

Exploring the field of music education: Illustrations from Trentino

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Stream 5 cultural and creative sectors

Multiplicity and coordination

Multiple publics

- I. Music schools
- II. Their local communities
- III. Their music students (and their families)
- IV. Public authorities (Trentino Province)
- V. Other music schools (public and private)
- VI. Musicians (teachers)
- VII. The wider community of musicians

Coordination

Coordination is necessary because:

- Resources and opportunities, including access to formal and experiential knowledge and competences, are dispersed;
- MS encompass multiple publics, to say it à la Dewey (1927), their needs (Maslow, 1963), passions and interests (Hirschman 1977).

Multiple publics (I, II): Music schools in the local communities

Location and foundation year of the 13 Trentino music schools



Sede	Scuola di musica	Anno di fondazione
Ala	Opera Prima	1993
Borgo Valsugana	SIM "Suono Immagine e Movimento - Borgo, Levico e Caldonazzo"	1990
Cles	Celestino Eccher delle Valli di Non e di Sole	1986
Pergine Valsugana	Camillo Moser	1975
Riva del Garda	SMAG "Scuola musicale Alto Garda"	1995
Rovereto	CDM "Centro Didattica Musica e Danza"	1987
Rovereto	R. Zandonai scuola civica	1889
Tesero	Il Pentagramma	1983
Tione	SMG "Scuola musicale Giudicarie"	1983
Tonadico	Scuola musicale Primiero	1995
Trento	Il Diapason	1989
Trento	I Minipolifonici	1981
Villa Lagarina	Jan Novak	1985

1987 – Institution of teaching standards and registry by the Province and «bacini di utenza»

Source: our elaborations - Visure Camera di Commercio di Trento & school websites

Multiple publics (III): Music students

Number of music students by affiliation

Anno scolastico	Orientamenti provinciali	Formazione bandistica	Formazione altra	Totale allievi
2006-2007	4.963	9	366	5.400
2007-2008	4.973	52	82	5.087
2008-2009	5.072	1.831	66	6.858
2009-2010	5.423	1.921	105	7.316
2010-2011	5.316	2.213	96	7.463
2011-2012	5.636	2.100	92	7.657
2012-2013	5.542	1.995	136	7.489
2013-2014	5.493	1.839	168	7.336
2014-2015	5.443	1.843	157	7.244
2015-2016	5.396	1.891	77	7.248
2016-2017	5.407	1.864	186	7.297
2017-2018	5.502	1.782	138	7.233

Multiple publics (III): Music students

Percentage composition of music students by age group. Years 2006-2018

Età	<= a 6	Da 7 a 11	Da 12 a 14	Da 15 a 19	Da 20 a 35	Da 36 a 55	> di 55	Totale
2006-2007	6,7	33,3	20,7	18,1	10,2	8,3	2,8	100,0
2007-2008	6,8	33,9	21,2	18,8	8,2	7,9	3,1	100,0
2008-2009	5,6	32,6	24,2	20,7	7,4	6,6	2,8	100,0
2009-2010	6,5	32,5	24,9	20,2	6,4	6,6	2,9	100,0
2010-2011	5,8	32,8	25,0	20,6	6,6	6,3	2,9	100,0
2011-2012	6,7	31,4	25,1	21,1	6,5	6,1	3,0	100,0
2012-2013	6,9	30,9	24,7	21,4	6,8	5,7	3,6	100,0
2013-2014	6,7	31,5	24,5	21,0	6,9	5,8	3,6	100,0
2014-2015	7,2	31,2	23,9	20,7	6,9	6,1	3,8	100,0
2015-2016	6,5	30,7	24,2	20,6	7,3	6,6	4,1	100,0
2016-2017	7,0	30,6	24,9	20,0	6,6	6,6	4,3	100,0
2017-2018	7,5	30,8	24,8	19,1	6,6	6,4	4,9	100,0

Source: TSM - data by Servizio Attività Culturali (PaT). Provincia Autonoma di Trento (2019), Rapporto Annuale sulle Attività Culturali 2015-2017.

