HØGSKOLEN i INNLANDET

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Master's Thesis

Music teachers in Norway with foreign education: Uprooting a professional identity and replanting it abroad

Musikklærere i Norge med utenlandsk utdanning: Å rykke opp en profesjonell identitet med roten og plante den om i et annet land

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Innhold

Norsk sammendrag

Dette er en studie av tre musikklærere i Norge som opprinnelig kom fra ulike land og kulturer. Intensjonen for prosjektet er å utforske de ulike utdanningsbakgrunnene som utenlandske musikklærere har, og å lære hvilke erfaringer en utenlandsk musikklærer kan gjøre seg når en begynner en ny karriere som musikklærer i Norge. De utvalgte deltagerne kom fra England, Tyskland og Singapore, og de hadde høyere utdanning fra disse landene i tillegg til USA og Sveits. For å få innsyn i disse lærernes opplevelser, ble et semistrukturert intervju gjennomført med hver deltager. Resultatene fra intervjuene er undersøkt og sammenlignet for å forsøke å oppdage felles hendelser eller prosesser av betydning, og resultatene er undersøkt i lys av teorier om profesjonsidentitet og tidligere forskning om hvordan musikklæreridentitet bygges opp.

English abstract

This is a study on three music teachers in Norway who originally come from different countries and cultures. The intention of the project is to examine the kinds of educational backgrounds with which foreign music teachers are equipped and to learn what experiences a foreign music teacher might meet upon beginning a new career teaching music in Norway. The chosen participants came from England, Germany, and Singapore, and their own higher education took place in these countries, in addition to the United States of America and Switzerland. To gain insight into these teachers' experiences, one semi-structured interview was performed with each participant. The results from the interviews are examined and compared in an attempt to discover common events or processes of significance, and the results are considered through the lens of professional identity theories and previous research on music teacher identity construction.

1. Background

"No, no, I'm not going to study music in college. Playing piano is just for fun, for stuff like leading the family in singing Christmas Carols; it's not something you make a career out of." I spent at the very least three years of my life repeating this claim to myself as well as anyone who would listen. I had been the girl in my small town who had played piano since she was five, the girl who was in the school symphonic band as first chair oboe, in the school jazz band on piano, and in the school marching band as the color guard captain. Everyone around me knew that I would continue to focus on music as I grew older and applied for colleges, but I was much more uncertain at the time. I had a plethora of reasons as to why I should study *anything* other than music: In my teenaged mind, I imagined that I had already accomplished quite a lot in the musical field – why not try something new and different? My sister had already studied at college as a pianist and oboist; we were already so incredibly similar that it would be a bit wrong to continue along *her* path once again instead of finding my own passion, right? Everyone, including one of my high school English teachers, had made it clear that "musician" was not a career choice; at best, it was what you do on the street corner in your spare time for attention and a little extra cash.

However, as I neared the end of my high school years and felt the ever-growing pressure to apply to colleges, I felt quite simply burned out. Here I was, the good little American girl who at graduation ranked fourth in her graduating class, who participated in just about every musical activity the school offered, who was on the speech and debate team, who ran in track and field (albeit very badly), who participated in the school's theater classes, who took leadership roles in the school's French club. Yet, I had absolutely no clue what I wanted to do with my life. The pressure was immense, because while it was no secret that attending college was a necessity, I was completely dependent on scholarships to fund my higher education, meaning that I did not have the luxury of changing majors or career dreams along the way.

During this overwhelming period of my life, I found myself sitting in my school band directors' office, day after day, researching different universities and learning how to apply. This was during a transitional period where some application information was found on the internet while many application forms were still manually sent through the mail. I did not have internet access at home, and all of my computer skills besides typing were severely lacking, so I needed all the help I could get during school hours. These saints of human beings spent countless lunch hours listening to my concerns, offering me tissues for my tears, and

encouraging me to keep moving forward. On the evening when my mother finally forced me to apply for just one random university, just to make sure I had applied *somewhere*, the correct path for me was at last clear: Of course I adored the attention of performing for others, but even more, I began to feel a calling to pay forward the inspiration that I was always shown by the music educators surrounding me, from my private piano teacher to each of my band directors in school.

It turned out that this singular college application was all it would take to seal my fate and help me shape my true identity. At Grand Valley State University, in Allendale, Michigan, I discovered where and with whom I belonged, and I experienced some of the most challenging and inspiring courses, all aimed at training me to become the best music educator and all around human being I could possibly become. The days were long and hard, with early hours spent practicing before classes began, followed by rehearsals, meals, swing dancing, obligatory assignments, and waitressing whenever possible for income. By the time I graduated five years later, I felt not only prepared to enter the teaching field, but I also truly believed that I could positively influence the lives of young people by being equally as inspirational as my favorite teachers and professors had always been. My attitude toward life was so incredibly positive that I felt no hesitation whatsoever when I fell in love with a Norwegian exchange student and decided to move to Norway "for a few years."

Uprooting my life and moving across an ocean was one hundred percent my own, willing choice, something that I anticipated eagerly, and my first impression of the country made me certain, nearly immediately, that Norway would become my forever home. I experienced all of the common hurdles of immigrants establishing themselves in a new country: primarily learning the new language and obtaining a job, any job, to make ends meet while working up the ladder toward the desired dream job. Surprisingly, I was one of the few who was able to quickly wedge a foot in the door in my actual educational field – a series of substitute position in compulsory school music education which I was able to turn into a permanent public school teaching position. However, in ten years, I have never had such a position that did not include a large portion of teaching English. While I understand the reasoning for compulsory schools using me as an English teacher, I have never quite felt comfortable with the situation. It began as a belief that I simply had to "deal" with this arrangement as I established myself in Norway, and I would eventually be able to whittle away the English classes while I added more music teaching to my workload, something that has proven easier said than done.

When I have expressed my concerns, doubts, or frustrations to friends or colleagues, the response has nearly always been one of the following: "Can't you apply to teach in a school of music and performing arts (culture school)[1]?" "Can't you apply to teach at a higher level?" The solution seems to be that *I* am in the wrong *place*; if I am a true music educator, then I am most likely not going to find fulfillment in a compulsory school and should instead try teaching at a higher level or in a separate extra-curricular musical arena. I briefly entertained this idea, but this was not so cut-and-dry either. For one, it seemed that my education was somehow wrong for every setting: Compulsory schools were not interested in a teacher who would only teach music; a position such as those common in America, where one might teach music at several schools within a municipality, appeared to be out of the question, as administration did not like the idea of having to relate to teachers who were only present part-time. They wanted a classroom teacher who could teach several subjects, meaning my education was too narrow to belong there. However, on the other side, culture schools seemed to only want the most specific professional instrumentalists, generally not oboists, so the impression I received was that my education was too broad, and I was not a "professional" enough performer (whatever that may mean), to be considered for culture schools.

Most importantly, though, while teaching private lessons was well within my teaching area, I loved teaching classroom music! My experiences of music in schools in America filled me with positive memories of music bringing everyone together in joy, beauty, and achievement. Music to me was so much more than an extra-curricular social activity; it was supposed to be a source of happiness every day for my students, together, *at school*. In many ways, it has often felt like I simply do not quite "fit in" here: my qualifications and aspirations are not quite what is expected in a compulsory school setting, but they also are not what is expected for a culture school. My aspirations as a music educator, and my expectations as to what music education should look like, do not seem to be in alignment with much of anyone here. Regardless of where I choose to teach, it feels like I am somehow less than ideally qualified, and it seems as if it is a necessity to sacrifice parts of the music teacher identity that I have spent time creating over the years, in order to "fit in" here.

[1] While these institutions are called Schools of Music and Performing Arts, all of the participants in this project consistently referred to them as "culture schools," a very direct translation from Norwegian. Therefore, I have used the commonly-used terminology "culture schools" for the rest of the project for the ease of understanding direct quotes, despite "Schools of Music and Performing Arts" being the correct English terminology.

It is this personal post-move struggle between knowing exactly what kind of music educator I wish to be but not quite managing to fit in quite frankly anywhere, with which I do not feel I have completely overcome regardless how much progress I have made over the years, that lead me to my topic for my Master's thesis. According to Statistics Norway, 6.9 percent of primary and lower secondary school teachers have immigrant backgrounds (Foss, 2019). Seeing that this number includes all teachers, and not only music educators, it indicates that few immigrants are teaching in compulsory schools today in Norway. One may conclude that at least some of these teachers may be currently teaching music, either because they are educated as music teachers or simply because music has become a part of their expected subject area within their current teaching positions. Either way, it is desirable to examine this number more deeply to discover how this number relates to music specifically.

The music magazine *Musikkultur* (Odland, 2017) reports on the topic of immigrants in school of music and performing arts, in which Anders Rønningen, of the Norwegian Culture School Council states that there is in fact very little data about the nationalities of music teachers within Norwegian schools of music and performing arts or their educations, but that his own research of the region of Telemark, Buskerud, and Vestfold suggests as many as 20 percent of culture school teachers have immigrant backgrounds (Rønningen, 2018). With the curricula for both compulsory schools and culture schools including a focus on diversity, some research has taken focus on students of immigrant backgrounds, how they experience Norwegian school systems, and what teachers can do to best serve those students. However, with the above numbers in mind about the amount of immigrant teachers in Norway, there is surprisingly little research about the teachers themselves, what skills they bring to the classrooms, their experiences as educators in a different system, and how they navigate their professional identities in a new country. These are the questions that I will bring forward in my thesis, to gain a deeper understanding of the experiences of music teachers with foreign educational backgrounds now teaching in Norway.

In this Master's thesis, focus will lie on a comparison of different phases in foreign teachers' professional lives. Specifically, I will examine teachers' educational paths previous to moving to Norway, what expectations these teachers had for their teaching careers, and what their current teaching environments look like today, in addition to how they evaluate their own satisfaction in their current position. By learning about their personal experiences and reactions to the process of becoming a music teacher in Norway, the purpose of this project is to be able to identify common occurrences that many foreign music teachers may experience

in this transitional period. How has moving to Norway affected their identities as music teachers, if at all? In addition, while it may not be possible to pinpoint any direct causes for any experiences, I hope to discover possible factors that may contribute to foreign teachers' finding contentment and fulfillment, or adversely experiencing significant struggles, in the music education field in Norway. Hence, the research questions in this Master's Thesis are:

1) What do music teachers with foreign educations emphasize in describing their own experiences with music education?
2) How do these teachers depict their career expectations prior to moving to Norway?
3) How do they express the process of working abroad as affecting these expectations?

This thesis begins with an overview over previously existing literature on identity, professional identity, and music teacher identity. Following this is a section on the methods used for gathering data and analyzing this data in the project. When producing results, there will be a summary of common themes, followed by more detailed responses by each individual participant. The following section discusses these responses in relation to the chosen literature, and the project concludes with a restatement of the results and a discussion of what this project could mean for future research.

2. Theory and Previous Research

This project begins with a general theoretical base revolving around James Paul Gee's Theory of Identity (Gee, 2000). He defines identity as "being a certain 'kind of person,'" a concept that can be applied to nearly any aspect of a person's life. He further divides this definition of identity down to four specific ways that one may view identity: First, there is the Nature-identity state, which relates to biological factors and other naturally-occurring influences over which we have little to no control. Second is the Institution-identity position, relating to how institutional authorities empower a person to be able to perform certain jobs. Third comes Discourse-identity, in which one's traits are recognized by surrounding peers. Finally, Affinity-identity refers to shared interests and experiences within like-minded groups (Gee, 2000). Every human being can theoretically interpret these various features of their identity construction and even see how changes in each of these separate identity perspectives could affect the other portions. This theory is relevant to my project because music teachers from a foreign background are faced with issues relating to each of these factors. Biologically, we have assigned sexes, and we were born in certain physical locations, with the native languages our parents taught us from birth. For many foreign music teachers, one may have an institutionally authorized identity in the home country, which becomes differently authorized in a different country. By changing locations, it is logical that the discourse to which one is exposed will likely be changed; one may suddenly discover that they were recognized in one way "back home," but are seen otherwise in the new country, whether this change is a positive, negative, or categorically neutral change. Finally, similarly to the changes in discourse, one may discover new experiences within affinity groups, or even struggle to connect to affinity groups at all, once they move to a new location with a new set of cultural expectations.

From general Identity Theory, I tapered the topic further to Professional or Occupational Identity. I have chosen this professional starting point from the chapter "Occupational Identity" (Skorikov & Vondracek, 2011) found within the book, *Handbook of Identity Theory and Research* by Seth J. Schwartz, Koen Luyckx, and Vivan L. Vignoles. This chapter offers a summary of various research and perceptions concerning this particular facet of identity construction. The authors bring forward differing theoretical perspectives on occupational identity, including John Holland's Person-Environment Fit Theory and Erikson's Ego Identity Theory (694). They focus on the importance of uncertainty of adolescence in the construction of an occupational identity as well as overall identity, pointing to various functions of this

occupational identity construction. “Without a clear and strong occupational identity, individuals would be unable to make self-endorsed career choices, resulting in feelings of distress.” (698) In turn, several factors influencing this identity configuration are explored, including, Individual Activities and Experiences, Personality, Gender, Family and Peers, and finally Modern Social and Economic Conditions (702-707). This is relevant to my project because it shows perspectives on the construction of the professional identity itself. It is a more intricate process than simply choosing a random career based on statistics or other objective information. Instead, everything about our growth and upbringing plays a role in our decisions as we approach adulthood, and these aspects and decisions in turn affect our expectations in the careers which we choose to enter.

Next, Claire Brooks’s book, *Teacher Subject Identity in Professional Practice: Teaching with a Professional Compass* narrows occupational identity down to educators specifically, addressing the idea of how an educator views their teaching identity as it relates to their teaching subjects (Brooks, 2016). Her research is based on several narrative interviews, and while it revolves primarily around the subject of geography, her points are equally relevant to music teachers as well. Brooks begins by presenting the idea of a professional compass, an inner tool which reminds teachers where their own, personal, unquestionable moral and ethical values lie. By understanding their values, teachers are then able to make decisions and respond to changes and challenges in their professional settings. Using several different situations, Brooks reveals how these values affect different aspects of teaching, from which classroom management strategies one may use, to which resources one chooses for a particular class, to how one reacts to new changes and demands within a particular local or regional teaching environment. In many cases, she refers to a specific school’s routines, where school administrators or state requirements demand certain teaching behaviors.

Through several narratives, the book shows the different ways a teacher may relate to their subject. One narrative revolves around a teacher with a very clear connection to his subject and who allows this central value steer many of his decisions as a classroom leader. Another narrative shows a contrasting scenario where a teacher is working within a subject in which she was knowledgeable but felt that she lacked expertise and wanted to improve her own practices within this subject. In further narratives, Brooks depicts settings in which the core values of teachers may not align with the core values of the school administration or school political decisions. Whether or not people view themselves as experts in their fields may determine how they approach teaching those subjects. In other words, there is a difference

between being a *musician*, being a *music educator*, and being a *compulsory school teacher who happens to teach some music*. Each of these identities will affect how a teacher views his or her purpose in the classroom, and consequently what kinds of decisions they will make in the classroom. According to Brooks, a teacher's individual and professional identity is an important part of the identity picture, which has often been overlooked in professional identity research. One of her conclusions is that a teacher's success or struggles within the classroom can have a strong connection to not only their subject identity, but most importantly how well their own subject identity and values align with the values of their local administrators and larger surrounding work culture.

Brooks's book is relevant to my research because it takes into account teachers' values in regard to how they behave and make decisions in the classroom, as well as in regard to how they adjust to professional challenges. She points out that some teachers' values are a result of their own experiences as a student or other events while building their subject expertise. Therefore, one can see how receiving an international musical education could affect a teacher's values. It is possible for an international teacher's values to line up effortlessly with the values of their place of employment, but it is equally possible for a foreign musical education to lead, at least in part, to clashing value systems and additional challenges in the workplace.

Kristin Pellegrino further confines occupational theory to relate specifically to music educators in "Connections Between Performer and Teacher Identities in Music Teachers: Setting an Agenda for Research," (Pellegrino, 2009) which focuses very precisely on the prioritizing of the performer portion of the music teacher identity over the educator portion of the music teacher identity. She also produces five themes relating to music teacher education: teacher versus performer identity conflict, personal and professional benefits of music making, holistic view of musical identities, roles and situated identities, and defining music teacher identity. This work is done through examining a critical analysis of literature, and it is relevant to this master's thesis, as a connection between being a performer and being a teacher can potentially be a contributing factor to a foreign music teacher's expectations in the workplace.

