman: Children and youth singing in church - choice of contents and music genres .....	15
S J Havre: Becoming LittleBigMusicCreators: learning and teaching of music within the LittleBigPlanet video game, community, and culture.....	16
M Koskela: Finnish lower secondary school students negotiating their agencies. An intersectional feminist viewpoint on the multicultural music classroom. ....	18

## **M Persson: Playing music as positioning - an intersectional analysis of gender and class in the secondary school music classroom**

*Mikael Persson, Doktorand i Musikpedagogik, Institutionen för Musik Pedagogik och Samhälle (MPS) Kungl. Musikhögskolan Stockholm*

In the Swedish secondary schools the differences in results between the highest performing students and the lowest has increased over the last decades and the main explanation is differences in relation to class. There is also a fairly large amount of research that shows that discourses of gender are highly limiting adolescents possibilities to participate in musical activities. Despite this there are not so many studies that actually addresses the question of how this class and gender actually effects the interactions in the actual music classrooms. Apart from gender and class differences the adolescents' relation to music has been pointed out as important to understand interactions in the music classroom. The primary aim of my research is therefore to study the relationship between the adolescents' interactions in the everyday music classroom and their possibilities to engage in musical activities. I also hope that my research will be helpful also in finding new ways to understand the adolescents and to discuss new ways to diminish the limitations that the gender and class reproduction creates.

By using the term *positioning* I want to point towards the process of positioning rather than positions as fixed within the discourses. I am primarily drawing on positioning theory with a poststructuralistic view of power. In the discursive psychology I have found powerful tools to further understand positioning as a process. Finally I have turned to the postmarxist theories to find a way to be able to discuss gender and class as structural positions that are not negotiable but pre-given within hegemonic discourses for the adolescents. Gender and Class also intersect with each other which creates an even more complex understanding of the positioning of the adolescents in the music classroom.

I have, drawing on the concept of the case study, strategically chosen three classrooms to be able to discuss positioning in the light of class, gender and musical interest. One of the classrooms is within a school with adolescents from a low educational background "The Low Town School", another one from a high educational background "The High City School" and finally one school with adolescents highly motivated to study music "The Music School". I have used video ethnography and analysed the interaction within the classroom in great detail.

In my thesis I will describe how different rhetorical resources such as (in)security, humour, playing music, singing and violence bears different meanings and are being used to accomplish different positions in the different music classrooms. In this presentation I will though focus on *playing music* as a rhetorical resource. As I will address the question about singing in another chapter playing music is here to be understood as playing music on other instruments than with the voice.

In the following I will address three different tensions that has emerged from the adolescents interactions in the classrooms and the first of these is between *playing music* and *not playing music*. In the "Low Town School" classroom *not playing music* could, I will argue, be seen as a discursive resource to avoid the position as good student and in favour of the position as street-smart. In the "Low Town School" classroom, the *not playing music* as a rhetorical recourse to position yourself as street-smart, is something that both boys and girls are engaged in. From teachers point of view this

means that teaching where *not playing music* is part of the frequent way of positioning yourself means a larger need to engage in questions of motivation than in the other classrooms.

The second tension is between *talking about music* and *just playing music*. In all three classrooms there it seems more accepted that girls talk about music than it is for boys. This, I will argue, facilitates for the girls to at a higher extent be positioned as band leader, as someone that is facilitating for others to play music. For the boys not talking about music and rather *just playing music* is a more available resource which creates a space in which they at a higher extent can focus on their own musical performance rather than the performance of the group of musicians. These differences between boys and girls are exceptionally obvious in the “Music School”. For the boys in the “Low Town School” to articulate questions about music and how to play is being questioned by the other boys, but for the girls it is possible to talk about music and in this sense position yourself as a good student which is not the case for the boys.

The third tension separates *music as practice* from *music as performance*. To practice, which means to put your own shortcomings at display, seems as a more straightforward resource for girls in all three classrooms although only for a few of the girls in the “Low Town School”. The boys on the contrary tend to hide when they practice, and their playing of music in the music classroom is rather to be understood as performances. This increases the chances of becoming a talent in music, a position that is desirable also in a wider discourse of music.

My contribution is, I hope, to deepen the understanding of *how* this reproduction of differences, this segregation between who gets access to different positions within the music society at large and in the music classroom in particular, is accomplished in daily interactions.