Multiple publics (Iv): Public contributions (2008- 1019)

Year	(€)
2008	4.483.293
2009	4.734.749
2010	4.657.882
2011	3.814.656
2012	n.d.
2013	n.d.
2014	n.d.
2015	4.994.919
2016	n.d.
2017	n.d.
2018	5.325.000
2019	5.625.000

Multiple publics (V): Other music schools and their teachers

Schools outside the legal system are those private organizations that offer music training lessons to citizens who are not registered in the provincial register.

10 schools were identified for a total of 55 teachers.

Data is discontinuous and difficult to populate due to the diversity of the information contained in the web pages of the home school.

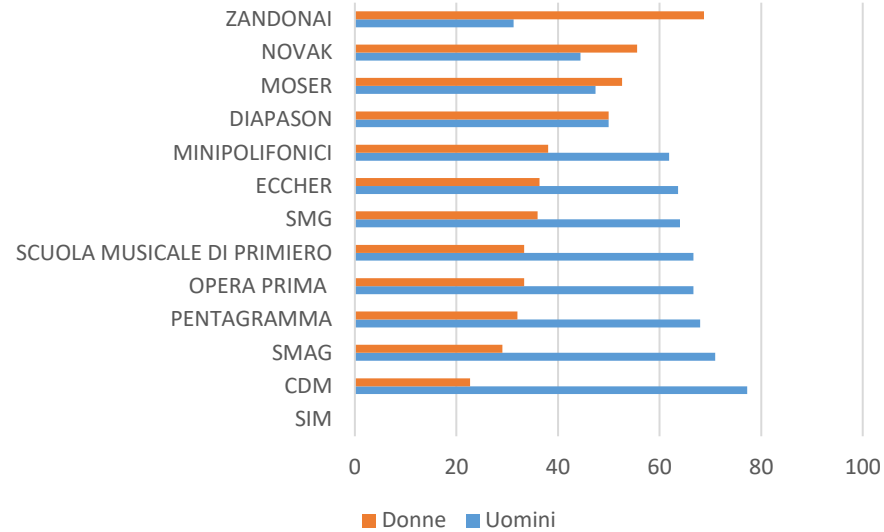
**Multiple
publics (VI):
Music schools
employees–
2020 (only for
business forms)**

SCUOLA	ADDETTI INDIPENDENTI (2020)	ADDETTI DIPENDENTI (2020)	T. DETERMINATO	T. INDETERMINATO	T. PIENO	T. PARZIALE
			MEDIA [%]	MEDIA [%]	MEDIA [%]	MEDIA [%]
CDM	0	24	13	84	1	99
DIAPASON	0	34	11	84	44	56
ECCHER	0	37	7	91	47	53
JAN NOVAK	0	32	10	90	28	72
MOSER	0	21	26	74	31	69
OPERA PRIMA	0	19	6	94	20	80
PENTAGRAMMA	0	24	3	90	33	67
SIM	0	27	0	100	26	74
SMAG	0	42	10	90	48	52
SMG	1	25	14	86	69	31
UPDOO	1	4	/	/	/	/