Julie Ballantyne, Jody L. Kerchner, and José Luis Aróstegui take this concept of music teacher identity and even further investigate, this time focusing on international music teacher identities in their article "Developing music teacher identities: An International multi-site study." (Ballantyne et al., 2012) In their research, they compare music education students at

universities in three different countries on three different continents, with the purpose of examining the development of their identities. The researchers used interviews to gather information on their university experiences, their expectations in becoming music teachers, their own qualities relating to becoming an effective music teacher, and how they describe their own professional identities. It is important to note that this study only relates to pre-service music teachers in training and does not include any currently working educators already out in the field. However, this is relevant anyway to this thesis as it offers some perspectives on how music education can take place across the world, and how the similarities and differences in these teacher education programs may affect the formation of music teacher identities (Ballantyne et al., 2012).

In a similarly international study, Carmen Carrillo, Margaret Baguley, and Mercè Vilar also investigate professional identity within the music education field, this time with four music educators, half of whom were from Spain, and the other half from Australia, using in-depth narrative inquiry methodology, in the article "The Influence of Professional Identity on Teaching Practice: Experiences of Four Music Educators." (Carrillo et al., 2015) The authors had previously studied the teaching context in Spain, so they built upon the previous data and expanded to include Australia in the perspective. Through their series of three semi-structured interviews, they collected and analyzed data to discover two main recurrent themes on how the music teachers' professional identities have been formed and what has affected the growth. The authors present two recurrent themes amongst their participants: Strategies to improve practice and Teaching approaches. In the end, the narratives show that despite having differing cultural backgrounds, the teachers had many similar expressions and influences. This study is geared to help music teacher educators in the future of teacher training programs, and it focuses on music teachers in their own country, not having moved abroad. Therefore, it gives some background on the formation of music teachers from different cultural backgrounds and how their identities and teaching practice affect each other (Carrillo et al., 2015).

Another book that I find to be particularly relevant is Even Ruud's *Musikk og identitet*, which presents the ways in which individuals can develop musical identities (Ruud, 2013). Like Brooks, Ruud's research uses narratives, specifically written stories from students describing events that the students experienced as especially meaningful in building their identities. Ruud points to four "spaces" in which musical identities are created: the personal space, the social space, the space of time and place, and the transpersonal space. Each of these spaces contribute differently to our musical identities: as individuals, we will naturally experience music

differently and react to certain pieces of music in a unique and special way that may not necessarily coincide with another person's reaction to the same artwork. At the same time, we do not live inside bubbles, but rather spend our entire lives engaging in social interactions at home with our families, at school with our classes, and not least of all in our free time with our peers, both in person and now in the digital world. Naturally, these social interactions will also affect our experiences of music and will influence the building of our identities. Ruud goes on to point out how life does not stand still, and this constant changing of time and space also leads us to new challenges and changes in our musical tastes and identification. His fourth space examines a kind of "out of body" experience with music, where one might for example experience music in a more spiritual way. None of these spaces are completely independent, nor does any one space alone necessarily create more meaning than the others, but they rather weave together to create an ever-changing musical identity, constantly in motion and interaction.

Even Ruud's theory on musical identity is especially relevant due to his chapter on time and space. An adult who has been raised and educated in one country and culture, and who moves as an adult into another country and culture will at the very least be experiencing a physical change in time and space. This person's past lies in one location, while their present lies in a new location, and the future location is yet to be seen, regardless of what one may expect or plan. Ruud also includes some thoughts on music as it relates to national identity. His theory of musical identity is also consistent with Brooks's thoughts on subject identity in that she suggests that a person's strongest memories of their subject's importance may come from any number of experiences, including childhood memories with parents and classroom experiences in school. Brooks also includes examples in which the subject's importance may develop differently over time or in new school environments, just as in Ruud's referral to time and space.

In addition, Elin Angelo's article, "The music educator: Bridging performance, community and education – An instrumental teacher's professional understanding" offers an in-depth view of one teacher's experience teaching across several environments, showing what one could characterize as an atypical teaching position for a music educator in Norway (Angelo, 2015). The article first describes what defines a Norwegian culture school and its purpose. She also introduces common concepts revolving around a music educator's qualifications and the idea of being a specialist with very few, specific in-depth job focuses versus the idea of being a specialist in performing a wide range of music teaching jobs. Angelo interprets the

professional understanding of this teacher, with the fictive name Ingrid, which includes her views of her students, how she collaborates between the culture school and the primary school, and how she adjusts her teaching in regard to the community's needs. This idea of professional understanding is an important contribution to my research, both when compared with Brooks's thoughts on subject identity and when interpreting foreign music teacher's own professional understanding and expectations based on their own education and training.

Cynthia L. Wagoner's doctorate dissertation, "Defining and measuring music teacher identity: A study of self-efficacy and commitment among music teachers" revolves around how we can clearly define the music teacher identity, based on foundational identity theory (Wagoner, 2011). She then interprets these previous theories in an attempt to determine what factors affect new teachers in their development and construction of their personal and occupational identities, with the first years of teaching being the most crucial to the identity´s growth and maturity. The main theories that Wagoner begins by summarizing are social constructivism, symbolic interactionism, dramaturgical theory, and role theory. Moving forward, she examines occupational identity as it relates to the above theories, referring to various previous studies on university students, examining why they chose their occupations and what factors affected the decisions surrounding choice of educational major, pointing to findings that music teachers often choose this occupation due to positive views of the profession through their family or their own music teachers in childhood and adolescence. The dissertation also continues to inspect the ways in which the university experience can guide the construction of occupational identity, first focusing on teacher identity in general before turning to the additional subset of music teacher identity. The next chapter examines novice teachers´ reflections to their first experiences in the classroom, eventually leading to a definition of music teacher identity as "constructs of teacher self-efficacy, commitment, agency, collectivity, and music-teacher comprehensiveness." (Wagoner, 2011, p. 68) Wagoner then goes on to define these terms of self-efficacy, commitment, agency, collectivity, and music-teacher comprehensiveness in the context of a music educator rather than a teacher in general.

The second part of her dissertation is where she gathers data through surveys of members of The National Association for Music Education to form the "Music Teacher Identity Scale" (MTIS) to measure Music Teacher Self-Efficacy and Music Teacher Commitment, with Music Teacher Self-Efficacy focusing on the four dimensions of security in one's abilities, setting goals and priorities in achievable ways, problem solving, and perseverance through adversity (69) and with Teacher Commitment concentrating on involvement in teaching activities,

personal resources of time and energy, attitude/investment toward professional music teaching goals, personal resources of money, and involvement in professional activities (100). It should be noted that this study took place in the United States of America, where many of these dimensions are both culturally acceptable and expected of teachers of all kinds, whereas a number of them may be less relevant for teachers in different cultural areas of the world.

Wagoner's dissertation and Brooks's book approach professional identity from two very different perspectives – with Wagoner gathering quantitative data about music teachers enrolled in The National Association for Music Education, with the goal of determining and defining factors related to music educators leaving the profession, and with Brooks gathering personal narratives from geography teachers depicting how they identify with the subject and how this identification affects how they navigate the classroom. Both sources point to similar central themes of strong moral professional values, feelings of competency, meetings with adversity – whether this comes in the form of administration, school politics, or collaboration with colleagues.

The article "Kulturskolens kompetansebehov for ny rammeplan. En regional undersøkelse i Buskerud, Telemark og Vestfold" by Anders Rønningen addresses the qualifications of teachers within Norwegian culture schools in the specific region of Buskerud, Telemark and Vestfold (Rønningen, 2019). Rønningen's article is based on his own research and refers to additional related research on culture schools, professional identity, and discourse surrounding the concept of culture schools. His research compiles a variety of data from surveys, interviews with culture school principals, and participatory observation of group discussions on the same topic. While on the surface, this article focuses on culture school teachers in general and does not specifically mention teachers of immigrant backgrounds or with foreign formal educations, it offers valuable new information about the expectations that a music teacher from any country, Norway or other, may meet while working within a culture school. It also addresses the ways in which these expectations are changing in one particular setting. This is useful information when interpreting my own data about the experiences of music teachers with foreign educations teaching in Norway. Additionally, while Rønningen's article does not offer straightforward solutions to the challenges he discovers, his conclusions may prove interesting when compared to the educations and encounters of non-Norwegian music teachers living and working in Norway.

The article “Differentiated inclusion, muted diversification: immigrant teachers’ settlement and professional experiences in Singapore as a case of ‘middling’ migrants’ integration” by Peidong Yang focuses on a study on immigrant teachers in Singapore (Yang, 2020). Yang states that, while immigration has been previously studied, it has mostly been limited to either the so-called “foreign talent” elite immigrants, or the lower-skilled laborers. However, the article points out that there is little previous research about those migrants who lie in between the elites and transient workers, the every-day middle class middle-wage workers such as teachers. The focus of the article revolves around the concept of integration, first in terms of legal immigration, or *formal* inclusion, and second in the professional setting, or *functional* inclusion. This study is specifically focused on teachers in the public compulsory school system. Yang sheds light on the process of acquiring work permits in Singapore and how nation of origin can affect this process, as well as what obstacles an immigrant teacher may examine in this even. Following this, Yang goes on to analyze how teacher approach the balance between conforming to local cultural expectations that may not align with their own beliefs or values, versus initiating change in situations of such value misalignment.

3. Methods

When planning my project, I will admit that I was immediately skeptical to the idea of performing interviews, and I was more drawn to other methods of gathering data, specifically text analysis. This is not because I have anything against observing or interacting with others. Quite the opposite, I would consider myself a very social person who finds conversations attractive and exciting. However, I feared that in my current state of life – a mother of three young children also working more than full-time – the wisest choice would be to choose a method in which I had one hundred percent control over every aspect; the idea of adding more human beings with more scheduling conflicts into my already chaotic calendar was not tempting in the least. Still, this topic is one that could potentially be emotionally charged in ways that could be best expressed by the teachers themselves, rather than through my own observations, surveys, or other documentation. The idea of group interviews crossed my mind, but I also wanted to be able to give each person my full attention and let them tell their own complete story with as little interruption as possible. Having my own experiences in discussing cultural preferences with others and at times having experienced rejection to topics that gave me joy, I wanted to ensure each participant the ability to truly light up with the topics that make them shine and be brutally honest when feeling pain, without feeling the need to match anyone else's level of positivity or negativity. Therefore, the topic on which I settled in some way also dictated the most useful method of gathering data: Semi-structured interview.

I turned to two books to gain insight in the best ways to structure and execute efficient interviews. *Introduction to Qualitative Research Methods: A Guidebook and Resource* offers, as the title indicates, several suggestions of ways to perform qualitative research. (Taylor et al., 2016) Chapter four in this book is dedicated solely to in-depth interviews, referring to three specific, yet closely related, types of interview studies: first, the interview to learn about life history or sociological autobiography; second, the interview about special events that one cannot directly plan to observe, such as reactions to a natural disaster; and third, the interview to produce a big picture (103-104). In many ways, my interviews seemed to fall into all three of these categories: I indeed wanted to hear the life stories of my participants to learn about what role music education played in their upbringings. I also needed to hear through their own words what they had experienced and felt throughout the process of replanting their careers in a new cultural setting. In regard to the second type of interview, it would be very complicated to manage to plan interviews of young people aspiring to become music educators who also

simply happen to decide to move abroad and be able to observe and document their experiences myself, least of all because of the time restrains on a Master's thesis project. Last, I entered this project with my own experiences at heart and aimed to see a bigger picture, one of which I am only a tiny portion, and I needed to discover how the rest of the picture looked.

Although I had an idea of the kinds of questions I wished to ask, I turned to the book *Interviewing as Qualitative Research: A Guide for Researchers in Education & the Social Sciences* (Seidman, 2013) for guidance on how exactly to approach interviewing for such a project. This book presents four phenomenological themes in interviewing: The temporal and transitory nature of human nature, subjective understanding, lived experience as the foundation of "phenomena," and emphasis on meaning and meaning in context. The authors write, "These four phenomenological themes provide the rationale and the logic for the structure, technique, and approach to analyzing, interpreting, and sharing interview material that the rest of the book describes. They matter because understanding them and how they play out in the interview structure and techniques offers grounding and guidance for the interviewer." (16-20) In other words, this method is more than simply performing interviews and repeating the answers back to others. Rather, one must interpret the answers *in context*. We, as researchers, have a duty to understand that nothing in humanity is truly "permanent," that the answers given by every participant are subject from the participant's own view, and that there is always a bigger picture which we must attempt to see as well. As the book focuses on *in-depth* interviews, the authors advocate for a three-interview series, first focusing on the life history, followed by the details of the experience, and ending on reflection over the meaning of the event (20-22). They also suggest 90-minute-long interviews. While the reasoning for this system was very logical, it was rather unrealistic to implement during this project, largely because the study area was already broad, regarding the process of moving from one country to a new one. If I had had more time available to go further into depth and even include more participants in this way, this three-interview-system would have been very helpful. Due to the time restraints in this project, I chose to only have one interview each, with a goal of 60 minutes for each interview. All of the interviews went a bit over the allotted time.

Upon choosing my thesis topic, I immediately put out feelers within my own social networks of expats living in Norway. I posted a question online in multiple social media groups asking if anyone with a foreign education in music who is currently teaching in Norway would be interested in speaking with me, and I asked those interested to contact me privately. Several individuals messaged me quickly, saying they wanted to speak with me or had friends or

family members who would be interested. In the beginning, it seemed like respondents were heavy in Anglo-American background, but by the time we had discussed backgrounds further, this proved to be more diverse than first suggested. I was contacted by ten teachers willing to speak with me, both male and female respondents who had spent varying amounts of time in Norway. Those who responded worked as private music teachers, either through private music schools or through culture schools. None of those who responded were currently working in public compulsory schools. The majority of the participants who answered were actually Americans, but I chose to focus on those who had come from different countries besides the United States of America. I made this decision because at the beginning of this project, I thoroughly believed that the interviews would reveal a good deal of information about how music education is carried out in the compulsory school stage of schooling, and I wanted to gain as much new information about countries outside of America and Norway as possible. This is why I chose to focus on one participant from England, one from Germany, and one from Singapore, all countries about which I had no specific expectations based on my own experiences.

Before commencing the interviews, I applied with the Norwegian Center for Research Data to report what data I would be gathering and ensure that I followed the rules for ethical data gathering. Then I set up an account with Diktafon-Nettskjema in order to safely record and store the data. As a backup, I also purchased an analogue recording device. To retrieve consent for the interviews, I sent the consent form digitally and asked for each person to print the form, sign it, and return it back to me digitally before the interview could commence. I therefore had the name and contact information to each participant, but I avoided storing this information beyond the signed consent form. From the start of the process, I simply referred to the participants by the number of their interview (one, two, or three) rather than their names until I had created false names for them. Each respondent was quickly available to talk with me, and as COVID caused in-person interviews to be impractical, they were all also willing to do video meetings. I also found this to be especially beneficial for my project, as it then became just as natural to contact people living quite far away from me, meaning that my project was not limited geographically to a small radius around my residence. We followed the Inland Norway University of Applied Sciences guidelines, using a University Teams account for two of the interviews and a University Zoom account to carry out the third interview. In my transcriptions, I anonymized the names of the participants, creating the false names of “Bruno,” “David,” and “Susan.”

In preparation for the interviews, I created a list of possible questions, in order to provide a semi-structured interview. There were certain aspects of teaching music about which I knew I wanted to ask and compare, but I also wanted to maintain a level of freedom, since teaching music in Norway can occur in a vast variety of environments and situations. Therefore, each interview began with a very open question asking for each person to summarize how they would describe themselves as a music teacher, including their background and education. This gave me the opportunity to allow each person to place focus on the aspects he or she found most important in their own eyes. In this way, I received many relevant pieces of information which I otherwise would have lacked, because they were simply not factors that had previously been on my own radar as significant contributions.

After the participants had summarized their backgrounds, I asked about their current teaching positions in Norway and other relevant experiences in this country. This provided an opportunity to ask open questions about comparisons between life "pre-Norway" and "post-moving" and follow-up on their own ideas. I had a list of questions I wished to ask, but I was also prepared for the fact that every question or concept would not be equally relevant to all of the participants. The structured questions which I attempted to ask each informant included whether or not there were differences in teaching materials, classroom logistics, cultural norms, and professional attitudes. I transcribed the interviews myself, again taking care to refer to the participants by their interview number or falsified name at all times.