## **A-K Kuuse: Musiklärares konstruktioner av professionalitet och det sociala uppdraget**

*Anna-Karin Kuuse, Doktorand vid Institutionen för estetiska ämnen, Umeå universitet*

I och med implementeringen av kör och orkesterskolan El Sistema i den svenska kulturskolan har artikulationen av musikundervisning i relation till ett socialt uppdrag tydligt accentuerats. Att spela eller sjunga tillsammans i grupp definieras i denna musikundervisning som metod för social förändring och integration. Sådana målformuleringar tillsammans med talet om individuell utveckling och en utvecklad självkänsla anses, förutom musikalisk utveckling, främja elevers demokratiska fostran.

El Sistema organiseras både inom den schemalagda skolundervisningen och som frivillig eftermiddagsverksamhet. Som en del av den obligatoriska skolformen, kan musikundervisning för barn och unga i Sverige dock redan ses som inbegripen i ett fostransuppdrag som bygger på demokrati och lika-behandling. Ämnesdidaktiskt har social transformation däremot inte blivit betraktat som ett av musikämnets huvudmål och musiklärare kan därför i och med dessa nya mål förmodas befinna sig i förhandling gällande sitt uppdrag.

Syftet med denna studie är att undersöka hur lärarprofessionen konstrueras i musikundervisning för barn och unga som har ett uttalat socialt uppdrag. Studien vilar på en socialkonstruktivistisk och poststrukturalistisk grund där musikundervisning förstås som en social praktik. Denna praktik förväntas innehålla meningskonstruktioner som också konstituerar deltagares tal och handlingar. Studien intresserar sig för vilken lärarkompetens som värdesätts och förhandlas i dessa konstruktioner. Ett fokusgrupps-samtal med en grupp lärare i en lokal El Sistema praktik utgör huvudsaklig empiri för kommande artikel. Denna empiri analyseras i relation till insamlad data från en etnografiskt inspirerad fältstudie där gruppundervisning i en av El Sistemans nybörjarorkestrar för barn observerats. Fokusgruppssamtalet med lärargruppen på den aktuella skolan iscensattes som avslutning på denna fältstudie.

## T G Viig: Facilitating reflection-in-musicking through cultural tools in creative practices

*Tine Grieg Viig, Stord/Haugesund University College*

This presentation is based on the discussion in a PhD-project entitled *The Dynamics of Creative Music Making: Sociocultural perspectives on development of reflection-in-musicking and facilitation in creative practices*. The PhD reports from three different case studies. Each study display a particular focus on creative practices where children or young adolescents work with professional artists to create music. The methods employed in the study are individual and focus group interviews, and video-recorded observations. Important findings from this study suggest how the facilitator role supports a development of reflection-in-musicking mediated by different types of cultural tools. This presentation aims at giving a description, analysis and discussion of how these findings can enhance our understanding of creative practices.

The facilitative strategies a workshop leader uses to support music making with a compound group of pupils from municipal schools of culture and performing art are analysed through a sociocultural perspective (Rogoff, 1990; Säljö, 2006; Vygotsky, 1978, 1986). The facilitator role is in this study examined as consisting of multiple modes of facilitation. Important features of these modes are *scaffolding creative musicking, co-participation and collaboration, and distributing and managing cultural tools* (Viig, in press).

In the second case, focusing on secondary school pupils' development of three modes of reflection-in-action (Schön, 1983, 1987) are identified: *aesthetic, artistic and structural*. These modes were found in complex sets of relationships and actions/interactions elaborated further through the concept of *musicking* (Small, 1998). Aesthetic, artistic and structural modes of reflection-in-musicking are interwoven, but also building on distinctive important learning features to be facilitated and developed in creative practices. For example, aesthetic reflection-in-musicking is found in the pupils' way of reflecting in and through musicking referring to existing cultural and social conventions and quality criteria. Artistic reflection-in-musicking are inscribed in interactions where cultural tools such as compositional strategies and ways of working are mediated and appropriated. In addition, developing structural reflection-in-musicking is about seeing details in relation to the big picture, understanding the way components in and elements of a piece are arranged and balanced.

Finally, the term 'cultural tools' is examined in order to see how fifth grade pupils in collaboration with two professional artists create music through verbal, physical and musical symbols, embodied gestures, and artefacts. Different mechanisms give the individual access to insight, skills and information within and across time and society (Säljö, 2006). Cultural tools function in the creative practices studied as mediators of social, historical and cultural 'knowledge', and consist of different systems appropriated by the learners. In this case, cultural tools distributed in this particular situated community of practice are found as both connected to physical instruments, conductor gestures and different kinds of language signs and symbols, graphic notation, and experiences of musical sounds.

These three approaches to analysing and understanding creative practices forms the basis of the discussion chapter in this compilation thesis. Through a closer look at the analytical tools used for examination of the empirical data, important features and possible challenges will be the topic of discussion in the paper presentation.