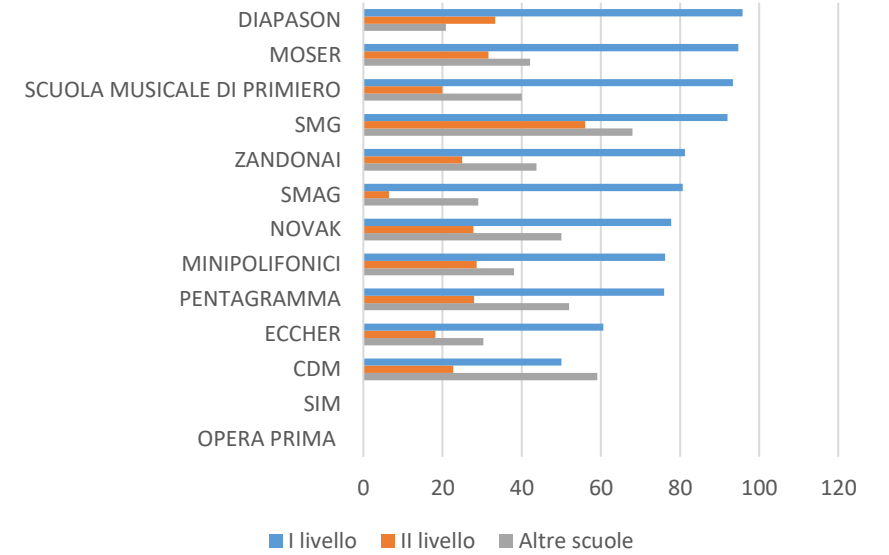
Source: our elaborations - Visure Camera di Commercio di Trento – (Updoo was outside the province’s system but entered few weeks ago, as we report these results)

Teachers

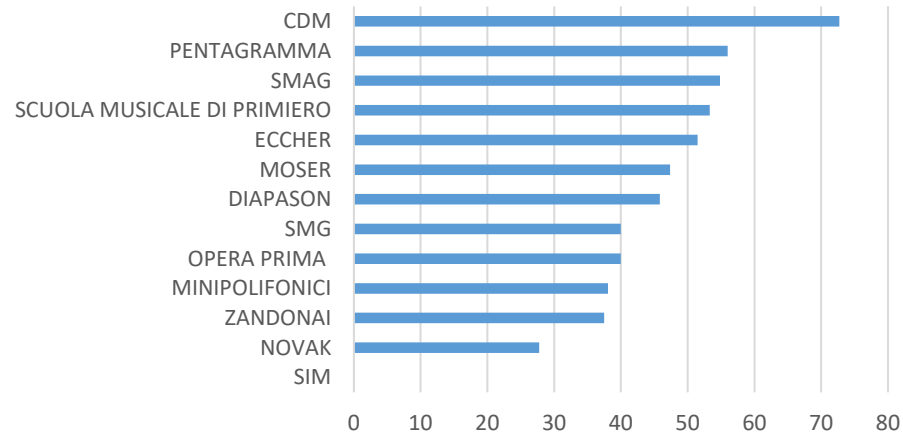
% Genere



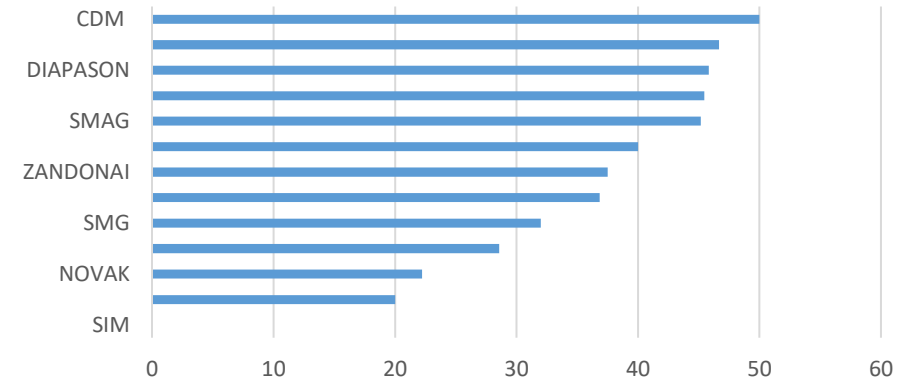
% Formazione musicale



% insegnanti attivi in produzioni musicali



% insegnanti attivi sia in band/orchestre che con produzioni



Music as a multiplicity of social practices, motives, and behaviours

«[l]a musica è una costellazione di pratiche sociali, intenzioni e atteggiamenti: è indispensabile che questa varietà non venga ignorata dalla rigidità di modelli d'insegnamento che legittimano solo alcuni di quegli approcci alla musica» (Colazzo, 1998, p. 10)