As I gathered my data, I intuitively fell into the methods of grounded theory and analytic induction described in Chapter Six of *Introduction to Qualitative Research Methods*. The book describes grounded theory as such: "The grounded theory approach is a method for discovering theories, concepts, hypotheses, and propositions directly from data rather than from a priori assumptions, other research, or existing theoretical frameworks." (Taylor et al., 2016, p. 164) While I had already begun reading previous research looking for answers to my questions before beginning the interviews, I found this extremely difficult as I did not know what my informants were going to answer to my questions. I had myself experienced struggles as a foreign music teacher, but this did not mean that my participants also experienced struggles. Therefore, I had found many interesting sources that in the end did not appear to have a natural relevance with the data. While transcribing the interviews and comparing the different experiences expressed in them, I began to slowly see common themes emerging, which also led me to be able to make better, more informed searches for relevant sources.

Taylor et. al explain grounded theory referring to earlier theorists:

> Glaser and Strauss proposed two major strategies for developing grounded theory. The first was the constant comparative method, in which the researcher simultaneously codes and analyzes data in order to develop concepts. By continually comparing specific incidents in the data, the researcher refines these concepts, identifies their properties, explores their relationships to one another, and integrates them into a coherent theory. (164)

Once I had completed my first interview and began the work of transcribing, it was very difficult to simply ignore the results of this conversation as I moved along to the next interview, though I tried to remain as "neutral" as possible in the following interviews as possible. With each subsequent interview, themes arose, sometimes between only two of the participants and other times common themes with all of them. I was then able to use these themes as results themselves as wells as using them to search for additional previous research, using key words that I otherwise would not have considered before gathering the data in this way.

The second strategy mentioned in the book was theoretical sampling, explained such: "In theoretical sampling, the researcher selects new cases to study according to their potential for helping to expand on or refine the concepts and theory that have already been developed." (164) Had I included more interviews in my project, I very possibly could have chosen new cases in exactly this way, but this was not a relevant option for me at this time.

In addition to grounded theory, the authors discuss analytic induction as a procedure for using data to validate expectations. The steps are laid out as such:

> 1. Develop a rough definition of the phenomenon. 2. Formulate a hypothesis to explain the phenomenon. 3. Study one case to see the fit between that case and the phenomenon. 4. If the hypothesis does not explain the case, reformulate the hypothesis or redefine the phenomenon. 5. Search for the negative cases to disprove the hypothesis. 6. When negative cases are encountered, reformulate the hypothesis or redefine the phenomenon. 7. Proceed until the hypothesis has been tested by examining a broad range of cases. (166)

As stated above, I did not actively search for negative cases, so I did not follow analytic induction completely. However, I did to an extent begin this project with my own experiences as a base hypothesis, knowing that it was rather likely that the participants may either mirror

some of my experiences or express the opposite of my own experiences. In that sense, it felt like I was constantly comparing the new responses with my own answers to the questions, as well as comparing them to each other as the project progressed. Additionally, I indeed discovered throughout the interviews that I was to some degree answering different questions to what I had originally intended to answer. Therefore, step four of reformulating the hypothesis and/or redefining the phenomenon was an important step in my process. In this way, I used the data as my anchor point, letting the results guide me further to discover what the phenomenon ultimately was and where to then search for more relevant earlier research.

4. Results

In the three interviews taken, we can see a variety of experiences and viewpoints throughout the transitional period. For example, both David and Bruno expressed identifying strongly as a performer, while Susan never once mentioned performing or being a performer but instead referred to musicality or musical understanding as vital facets of music education. Both Bruno and Susan seemed to place significant weight their own positive experiences in learning music as youth, whereas David spent significantly more time discussing his higher education and adulthood experiences with music than childhood learning. From another perspective, David explained that he was currently participating in pedagogical training as part of an agreement in his employment contract, something that he discussed in a positive tone as something he found useful for acquiring teaching strategies. Conversely, both Susan and Bruno strongly expressed displeasure at being required to take specifically Norwegian pedagogical training, or in Bruno's case, official pedagogical training at all; they instead conveyed alternative training options to which they had more confidence. Both Bruno and Susan also expressed differing expectations of both musicians and of parental involvement between Norway and their home countries. David explained that he had always lived in his home country until moving to Norway, citing a romantic relationship as his motivational factor for moving out of the country. In contrast, both Bruno and Susan had previously spent time in different countries for studies before moving (at least relatively) permanently to Norway. Susan had even previously spent time in Norway before her permanent move here. Neither David nor Susan had a steady, concrete desire from early on to become music educators, whereas Bruno expressed that teaching music had always been an aspiration of his.

Two factors that each respondent mentioned were the importance of having freedom to decide over their own teaching content and style, and the ability to fully commit to their students in order to guide them through growth to high level achievement. One factor that every participant seemed to discard as a "non-topic" in their career in music education in Norway was the idea of being unheard or disregarded as wrong due to a dominance of specifically Norwegian traditions. In other words, David, Bruno, and Susan all felt like their teaching methods and strategies were all accepted widely, despite differing from what may be considered "typically Norwegian." To an extent, this is a subfactor very closely related to the factor of having the freedom to decide over content and teaching strategies, without being required to conform to specific traditions themselves, even if a culture school or private school

may have strong traditions in place. Another common *missing* factor amongst all of the participants was any weight at all placed on the importance the role music played *in compulsory school* during their childhood or adolescence.

4.1 David – The Adventurous Optimist

My first interview was with David, a pianist from England who now teaches at a culture school in southeastern Norway. David began his background by explaining that he was "quite new" to Norway, having moved here in 2018, following his heart to be together with his Norwegian love, a well-known situation for many expats. He also explained that this wasn't simply his first time moving *to Norway*, but also really his first time moving away from home, which proved to be a more difficult process for him, emotionally, than he had expected. He recalled that, despite the struggles of permanently severing some strong ties to his homeland, he arrived here incredibly enthusiastic to begin an entirely new, scary yet exciting chapter of his life. This is a theme that sparkled throughout the entirety of the interview with David that I can summarize with the phrase "adventurous optimism," an understanding that this life-altering change presented him with constant challenges, but that each of these hurdles presented him with incredible opportunities for which he was continually grateful.

David explained the common procedure for expats who arrive to Norway with a simple visitation visa, in which one can stay no longer than three months before obtaining a different type of residence visa, for example family reunification or being offered a job within one's field of expertise, among other possibilities. He reminisced:

> I remember that, long story short, it was getting nearer and nearer to the end of these three months, and I was getting sort of panicked in a way because I hadn't found any employment, hadn't really made any contacts or real ties or friendships. And to be really frank, the money was disappearing, that I'd brought with me. (David)

This is a very commonly shared experience, regardless of career, in social networking groups designed as support groups for expats to help each other in their moving processes. I have myself read hundreds of frustrated posts from other international individuals, some who have lived in the country for many years, still struggling to find work at all, much less in their field of education, and asking for advice for how to best get a foot in the door to gainful employment.

It was at this moment that David was considering actually returning to England to regroup, make a new plan, and try returning to Norway again at a later date that he was offered a job as a waiter, buying him more time to get together with an acquaintance for some casual music-playing, which ultimately led to a substitute position teaching piano at the local culture school.

This position has since grown to a nearly full-time position. I was surprised to learn that David had never actually taught music professionally in England before moving to Norway; he had instead worked in hospitality and retail, as well as working within a music store selling pianos, which was his introduction into teaching one-to-one private instruction with a handful of students through this shop. He recounted the eagerness with which he went into substituting and how thankful he was that the students were patient with his still very novice Norwegian skills. He also recalled the joy he felt as he steadily moved from temporary substitute work to increasing part-time permanent work, stating, "I was just so happy to be offered something that was music, because music is what I wanted to do."

David's education consisted of a general Bachelor's Degree in Music, followed by a Master's Degree in Music Performance. Because of this progression, I asked if he had been presented with the opportunity to study to specifically become a music teacher, and if this was something that he had ever considered. He did not believe that his university offered a specific program just for music teachers, but that the system was rather similar to Norway's system, where one might study music first and then take a type of teacher training theory course afterward. While he had given some private lessons while doing his Master's studies, becoming a teacher was not a career path that he had ever actually considered seriously. In fact, David expressed having many different interests throughout his studies. To begin with, he really enjoyed the academic aspects of writing about music history and analysis, but then toward the end of his Bachelor studies, he suddenly felt more drawn to performance and wished to play more himself.

As David had finished both his Bachelor's and Master's degrees in England before moving to Norway, he was able to compare cultural norms around teaching between the two countries, despite not having abundant experience teaching in his home country. He explained that both he and his Norwegian colleagues who are familiar with English music education describe the typical English system as "building from the bottom up, stone upon stone," something that he felt rang true to his own experience in learning. For example, he could remember learning to read notation straight away once he began learning to play piano, emphasizing the importance of the theory of notation and rhythm. His observation about the Norwegian system within the culture school was that students took lessons for quite a long time before ever actually using notation, but instead using music mind games for learning rhythms with the use of words, using the solfeggio system of ear training, but without notation. He also mentioned that students would sit in a group with one piano for each student, learning to play with each other,

but still with no notation. This was something that he described as being "quite alien" to him, and he added that he continues to teach in the way in which he learned and was most comfortable – with the stone-upon-stone bottom-up approach, introducing notation already by the second or third lesson.

In addition to teaching methods, we also discussed the transition from teaching in English to teaching in Norwegian, both as its own transition as well as in regard to teaching material. David explained that he was obligated to learn to teach in Norwegian, due to his students being quite young and lacking the English comprehension skills necessary to have lessons in English. Nevertheless, he emphasized how he viewed this as a positive thing, as he experienced the Norwegian terminology to be much more logical in many cases. He did have to learn quite a lot of this new-to-him terminology independently; he used his Norwegian colleagues whenever possible and asked them to translate at times, but there were times when they simply did not understand what he was asking about. However, he clarified that having young novice students allowed him to in many ways learn alongside his students, step by step and translation by translation.

Later in the interview, I asked if there were any necessary adjustments he had to make, and he answered that it was necessary to rethink some basic repertoire choices due to being an immigrant. It is natural to use well-known children's songs and familiar melodies in the beginning stages of learning an instrument, but David reflected:

> The kind of child songs that I knew were from a different culture a different background, so that didn't always translate. Whilst there are elements that I've found in both English and Norwegian song traditions, if we can call it that. That was something that I had to kind of adapt to, kind of learning very quickly what songs do these kids know? What kind of music is going to motivate them to learn? And what kind of music they're listening to? (David)

Relating to his collaboration with his Norwegian colleagues, David recounted the way in which his culture school has bi-weekly meetings with each department, in which the different teachers share their different competencies with each other. This was something that he described as "really nice." He referred to an example in which a jazz saxophonist spent time in one of these meetings presenting about Charlie Parker. David reflected over his own strengths and weaknesses, suggesting that as a classically trained pianist, he would benefit

from hearing about jazz musicians and composers with whom he may otherwise be unfamiliar. He expressed that this work culture of sharing collective knowledge was a professional attitude that made him feel like each person is appreciated for their own special strengths. In regard to outside attitudes toward his profession, he stated that he felt England and Norway have similarly healthy attitudes and treatment toward music education professionals. However, he pointed out that England does not have a culture school system at all, so the fact that Norway has a complete, separate school system, specifically for music education, was viewed as a fantastic opportunity, especially since he figured the cost of private lessons is much higher in Norway than in England.

When asked to discuss his dream job, David replied:

> I feel as though I'm closer to being in my dream job than ever before. Again, touching briefly on my professional experience in England, I was, yeah, even though I took a Bachelor's Degree and Master's Degree in music, it was actually then really hard to, there wasn't just the opportunity to go and then work in music. I think it's been in a way easier *here* to find that niche. I count myself lucky to get to do the thing I love day in and day out which is to talk about and to teach music. Um, and, so I feel as though as far as personal job satisfaction, I'm at the best place I've ever been in my life. Ironically, I had to leave the country to actually get to that place. (David)

He then continued that his dream job would probably be what he is doing now, but at a higher level in order to be able to work more in depth with theory and music history, combined with composition, as he also identifies as a composer.

Since he had brought up the idea of teaching at a high school level, I pressed further to ask if he would ever consider teaching in public schools at a lower level, either elementary or middle school. He reflected over his recent experience in pedagogical training where he had had a three-week-long placement in a middle school. The recounting of the time spent here was peppered with expressions of surprise over the difference between classroom teaching and private lesson teaching. He said:

> As of right now, I am not one hundred percent convinced that that environment is completely for me. I don't know if I thrive in the classroom environment *yet*. I think part of that is because I'm not experienced in that at all. I don't have the class leadership skills required in order to do that job, and I think I was surprised how much time and energy goes

> to simply leading, for want of a better word *controlling*, the class as opposed to teaching. (David)

He then went on to explain that he really enjoyed some of the younger age groups but feels that he receives the most satisfaction from being able to "devote" all of his attention to a limited number of students and truly follow their development, progress, and musical experiences.

In a follow up to this series of questions about dream jobs and classroom environments, I changed the subject slightly to the ideas of independence and collaboration with colleagues. Here, David expressed that he experiences "a massive amount of independence," something he really appreciates and that also contributes immensely to his job satisfaction. In the same breath, he added that collaboration indeed proves to be a challenge at times, due to the fact that he is responsible for students at three different culture school departments, all a twenty to thirty-minute-drive away from each other. Being so spread out in this way leads to a feeling of "detachment" from the other teachers at all three departments, as the teachers rarely seem to be at the same department at the same time. However, he pointed out that his school's leadership administration has a strong focus on allowing for these collaborations to take place as often as possible. In this situation of limited collaboration, he indicated a common phenomenon regardless of workplace: the fact that the truly seasoned veteran teachers can sometimes be quite set in their ways and make decisions for the younger or less-experienced teachers in situations in which everyone must be in agreement. This, nevertheless, was not something that interfered in his ability to have his ideas heard and to feel appreciated by his colleagues.

To conclude the interview, I asked if I had understood David's experience in his current job correctly, that he had had an overall positive transition into teaching in Norway with very few conflicts related to cultural backgrounds or norms. He replied that he feels he has been very lucky in this respect, and that while many different teachers from different backgrounds may well have differing opinions on how to approach certain teaching situations, he understands that these opinions are based upon each teacher's own learning experiences and expectations, which may or may not be in agreement with the Norwegian Culture School´s Framework.

As David had commented several times throughout the interview that he had "been quite lucky" to have had such a positive and conflict-free transition into teaching in Norway, I asked

if he felt he could attribute this to anything in particular. To this, he replied that he felt it boiled down to two main factors: the exceptional administration leadership at his place of employment and his energetic enthusiasm. Upon being hired for his current job, he had been told upfront that what he lacked in experience and formal teaching credentials, he made up for in positivity, enthusiasm, and passion for the subject. He added that every time he is asked to perform a task, he always says yes and is willing to try new assignments. As a follow-up question, I asked if he is always asked to perform new tasks *within* his competency area, or if he has been asked to take on new jobs from outside his comfort zone, to which he replied that he is quite versatile and has shown that he is capable of performing a wide variety of assignments. With this in mind, though, he has not been asked to take on teaching assignments that lie far beyond his expertise, such as teaching completely different instruments besides piano.

4.2 Bruno – The Autodidact

In my second interview, I spoke with Bruno, a German violinist now teaching in Norway. He began his teaching career as early as at seventeen or eighteen years old, when he had his very first student in private lessons. He specified that he had never studied pedagogy, though, and he referred to himself as a bit of an "autodidact" when it comes to teaching, turning more toward a musician's natural intuition about how to best approach teaching rather than studying theories about how to teach in the most efficient ways. While he had been inspired by his own teachers, and this had led him to grow an interest in teaching others himself, this was not his first step in his career. Instead, he had focused on violin performance first and foremost, and as he had already mentioned, he had never studied pedagogy as many teachers today have.

When asked what different educational options he had had to choose between, he explained that it was rather similar to many other countries' educational opportunities: There was one path that was for performing in an orchestra; then there was another path for pedagogy; finally, Germany had a path called, "School Music," where you would learn to teach music in schools and would still have a main instrument, but which Bruno pointed out had the least focus on music itself. With this in mind, he had chosen to study only violin performance, but did not wish to involve himself with pedagogy training or any form of School Music training. He clarified that his particular path of education was quite complicated, as the higher education system in Germany was in the midst of being changed at the time that he was studying, which was roughly fifteen years ago. Bruno explained that he studied during a transitional time in Germany regarding higher education. The older system had been a four-to-five-year long accreditation, which he called a "diplom." This included a midterm accreditation after two years. However, during the course of his education, Germany transformed their system to the more global qualifications of Bachelor and Master programs.