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## **D Johnson: Playlist – a critical survey of song repertoire in Swedish schools**

*David Johnson, Doctoral student in Music Education, Malmö Academy of Music*

The forces shaping repertoire selection in Swedish compulsory music education today come from many diverse sources inside and outside the classroom: from both students and teachers, central government directives, commercial interests, demographic shifts and current research in voice development. Because singing can be seen as such a fundamental aspect of music training for young children, much is at stake: not least, what role public school music education can be seen to play in promoting equality, integration, and intercultural awareness. Researchers have expressed concern that current school song repertoire is drawn from a too narrow field of popular music that does not represent students' own listening interests or cultural background, provides unhealthy or unrealistic voice ideals, and is developmentally inappropriate. A recent national evaluation of music teaching (2015) suggested that time and resources allocated to singing in the general music classroom may be shrinking and called for further research. In light of these issues, a systematic overview of current song repertoire and how it is used would be an important tool for researchers and teachers.

In this paper, I will present central findings from my doctoral study – *Playlist*, which aims to describe current song repertoire and singing practices in Swedish compulsory school. Data was collected through a survey of music teachers (n=302), conducted on a national level between April and September, 2016, in a mixed-mode questionnaire, where participants provided a complete list of songs sung during the 2015-16 school year with a chosen grade (grade 4), as well as information such as chosen key, sources of repertoire, and other issues surrounding repertoire selection and classroom singing. Participants also provided detailed information concerning their professional background and training, working environment, and student engagement in singing activities.

A “top ten” list of the school year's most popular songs has been compiled and repertoire has been analysed according to such factors as vocal range, genre, musical content, lyrical content, and country of origin. The results provide a comprehensive picture of song repertoire and singing practices, with initial findings suggesting that what we are singing with young students, how we are singing, and how much we are singing appears to be governed to a certain degree by an overarching national tradition that dominates classroom teaching irrespective of factors such as teacher training and background, regional and cultural diversity, school form, or developments in popular music.

The next phase of this study will be to compare findings with archival material such as song books, textbooks, broadcasts and recordings, to set current repertoire and teaching practices in an historical ethnomusicological perspective. Methodological concerns will be addressed in the present papers discussion, as well as a brief overview of how Swedish national curricula goals have evolved in the modern era, from the 1950's to the latest Lgr 11, with the aim of considering how these developments might be seen to effect current song repertoire selection.

A further ambition of this project has been to report results back to music teachers and to engage educators in discussions concerning the development of teaching materials and pedagogical strategies based on study findings. I will discuss possible uses of electronic resources such as *Spotify* playlists and online fora from *youtube* to *musikoteket* and what role they might be seen to play in today's general music classroom and the classroom of the future.

# **S Stich & C Rolle: The impact of cultural differences on discourses within music education. A comparative study of two music lessons on video from Sweden and Germany.**

*Simon Stich & Christian Rolle*

## *Introduction*

Large scale assessments of student achievements like TIMSS and PISA look at educational phenomena from a global perspective. In the last 20 years, those studies produced several national curricula reforms; the focus changed from inputs to measurable learning outcomes. Apart from this, there is a difference between curricula as policy documents on the one hand and the enactment in the classroom on the other hand. Comparing a Swedish and a German music lesson on video, we ask the following questions: How are curricula enacted in the classroom? How do similarities and differences of curriculum-in-action look like? And how do they reflect different pedagogical traditions in Germany and Sweden?

## *Context of the study*

While there is a large body of publications in music education that present curriculum research in many different even comparative ways, there is not much empirical research focussing on the observation of classroom practice, at least not with a comparative interest (but see Burnard et al., 2008, who examine pedagogical practices in the music classroom within four countries focussing on the underlying concept of inclusion). Nielsen (2007) outlines the joint German and Scandinavian pedagogical tradition of *Didaktik* and *Bildung*. However, Riquarts & Hopmann (1995) note that the Scandinavian countries were also influenced by the Anglo-Saxony tradition of curriculum studies, probably more than Germany. Both traditions differ regarding the way they understand and use the curriculum. While, broadly speaking, the ideas of *Didaktik* and *Bildung* address the formation of the whole person, the tradition of curriculum studies is more goal-oriented and interested in measurable competencies.

We will refer to the five culture study by Alexander (2001) who analysed both curricula and classroom practices, and related them to each other examining the enactment of the curriculum in the classroom.