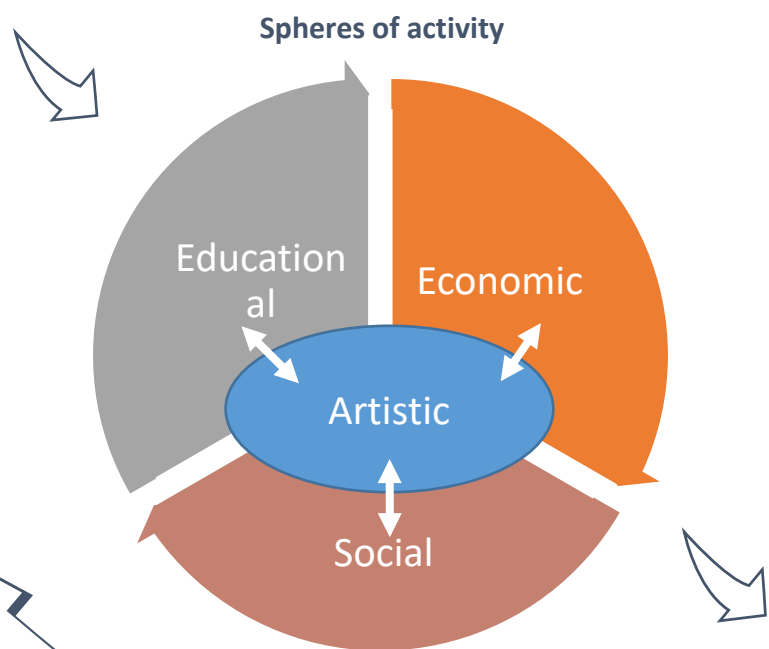
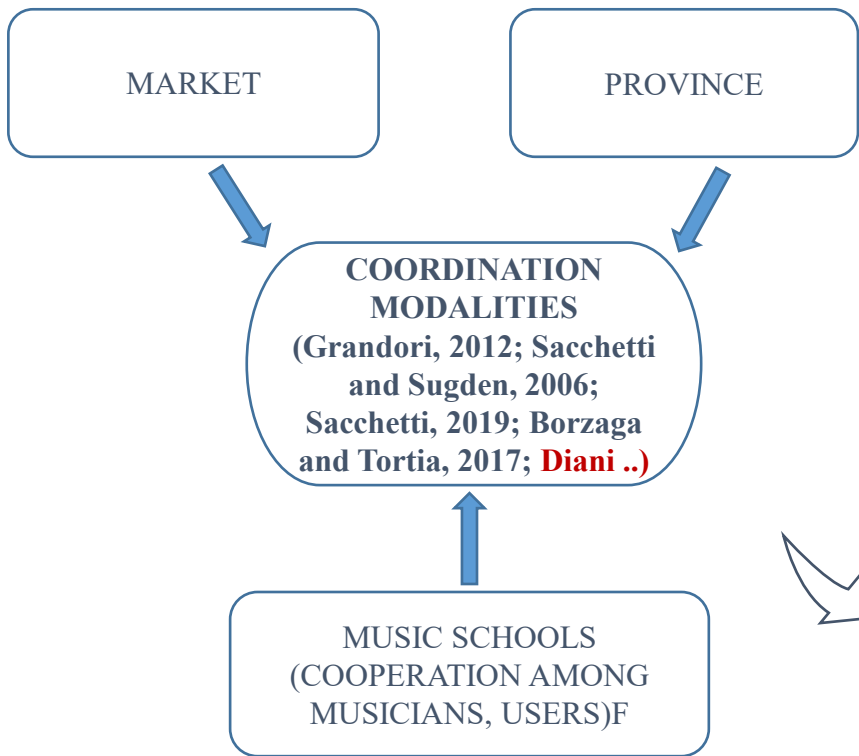
Spheres

I. Educational

II. Artistic and cultural

III. Relational

IV. Economic



The focus at this stage of our research is on the artistic sphere focusing on the relational approach.