He pointed out that many musicians found this change to be quite troublesome. The old system, specifically for musicians, seemed to be more focused on musical skills themselves; even though the music students had other classes that they were required to pass, Bruno indicated that these courses were not the most important part of the certification process. One could not simply succeed in this system by getting high marks in theoretical classes if one was not also exemplary on their main instrument. The feeling amongst the music students, according to Bruno, was that the Bachelor system allowed for more options to get a degree in music without necessarily being proficient in actually being a musician, something that he felt

was not acceptable. He also expressed that the universities had a certain rigidity to them with the Bachelor program which was not the case in the Diplom program. For example, he said that there were people who had managed to find internships or other opportunities to grow into their careers, but that the universities would insist upon their own requirements and only seemed to care about their own opportunities provided by the university itself, which he felt in some cases hindered development rather than fostering it. After receiving his Diplom accreditation, Bruno went on to continue studying in Switzerland, where he technically should have had a Bachelor's Degree before being accepted into the Master's program. He expressed that he was extremely lucky that he was allowed to study as he did, despite not having the "correct" qualifications from his home country, but that he was able to do so precisely because the system in Germany was in the middle of changing. One could say that, technically, Bruno only completed a Master's Degree.

Despite having chosen to study performance over pedagogy and education pathways, Bruno was very clear throughout the interview that he had always wanted to become a music teacher:

> All my teachers I ever had never studied teaching. It might sound a little harsh actually, but I'm actually convinced that this pedagogical stadium is not necessary to be a good teacher. Actually, not at all. Because of course you might learn some basic understanding about teaching approaching maybe some pedagogic techniques, but in the end, as I said, it's very individual. I think this is very hard to learn anyways, and I think in the end it's important you can show in a good way how to play the instrument, and I think this has much more to do with experience. (Bruno)

For Bruno, the deciding factor of what makes a proficient teacher was in fact the person's own abilities to learn and perform on their main instrument and then sharing personal experiences and methods that had worked for himself or herself, rather than studying theories based on other people's research and experiences.

At the end of his studies in Germany, Bruno had a type of overlap between finishing his studies and beginning to work as a teacher. He explained this as a mentoring system, where students would participate in performing in an orchestra. As a part of this orchestral participation, the members of the orchestra would mentor each other, not necessarily even on the same instruments. The point was for the professional performers to share experience with the younger students, to help them learn how to prepare for auditions, and to otherwise offer

advice for how to look for future jobs, all while simultaneously gaining experience playing in a professional orchestra setting. After completing this education and mentoring experience and continuing this study process in Switzerland, Bruno moved to Norway to perform in an orchestra as his main employment. While performing, he always felt that he would like to teach in addition on the side but was unsure of how to start. Therefore, after some years in Norway, he contacted the German school and was allowed to offer private lessons through this school.

Now that he has begun teaching, Bruno has been affiliated with two different schools at mostly different times but has not been officially hired by the schools as an employee. The schools have referred the students to him and allowed him to use their facilities while he offers private lessons independently. He started with a majority of his students being new beginners, and over time, he has acquired more intermediate to advanced students as well, continuing that he hopes to soon be teaching largely advanced students, specifically aged twelve to eighteen years old, saying:

> I think actually, because I had really great teachers at exactly this time, between twelve and eighteen. It was like for me the most important, most valuable time, and I think also this ability to work with people who are already interested on a specific level…it's still a chance to like, implement things like, without so much effort for the students. (Bruno)

He went on to expand on the difference between younger and older students, for example how teaching older students is more about the instrument itself while teaching younger students involves more experimentation and examination from different angles to discover the correct individualized approach.

When it came to differences in cultural norms, especially surrounding expectations of him as a teacher, Bruno expressed difficulty in answering the specific question asked. "I think it's a little difficult to break it down on teaching. I think it's more the general cultural aspect which comes. I think there's a big difference between Germany and Norway, actually." He continued to say that in teaching itself, he did not notice such a large difference because he enjoys so much freedom to choose for himself. He is in charge, and people either like or dislike the pedagogical decision he makes. However, in general in the musical world, Bruno experiences Norwegians as less ambitious or more easily satisfied. He admitted that Germany perhaps was a little too far on the other end of the spectrum and never satisfied, always wanting more and

trying to go further. He also said that making such statements about Norway is very difficult precisely because of how international Norway is. Many teachers either are from different countries themselves or have spent time studying abroad, bringing aspects from these countries back with them, so that teaching in "Norway" will by default include combinations of cultural norms from a plethora of other cultures. While he struggled to be able to make any specific generalizations about Norwegians, he pointed out the way in which German music culture can be quite harsh and straightforward, explaining in a clear way that one either must work harder to improve or reconsider the goals. This was in the context of preparing and applying for jobs. He seemed to feel like Norwegian music teachers may be more focused on supporting their students unconditionally in their wishes than giving them realistic constructive criticism, whereas Germans may be more concerned with ensuring the student is as prepared as possible than taking care to avoid giving criticism that the student may take personally.

Due to the fact that he is teaching lessons privately and is not technically employed by any of the schools with which he is associated, Bruno enjoys the freedom to follow his own principles regarding teaching, including what he had previously mentioned as, "I do what I want, and people either like it or they don't." He said that as far as he knows, he does not have any students who have quit because they were unhappy with his teaching. He does have guidelines which he tries to follow, relating to rate of progress, but beyond this, he really believes in a teacher's need to follow their own beliefs and intuition, rather than attempting to imitate others or make other people happy. Within this topic of freedom to choose, I asked if the violinist would ever consider teaching at a culture school or public school, and his answer was a resounding no. He stated that there was a large difference between individual private lessons and the larger groups of public school and culture schools, as well as the fact that many students in other settings have never before come into contact with music in the way he expected, something that makes it extremely difficult to find the correct approach. In summary, "I only teach people who want to be taught." To answer a follow-up question to this, he expanded that this does not mean he expects all of his students to become professional violinists. Rather, he is quite happy if his students wish to continue with amateur playing in orchestras or with friends. However, he finds it very sad when students have the potential to reach a high level, but instead simply choose to quit. The best, in Bruno's opinion, is to be able to have fun at a high level. "That's how it was for me. I was always encouraged but I was never pressured at all. And I think this is the healthiest way to approach it."

We then moved on to the topic of physical teaching differences, where Bruno pointed out that as a private teacher, he in fact does not need much, only a music stand. This makes the "classroom" setting nearly identical. Since he has some amount of teaching in association with the German school, he is able to continue teaching in German, which also allows him to continue using many of his teaching materials from his home country. He was quick to point out, however, that he has never found one school of teaching that he feels approaches everything in the perfect way; therefore, he explained how he constantly collects new materials from every period of his learning and teaching experience. Every time he discovers something new that resonates with him and his teaching strategies, he adds it into his collection of teaching tools. He also discussed the ways in which he had begun to use some of these tried-and-true materials from long ago but using them in completely new ways today.

When it came to questions about collaboration with colleagues, Bruno did not feel as though he participates in a lot of collaboration. Instead, he used the word "contact." He is often in *contact* with colleagues in order to ask for advice or offer help when needed, but there is no forced collaboration between himself and other teachers, even within the same schools with which he is associated. He also clarified that it is not a matter of his not wanting to collaborate with colleagues, as he actually would love to see more cooperation in the future. He gave the example of possibly trading students at times so that the students could hear different perspectives from teachers with completely different methods and ideas. It is simply in the nature of private lessons teaching that one spends more time working alone than connecting with other teachers.

As we began to wrap up our conversation, Bruno stated that it was very difficult to try to compare his experiences between Germany and Norway, even more so because the time change itself was so large between the two experiences. He did not feel he could accurately compare his experience as an adult teacher now to his own experiences growing up because the childhood and teenage experience in general has drastically changed, for both Norwegians and Germans. He does, however, acknowledge that today's opportunities for Norwegian youth are very positive, especially for those living in cities. He referred to the numerous opportunities to play together in orchestras or other social settings, and he pointed out how his private lessons play a completely different role from the fun that comes with playing together with others.

4.3 Susan – The Holistic Trainer

In my third interview, I spoke with Susan, from Singapore. She began by explaining that she had begun playing piano when she was three years old, but that she had never had any plans originally to become a music teacher. Instead, she described her journey to her current career as "circuitous," beginning with music before continuing on to engineering, after which she studied finance and worked for quite a while in this environment, and finally returning back to her roots in music, specifically piano. While she had grown up in Singapore, this was not where she chose to complete her higher education. She instead took her Bachelor program in Boston, followed by her Master's in London, so her educational experience was spread quite a bit through different cultures, even though one could lump American education and English education into one similar group of Anglo-American culture.

I began by asking Susan to explain her musical education growing up, whether it was a part of compulsory school or limited to private lessons. This proved to be a difficult question to answer clearly, as she started the answer by saying it was a bit complicated. She had begun with private lessons, following two separate tracks simultaneously. On the one hand, she followed the ABRSM – the Associated Board of the Royal School of Music – which she described as "the yard stick." This was a formal education with specific expectations and exams to measure progress. The other track was the Suzuki method, which is what she has continued to follow as an adult and as a teacher because it is, in her words, "more fun," with no exams and therefore less stress related to music-making.

She finished her exams when she was fourteen, and at this point she believed she wanted to continue studying music. After two years, she changed her mind and decided to study to become an engineer. However, she mentioned that she struggled to "let go" of the music, so for her third and fourth year, she actually studied music and engineering together. At this point, she again had to make a decision, this time choosing between studying music in Ireland or studying finance in America, inexplicably feeling more drawn by America than Ireland and thus letting the choice of location also choose the study major. After working at various corporate finance-related jobs for roughly twenty years, she decided that she had "had enough," and turned back to music education as her new career choice.

Based on her experiences learning music in her childhood, Susan knew that she wanted to continue on with the Suzuki method in her practice, so she auditioned for the Suzuki teacher

training program in 2011. The problem was that at the time, this was not an available course of study in Norway. Therefore, Susan had to begin by researching Suzuki teachers offering to train new teachers, all residing in different areas of the world. The European Suzuki Association has all of the teachers listed, and one would have to spend time within this network to decide who may be the best match to lead this journey forward. She explained that you choose your teacher, and each teacher trainer has their own audition. In some cases, as was true for her, one may audition for a teacher trainer, only to find out that it is not a good match at all, meaning one would have to begin the process all over again. In the end, Susan chose a teacher trainer based out of Cambridge, UK, and consequently her training would have to be completed online.

After making this decision to leave finance and focus on music education, Susan jumped headfirst into the project by starting her own studio, based out of her own home. She informed that there are very, very few Suzuki teachers in Norway, which is why beginning her own studio was the logical decision for her. She enjoys the freedom to design her own program and give it the focus, energy, and time that she feels it deserves and needs. When asked about how her current position relates to what she remembered of music education's appearance in Singapore, she felt that her setup is quite similar to the private lessons that she experienced as a child. However, she pointed out that her system could not be further from what her children had experienced in the Norwegian culture school. She stated, "I find that, maybe I'm just biased, but there's a huge disparity between playing an instrument and understanding music." Susan went on to expand on how she had taken over some students who had quit from the culture school, and she indicated that they had large gaps in music theory knowledge.

Susan continued to build upon this viewpoint, listing specific areas in which she had seen students lacking: knowing how to read notes but not really understanding *what* they are playing, lacking rhythmic coordination between the two hands, nonexistent sight reading skills, not being able to hear when they are playing incorrect notes. She expressed missing more singing, clapping, body movement, and overall holistic musicality. Susan had already mentioned the short lessons at the culture school, so at this point, as she was citing all of the various skills the culture school was missing, I mentioned in passing that our local culture school offers twenty-minute-long lessons. Susan's children had been offered twelve-minute-lessons, fourteen minutes in an extremely lucky stretch. She contrasted this to her own studio, where each student has a thirty-minute individual lesson in addition to a thirty-minute group lesson. She went on to add that children learn a surprising amount through observation, so

during normal COVID-19-free situations, she would have every student either arrive early to observe the previous student or stay late to observe the following student in their lesson.

When asked if these observations were typical of Singaporean music teaching, Susan corrected me that they were typical of Suzuki teaching design, so this was what she grew up with, but it was not necessarily reflective of the country itself. When it came to other logistics, she noted that many of her strategies included resources in another language, meaning she needed to spend time on translating them to Norwegian, as Norwegian is the language she uses most for teaching. I asked if there were any struggles related to learning the concepts in Norwegian and if she had any help in this transition. Her response was that she was very lucky in that respect. Since she had lived and worked in Norway for quite a long time before opening her own studio, she was old enough to have children who had their own music teachers, so she was able to simply ask their teacher about the concepts that she was not able to translate on her own with a dictionary.

Susan explained that she had decided straight from the beginning of her decision to teach music in Norway that a culture school was not going to be the place for her to teach. She knew herself well enough to know that she would become frustrated with the short lesson slots of between ten to fifteen minutes, when she was otherwise so used to a much longer time span dedicated to each student. She had also noticed, through her experience as a mother with children in the culture school, that each time budget cuts arrived, the music department – specifically the teachers – were the first to feel the effects. She expressed that this gave her doubts about whether she would ever be able to fully feel secure teaching in such an institution.

Following this thread of which environments were possibilities for Susan before she decided to open her own studio, I asked if she had ever considered teaching in a public school setting. She answered both yes and no; she had always been told that she would have to take an extra year of university in order to ever teach in a school. Even if the Suzuki teacher training could count as pedagogical training, she did not believe it would be accepted by the Norwegian Directorate for Education and Training. She explained:

> In a sense, when I first moved here, and the first time I moved here was in the 90's, and I was much younger, much less mature. I was so insulted that my degree, my Master's Degree from LSE needed to be accredited by a lesser-known university in this country…That put me off. The PPU thing. (Susan)

This is also a common obstacle for immigrants in general, shared in support groups on social media within my own networks. It can be a struggle to have a completed education, often to what one considers to be a quite good quality education, only to be told that it is not sufficient to perform the same job in the new country. This is a topic that has often been visible in journalism and social networking in the health profession, but it is equally prevalent in other professions like teaching as well. As Susan states, it can feel demoralizing and can lead to demotivation to seek employment in that field.

Referring to a comment Susan had previously made about having such a full studio that she had to sometimes turn potential students away, I asked for some clarification on this matter of being able to teach everyone who wants to learn an instrument, as this is a goal for the culture schools to be able to provide quality education to those who might not otherwise have access to it. She explained that she has to turn students away because of sheer time restraints, and even as her studio is now, she teaches until as late as nine or ten o'clock in the evening, due to the fact that she is unable to begin lessons until after the students are finished with their regular school day. As far as affordability goes, regarding families having access to music education, she pointed out how piano in and of itself is a financial barrier. Most instruments, she said, are smaller and much less expensive than a piano or even a good quality electric keyboard. If a student is to take piano lessons, they will have to have access to a piano or electric keyboard to practice at home, which already places a larger burden on the family than any other instrument would do. This means that the students who come to her are most often students with very engaged parents, who have the financial means to ensure the student has the material necessities to successfully practice. When she has a full studio but encounters students who wish to begin lessons, she is often able to invite them to the group lessons, but she has to place them on a waiting list for the individual lessons.

The conversation then turned to community attitudes toward her studio, where the topic of expectations became a central theme. Susan indicated that she generally had the impression that her students and their families are satisfied with the lessons that she offers. She explained the ways that COVID-19 has affected her practice and what kinds of adjustments she needed to make in order to continue giving meaningful piano guidance. These adjustments largely included much more work on her part, but also more effort on the part of the students, which she said the students and parents alike seemed very willing to do. This led her to an important aspect of her studio: the fact that she holds a parent course before accepting any new students. In this parent course, she clearly lays out her own expectations for the students and parents,

and she listens to what they expect of her. Susan compared this to other aspects of parenting: if you want your child to learn to read, you have to read together with them; if you want your child to learn to play an instrument, you have to practice together with them. According to Susan, the parents have to learn the instrument together with the children, otherwise the parents will not be able to help them practice efficiently at home. If the parents are not able to commit to this, if they consider the lessons as a babysitter to free them up for a half hour to an hour of "alone time," then she knows it will not be a good match.

Another important part of Susan's parent course is where she specifically asks the parents *why* they want their children to learn to play the piano in the first place. This is a seemingly simple question that she says can lead to an extensive hour-long discussion, one that the parents have perhaps not considered before that meeting. She explained how the conversation can take many interesting twists and turns, working through different motivations about which the adults themselves may have been quite unaware. She often compares music lessons to children's level of participation in other activities, especially sports, stating that if one can expect a child to attend sports practices and competitions at least twice each week, then they should also expect a child to attend music lessons and activities at least as often, especially if they expect the child to reach a competitive level. Susan also noted a cultural anomaly in her families: Out of all of the families in her studio, at the time only two of them had both parents of Norwegian descent. She stated that all of her other families had at least one parent from a foreign background. Susan shared her experience of Norwegian families focusing more on allowing children to try different activities but letting them quit rather easily, whereas families with different cultural backgrounds were more likely to see a music education as a vital part of the child's growth, thus her questioning the parents as to *why **they** wanted their child to learn to play piano*.