## *Methodological approach*

Alexander's (2001, 2009) notion of pedagogy allows to relate the theoretical discourse to the teaching practices and classroom activities. In our study, we refer to Alexander while also considering the discourse-practice methodology described by Reckwitz (2008). Against this theoretical background we focus on three levels of analyses: The curriculum, the lesson planning, and the enactment of the curriculum in the classroom practice. In our data, lesson planning is captured by interviews, the classroom activities by video recordings. The teaching practices were reconstructed on the basis of thick descriptions. An international comparative perspective sheds light on the different ways curricula are enacted in the music classroom.

### *Outlook*

While the teacher in the Swedish lesson seems to anticipate the curriculum reform from 2011, the teacher in the German lesson reasons his way of teaching by a music educational concept; that raises questions concerning the role and power of curricula in relation to pedagogical traditions.

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## D Alkenäs: Musikkomposition i samarbete med barn inom El Sistema

*Dan Alkenäs, doktorand i musikalisk gestaltning, Högskolan för scen och music, Göteborgs universitet*

Inom ramen för doktorandstudier i *Musikalisk gestaltning* (vid Göteborgs universitet) avser jag att som ett konstnärligt forskningsprojekt utföra och undersöka ett kompositionsarbete i samarbete med barn inom El Sistema. Syftet med projektet är att musikaliskt gestalta några frågeteman jag identifierat, och hur människor reflekterar över dessa, samt problematisera gestaltningens processen. Projektets frågeteman berör begrepp som beskriver hur människor tänker om och agerar gentemot varandra, begrepp som exempelvis *ödmjukhet*, *generositet* och *medmänsklighet*. Valet av frågeteman har sitt ursprung i mina reflektioner över de terroråd som ägde rum i Paris 13 november 2015. På grundval av denna händelse har frågan om *medmänsklighet* lagts i fokus för projektet, och en drivkraft är att inom ramen för ett musikaliskt kompositionsarbete integrera perspektiv som berör social hållbarhet och mångfald.

Planen är att ett team bestående av mig, 4-5 elever inom El Sistema och en musiklektör tillsammans skapar melodiska, rytmiska och harmoniska teman samt sångtextmaterial som jag sedan kan utveckla till större kompositioner. Arbetet dokumenteras med hjälp av filmkamera och kompositionsprogrammet ”Soundtrap” (beskrivs nedan). Dokumentationen kommer i efterhand analyseras och ligga till grund för undersökning av processen i arbetet. Projektet förväntas synliggöra, undersöka samt diskutera kompositionsmetoder och kreativa processer. Ett förväntat resultat är att jag under processen, som konstnär och forskare, i möten med människor skall kunna lyssna, uppleva, undersöka, samtala om hur individer känner, tänker och uppfattar ord som *ödmjukhet*, *generositet*, *medmänsklighet*. Att låta deras personliga berättelser och uttryck sjunka in i min begrepps- och upplevelsevärld, så att jag sedan *musikaliskt* kan *gestalta* dem med verktyg från *min* konstnärliga praktik. Genom att studera det insamlade materialet kan jag som forskare/konstnär analysera och utforska möjliga ledmotiv och sammanhang, vilka sedan kan bli översatta till konstnärliga uttryck. Exempelvis kan platsbesöken mynna ut i ett antal enkla visor, vilka kan dokumenteras och framföras som enskilda verk, samt bearbetas och utvecklas till mer komplexa konstnärliga produktioner.

En anledning till att jag valt att arbeta med barn är att de besitter en spontanitet och kreativitet som jag ser vara mycket värdefull i en konstnärlig process. Dessutom utgör de våra kommande generationer, och är därför en viktig del i kulturernas utveckling, exempelvis konstnärligt, kreativt, etiskt och socialt. Musikkapande kan för barnen vara ett sätt att bearbeta tankar och erfarenheter.

Under konferensen presenteras projektet med fokus på frågor kring metod. Under vårterminen 2017 kommer jag göra nio workshops med barn och lärare vid El Sistema. Barnen kommer från årskurs 4. I mitt metodval har jag tagit inspiration av modeller som hämtats från ämnet design. En grund till metodvalet är att jag länge reflekterat över att designprocesser på olika sätt påminner om de processer som förekommer inom musikalisk komposition. Jag har funderat över likheter och skillnader mellan design- och kompositionsprocesser, och om det finns något att lära genom att integrera dessa processer. Efter att ha studerat metodernas huvudsakliga utgångspunkter har jag i det inledande arbetet valt att fokusera två metoder, *Bonded Design* och *Informant Design*, och undersöka möjligheter att utgå från dem.