We assess it by looking at the musicians' relations and their creativeness potential.

Specific outcomes for the publics (use of creativeness, self-actualisation) and the community (inclusivness, vital communities)

Assessing the artistic production of musicians

We consider:

- the **participation of musicians** into a **relational network** aimed at producing some artistic related **event** (for example a music production, a music performance), and
- the consequent ability of the relational network to activate the **creative potential** of participants (known to be related to their **self-actualisation**).

(Maslow, 1968; Deci and Ryan, 2008)

Elements:

- **Creativeness.** We conceive creativeness, with Maslow (1963), as the process through which the combination of imagination, ideas, and skills generates some output that is meaningful for the person and works towards its self-actualization (Sacchetti, 2019).
- We define a **relational space** as the network of ties among relevant actors which are functional to the creation of a specific event or flow of events.
- **Events** are flows of individual or collective actions (by organisations, for instance) aimed at the creation of specific phenomena, which can be associated to new or incoming projects

(Diani, 2015; Crossley, 2020)

A typology of vitality levels (relational take on vitality)

Average ties within schools

Low

High

**Heterophily within
each school**

High

**Fragmented population of
artists with heterophilous
connections**

**Vital artistic community
(high creativity)**

**(average ties to
musicians external to
the Trentino system)**

Low

Individual artists (inertia)