Toward the end of the interview, I felt I had a clear understanding of Susan's teaching philosophy and how she runs her own studio, but I still felt I was lacking the bigger picture about her experience as a foreigner becoming a music educator in Norway. I asked if she had encountered any obstacles in setting up her own business. In her situation, since she had already lived in Norway for quite a long time, had held various permanent jobs throughout her time here, and had already gone through the majority of the paperwork surrounding residence visas, the "usual" red tape of new immigrants was not an obstacle at all for her, besides some financial down payment to cover the cost of the pianos and teaching materials. Quite the opposite, she was in such a different stage of her life that she stated the largest obstacle was

in fact "what (she) had to be mentally prepared for," meaning time together with her children. Due to the fact that her teaching has to take place as an extracurricular activity, her work hours are during the only time she has available for quality time as a mother. This is why she has to be very strict to divide her "work" days from her "home" days, turning away students at times to preserve the balance between the teacher and mother identities.

We had spent so much time discussing the Suzuki method of teaching music and Susan's own practice that I felt I needed to ask specifically about the Norwegian system of teaching music and why she was happiest teaching privately outside of this system. Even though I attempted to ask in a neutral way, asking if there were anything that she would change about the Norwegian system, Susan pointed out that this was a loaded question and laughed before answering. She stated that she wouldn´t look to *change* anything, so much as *improve* the system, which she then amended to "*include.*" She said that she wishes to see a broader curriculum in Norwegian music education that is not simply limited to instrumental performance. She went on to specify:

> More improvisation. More creativity. I remember as an eight-year-old having to compose…For me, music education is to, yes, you can play, make it sound easy, and being in it. That's the instrumental part. The skill part is understanding musical concepts, being able to sight-read, being able to sight-sing. So these are all part and parcel of the same thing. If you can't sight-sing, how do you know you're playing correctly? So the ear training, the body movement, the hand balance, the hearing of voices four parts, the cadences, chord progressions. Yeah. This is not complicated stuff. This is all basic for me. Very basic foundation in music. Understanding tonic, subdominant, dominant, whatever. (Susan)

To answer the question of where this fits in the Norwegian system, Susan compared music class to Norwegian class; students have Norwegian class several times a week, not one class hour a week, but music in schools or at the culture school is only once a week. She indicated that a system with once a week as instrumental lesson and another lesson in the week for theory could be a logical improvement to include these parts of the curriculum that she finds lacking.

5. Discussion

In this section, we will examine the interview responses together with the previous research to interpret what these experiences may have contributed to each music teacher's music teacher identity construction in moving to a new country. In using these interview responses together with previous research and theory, I aim to answer the following questions:

1) What do music teachers with foreign educations emphasize in describing their own experiences with music education?
2) How do these teachers depict their career expectations prior to moving to Norway?
3) How do they express the process of working abroad as affecting these expectations?

To answer these questions, it is logical to begin by applying Gee's (Gee, 2000) theory of identity to each teacher in turn, examining how each of the four ways to view identity (nature, institution, discourse, and affinity) relate to each specific situation. I would consider each teacher's nationality as being a part of their nature-identity state, as this is something over which they have no real control. They were born where they were born, to the parents to whom they were born, speaking the languages that they were raised to speak, all rather random occurrences rather than choices or conscious decisions on their own parts. Of course, it can also be argued that nationality is a collective trait constructed within society, as is discussed by Ruud:

> A national identity is a form of collective identity which has to do with collectivity which is not experienced, but which exists as a performance. It is here we can say that identity has a discursive character, it is in other words dependent on how we form and are formed by perceptions, ideologies, reflections and our positions. (Ruud, 2013, pp. 210-211)

This is clear that over time, we do indeed construct a national identity based on our interactions with other people within the same nation. My question, however, is where can we draw a line between biological location and collective interaction? Is there nothing about the physical location at all that is purely a biological state? Language is learned from parents, siblings, grandparents, and neighbors, making it a socially learned trait, but is there no natural factor to be connected to this concept of language learning? It is my interpretation that the collective traditions created in previous generations can create a "natural environment" into which new

generations arrive. For example, the fact that older generations have created common languages and values does not take away the discursive nature of the event, but it does create a likelihood that new generations, especially as young children, will experience these established values as *natural*, only questioning their biological state when first exposed to a new language, tradition, or value. One may make the assumption that the most likely scenario of a child born to two French parents, in France, surrounded by the French language and "typical" French traditions would, for at least some time, assume all of these national traits to be rather biological in nature, at least up until the point of being able to actively seek out different languages, values, and traditions.

The participants' experiences in their home countries are factors that come forward in each interview as elements which contribute to their expectations of what music education is and how it should be executed. David referred to this national identity when discussing childhood nursery rhymes that he used for learning beginning piano but which did not translate so well for Norwegian students to use in beginning lessons. Bruno also referred to this in discussing German achievement expectations versus Norwegian achievement expectations, in addition to being able to continue teaching quite a bit in German rather than only in Norwegian. While these languages and traditions are not biological traits at birth in themselves, it is my claim that they are such early additions into our identity constructions that they can be experienced and felt as biological traits and feel equally difficult to change or adapt in a new setting. In addition to their nationalities, we could also take into consideration their biological sexes as natural identities, of which David and Bruno were male and Susan female. While it is very possible and even likely that biological sex or gender could be important components of music teachers' identities, this is not a topic that any of the interviewees discussed to any length in their answers.

As far as institution-identity is concerned, David's identity consisted of authorizations as a musician, an academic music theorist and composer, and a historically informed performer from his Bachelor's and Master's degrees from English universities. In turn, becoming a teacher at a culture school provided an additional facet to his institutional identity, as well as his current work on completing pedagogical training as part of his work contract. For David, even though he had held employment in other areas, including food service, hospitality, and retail, every part of his institutional identity revolves around his expertise as a musician. Bruno, similarly, held a very strong accreditation through institutions as being a professional

musician and orchestral performer with educational institutions in Germany and Switzerland before moving to Norway.

Interestingly, Bruno's interview spent the most time focusing on exactly this period of his identity construction, precisely because the institutions themselves in Germany were undergoing their own reconstruction, which in turn affected him. He had begun a course of study, which he viewed positively, even prestigiously, and then he experienced a tumultuous period where the validity of this course of study was challenged. He seemed to truly believe in this style of accreditation and expressed frustration at the changes within the system, which would affect his own ability to become the best musician he could become. Among the three interviews, Susan had the most widespread range of institutional identities, ranging from musician through the Associated Board of the Royal School of Music, to engineer in Singapore, to finance in America and England, until finally becoming acknowledged as an authorized Suzuki methods instructor in Norway through studies in Oxford. All three music teachers were lacking a vital authorization for teaching in public schools or culture schools: officially accredited pedagogical training. David was open and willing to complete this training in Norway, whereas Bruno, who strongly disagreed with the necessity of this training, found a solution to allow him to teach privately without meeting this general requirement. Susan seemed to value teacher training, but she was not willing to take the typically Norwegian teacher training required to teach in compulsory schools or culture schools. Instead, she followed her own belief in Suzuki teacher training and worked to arranged this on her own.

From the three participants, David was the only one who obtained a clear institutionally recognized identity as a teacher within a culture school. He was officially employed by the school and was professionally acknowledged as such. While Bruno taught at different schools, he pointed out several times that he was not actually employed by any of these institutions, but rather only "associated" by them. One could argue that the schools supported his position within the hierarchy by sending violin students to him, but that they simultaneously did not offer him any official recognition beyond freelance teacher. Susan, similarly, held herself to high standards both on her own and through the European Suzuki Association, but otherwise did not receive any particular institutional identity via employment at a physical educational institution facility. In the case of all of these participants, the value in their educations and teaching ability lay in the accreditation that the learning institutions provided for them.

For discourse-identity, I would claim that David expressed the most time spent collaborating with colleagues, sharing ideas and teaching strategies and considering differing teaching preferences. Through this cooperation, he gained recognition as being eager, positive, enthusiastic, and passionate for his subject and for his job as a teacher. These are personal traits for which he received praise by other individuals in his field, rather than simply being traits that he can lay claim to all by himself. This is a factor that Carrillo et al. find in their study on music teacher identity in practice, writing:

> A third implication arising from the study is the importance of being provided with and actively undertaking networking and mentoring opportunities. It is obvious that learning to teach does not occur in a vacuum as it is a relational practice and one enhanced by targeted professional development and mentoring. (Carrillo et al., 2015, p. 459)

Carrillo et al. list the importance of having a strong network as a factor that may have a positive effect on a new music teacher's feeling of efficacy, and this is something that David mirrors throughout his interview. He both appreciates observing his colleagues and enjoys the recognition he receives from them. He works hard to improve his own teaching skills, and he experiences receiving positive personal feedback from those within his network.

Susan also mentioned discussing music education practice with her children's music teachers, but also included her students and their parents in these types of dialogues. By, in her words, drilling the parents about why they wanted their children to learn to play piano, and by giving them very clear expectations of how they were to help the students benefit from her lessons as much as possible, she was able to gain recognition in her community for being committed to her students, for having high expectations, and for being holistic and inclusive as a teacher. She also mentioned the ways in which the current pandemic had affected her teaching practices, and how this also led to her students and parents appreciating the extra work she has put in to be able to continue giving the students the highest quality education possible. In her situation, she maintains a position of authority, above her students and their parents, but she also includes the others into the discourse about what they are doing in the lessons, why, and how to work moving forward. Therefore, it is my claim that, despite running her own independent studio and having no true colleagues, Susan managed to create her own environment in which this discourse could openly take place.

Of the three interviewees, Bruno spoke the least of discourse and dialogue with individuals within his field. In fact, he seemed to have few opinions as to how others recognized his teaching practices. While he considered it a positive event to contact other music educators to trade students and give new upcoming musicians new teaching styles, it seemed to have little to do with receiving any recognition for any particular individual traits that he might have. In fact, he was clear about following his own intuition and placing little weight on how others viewed his choices. However, Bruno did spend a significant amount of time discussing the process of mentoring within the orchestra that he experienced in Switzerland. Again, as cited above, this mentoring and networking is considered a vital factor in music teacher identity construction by Carrillo et al., specifically before entering the teaching profession as well as in the first years as a novice teacher.

Aside from David specifying the fact that he had specialized in Bach and loved working with the theoretical historical perspectives of music, there was very little discussion of other affinity groups in these interviews. If we had been able to perform several separate interviews in order to obtain a true narrative picture of each person's full life story, it is very possible that some of these affinity groups may have turned up in the data. However, with this project only being able to perform one interview each, we had to limit the discussions to other topics and omit the parts of the life stories that likely contained such affinity group experiences and identity factors.

If we go back to the teachers' discourse-identity, described by Gee as individual traits recognized by other rational individuals, we can see relevant connections to factors attributed to occupational identity constructions, where personality is listed in the *Handbook of Identity Theory and Research* as such:

> Indeed, studies on middle school, high school, and college students have consistently found positive associations between occupational identity and adaptive personality characteristics (e.g., openness to new experiences, flexibility, curiosity) and negative associations between occupational identity and self-defeating traits (e.g., narcissism, rigidity, defensiveness). (Skorikov & Vondracek, 2011, p. 703)

By definition, I would place any adult who willingly chooses to move to a foreign country into the categories of open to new experiences, flexible, and curious, which could give an assumption or *expectation* of strong, secure occupational identities in foreign workers who are

in Norway by choice. Each of my interviewees gave the impression of being at the very least curious and open to new experiences, some being more flexible than others in the area of teaching strategies. None of the interviewees came across as being narcissistic or defensive in any way. As all three of them expressed pleasure in their current teaching positions, even if they remained hopeful of making minor adjustments, their personality traits in this example support Skorikov and Vondracek in their portrayal of personality in occupational identity. However, the question is not truly if these participants gave *me* the impression of being curious and flexible; the true question is whether or not the participants experience that their colleagues and others within their network attribute these characteristics to them, which appeared to be the case with these three music teachers.

In "Developing music teacher identities: An international multi-site study," (Ballantyne et al., 2012), the authors focus on the structure of universities in Spain, Australia, and the USA to examine how the music teachers in training experienced their music teacher identities changing throughout the educational process. This article brings about an interesting factor that is relevant to the consideration of my participants' educational process. The authors discovered that students in Spain felt a certain disconnect between their musician identities and their music teacher identities. One reason for this appeared to be the way in which their educational path was divided in exactly this way – a beginning focus on musical and theoretical skills within the school of music at the university, followed by a teacher training occurring in a separate university education program. The Americans, however, had a more consistently integrated music teacher education program and did not experience this identity divide in the same way as the participants from Spain. The participants from Spain also had begun the process with a stronger "musician" identity than "teacher" identity. (220-222)

If we look at this information compared to my own participants, we can see a bit of a similar pattern, where David and Bruno, who were first and foremost musicians and performers, also had attended universities which reflected this same pattern of focusing on performance and theory skills first, with the option of pedagogical training at the end for those who wanted it. David was willing to take the pedagogical training required of Norway to teach in a culture school, but he was not entirely comfortable with the idea of teaching classroom music in a compulsory school setting at the time of the interview. Bruno, on the other hand, felt no desire or need whatsoever to even take pedagogical training, as he felt that the musical performance and theoretical skills were more vital to becoming a proficient teacher. Susan, on the other hand, never spoke specifically of music performance training alone or of pedagogical training

alone. Instead, she always referred to Suzuki teacher training, indicating that, in the same way as the American music teachers in training, her training was a combination of both performance – or rather *musicality* – and teaching. This is a common theme in many of her responses, in fact: When asked to describe her music education and whether it included primarily school music or private lessons, she nearly avoided separating her music education between the differing contexts. She separated the Suzuki method from the Associated Board of the Royal School of Music, but she did not indicate clearly in which contexts these paths were integrated. Therefore, one could conclude that David and Bruno expressed a clearer separation between their musician and teacher identities, while Susan expressed a broader, or to use her own word, *inclusive* type of music teacher identity.

Yang's article about international teachers in Singapore brings about interesting information about both formal and functional integration into new professional settings. In the section about formal integration, the study compares the different obstacles in obtaining work permits experienced by the different participants, based on the original nationalities of the participants. In other words, some teachers experienced significantly more trouble obtaining work permits than others. (Yang, 2020, pp. 8-10) Interestingly, this topic of work permits was an absent factor in all three of my interviews. This is quite logical, as Germany is a European Union Country, and England was as well at the time David had made his move. Therefore, in the same way as in Yang's article, the process to obtain permission to work in Norway would have gone significantly more smoothly for these two participants. Susan also did not refer to this on her own as a process she needed to overcome, so I specifically asked about it, knowing from my own experience that starting my own studio alone was not an acceptable form of employment through which I could have gained a residence visa in Norway. However, because Susan had moved to Norway under completely different circumstances, with differing credentials and a different career, she had already taken care of this type of formal integration long before entering the music education career.

Similarly, Yang's article discusses immigrant teachers facing the challenge of teaching content that may be inconsistent with their own beliefs and values. In their particular situation, it revolved around the way that Singaporean public schools approach sexuality education. Some of the teachers felt that it was uncomfortable to teach in the way that was expected of them, and they therefore were forced to find a balance between conforming to expectations and changing the system to align with their own beliefs. Yang writes:

> While none of the immigrant teachers found themselves fundamentally changing their personal beliefs about sexuality education, in work settings, some came to adjust their stance, some accepted the necessary compromise but entered into subtle negotiations with the system; yet others chose to compromise in a disengaging way. (Yang, 2020, p. 12)

This is interesting to me because none of my participants were teaching in Norwegian public schools. They also did not mention this tension of balancing cultural expectation with their own belief systems. With the music teacher interviews in mind, we can interpret it such that David was the most exposed to government-instilled expectations from his workplace. While he maintained massive amounts of freedom, in his words, to teach in his own methods, he still had requirements passed down to him from above, and he still needed to follow the culture school's framework plan in order to successfully integrate into the collective workplace. This is a task that he discussed in a positive tone and without tension. Both Bruno and Susan actively avoided teaching in any government-run educational systems, both teaching privately in order to maximize the amount of freedom allowed to execute their teaching philosophies unhindered. That is not to say that they lack any guidelines in their teaching, but they at the least appeared to actively avoid placing themselves in the situation of entering such conflicts as Yang describes.