**Bonded Design** används ofta i samband med utveckling av dator-mjukvara. Metoden är en utveckling av designmetoder som involverar olika former av kompetenser i processen. Inom metoden betonas ett generation-överskridande partnerskap som arbetar mot ett gemensamt mål (Large et al. 2006). Ett specifikt särdrag är att deltagarna under *hela designprocessen arbetar tillsammans*. Ett syfte är att ta tillvara den mångfald som finns inom gruppen. Här undersöks också vilken typ av samarbete som sker mellan vuxna och barn inom teamet.

**Informant Design** utgår från lågteknologiska kreativa verktyg vilka noggrant förklaras för deltagarna i designprojektet. Designern försöker inspirera barnen att ge olika förslag och låter dem sedan veta om förslagen är genomförbara. Ett grundläggande antagande i metoden är att barn är en viktig resurs vad gäller att föreslå idéer till motiverande och rolig pedagogisk programvara (Scaife et al. 1997). En viktig skillnad mellan *Bonded Design* och *Informant Design* är att den förstnämnda igenom hela processen ser barnen som fullvärdiga gruppmedlemmar.

Flera forskare har samarbetat med barn för att utveckla ny design. Druin föreslår att barn kan ha fyra olika roller i en designprocess: *användare, testare, informant* samt *designpartner* (Druin 2002, 3). Hon lyfter fram de olika rollernas möjligheter att skapa förståelse för befintliga teknikens inverkan på användaren, att få kännedom om hur tekniken möter upp designens mål, hur de påverkar riktningen under skapandeprocessen samt skapar tillgång till design-idéer under hela processen. Jag finner det intressant att utveckla och översätta denna idé till musikalisk komposition. Vilka roller kan barn ha här? Hur kan det påverka den kreativa processen och det konstnärliga skapandet?

Det musikaliska arbetet utförs och dokumenteras i kompositionsprogrammet ”Soundtrap”, ett online-verktyg som bland annat fokuserar musikskapande i samarbete. Textskapandet utgår från samtal med deltagarna. Utifrån samtalen ombeds deltagare formulera reflektioner. Reflektioner kan formuleras i text eller i bild (exempelvis teckningar).

En drivkraft i studien är att undersöka om och hur jag med hjälp av musikaliskt skapande kan arbeta för förståelse och dialog kring *social hållbarhet*. För mig har denna drivkraft motiverat mig att placera

kompositionsprocess-studien i en kontext utanför mitt privata arbetsrum. I placerandet av studien i en sådan kontext uppstår utöver själva musikskapandet även mänskliga möten och möjligheter till lärande. Det är därför tänkbart att studien kan föra in ny kunskap till områden inom musikaliskt lärande, exempelvis inom *Musikpedagogik*. Det kan finnas intresse i hur elevers kreativa arbete kan transformeras till större sammansatta konstnärliga verk. För att inte börja i ett vakuum och försöka uppfinna några hjul har jag som ambition att designa min studie så att jag kan koppla till befintliga forskningsfält inom närliggande och för studien relevanta ämnesövergripande områden. Förhoppningsvis kan studiens resultat också kommuniceras och spridas i en mångdisciplinär kontext.

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# **A D L Tillborg: Music and democracy Leadership positioning in relation to inclusion of children and adolescents with disabilities in Sweden's music and art schools**

*Adriana Di Lorenzo Tillborg Malmö Academy of Music, Lund University*

This paper exposes and problematises the situation of children and adolescents with disabilities in relation to Sweden's music and art schools in a time of change. The national evaluation of music and art schools in Sweden, which was published in October 2016, directs the attention to children and adolescents with disabilities. By doing so, it may have consequences on leaders' decisions regarding this group of pupils.

Many researchers in the Nordic countries have raised aspects of democracy in music education, as a way towards inclusion of all children. Some music education researchers even claim that music teachers and researchers have a responsibility to focus on the marginalised. The inclusion of children and adolescents with disabilities is the aspect of democracy in music education in focus for this paper. In order to actively work towards focusing on their abilities to promote inclusion, I choose to add parenthesis when applying the concept (dis)abilities.

The empirical material for this paper consists of questions from a national survey sent to all music and art school leaders in Sweden, two focus group conversations with a total of nine music and art school leaders and individual telephone interviews with six other music and art school leaders.

The aim of this paper is to investigate, by way of an analysis of leadership perspectives, whether children and adolescents with disabilities are included in music and art schools.

The research questions are: • How do music and art school leaders talk about children and adolescents with disabilities? • How do music and art school leaders position themselves regarding inclusion of children and adolescents with disabilities in music and art school activities?