Internally connected artists
with limited exposure to
external stimuli

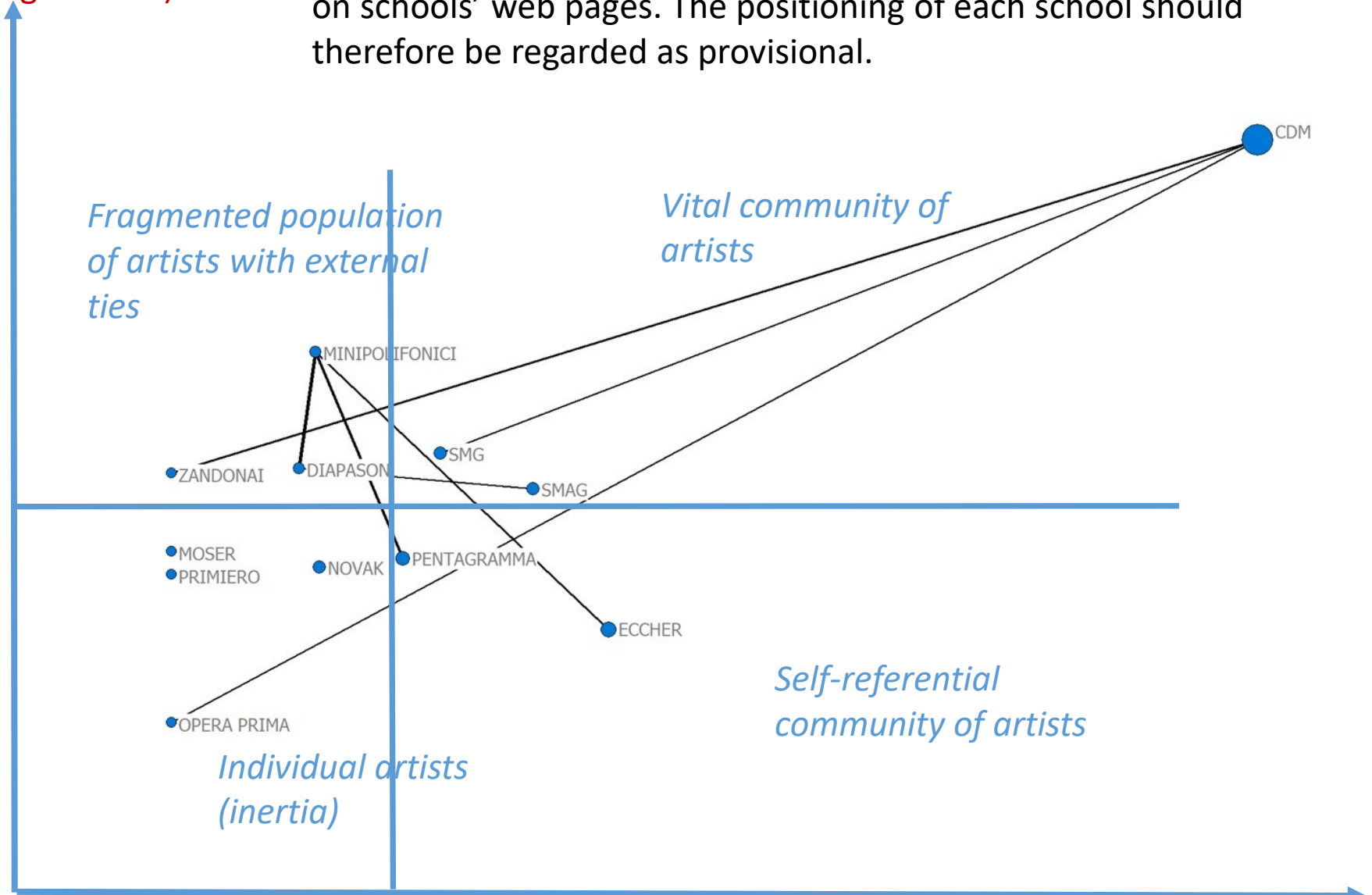
Teachers' average collab. by school

Schools	Total ties	Within school	Within system	Outside system	N
CDM	11.45	1.00	0.41	10.05	22
Minipolifonici	5.43	0.10	0.95	4.38	21
Diapason	3.42	0.08	0.71	2.63	24
SMG	3.17	0.17	0.26	2.74	23
SMAG	3.03	0.26	0.39	2.39	31
Zandonai	2.71	0.00	0.14	2.57	7
Pentagramma	2.28	0.16	0.44	1.68	25
Moser	1.89	0.00	0.16	1.74	19
Novak	1.85	0.10	0.15	1.60	20
Eccher	1.77	0.32	0.35	1.10	31
Primiero	1.73	0.00	0.20	1.53	15
Opera Prima	0.67	0.00	0.13	0.53	15
Average	3.38	0.21	0.39	2.78	253

Average ties to musicians outside the Trentino system (logarithmic)

Disclaimer: this map is based solely on collaborations reported on schools' web pages. The positioning of each school should therefore be regarded as provisional.

Ties between schools (density > 0.003)

