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Author(s)	Mikko Karhulahti	Student number	69404
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Supervisor(s)	PhD Pekka Räsänen & PhD Outi Sarpila		

Abstract

There is currently little empirical knowledge regarding the construction of a musician's identity and social class.

With a theoretical framework based on Bourdieu's (1984) distinction theory, Bronfenbrenner's (1979) theory of ecological systems, and the identity theories of Erikson (1950; 1968) and Marcia (1966), a survey called the Musician's Social Background and Identity Questionnaire (MSBIQ) is developed to test three research hypotheses related to the construction of a musician's identity, social class and ecological systems of development. The MSBIQ is administered to the music students at Sibelius Academy of the University of Arts Helsinki and Helsinki Metropolia University of Applied Sciences, representing the 'highbrow' and the 'middlebrow' samples in the field of music education in Finland. Acquired responses (N = 253) are analyzed and compared with quantitative methods including Pearson's chi-square test, factor analysis and an adjusted analysis of variance (ANOVA).

The study revealed that (1) the music students at Sibelius Academy and Metropolia construct their subjective musician's identity differently, but (2) social class does not affect this identity construction process significantly. In turn, (3) the ecological systems of development, especially the individual's residential location, do significantly affect the construction of a musician's identity, as well as the age at which one starts to play one's first musical instrument.

Furthermore, a novel finding related to the structure of a musician's identity was *the tripartite model of musical identity* consisting of *the three dimensions of a musician's identity*: (I) 'the subjective dimension of a musician's identity', (II) 'the occupational dimension of a musician's identity' and, (III) 'the conservative-liberal dimension of a musician's identity'. According to this finding, a musician's identity is not a uniform, coherent entity, but a structure consisting of different elements continuously working in parallel within different dimensions.

The results and limitations related to the study are discussed, as well as the objectives related to future studies using the MSBIQ to research the identity construction and social backgrounds of a musician or other performing artists.

Key words	identity, musician, musical identity, social class, bourdieu, bronfenbrenner, erikson, marcia, survey
Further information	



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Ohjaaja(t)	VTT Pekka Räsäsänen & VTT Outi Sarpila		

Tiivistelmä

Muusikon identiteetin rakentumisesta ja yhteiskuntaluokasta on tällä hetkellä olemassa vain vähän empiiristä tietoa.

Teoreettisen viitekehyksen perustuessa Bourdieun (1984) distinktio teoriaan, Bronfenbrennerin (1979) ekologisten systeemien teoriaan, sekä Eriksonin (1950, 1968) ja Marcian (1966) identiteettiteorioihin, Musikon Sosiaalinen Tausta ja Identiteetti Kyselylomake (Musician's Social Background and Identity Questionnaire; MSBIQ) kehitettiin testaamaan kolmea hypoteesia liittyen muusikon identiteetin rakentumiseen, yhteiskuntaluokkaan ja ekologisiin kehityssysteemeihin. Online-pohjainen MSBIQ lähetettiin Sibelius-Akatemian ja Metropolia ammattikorkeakoulun musiikkiopiskelijoille. Nämä instituutiot edustavat eri kulttuurisegmenttejä suomalaisessa musiikkikoulutuksessa: "korkealuokkaista" ja "keskiluokkaista". Saatuja vastauksia (N = 253) analysoitiin ja verrattiin kvantitatiivisilla menetelmillä kuten Pearsonin chi-neliö testillä, faktorianalyysillä ja varianssianalyysillä (ANOVA).

Tutkimuksessa selvisi, että (1) musiikkiopiskelijat Sibelius-Akatemiassa ja Metropoliaassa rakentavat heidän subjektiivisen muusikon identiteetin eri tavalla, mutta (2) yhteiskuntaluokka ei vaikuta tähän identiteetin rakentumiseen merkittävästi. Toisaalta, (3) ekologiset kehityssysteemit, joista erityisesti yksilön asuinalue ja ikä jolloin ensimmäinen musiikki-instrumentti aloitettiin, vaikuttavat tilastollisesti merkittävästi muusikon subjektiivisen identiteetin rakentumiseen.

Lisäksi tutkimus tuotti aivan uutta tietoa liittyen muusikon identiteetin rakenteeseen, joka nimettiin *musiikillisen identiteetin kolmikantamalliksi*, joka koostuu kolmesta muusikon identiteetin ulottuvuudesta: (I) ”muusikon identiteetin subjektiivinen ulottuvuus”, (II) ”muusikon identiteetin ammatillinen ulottuvuus” ja (III) ”muusikon identiteetin konservatiivinen-liberaali ulottuvuus”. Tämän havainnon mukaan muusikon identiteetti ei ole yhdenmukainen, yhtenäinen kokonaisuus, vaan rakenne, joka koostuu eri elementeistä jotka työskentelevät jatkuvasti rinnakkain eri ulottuvuuksissa.

Tutkimukseen liittyvät tulokset ja rajoitukset käsitellään lopuksi, kuten myös tavoitteet liittyen tulevaisuuden tutkimuksiin, joissa MSBIQ:ta voidaan käyttää muusikkojen tai muiden esiintyvien taiteilijoiden identiteetin rakentumisen ja sosiaalisten taustojen tutkimiseen.