5.1 David

Here, we begin to focus even more in depth on David from England, who indicated early in his interview the way in which he had studied music in university, first and foremost as a musician and a performer, a factor that is mirrored in Claire Brooks's book and in Cynthia Wagoner's doctorate dissertation, as well as in Kristin Pellegrino's article. Brooks uses previous research to discuss the idea of subject identity as a part of teacher identity, suggesting that a teacher's relationship to the subject itself will affect how the teachers approaches learning in the classroom (Brooks, 2016, p. 11). Her suggestion is that some teachers may identify themselves as primarily historians, scientists, linguists, or musicians, while others will identify themselves as educators first and foremost, with the specific subject itself holding less significance. One type of teacher is more focused on the holistic development of the student, while the other is more committed to the specific development of a particular set of skills. In my interview with David, it came across rather clearly that David was a musician, specifically a pianist with focus on historically accurate performance, above all else. He indicated later in the interview that he also enjoys composing and theory and had actually intended to devote himself further into the academics of musicianship before receiving his first tastes of teaching.

This is also a "tension" tension to which Pellegrino refers in her article, indicating that music teachers, according to other previous literature, may consider themselves as "all-around musicians" or largely focused on their students, therefore being more willing to explore different aspects of music and different areas of music teaching; alternatively, teachers may consider themselves primarily to be performers, limited to one instrument and one specialization, perhaps even only one genre of music (Pellegrino, 2009, p. 42). While David was very clear about where his specializations lay, as well as the fact that he would not be comfortable teaching other instruments besides piano, he did not in any way express this as a tension in his music teacher identity. When asked specifically about teaching in other settings besides private piano lessons, he claimed to be open to the idea, but did not feel quite ready to explore that teaching environment *yet*. Therefore, one could interpret his response in relationship to Pellegrino's article as such: David identified as a pianist, first and foremost, but he was very open to the idea of expanding his areas of competencies, given the time to do so in a safe and responsible way, rather than simply being tossed into teaching for example saxophone.

This idea of tension between broad and narrow teaching is a theme also brought up in several other sources. Anders Rønningen addresses this in his article about culture schools' needs for competency:

> …it is not a given that one can occupy a culture school with a staff who share the framework plan's visions for what a culture school's assignments are. We have earlier seen that a broadness-discourse has hierarchy in the culture school institution, but there is a specialization-discourse which is prevailing amongst the educators. In other words, a greater emphasis on the social aspects, greater emphasis on broadness and on resource center functions, would not necessarily be desired by the educators. (Rønningen, 2019, p. 74)(my translation)

This topic of divided music teacher identities is also mentioned in Elin Angelo's article: "Mainstream approaches in the field of music education follow the thinking that good instrumental music teachers first and foremost need to be specialists, and to take on only a limited variety of tasks." (Angelo, 2015, p. 281) When examining this data together with David's answers, we can see how David considers his competency to be rather broad when relating to piano teaching, but it was too specified at the time of the interview for him to feel comfortable taking on broader assignments beyond his piano specialization. Part of what David attributes to his relatively smooth transition into teaching in Norway was also his praise of his school's administration, who ensured that everyone was heard and valued for their own strengths. In other words, David felt like his professional qualities were needed and appreciated within his place of employment, being able to teach broadly to an extent, but not being required to perform tasks for which he was not properly trained. In the same manner, his administration seemed to be able to meet their diversity needs without causing unnecessary tension in the individual teachers.

In Wagoner's dissertation, she summarizes existing research on music teacher identities, which is largely limited to music education *students* prior to beginning their teaching careers. The research to which she refers suggests again that a music teacher's mixed identity as a both a performer and as an educator can indicate both a struggle between these two parts of identity and an alignment between the two. The construction of a music educator's identity will not be determined by these factors alone, but "should include constructs of teacher self-efficacy, commitment, agency, collectivity, and musician-teacher comprehensiveness." (Wagoner, 2011, p. 66) With this in mind, David's music teacher identity would be reliant on feelings of

success in teaching situations, being committed to persevere through adversity, feeling heard and able to execute decisions about his own teaching methods, positive connection amongst his colleagues, and a balance between maintaining the musician part of his identity and growing his teacher portion of his identity. Based on his responses, these factors seem to be well safeguarded.

David's description of his journey from musician in England to piano teacher in Norway, while vastly different in subject and location, is not so unlike Brooks's presentation of her narrative of geography teacher Paul. Brooks writes:

> Throughout Paul's reflection on his career, he described a coherent and consistent statement of subject identity that chimes with this early memory of becoming interested in place. He returns to the idea of place throughout his interview emphasizing its importance in the study of geography, both for himself and for his students. Paul's narrative reveals how this interest in place permeates his personal and professional life and how he has sustained it over his career as a teacher. It represents his 'subject story.' (Brooks, 2016, p. 66)

While David did not ever go into great detail about how he first became interested in music, his discussion of his experiences in university and now as a teacher returned repeatedly to his interest in history and historical accuracy of musicality. With an initial university degree in general music, followed by a Master's specialization in Bach with focus on how to perform from a historically informed position, it may seem natural to have music history, music theory, and performance as central factors in his "subject story."

Wagoner also mentions how these elements stand out, even in educational systems where a specialized music education degree is offered: "During university training, becoming a music teacher is secondary to the experience of becoming a musician performer." (74). Whereas Wagoner discusses the ways in which struggling to balance these two facets of the music teacher identity can lead to higher struggles in teachers, this is not a struggle that David mentioned in the interview, beyond revealing that his dream job would include more performance and composing, as well as teaching at a higher level.

David recalls his observations of his colleagues upon beginning to work part-time at a Norwegian culture school, contrasting their methods for new beginners to how he himself had learned. At his school, the Norwegian teachers had spent time using what he called "Music Mind Games," focusing on ear training, but not introducing musical notation for quite a while

into the beginning lessons. This was something he described as "quite foreign" to him. Brooks indicates that teachers will be selective in how they teach in the classroom, choosing to use only the techniques that align with their own personal subject stories (Brooks, 2016, p. 70). True to Brooks's claims, David also explained that while he could understand the reasons for the other teachers focusing on ear training before notation, he chose to start new beginners by learning how to read music simultaneously from the first lesson. David refers to a relatively mainstream English education, including music education, as building from the most basic skills and building upward bit by bit, while always considering history, theory, and accuracy along the way. Therefore, this is the method that he seemed to land upon when choosing his own teaching strategies.

This is also a topic on which Elin Angelo touches while discussing music teacher Ingrid's three major pivots within her teaching philosophy. One of these pivots in "artefacts," which "concerns how specific instruments, music pieces and music styles influence Ingrid's practice." (Angelo, 2015, p. 290) These artefacts refer to specific cultural norms and traditions, which one may connect with David's own expectations of how piano should be taught, but which could also be connected to his entire educational path, as he referred several times during the interview to his studies of "Historically Informed Musical Performance." The term "historically informed" itself suggests that there exists one accepted or correct way to perform a piece, in David's case a piano piece, and that one needs to be properly taught these correct norms and traditions in order to achieve a high level. Angelo continues in her explanation of the term artefacts:

> …basic instrumental music education too can be informed by views on the *right* and *wrong* way to play and learn different instruments/genres. Ingrid sees basic knowledge about breathing embouchure and grip as quite similar on the different wood instruments that she teaches, but she makes it very clear that the education should mirror the specific instruments and their traditions. (290)

If we look at this quote in terms of David's expressions of teaching piano, one may determine that David values learning to read notes as a specific tradition to playing piano. He expects this to be an early development. He also underlines the joy he acquired from learning music theory in his studies and having an academic approach to participating in music enjoyment, as well as having a desire to teach older students and spend more time composing, both of which can be interpreted as valued traditions and norms in playing piano.

While David enjoys the freedom to teach in the style that he feels is in alignment with his subject values and beliefs, being a foreigner in a Norwegian education system brings along other challenges such as language. In our interview, we discussed the process of learning subject-specific terminology in the new language and what obstacles this provided. David explained that at the time he began teaching piano lessons, he had only minimal Norwegian language skills, and he was obligated to teach in Norwegian due to the age group that he was teaching. On the one hand, he viewed this quite positively, as he experienced much of the Norwegian terminology to be more intuitive and logical than what he had learned in England. However, on the other hand, the majority of this translation work was done independently; he was able to ask some of his colleagues for translation help, but many times, his colleagues simply did not understand what he was asking them about to be able to answer clearly.

Here, we can immediately see the validity of Wagoner's measurements of Teacher Self-Efficacy through the dimensions of security in one's abilities, setting goals and priorities in achievable ways, problem solving, and perseverance through adversity, with the language skills affecting David's feeling of security in his ability to explain and answer questions for his students. For the setback that this change in language may have caused, however, he fought back by taking advantage of the Norwegian teaching materials that he needed to use with his youngest students, in order to learn the basics in Norwegian right alongside his students. Thus, his creativity, problem solving, and perseverance through obstacles deriving from his foreign background can, according to Wagoner's research, be contributing factors to David's overall success and happiness in his current position. The same connection can be made between David's positive attitude and investment toward spending his extra time and resources to closing this language gap, and Wagoner's measurement of Music Teacher Commitment. His inner drive and willingness to make the necessary investments in language skills are likely contributing factors to his current job satisfaction.

On the topic of teaching materials, David reflected on the fact that he had a completely different set of nursery songs that he had grown up learning as introductions to music or instrumental learning, and that while some of these elements may be found in both cultures, many of them are simply different and unfamiliar across this gap, thus creating a bit of an obstacle for him to learn to navigate. Here, it is natural to bring in Even Ruud's book about music and identity, where Ruud presents four "rooms" in which music contributes to the shaping of our identities as we grow and meet new experiences. The first room Ruud presents

in his book is “The Personal Room,” where he straight away makes the connection between infancy and musical identities, writing:

> Some of the first and strongest memories we have from childhood and early life, are linked to music. Close relationships to parents, grandparents, and siblings, and experiences of being cared for and being seen and acknowledged are spun in stories of nursery songs and rhymes. (Ruud, 2013, p. 82) (my translation)

Ruud continues to explain the ways in which these early musical relationships trigger feelings inside us, which then become affected by the people with whom we interact in a plethora of other ways. “Music anchors us in situations where close relationships to others give us the basic trust which is necessary to explore the world around us.” (82)

Beyond the personal room, Ruud also discusses the idea of “The Room of Time and Space,” writing, “Sometimes the personal and the collective and connected by the fact that our history reverberates in collective history, or that our place experience is also marked in the collective or national story of special places.” (197, my translation) When an adult attempts to teach children, it is logical for the teacher to reminisce back in time and try to place themselves at the age of the student to think like them in order to help them learn best. For David, it was simple to think back to the correct time, but the collective history was flawed. Ruud writes about personal stories of musical memories:

> These stories about early memories are included because they, as markings of time and space in a personal life story can be compared with “road signs” or memory points in a personal calendar…The people can use the music to create chronology and continuity in life, to remember their age through the events that are linked to certain songs. (199)

In David’s situation, he was attempting to create a meaningful teacher-to-student relationship but met a barrier that came into place decades before his move to Norway. The songs that were so meaningful to him as a child, introducing him to childhood play-song and eventually being used to learn the basics on piano, were not likely to be nearly as significant for his students. The songs that were familiar to Norwegian students were foreign in both melody and text to him. Therefore, something had to give, in this situation meaning David would have to reject his own culturally meaningful nursery songs and re-educate himself for the sake of his students. Again, looking to Wagoner’s instrument for measuring music teacher identity, one can see how David’s commitment to learning the new nursery rhymes and his confidence in

doing so in an authentically enthusiastic way were contributing factor to his quality of transition between cultures.

When discussing collaboration, David indicated that his ability to cooperate with his colleagues is limited, due to logistical factors such as working at several locations. However, he expressed appreciation of his school's system of sharing competencies in bi-weekly meetings. He used the example of a saxophone colleague presenting information to the entire music faculty about Charlie Parker; David reflected over the fact that his specialization as a classical pianist could mean that he might lack quite a lot of knowledge and exposure to other genres of music and artists. Ruud writes that in addition to having the "personal" room mentioned above, we also have "The Social Room," where we create collective memories together with others. He explains:

> We don't only have a personal identity, but also a social identity. The social side of identity is the part of self-perception that originates from knowledge about our membership in social groups, regardless of the values and the emotional significance this membership has (139, my translation).

One may take Ruud's presentation of the social room and apply it in several ways to David's situation: in one way, he broke out of the social room he had in England, losing his affiliation to the musicians with whom he had studied. Ruud goes on to explain that musical taste is not only used to include people into a common group, but it can also be used to exclude those with different musical tastes from a given social group. In the past, preferring classical music could give a person higher social status, although this is not necessarily always the case (152). By leaving his social circle back in England, David faced the challenge of coming into a new musical environment, and the success of this transition could easily be affected by factors such as musical taste. Could David make the assumption that being specialized in classical music would give him higher status as a new school employee? Would the other piano teachers value jazz or contemporary music more and use this as a way to keep him held at a distance? Fortunately for David, he experienced that the fellow teachers at his place of employment viewed each person's different background and specialization as an opportunity to broaden their own competency, always adding new perspectives with appreciation rather than choosing limitations.

In addition to Ruud's perspective on the social room, the importance of collaboration with colleagues is also a theme revealed in "The Influence of Professional Identity on Teaching Practice: Experiences of Four Music Educators." (Carrillo et al., 2015) In this research of four music teachers from Spain and Australia, the authors discovered two themes in the effect of one's professional identity in teaching practice, one of which being strategies to improve practice. In this section of the research, the different teachers elaborated on ways in which they adjusted their teaching strategies to better instruction based on self-reflection but also relying heavily on interactions with other music educators. The teachers, having varying levels of experience and varying types of formal and informal education, expressed that discussing common classroom challenges with colleagues and other music educator networks greatly helped them find solutions to their struggles. (455-456) While Daniel did not specifically mention heavily relying on his colleagues to help him navigate difficult teaching issues, he expressed that he felt his culture school's method of bi-weekly meetings to share competencies was a welcome measure to aide his progress as a fresh teacher.

5.2 Bruno

Moving along to Bruno, who had moved from Germany to Switzerland to ultimately stay in Norway as a violinist, we see a similar beginning story to David's, where Bruno had studied music in his home country, clarifying several times along the way that he had studied an older path of music education called a "Diplom," and not a Bachelor's degree. He described the different options available to him for higher education, and he chose the path of becoming a violin performer. He explained quite a bit about his experience studying violin right in the middle of the time period when Germany was making the change over to a bachelor's degree system, describing the difficulties he and his fellow students felt. He indicated that the older system valued, first and foremost, musical skills on the chosen instrument or voice, whereas the newer system had what he viewed to be unrelated, less important requirements that could affect one's progress in the program. Bruno's reflection on the educational system is quite reflective of Pellegrino's article, where she presents previous research indicating that "string players were identified as having a particularly strong *professional performer* identity rather than either a *musician* or *music educator* identity." (Pellegrino, 2009, p. 41) While Bruno was very clear over his steady desire to teach music, his interview aligns quite well with this depiction of him as first and foremost a violinist and orchestral performer. When presented with the opportunity to either study pedagogy as an addition or to take a path geared toward teaching music in schools with less focus on musical performance himself, Bruno was very clear that neither of these paths were of use to him for his desired career path.

In addition, Pellegrino refers to research suggesting that music teachers who primarily identify as performers would be more strictly locked into their own genres and instruments and less likely to want to be "all-around musicians" or take on new types of music or music skills (42). While Bruno definitely seemed to be committed to violin and orchestral music as his main skill set, we did not discuss whether or not he would be willing to explore different genres of music. He very clearly expressed that general classroom music education had never been an option for him, so one would not expect him to be willing to take up ukulele or piano in order to perform more student-centered or classroom-centered teaching requirements. However, I believe he would object to the presentation of research Pellegrino offers as such: "It was noted that performers, however, did not become pupil-centered teachers." (42) Bruno expressed commitment to violin education specifically, but he also expressed an equal commitment to his students and their growth. Bruno explained his process with younger students:

> When they're very young, you have to have a different approach to everyone. More I think than when they're older, because then it's even more about the instrument itself, but in the young age, it's like you sometimes just need to approach it from very different angles to find the right path. I think that's a big challenge, but you learn a lot yourself about how to explain things or how to look at the violin. Then of course also to see, this was for me, like a little bit like an experiment. That sounds like I didn't know what to do, but of course I tried to combine many things I learned over the years, and I try to pick like the things that I think are most important. Then it's always interesting to see just if like things are like leading to something and I think that's – and what causes – is it you? Is it the students? Is it the environment? The different influences that come to make this successful, it's very broad, and I think this is especially with the very young a big challenge because you also have to include the environment at home and with the parents and with the school. Also like, the physical development of them. All these kinds of things. That's a big challenge but also very interesting. (Bruno)

Here, Bruno makes it visible that while he experiences teaching young children as a challenge and perhaps not his ideal dream job, he was still very committed to teaching in a way that always focused on the students' best interests. His teaching strategies were less rigid with younger students precisely because they needed him to take risks and be willing to experiment to offer them musical growth, more so than older students needed. Even though Bruno was clear that he wished to focus on older students, this does not necessarily mean that he was so strictly attached to performance that he could not teach in a student-centered style when necessary.