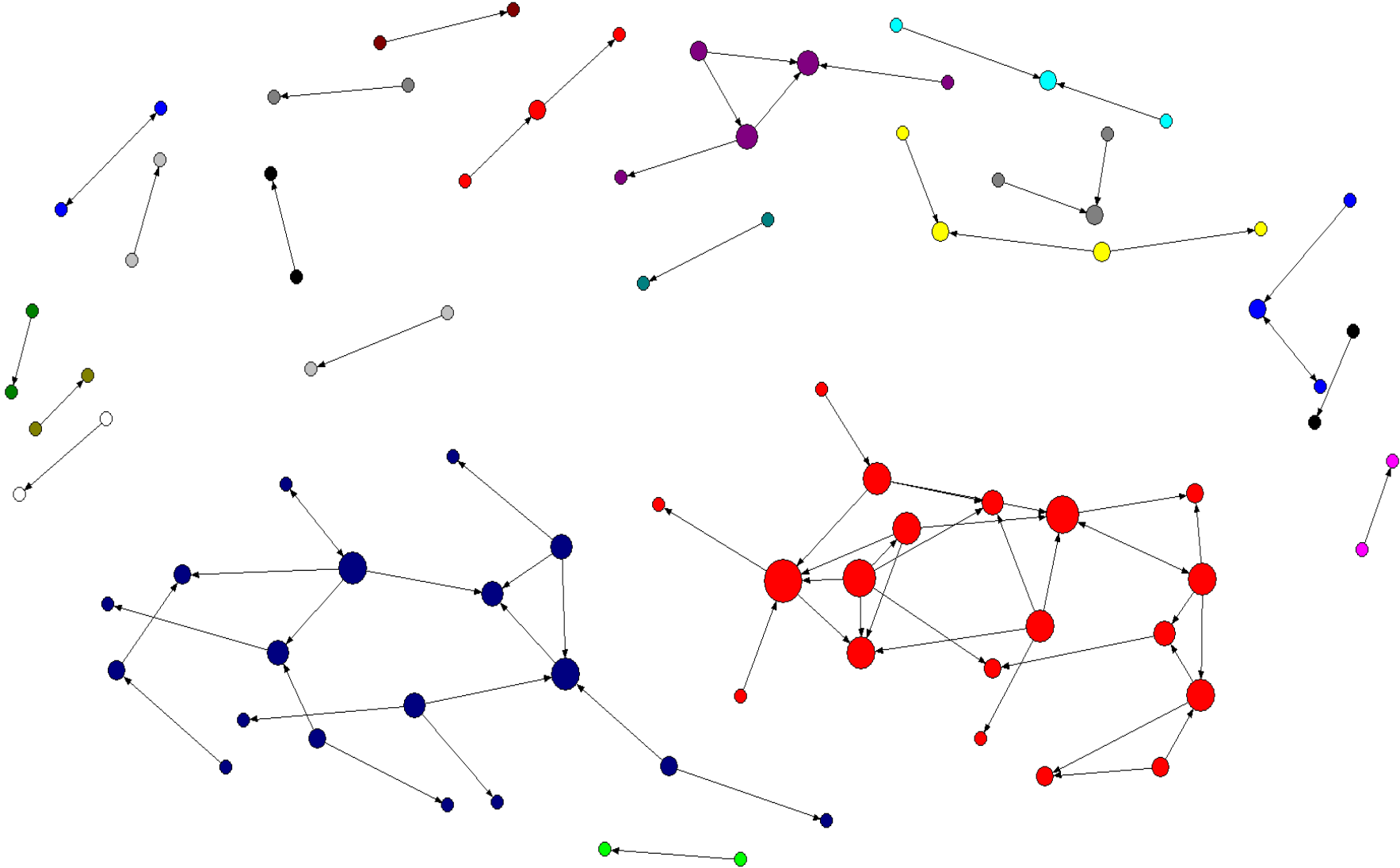


Average collaborations within one's own school (logarithmic)

Disclaimer: this map is based solely on collaborations reported on schools' web pages. The positioning of each musician should therefore be regarded as provisional.

Collaboration network between music teachers:

Components



Summing up I

a) The system does not seem to show high rates of interdependency. Almost half of teachers are not involved in any collaboration, ties between schools created by their teachers are thin, most schools have no dense internal networks, and there are only two components of a reasonable size, suggesting some chain of collaboration, one focusing on classical music, the other on jazz;

b) CDM is in many ways an outlier in the Trentino system as its teachers are inclined to both collaborate with each other and with musicians outside the system. Because of high external and internal density, it falls closest to “relational vitality” as defined here;

