

FSD3945 POLIITTISUUS JA JULKINEN PEDAGOGIIKKA MUSIIKIN KORKEAKOULUTUKSESSA: FOKUSRYHMÄHAASTATTELUT POHJOISMAISSA 2024

FSD3945 POLITICAL LIFE AND PUBLIC PEDAGOGY IN THE HIGHER MUSIC EDUCATION: FOCUS GROUP INTERVIEWS IN NORDIC COUNTRIES 2024

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TÄMÄ DOKUMENTTI ON OSA YLLÄ MAINITTUA YHTEISKUNTATIEETEELLISEEN TIETOARKISTOON ARKISTOITUA TUTKIMUSAINESTOA.

DOKUMENTTIA HYÖDYNTÄVIEN TULEE VIITATA SIIHEN ASIANMUKAISESTI LÄHDEVIITTEELLÄ.

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ES: Can I throw in a follow-up question here? [anonymised] I wonder, I was curious... when you saw this first question here. How you are thinking this public pedagogy, whatever that is to you, in different ways, if you think yourself as freelance musician, or as a teacher within [Institution B]?

Particip. G: I would say that in the general in music life a criticism that often comes towards you, the academies of music, is that we are too institutionalised. And are not interacting with the society enough, and are not placed in the real-world music life. There is something true in that but not as much as people think, I would say. I mean, perhaps those who have never studied or worked here think this. I think there is a close connection especially since most of us also work outside of the institution as freelancers or in other orchestras and so on. So, I would say, I'm perhaps more engaged in general society and the public domain as a freelancer than I am here. But it's not so that I'm not doing it here. A lot of what I have been engaged here in the [Institution B] has a kind of outreach [unclear] idea behind it. Especially, we are working a lot with recruitment. How to get people to apply here? We are working a lot with like equality issues, like getting different genders, different groups of people, and so on, to want study here. All those things cross-relate to engaging with the public.