Like David's story, Bruno's also seems to relate quite a bit to Brooks's recount of Paul's teaching identity, meaning that he, too, had strong ideas of what is important in his subject – in Bruno's case, it was the technical and musical skills of performing as a musician that took top priority. Brooks writes about Paul's narrative as a geography teacher:

> Paul's relationship with geography (or with place) began before he attended formal education, but grew as he was exposed to geography through school and, later, university. He makes strong links between geography and travel, but uses geographical terminology to reflect that his view of travel is different to that of a lay person because it is so tied up with his identity as a geographer. The repetition of the idea of 'place', even though it is

> used here with multiple meanings, also emphasizes its importance and how it is full of meaning for him. (Brooks, 2016, p. 68)

In the way Paul centered his narrative around "place," and David was most focused on theoretically and historically informed performance, Bruno centered his interview around musicianship, in the sense of being a professional musician, performing in professional ensembles. This part of his identity shone throughout the interview in nearly every answer to every question. After explaining the path of his education, including the roadblocks he encountered as a student almost stuck in the middle of a changing system of accreditation in Germany, followed by continued education in Switzerland where he was allowed to obtain his Master's degree despite not having achieved a Bachelor's degree, we discussed the concept of being a music teacher in contrast to *studying* to be a music teacher. Bruno was consistently clear that his intention had always been to teach music, straight from the beginning; he had, however, never once considered the idea of actually studying pedagogy. He stated, as previously noted:

> All my teachers I ever had never studied teaching. It might sound a little harsh actually, but I'm actually convinced that this pedagogical stadium is not necessary to be a good teacher. Actually, not at all. Because of course you might learn some basic understanding about teaching approaching maybe some pedagogic techniques, but in the end, as I said, it's very individual. I think this is very hard to learn anyways, and I think in the end it's important you can show in a good way how to play the instrument, and I think this has much more to do with experience. (Bruno)

This again, depicts Brooks's term of "professional compass." She writes,

> The metaphor of a professional compass is similar to the popular metaphor of a moral compass. The function of a compass is to point the user towards north. The compass user can then use this sense of direction to orientate themselves: to determine their current location, identify their destination and decide how to navigate the route between those two points. The compass does not prescribe which route is to be taken nor where the final destination is likely to be. (128)

For Bruno, his professional compass was very clearly set early on in his musical career. He knew where his destination would be (teaching violin), and he knew what kinds of paths he would need to get there (spending time performing in professional orchestras), so that the only

factors along the route left for him to navigate were, for example, the choices of educational institutions, musical ensembles for whom to audition, and locations.

This perspective on teaching methods is also mirrored in "The Influence of Professional Identity on teaching Practice: Experiences of Four Music Educators," where the authors express a similar statement from one of the teachers in the study:

> The value of teachers educating themselves was likewise evident in John's initial educational experiences, for he conceded that it was not until he familiarized himself with a set of readings about music education and thought back "to how I was taught" that he established a connection between the content of both his music and his teaching preparation and learnt "the logical way" to teach music. (Carrillo et al., 2015, p. 455)

This particular teacher had indeed participated in pedagogical training to become a music teacher and therefore chose to reflect upon the relationship between this preparatory education and his own intuition. While Bruno gave strong statements about the validity of pedagogical training through universities or other formal educational institutions, this does not mean that he rejected all pedagogical theories or guidance. Quite the opposite, he mentioned several times throughout his interview that no one system could be perfect or correct and that it was necessary to pick out the parts from many different philosophies that resonate most with oneself. In this way, rather than simply sitting behind a desk in a course, being told the "right" or "acceptable" way to teach and doing so "just because," Bruno instead advocated for a music teacher's duty to take the initiative to investigate all possibilities; he expressed significance in observing different options that work for others, but then, like John in the above quote, he valued the teacher's ability to perform the internal reflection required to decide if that method worked for himself or if it were a logical or illogical choice to make.

Bruno's view on the validity of teacher training is also mirrored in Anders Rønningen's study on competence in culture schools (Rønningen, 2019). Rønningen writes:

> Some of the statements put situations into words where the concepts of *competence* and *education* are interpreted as standing in the way of what the principles believe schools need. This must be interpreted as a distrust of the educational system's certification, and more precisely that for these informants there is not agreement between the content in the formal competence that is found and the competency needs that the culture schools have. One of the principals even said that lacking higher pedagogical competence consistently coincides

> with higher pedagogical quality (Rønningen, 2018). During the dialog seminar, it became clear that this was not solely one principal's opinion. (Rønningen, 2019, pp. 70-71) (my translation)

Rønningen goes on to explain that other informants suggested a possible connection between having a strong pedagogical theoretical training and a lower level of motivation to adaptation or change. The participants also brought to light the idea that those with the highest level of education appeared to be less motivated to teach group lessons or new beginners (71). This is very much in alignment with Bruno's expressions throughout his interview. By avoiding professional training in pedagogical theory, he seemed to feel that he experienced more freedom to intuitively drift between methods and strategies. He also conveyed a stronger desire to teach higher level musicians rather than new beginners, while he absolutely was willing to do so if necessary.

In addition to Bruno's strong feelings about the validity of studying pedagogy, he also gave clear expressions of the importance of mentoring in teaching. This came forward most clearly in his description of his education in Germany, where he spent time playing in orchestras, together with other more experienced musicians. While participating in ensembles, it was an expectation that the musicians, not even necessarily musicians playing the same instruments, would mentor each other, sharing experiences and advice. The fact that Bruno mentioned this mentoring in connection to his journey through musicianship to teacher shows the impact that this experience had on him, and it perhaps explains the above quote from his interview where he explained that the most important part of teaching for him is the experience-induced ability to effectively show how to play the instrument.

This is not only an example of Brooks's term of "professional compass," but it also depicts Wagoner's term of commitment. She writes,

> The practice of commitment falls into several categories of perception: (a) a clear set of values and ideology informing practice regardless of context, (b) a clear sense of standards, (c) a willingness to reflect on experience and context of the experience for adaptability, and (d) intellectual/emotional engagement. (Wagoner, 2011, p. 70)

Bruno's positive view of mentoring and negative view of formal pedagogical training clearly fall into this perception of a clear set of values. He knows who helped him improve along the way and how they helped him, and therefore, he collects the positive parts of these mentoring

sessions into his own teaching practice as, “tried and true,” or as Wagoner named it, reflection on experience.

Bruno’s clear sense of standards is an additional value that was exhibited throughout the interview, especially when asked to compare cultural norms in teaching in Germany versus Norway. He explained that he was unable to point to any clear cultural differences entirely limited to teaching, as he enjoyed the freedom to make his own decisions. He did, however, notice a general cultural disparity between how easily people from each country are satisfied, suggesting that Germans are possibly at times too critical, while Norwegians may choose unconditional support over honest criticism. Wagoner lists “a clear sense of standards” as a vital factor in identifying commitment in a teacher, as listed above. One could also argue that a clear sense of standards relates to the definition of self-efficacy, in that a teacher must first understand what levels of achievement they want from their students in order to properly guide them forward. Lacking a well-defined standard of expectations, both from yourself and with the colleagues surrounding you, could lead to feelings of insufficiency and struggle. Because Bruno’s expectations remain just as high as they were when he was living in Germany, this presents him with little introspective conflict, which Wagoner would argue contributes to his contentment in his current position.

Continuing with Bruno’s distinct expectations, he expanded on his current position, enlightening on the logistics of working in *association* with schools without ever technically being *employed* by the schools. In this way, the schools refer students to him, but he is still his own entity, making his own decisions about teaching, giving him a vast amount of freedom to follow his own beliefs, stating, “I do what I want, and people either like it or they don’t.” Following this statement, I questioned where or not he could ever consider teaching in a public school or culture school setting, and his answer was a resounding no: “I only teach people who want to be taught.” This is a topic that Brooks mentions in the professional compass chapter, first describing the differences between a teacher’s personal identity and professional identity and the necessity of balancing them. Writing about integrating into a workplace, she adds,

> The neglect of subject identity is significant because, when someone decides they want to become a teacher of a subject (or a particular phase), they will already have fairly clear images of what teaching that subject (or phase) will look like…The pressure to behave in a certain way that is contrary to your own values, may lead teachers to feel disempowered.

> In this way teachers can feel as if they are a sub-ordinated group, disempowered to act autonomously. (Brooks, 2016, pp. 128-129)

It seems that for Bruno, the idea of teaching in an environment where his students had not made a conscious decision to learn to play that particular instrument would be neglecting his subject identity and in turn would strip him of his empowerment to teach in the way that he intuitively felt was best. For him, a core value of his subject identity was a combination of great achievement and high levels of enjoyment. “That’s how it was for me. I was always encouraged but I was never pressured at all. And I think this is the healthiest way to approach it.”

Due to the fact that Bruno had some association with the German school, he maintained the ability to continue teaching in his native language, and to an extent to use some resources that he might otherwise have had to replace if teaching in Norwegian or another language. Comparing this experience with David’s experience, this concept of native language affected these two music educators very differently. To some extent, Bruno retained the ability to preserve his room of time and space in a way that David was not able to do so. While Bruno never mentioned the use of nursery rhymes as a beginning tool, he referred more to older levels of students. In the same way one can have strong associations to early musical experiences, one can also have strong memories of specific later musical experiences, associations which spring to life when we hear or perform those pieces again (Ruud, 2013, p. 199). For Bruno, this means that his freedom to choose what and how to teach alongside teaching students connected to his own national background, allowed him to tap into his many stores of valuable, meaningful musical experiences. It also gave him the opportunity to share them with his students in a way that hopefully would give them the same positivity to the same pieces, even though he obviously could not give them his same exact experience. He could offer them the positive relationship through their collective roots in a way that was simply unavailable to David.

One may also consider Bruno’s connection to the German school in light of Angelo’s article on professional identity, where she describes music educator Ingrid’s three themes of cultural life, school, and artefacts in her teaching philosophy. While some Norwegian music teachers may teach within the public school system, others may teach completely privately, like Susan, while further others may teach solely in culture school settings, as David did. Bruno’s base of teaching privately while being vaguely connected to different schools might first appear to

keep him too distanced from schools to make this an important theme for him. However, he expressed a necessity to remain in contact with the teachers within the schools with which he was associated. Angelo writes:

> The school can be seen as the centre for many relations and relation formations in this community, both physically and philosophically, based on how strongly Ingrid emphasizes this. Her thoughts on what music education is about are deeply connected to the school as the centrum of this community and these pupils and colleagues. (Angelo, 2015, p. 289)

Here we can see that for Bruno, the school is indeed a center for relations with both students and colleagues, even though his teaching is private. When asked about collaboration, he explained that he is often in *contact* with his colleagues to share ideas and help each other solve problems. However, he also specified that he does not experience forced collaboration. All of the contact he has comes from a need or a desire. Therefore, we can see how school indeed serves an important purpose for Bruno in terms of connections with colleagues and students, but it is not nearly as pivotal for him as it is for Ingrid.

5.3 Susan

The response from Susan is very different from the previous responses, in that, unlike David and Bruno, Susan never had any original intentions to make a career out of music. Instead, her professional decisions seemed to be determined more by location than subject. In many ways, her professional identity construction denies the theory previously used in this project. Brooks refers to early attraction to a subject through experiences in childhood and school, which is something that Susan had; however, she placed very little weight on these childhood experiences in our conversation. Her responses in the interview did not give enough information to be able to interpret to what degree her early piano lessons had on her choice of career, especially considering the fact that she studied the widely varying specializations of engineering and finance before turning to music education. Brooks writes, "One of the key themes to emerge from the literature on teachers' identity is the importance of a teacher's concept of self…Pre-service teachers do not necessarily begin with an image of themselves as teachers." (Brooks, 2016, p. 128) This appears to be true with Susan, where she was involved in music throughout her childhood and adolescence, but did not envision herself becoming a teacher, or even a professional musician, in adulthood. Her education and experience took her through new journeys before eventually circling back to a profession that previously was not an option for her.

Susan expressed that her current setup was quite in alignment with her childhood experiences with music education in Singapore. However, she felt that her Suzuki system was incredibly different from the system her children experienced in the Norwegian culture school system. Like Bruno, Susan conveyed very clear expectations about what music education entails, stating, "I find that, maybe I'm just biased, but there's a huge disparity between playing an instrument and understanding music." In her experience, music education included a vast variety of skills, beyond the basics of being able to play notes on an instrument. While she discussed what she saw lacking in her children's culture school experience, she also managed to convey her own core values in music education, stating that she missed more singing, clapping, body movement, and overall holistic musicality in the lessons. She later expanded on her wishes as such:

> More improvisation. More creativity. I remember as an eight-year-old having to compose…For me, music education is to, yes, you can play, make it sound easy, and being in it. That´s the instrumental part. The skill part is understanding musical concepts, being

> able to sight-read, being able to sight-sing. So these are all part and parcel of the same thing. If you can´t sight-sing, how do you know you´re playing correctly? So the ear training, the body movement, the hand balance, the hearing of voices four parts, the cadences, chord progressions. Yeah. This is not complicated stuff. This is all basic for me. Very basic foundation in music. Understanding tonic, subdominant, dominant, whatever.

Again, like Bruno, Susan's conversation about teaching music exemplified a very clear professional compass. She knew exactly where she needed to be and for the most part how to get there as well.

While Wagoner's studies did not focus on the concept of agency in music teachers' identities, it was a mentioned factor:

Agency has been defined within this study as one's power to take charge of a particular situation and produce change. Music Teacher Agency has been identified as a constructivist principle (Beijaard et al., 2004) and must include a study of both the person and place through which experiences are interpreted. (Wagoner, 2011, p. 148)

In Susan's case, she observed her children's music lessons within the Norwegian culture schools, noticed that these lessons did not necessarily align with her own ideals of how music should be taught, and ultimately used her professional compass to know that this would never be an acceptable work environment for her to consider. She stated that she knew herself well enough to predict that she would become frustrated with the extremely short lesson slots, since she was used to much longer lessons. Additionally, she doubted she would ever feel secure in such a workplace after noticing how the budget cuts always seemed to equate to reductions in the number of teachers employed. Nevertheless, when she felt the need to transition from working in finance, she knew that teaching music would be her next goal. Deep down, she knew that the Suzuki method was what she would use to teach, and that this particular method was not conducive to the available institutions around her, so she took charge of her own situation and produced the change of creating her own lesson studio, knowing that she would be one of very few accredited Suzuki music studios in the country. When questioned about whether she faced any significant difficulties in the logistics of starting her own studio, she spoke as if everything had progressed surprisingly smoothly, indicating the strength of her Music Teacher Agency in the construction of her own music teacher identity.

In terms of Wagoner's factor of commitment, Susan explained that her largest hurdle in beginning her own music education studio had been coming to terms with the sacrifices she would have to make, namely the time she would lose together with her own children while she was occupied teaching other children. She pointed to this as a very significant struggle, balancing her personal life with her professional life, and that this was a substantial reason for having to limit the number of students she could accept into her studio. As one of the dimensions of music teacher commitment is "personal resources of time and energy," (Wagoner, 103) one could interpret Susan's comments in a variety of ways. On one hand, she referred to starting her studio as a mental and emotional sacrifice, which could indicate lower commitment to her studio. However, on the other hand, she expressed multiple times how she taught late into the evenings to allow for as many students as possible while still maintaining strict boundaries between what days were dedicated to music and what days were reserved for family, which could indicate a very healthy commitment to the studio. Susan predicted the roadblock that would be most likely to cause her unhappiness in her career, and she took the necessary steps to neutralize the barrier before it could jeopardize her studio's success.

When it comes to Susan's choice of teaching strategies, including her conscious choice to provide thirty-minute-long lessons in addition to group lessons, requiring students to observe other students' lessons, also including group lessons, and in her words, "drilling the students' parents" about their motivation and requiring them to take parent lessons, these strategies relate to Elin Angelo's article about music teacher Ingrid and her practical themes of cultural life, school, and artefacts. (Angelo, 2015) On the surface, one may assume that Susan, as a completely independent piano teacher, with a different teaching method than is often included in schools or culture schools, may be very detached from the rest of the students' cultural life. However, one may also be able to see connections between Susan's choices and Ingrid's choices. Angelo describes first how Ingrid focuses on more than simply learning to play an instrument, but rather takes the bigger picture into consideration. She brings the rest of the community into her lessons, providing context for not only what they are learning, but what kind of purpose learning it may serve. Angelo refers to contexts, such as the school band, theatrical productions, and school classes in addition to private lessons (Angelo, 2015, p. 286).