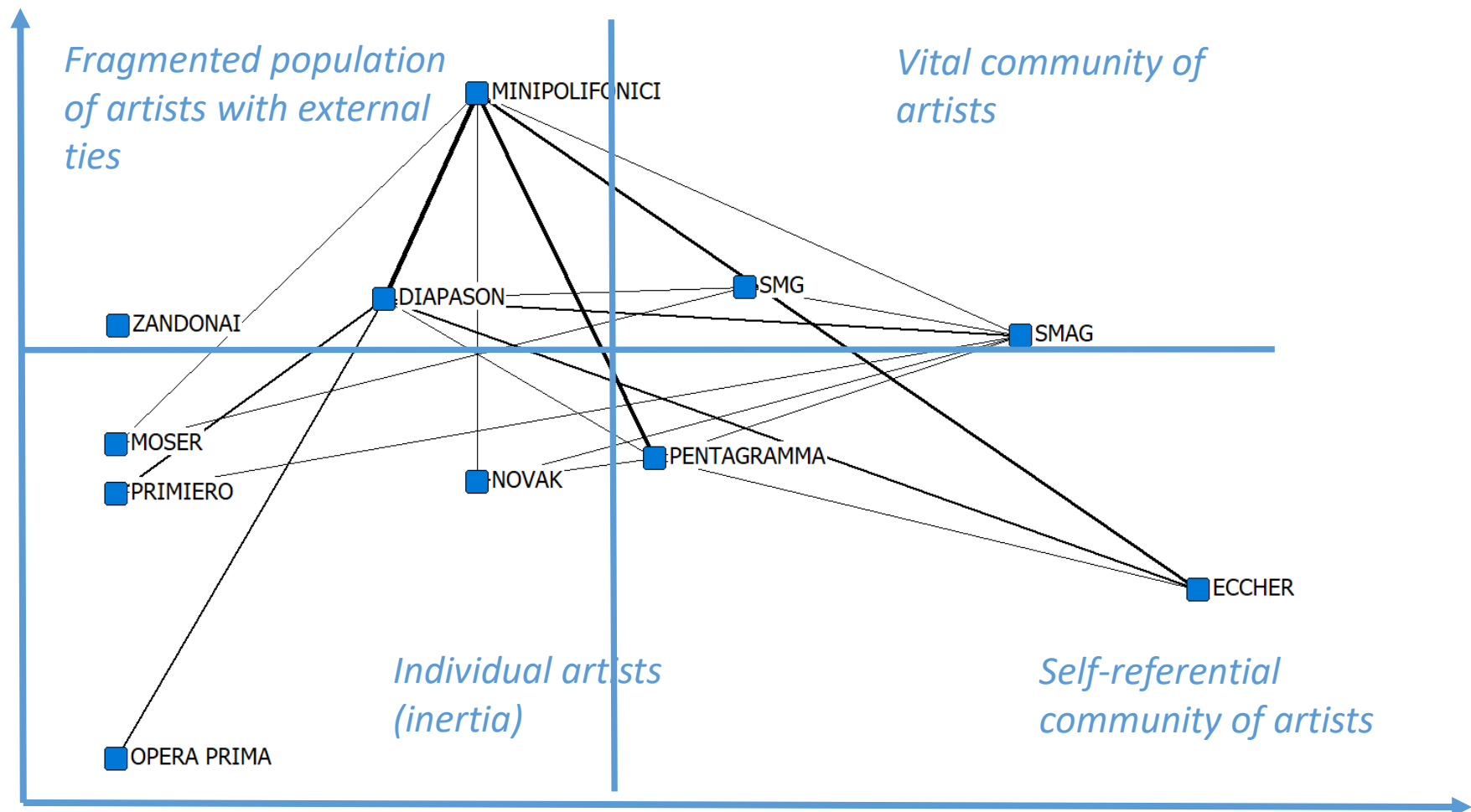
Summing up II

c) We best capture the profile of other schools if we treat them separate from CDM. Some reflect a model consisting of relatively connected artists yet with limited exposure to external influences; other schools show little internal connectedness but somehow higher levels of external collaboration; still others consist of largely disconnected teachers (bottom left); SMAG and SMG are closest to the “vital community” model, if marginally so.

d) Finally, looking at the network of individual musicians, rather than the schools’ network, of all the components identified, only the two big ones and two others display heterophilic tendencies. All the others tend to privilege ties to musicians within the Trentino system.

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Average ties to musicians outside the Trentino system



Fragmented population of artists with external ties

Vital community of artists

Individual artists (inertia)

Self-referential community of artists

Ties between schools (density > 0.000)

Average collaborations within one's own school