A social constructionist framework makes it possible to refer to the concept of disability as socially constructed, focusing on the responsibility of society – or specifically music and art schools – in making changes to include individuals with disabilities. Discourse analysis as a social constructionist approach is applied since it makes a connection that is important to my research object, namely the connection between social change and language. Exposing the repressed and excluded discourses can be a way to counteract marginalisation and promote democracy.

The results reveal that even though most music and art schools work towards inclusion of children and adolescents with disabilities, there are still music and art schools in Sweden where children and adolescents with disabilities are not included in the activities.

# **D S Treacy: Co-constructing Visions for Context-Specific Music Teacher Education: Appreciative Inquiry in the Kathmandu Valley**

Danielle Shannon Treacy, MuTri doctoral school, Faculty of music education, jazz and folk music, Sibelius Academy, University of the Arts Helsinki, Finland

This presentation gives an overview of my doctoral study in progress. The primary objectives of this study are to build a network of music teachers in the Kathmandu Valley (Nepal) to facilitate a process of co-constructing visions for music education in Nepal with the teachers in this network, and to have these visions contribute to the development of Nepalese music teacher education. This project began when the Nepal Music Center, a music education institution, contacted the Sibelius Academy, University of the Arts Helsinki, after the introduction of music into the Nepalese National Curriculum created a need in the country for more music teachers and for music teacher education. Collaborative developmental work and research on music teacher education between the two institutions resulted, including a teacher exchange, funded in 2013 and 2014 by the Ministry for Foreign Affairs of Finland; and the Global Visions Through Mobilizing Networks: Co-Developing Intercultural Music Teacher Education in Finland, Israel and Nepal, funded by the Academy of Finland in 2015-2019.

To achieve the primary objectives, this research focuses on highlighting the local expertise of Kathmandu's music teachers and learning from and with them. These musician-teachers teach music in a small number of private schools and music institutes even though music teaching has not yet formally begun in government schools. It is hoped that the process of collaborating with local music teachers will promote music teacher agency, elevate the work and voices of the music teachers, and initiate a process of research-based teacher education in Nepal. The theoretical, policy, methodological and practical sub-objectives of this study include:

- Theoretical objectives:
  - to contribute a majority world perspective to the widely recognised need for international theoretical discussions and literature regarding cultural diversity, inclusion, and democracy in the global fields of education, music education and teacher education through an exploration of music teachers' co-constructed visions
- Policy objectives:
  - to reveal the local challenges in Nepal and analyse the core issues of adding music to schools and to teacher education which have become difficult to see in countries such as Finland because of music's long tradition in schools
  - to illustrate how teachers could be included in the building of national practices and teacher education, and how research can be used in the planning and preparing of larger educational projects
- Methodological objectives:
  - to increase the intercultural skills in the Sibelius Academy research community through anticolonial and ethical deliberations
- Practical objectives and outcomes:
  - to develop music education and music teacher education both in Nepal and globally



- to help build a self-sustaining music teacher network in the Kathmandu Valley

The study builds on a number of starting points to help move it towards these objectives. Dasen and Akkari's (2008) concept of the majority world is used to challenge Western ethnocentrism, while Liamputtong (2010) and Patel (2014) contribute to the ethical discussion regarding cross-cultural and anti-colonial research. Hammerness' (2004) concept of teachers' visions is extended using Appadurai's (1996) concept of imagination, as well as his ideas regarding the capacity to aspire (2004) and the right to research (2006).

The research questions guiding the study are:

1. *How do the local and global intersect in context specific practices (such as assessment and school songs) in Nepalese schools and influence the envisioning of new music education practices?*
2. *What visions for music education do Nepali music teachers co-construct through an Appreciative Inquiry 4D cycle?*
  - a. *How do the Nepali teachers benefit from participating in this 4D cycle?*
  - b. *How can their co-constructed visions contribute to the development of music teacher education globally?*
3. *What methodological and ethical deliberations contribute to anticolonial research with Nepali music teachers in a majority world context?*

The first research question will be answered primarily through the use of educational ethnography (Pole & Morrison, 2003) and collaborative ethnography (Lassiter, 2005). The data will be generated through classroom observations of music lessons at different schools, and interviews with music teachers and school administrators. It will include my researcher diary; audio recorded interviews and their transcripts; and relevant documents (e.g. school websites, curricula, student handbooks, policy and national curriculum documents). This will result in a book chapter "Imagining beyond ends-in-view: The ethics of assessment as valuation in Nepali music education" (Treacy, D., Timonen, V., Kallio, A., & Shah, I.) and an article "Rethinking the distinction between school music and 'proper' music education: Lessons from the School Song practice in Nepal" (Treacy, D. & Westerlund, H.).