While Susan is not teaching in the same environment as Ingrid, she also creates her own community within her Suzuki studio. With group lessons, lesson observations, and parental involvement, she constructs a society of music learners who are constantly sharing their experiences. Additionally, Susan's "grilling" of the parents before beginning lessons forces

them to begin with answering the question of why they want their children to learn to play piano, meaning that they already begin with a form of purpose for learning. Where Angelo writes, “Instrument traditions and norms have their place in Ingrid’s professional understanding, even though this focus seems subordinate to an overarching purpose of forming children to take part in joint creations of their local community,” (286) one could question what defines the term local community. Can Susan’s ten-person group lesson constitute as a local musical community? These students may very well take their group creational experiences back into the classrooms in school in the same way as students bring marching band experiences back into school with Ingrid.

Angelo continues to explain Gadamer’s sensus communis, describing an acquisition of understanding, a feeling based on communal agreement. She writes, “In Ingrid’s practice, what is ‘right or common good’ can mean something as simple as having a *feel* for a four-stroke period, a chord sequence, or how to scaffold weak voices in the classroom or in the school’s marching band.” (287) This seems to be in alignment with Susan’s description of both her wishes for her students to be able to accomplish and her complaints about what can be lacking in culture schools due to limited resources and time restraints. Susan emphasized the difference between simply learning the technique of playing notes and rhythms and actually understanding what is being played. She expressed the same idea of feeling what the right tempo may be, or being able to sight-sing the correct melody, even sensing how to improvise upon chords in a musical way, all skills that will come from observing community members, experiencing what is accepted as right or good, and joining in the experience as a new member of the community.

6. Conclusion

6.1 Restatement of Results

This project consisted of three interviews of music teachers who had obtained their music teacher training outside of Norway, and who had subsequently begun a music teaching career in Norway. Of these individuals, two were male and one was female, and two of the participants were pianists, as the third was a violinist. The countries represented in this study include England, Singapore, and Germany, with formal education taking place in these countries in addition to the United States of America and Switzerland. All of the participants were teaching private lessons, either independently, through association with private music schools, or through the local county's Norwegian culture school, and none of the participants were teaching in Norwegian public schools. In general, every participant expressed contentment in their current positions and offered details into their own personal teaching philosophies.

In some of the examples, struggles encountered included learning a new language; however, everyone who mentioned this did so with positivity, as they had managed rather effortlessly to tackle this challenge systematically and with purpose. For one participant, the largest hurdle was sacrificing time with family in order to create a private lessons studio within the home in the evenings. Two participants discussed typical music used in early introduction to music lessons, relating to nationality, something that is discussed in Even Ruud's book *Music and Identity.* All three interviews included discussions about Norway's requirements for teacher training, also in the music education field, and one person viewed this positively while the other two expressed belief in other methods of pedagogical training. While the previous literature I use does not focus on a difference between formal, informal, or otherwise approved teacher training, Ballantyne et. al. and Carrillo et. al. address music teacher education in different countries and how teachers in Australia, Spain, and the United States of America experience their music teacher identities based upon how this music teacher education was organized. In these articles as well as much of the rest of the literature, a focus lies on the interaction between a music teacher's identification as a *musician* and as a *music teacher*, something that also shone through in my participants' interviews.

Two of the participants expressed strong connections with performing as a part of their music teacher identities while the third referred to the Suzuki method with terms such as "fun." Two

participants had also previously spent time in other countries before moving to Norway, while the third had only ever lived in his home country before moving to Norway. In addition, only one of the interviewees had studied subjects and chosen previous careers outside of the realm of music, while the other two had always aspired to work with music, even though one had taken other jobs "to make ends meet" while waiting to find the ideal job.

One main theme that all three participants agreed upon was the importance of having the freedom to teach in their own personal way. While David worked in a Norwegian culture school, he still answered that he experienced massive amounts of freedom to make his own decisions about teaching methods and resources. He appreciated the fact that his administration arranged for the music teachers to share their specializations and competencies with each other, but he expressed experiencing this positively rather than as forced or belittling to his own competencies. Bruno also explained that his work situation was such that he was simply "associated" with different schools, but not technically "employed" by these schools, an arrangement which also allowed him to make his own pedagogical decisions without anyone else's approval. While he had a good deal of "contact" with colleagues and was positive to the idea of collaboration, he was not locked into any type of systematic cooperation organized by supervisors. Susan created her own piano lessons studio out of her home in order to also execute the freedom to teach with the Suzuki method with which her teaching philosophy best aligned and which is not a mainstreamed teaching method within the Norwegian music education system. She knew from early on that she was a "bad match" with the Norwegian culture school due to time restraints and financial resources, so she created an environment that allowed her to teach with freedom from these constraints. In all three interviews, one can see these connections between the music teachers' needs to follow their "professional compass," as Claire Brooks calls it.

The second theme that all three participants mentioned as contributing factors for their contentment in their current jobs was being able to fully commit to guiding their students to high levels of achievement. For David, this shone through when we discussed his time student teaching in the public school setting, an experience that he found extremely different to the private lessons setting. He explained that he was not against the idea of teaching in such locations, but that he did not feel that he was quite ready for this responsibility just *yet*. Instead, he rather appreciated being able to pour himself into students' progress one-to-one and really guide them forward in their growth. In fact, while he was very satisfied with his current position, he said that if he were to work toward a "dream job," it would be what he already

was doing, but at a slightly higher level. This was a very similar ideal to what Bruno expressed. He was in no way whatsoever interested in teaching at public schools or in culture schools, saying that he only teaches those who want to be taught. While he expressed that he did not expect his students to become professional violinists, his goal was always to encourage them to have fun at a high level of playing. Susan went into depth on the same topic while discussing cultural differences and parental involvement in her studio. She explained that the vast majority of her students had at least one foreign parent, and that these parents were required to pass a parent course proving that they were engaged enough to support their children's musical endeavors. She also specified that she set up her studio in such a way that she guaranteed being able to commit enough time to properly teach her students, offering more than twice the length of private lessons compared to the local culture school, and additionally including group lessons. Considering the topic of the Corona virus, she also mentioned the ways in which she had ensured her students received the best, holistic and inclusive instruction possible. In all three interviews, the music teachers shared this common goal of offering high quality music education and being able to watch their students grow into successful musicians, in whatever sense of the term each person may have interpreted it.

While analyzing the data, I discovered one concept that all three interviewees collectively rejected as a challenge to be faced, and which also was not present in the previous research as a factor in music teacher identity construction, which was the idea of having their teaching methods or strategies dismissed as not being "typically Norwegian" enough. David expressed that he always felt that his ideas were viewed as equally as valuable as any of his colleagues, and that their differing competencies were viewed as a mutual strength for the school rather than a weakness. While there were moments when he needed to turn to typically Norwegian material choices, he was largely allowed to maintain traditions and values that were native to himself. Bruno also expressed that the lack of forced collaboration allowed him to do as he felt was right, and by associating himself with the German school as well as other private music schools, he felt valued as he was without feeling a requirement to imitate any other teachers' strategies or even come to any compromises over values. I asked Susan straight out if there were ever any conflicts relating to her nationality cultural differences, and she answered that her students and their families were largely multicultural themselves, and that this was therefore largely a non-problem. While she used Norwegian for the majority of her teaching in addition to some English, she did not face any culturally-based conflicts.

The final common lacking factor in the interviews was any indication amongst the participants that music in compulsory school was of any value or importance. None of the interviewees spent any significant time offering any details about music in their schools growing up, and even when I asked follow-up questions, I still largely received information relating to private lessons or higher education. This is an interesting enlightenment, coming from my own background where music in compulsory schools was incredibly important.

With these results in mind, I conclude that international music teachers must navigate a multitude of changing factors in order to find contentment in their professional careers. Amongst these factors, two common themes emerging are the need for freedom to control one's own teaching content and methods as well as the ability to guide students through lessons through to higher levels of achievement. In addition, from the details that the participants rejected in the interviews, I conclude that for international teachers to experience contentment in their jobs, they need to feel as though their foreign backgrounds are an asset rather than a fault, and that teachers who valued private lessons more than school-based music lessons may potentially be most satisfied working in out-of-school settings.

6.2 Further Research Possibilities

Because of the limitations of this project, there are quite a lot of angles left to continue studying. First, as I was originally most concerned with obtaining a representation from different countries, two of my three participants ended up being musicians who specialized on the same instrument. New studies would preferably include music teachers who specialized in voice, wind instruments, and percussion, and other more obscure instruments, in addition to piano and violin. Similarly, none of the interviews included music teachers who were teaching in Norwegian public schools, which was in fact a topic that was very interesting to me as I myself had been struggling to find contentment in Norwegian public schools as a music teacher. Therefore, I was unable to gather data or establish any conclusions *directly* relating to every music teaching environment in Norway, even though the themes themselves are relevant to music teachers regardless of teaching environment. There is also an opportunity to gain much more information about teachers from different areas of the world. Here, I was able to include samples from Germany, England, and Singapore, with two participants also having some experience in the USA and Switzerland, but there are plenty of unrepresented countries and cultures to study to gain a bigger, clearer image of foreign music education.

In the way that Yang's research addressed some of the formal requirements for foreign teachers to obtain work permits in Singapore, further research into international music teachers could examine the requirements necessary for immigrants to obtain work permits in Norwegian schools. Which music positions, if any, constitute an elite skilled worker permit? Teachers from which countries face the most formal obstacles to gain permission to work here? How many foreign teachers enter Norway for work alone versus on family reunification? How do these numbers relate to nationality? Additionally, Yang's research shed light on immigrant teachers in public education institutions in Singapore, something that is still greatly needed in regard to immigrant teachers in Norway. My samples did not represent any music educators teaching in Norwegian elementary, middle, or even high schools, so this is absolutely an area that needs more study. Considering Yang's presentation of decision-making and compromise in teaching content with specific governmental or cultural expectations, this is a very interesting concept to consider in Norwegian public schools. Is there a reason that there are so few immigrant teachers in compulsory schools in Norway? How many immigrant music teachers are actually teaching music at the primary or lower secondary level here?

In future research, it would be desirable to gain information about how far these music teachers are willing to stretch their competencies. In what ways do music teachers prefer to teach their own instruments versus teaching many other instruments in addition? Are there foreign music teachers who are comfortable with teaching completely different subjects besides music, some who even enjoy teaching additional subjects? Originally, I set out to discover what other foreign music teachers experienced in moving to Norway to become music teachers. However, in the end, the interviews gave insights into their values more than their experiences themselves. This can lead to new angles toward similar questions. For example, using Brooks's concept of the professional compass, does this compass change with moving to a new country? Can it become foggy and more difficult to read when immersed in the task of integrating? Does anyone discover that it broke in the moving process? If so, how do they fix it again? Do foreign music teachers value immersion and assimilation more than preserving the professional compass, or vice versa?

What does this mean for me? I began this research because I was struggling in my own position at a school where I adored my colleagues but felt inefficient as a teacher. I refused to believe that I was simply in the wrong environment, so I wholeheartedly believed that I could find answers on how to change myself, how I could adjust my attitudes to "fit in" better and feel more contentment in my current position, not to mention better serve my students. This project offered me a fantastic opportunity for reflection over my own identity as a music teacher from the United States of America.

I began to piece together my own fragments: Natural-identity – Female, Small physical stature, English-speaking; Institutional-identity: Music Educator with a Bachelor of Music Education, Oboist, Teacher, English Teacher (recognized only by Norwegian institutions, not myself or anyone in America); Discourse-identity: Hard-working, Leader (in America, perhaps not so much in Norway), Persistent, Sensitive, Stubborn, Vocal and perhaps Argumentative; Affinity-identity: Musical Theater, Marching Band. I began to consider where I stood on the topic of tension between identifying as a musician or as a teacher: It is true that I had focused first and longest on musicianship, but at the same time, the teacher training program I attended in America blended these two positions so seamlessly! I had always been a music *education* student, but I had also always been held to a high standard of performance. I dare to claim that these two truly are a blended identity for me; I *am* a teacher, but I am a *music teacher*, not a teacher who happens to teach music. While it is not a necessity in my life to perform as a

career, I absolutely adore the opportunities I receive to make joyous music together with friends, students, and colleagues, as a *musician*.

An analysis of my own professional compass ensued. What was it that had been the most influential start of my own interest in music? Was it the private piano lessons? Could it have been as simple as my older siblings already participating in both private lessons as well as the school band activities? Perhaps my school music lessons were the most important part? The reality is that the answer is most likely a combination of all of the above: Music was always a part of my life, but it was equally present, equally important, and of equally high quality in *all* of these areas of my identity construction. I respected my piano teacher in exactly the same way that I respected my elementary school music teacher. My elementary school music teacher was every bit as inspiring to me as my middle school and high school band directors. My college professors made just as deep of impressions on my heart as my previous teachers and family upbringing. For this reason, my moral compass had always told me that *all* music teachers, in *all* settings, were vital parts of music education. This is why I had been drawn to public schools, specifically compulsory schools instead of culture schools or higher education, and this was why I wished to emulate the same kinds of positive experiences that I had experienced myself.

However, the arrival into the new public educational system in Norway was extremely different, and I found myself facing the conflict of working in a system with extremely different expectations of me. The more I studied the answers I received from my interviewees, the more I realized that this was exactly my problem: I had lost my professional compass in trying to become Norwegian enough, or at least to "fit in" enough in the system. I thought that if I simply persevered like a good little American, I would be able to force myself to love my job in public schools, teaching English and all, just as much as I had loved my experiences in public schools in America. There were aspects of Norwegian schooling that I had indeed found more positive than the typical American system, so it was surely only a matter of time before I could begin to think and teach and be at peace with teaching, like a native Norwegian. Instead, it ate away at me from the inside for a decade until I looked at my reflection in a mirror and asked myself what I valued more: teaching in public schools or teaching the subject for which I am passionate and nothing more? Would it be better to teach in a culture school setting? What about a private international school where I could teach only music, and even be allowed to teach music in English? How much change can one foreigner manage to bring

about in a public school system with strong traditions? How much is the conflict of change worth when one is already an outsider?

I broke down and looked into different options: a brand new international school that did not *yet* have the funding to hire me; a music-focused daycare where I was not properly qualified and would have to go back to university yet again to fulfill the requirements that were deemed lacking, not to mention even more areas of the job description that are outside of my area of passion; various culture schools needing flute, saxophone, and clarinet teachers which I *could* manage, but they would much rather have professional flautists, saxophonists, and clarinetists. Still, I do not quite fit in here in Norway. At least for now, every day remains a struggle. However, I have found my moral compass again, had it properly serviced, and now I will face the same problems all over again, this time trusting my own professional identity over everyone else's. Most importantly, I discovered that my unhappiness stemmed not only from "teaching English," but also from realizing that by submitting to the opinions and decisions of other teachers, I was giving my students subpar experiences in *every subject* I have been teaching. Now, I am ready to give it a new shot in Norwegian public schools, this time following my own compass, fighting for my students' rights to experience joy, beauty, and achievement in compulsory school as well.

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Attachments

Interview Guide

1. Can you tell me a bit about yourself as a music educator?
2. Where did you grow up?
3. Tell me about your education in the music field.
4. Where did your education take place?
5. When did you move to Norway? Where does this fall in relationship to your education?
6. What is your "ideal" job position based on your own desires and your education?
7. Tell me about your current or most recent music teaching position.
8. Can you compare your experience teaching music in your home country with your experience teaching music in Norway?
    a. Cultural norms?
    b. Physical classroom logistics?
    c. Teaching materials?
    d. Teaching content?
    e. Student age level?
    f. Student attitudes?
    g. Colleague attitudes?
    h. Community attitudes?
9. In what ways do you feel that you as a person "fit" in your current or most recent teaching position?
10. In what ways have you had to adjust to teaching in Norway?
11. In what ways do you (or do you not) feel fulfilled teaching in Norway?

12. Is there anything you would change about music in the Norwegian school system, given the chance?
    a. If so, what?
13. What kinds of obstacles have you experienced as a foreign music teacher in Norway?
14. Do you feel like your colleagues understand your ideas/beliefs/values as a music teacher?
15. Do you have experience working together with Norwegian music teachers?
    a. If so, can you describe your experience with this collaboration?
        i. What went well?
        ii. Were there any struggles or conflicts that arose from your different backgrounds?
16. Do you have any experience collaborating with other non-Norwegian music teachers?
    a. If so, can you describe this experience?