The second research question will be answered using Appreciative Inquiry (e.g. Watkins, Mohr & Kelly, 2011). The data will be generated through Appreciative Inquiry workshops with music teachers, and include my researcher diary, workshop materials (ex. handouts, written response sheets) and audio recordings transcribed in part. It will result in a book chapter with the working title "Discovering the possibilities of co-constructing visions: Towards sustainable professional development for Nepali music teachers" (Treacy, D.) and a peer-reviewed article. The third research question will be answered by examining the research methods theoretically in relation to the literature. It will result in an article with the working title "Reflexive Appreciative Inquiry in the majority world: Methodological and ethical deliberations from a 4D cycle with music teachers in the Kathmandu Valley, Nepal" (Treacy, D.). These articles and book chapters will be supplemented with a kappa/introduction.

## **R Strauman: Children and youth singing in church - choice of contents and music genres**

*Ragnhild Strauman, The Arctic University of Norway*

Singing hymns and songs is an important part of religious education activities in the Church of Norway. This is also reflected in the Plan for Christian Education: “The church’s cultural, musical and liturgical traditions are a rich inheritance that is constantly being expanded. The choice of hymns and songs (...) to be used in Christian education must reflect the diversity of this inheritance and ensure both renewal and respect for tradition.” (Kirkerådet, 2012) The Church musician is the person formally in charge of music choices and performances and she is expected to teach children and youth in singing hymns and songs in her congregation. Music pedagogy is not a part of the organist study in Norway. Neither is religious pedagogy. As a part of my PhD project, *Singing hymns and songs in church - The Church Musician's role in religious education in the Church of Norway*, I have collected hymn and song repertoire from 208 different activities in 50 Norwegian congregations. The data material also shows who has been in charge of choosing hymns and songs for choirs, family services, confirmation and other particular educational events involving children and youth. Based on the findings, I would like to present some reflections on the repertoire from a hermeneutical point of view, in what extent is there a connection between contents and music genres and the main themes in the Plan for Christian education? How can the repertoire reflect the thinking of singing hymns and songs in the perspective of *Bildung*, and does it matter if a catechist or an organist- or both - is the person in charge of selecting hymns and songs? Through this approach I will try to draw a picture of how the church musician is mirrored in the practice of religious education.

I have a long experience as an organist and choir conductor in the Church of Norway. Since 2009 I have been working as a University Lecturer at the Northern Norway Church Education Centre (Tromsø) and now, since 2015, I am also a PhD candidate in Music Pedagogy at the Norwegian Academy of Music (Oslo).

## **S J Havre: Becoming LittleBigMusicCreators: learning and teaching of music within the LittleBigPlanet video game, community, and culture**

*Sigrid Jordal Havre, University of the Arts Helsinki*

Video games, as one of the most popular media of today, have caught the interest of educators and educational researchers (Prensky 2007). Still, reports of research on music games within music education are rare (for a few exceptions see for instance Clemens, Cody and Gibbs 2008; Ideland 2011; Gower & McDowall 2012). So far the main research focus of music education researchers have centred on progression games as motivators for developing certain game specific musical skills, while the creative music-making taking place within commercial gaming is still uncharted.

The focus of my research is on how gamers experience, practice and learn music in creative video games, community, and surrounding game music culture. Specific aims are to find out how different actors construct agency (Karlsen 2011) and develop music and game related identities in this context. This I investigate through the concepts of experience, learning, and culture, where learning is seen as the mediating step between having a game experience (Mäyra 2008) and cultural participation in this context.

My research is designed as an ethnographic case study where the extended world of the LittleBigPlanet video game is the research site. LittleBigPlanet is a sandbox game, a game where players have the options not only to play the game, but also to create own games, levels, and modifications. This includes creating music for games on an in-game sequencer as well as doing game audio, and making sound and music interact with the environment. LittleBigPlanet is social and the game features options for multi-play and co-creating of games and music. User-created game levels and music can be shared and played by others the LittleBigPlanet community. Therefore, the research site includes both the virtual worlds of the game series as well as its surrounding music related game forums, social networks, and publishing channels.

Data is collected through interviews and participant observation in the sense of playing games, participating in forum activities and social media, as well as online game creation and music making (Hine 2006, Mäyrä 2008). The participants consists of music gamers, music game composers, and representatives of the game's audio design. They are between 15-40 years old, located in different countries, but all represented on the English speaking part of the Internet. Each of them provides unique perspectives on development of agency, identity and musicianship in the musical universe of LittleBigPlanet.

In my presentation I will discuss results showing aspects of how gamers teaching and learning in-game, community, and the LBP music culture can support the construction of agency as well as development of different music gaming identities within popular video game culture. Also, how can this further inform music education theory and practice?

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## **M Koskela: Finnish lower secondary school students negotiating their agencies. An intersectional feminist viewpoint on the multicultural music classroom.**

*Minja Koskela, Sibelius Academy of the University of the Arts Helsinki.*

Today's Finland is facing new challenges. The societal change has been rapid during the past few years as the amount of asylum seekers has raised exponentially. Even though Finnish society has always been multicultural, the immigration has made the discussions on multiculturalism louder and more visible than they have been in many years. Also, the populist politics, that have gradually strengthened both nationally and internationally with the nationalist stance as their strongest political tool, have affected the ongoing discussion on refugees and asylum seekers. In Finland, the hate crimes have become more common and there has even been many racist incidents where members of the white majority population have attacked the reception centers where the asylum seekers have been located.

Since school is part of society at large, these incidents and discussions are also visible and debated among and inside the schools. Furthermore, since Finnish school is getting more diverse due to immigration, the teaching and learning practices cannot anymore be considered only from the viewpoint of white, western students with Finnish as their mother tongue. The potentially diverse backgrounds of the students have also been taken into account in the newest curriculum of the Finnish comprehensive school, a curriculum in which cultural sensitivity is emphasized to much stronger degree than in previous national curricula. In addition to cultural sensitivity, the newest curriculum also pays attention to the multifarious expressions of gender. Nevertheless, to safeguard and reinforce democracy and equality in the Finnish school, more critical research is needed.

In my doctoral study, I investigate the music teaching of Finnish comprehensive lower-secondary school (students aged 13 to 15) from the viewpoint of intersectional feminism. The research focuses on the construction and negotiation processes of students' agencies in the practices of band playing and popular music in a multicultural music classroom. Intersectionality here refers to the intersections of social and cultural categories and identities. Intersectional feminism endeavors to take into account that in addition to gender, factors such as race, sexuality, social class, disablement and/or nationality may also affect people's social positions and agencies. Furthermore, intersectional feminism investigates how the different social categories intersect and/or entangle both theoretically and in lived reality. In the context of this study, I aim at exploring how the different social positions and categories become visible and how they intersect in the practices of band playing in a Finnish lower-secondary school music classroom which contains students from different social and cultural backgrounds. Hence, in my study, the concept of agency is also perceived from the stance of intersectional feminism.

In Finnish comprehensive school music lessons, playing in a band is currently the dominant practice. Moreover, the pedagogical use of band instruments and popular music in Finland is considered relatively advanced and appreciated, when speaking from an international point of view. Earlier research has even argued that playing in a band is a comparatively democratic practice. Even though

the democracy of band playing has been questioned by further research, band playing and the playing of popular music are still hegemonic practices in the context of Finnish music teaching and they possess strong positions in music classrooms nationally.

When considering the practices of band playing and popular music in a multicultural music classroom from the viewpoint of intersectionality and agency, the democracy aspects of the practices need to be reconsidered. For example, the history of band playing and of using electronic instruments is shown to be dominated by males. Hence, one needs to ask: If adapting the band playing practice in school contexts as such, how will it affect the gendered agencies of the students? It is also shown that the immigrant students find the music of their own cultural background meaningful and important. Consequently, another question to be considered, is how western popular culture and its related practices, such as band playing, might or might not enhance the agencies of the students with minority culture backgrounds.

Based on these considerations, I have formulated my research questions, which are as follows:

1. How do the students negotiate their agencies in the multicultural music classroom in the context of band playing and within the socio-cultural frames of the music classroom from the viewpoint of intersectional feminism?
2. How is it possible for the teacher to guide the negotiation processes so as to enhance the democracy of music teaching and learning, and the equality between the students?

The data of the study will be collected from my own teaching context. I will observe an optional music group of over twenty students with a focus on band playing and popular music. In addition to the agencies of the students, I am also interested in the teaching practices and the role of the music teacher when aiming at more equal and democratic practices. Hence, in my study, I am not only a researcher, but also a teacher and one of the study objects. The data will be collected utilizing ethnographic research methods: I will keep a teacher-researcher's journal, videotape some of the lessons and interview the students. By using multiple data collection methods, I am to have as multifaceted and rich research data as possible. The empirical part of the study will be conducted during the academic year of 2016-2017. The data collection started in November 2016 and will be finished by June 2017.