Asiasanat	identity, musician, musical identity, social class, bourdieu, bronfenbrenner, erikson, marcia, survey
Muita tietoja	



Turun yliopisto
University of Turku

SOCIAL CLASS AS A FACTOR FOR THE CONSTRUCTION OF A MUSICIAN'S IDENTITY

**The Musician's Social Background and Identity Questionnaire
(MSBIQ) – a cross-sectional comparative quantitative online
survey research study of music students at two higher education
institutions in Finland**

Master's Thesis
in Economic Sociology

Author:
Mikko Karhulahti 69404

Supervisors:
Ph.D. Pekka Räsänen
Ph.D. Outi Sarpila

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Turku

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TABLE OF CONTENTS

1	INTRODUCTION.....	7
1.1	The study of musicians, musicality, and musical experience.....	7
1.2	Conceptualization: the theoretical framework.....	8
1.3	Operationalization: the research process and design.....	12
1.4	The main research question and the limitations.....	16
2	THEORIES OF IDENTITY AND THE SELF.....	17
2.1	Classical psychological and social theories of identity.....	17
2.2	Eriksonian theories of identity.....	19
2.3	Postmodern sociological theories of identity.....	21
2.4	Occupational identity.....	22
3	THEORIES OF SOCIAL CLASS.....	25
3.1	Classical theories of social class.....	25
3.2	Bourdieu's theory of social class.....	27
3.3	Postmodern theories of social class.....	29
3.4	Social classes in an ecological system model.....	31
4	THEORY OF ECOLOGICAL SYSTEMS.....	32
4.1	Microsystem.....	32
4.2	Mesosystem and exosystem.....	34
4.3	Macrosystem.....	36
4.4	Chronosystem.....	37
5	RESEARCH DATA AND METHODS.....	40
5.1	Research hypotheses.....	40
5.2	Research methodology.....	41
5.3	Participants and the sample.....	42
5.4	The online survey method and process.....	42
5.5	Analysis method.....	45
6	RESULTS.....	48
6.1	Descriptive results.....	48
6.2	Empirical analysis.....	56
7	CONCLUSIONS.....	66

8	SUMMARY	72
	REFERENCES.....	74
APPENDICES		
	APPENDIX 1 COVER LETTER	84
	APPENDIX 2 THE SURVEY	85
	APPENDIX 3 THE SURVEY IN ENGLISH	91
	APPENDIX 4 SUPPLEMENTARY DESCRIPTIVE RESULTS	96
	APPENDIX 5 VARIABLE TRANSFORMATIONS	98

LIST OF FIGURES

Figure 1	The theoretical framework (A) and the conceptualization of the main concepts of the study (B).....	11
Figure 2	The operationalization of the main concepts of the study.....	15
Figure 3	The musician's microsystem.....	32
Figure 4	The musician's microsystem, mesosystem and exosystem.....	34
Figure 5	The musician's microsystem, mesosystem, exosystem and macrosystem...	36
Figure 6	The complete musician's ecological model of development including microsystem, mesosystem, exosystem, macrosystem and chronosystem....	38

LIST OF TABLES

Table 1	Musician's Social Background and Identity Questionnaire (MSBIQ).....	44
Table 2	Background information of the respondents.....	48
Table 3	Educational Background.....	50
Table 4	Family Background and Social Class	52
Table 5	Musical Activity in Family	54
Table 6	What type of music were you listening in your family when you were living at your parents/home?	55
Table 7	Family Attitudes and Music Battery (FAMB).....	56
Table 8	Musician's Identity Battery (MIB)	58
Table 9	Factor analysis for Musician's Identity Battery, divided into the three dimensions of a musician's identity	60
Table 10	ANOVA models for subjective dimension of a musician's identity for Sibelius Academy.....	62
Table 11	ANOVA models for subjective dimension of a musician's identity for Metropolia	64

1 INTRODUCTION

1.1 The study of musicians, musicality, and musical experience

Sociology and art do not fit very well together. This is due to art and artists, who do not like the idea that their own conception of themselves would be assessed: the art world is a world of faith, where belief is in gift, the inherent uniqueness of the artist, and sociologist, who wants to understand, explain, and make understandable, causes a scandal.

(Bourdieu 1985, 177)

The study of musicians, musicality, and musical experience is becoming increasingly popular in multidisciplinary academic fields (e.g. the recent collections of works by Hargreaves, Miell & MacDonald 2012; MacDonald, Kreutz & Mitchell 2012; Juslin & Sloboda 2010; and Hallam, Cross & Thaut 2008). It is also apparent in popular literature (e.g. the international bestsellers from Sacks 2007; and Levitin 2007) and on television (e.g. documentary films *The Music Instinct: Science and Song* 2009; and *My Music Brain* 2009). Music seems to be ubiquitous, also in science, and it definitely plays an important part in our everyday lives. Indeed, some studies have stressed the universality of music to the prehistoric times in all human cultures (Conard, Malina & Münzel 2009; Mithen 2006). On the other hand, recent findings suggest that the ability to experience musical pleasure is not actually a norm among all human beings, but specific to certain groups (Mas-Herrero, Zatorre, Rodriguez-Fornells & Marco-Pallarés 2014). While these topics seem to be in high fashion especially in the fields of cognitive psychology and neuroscience, this thesis takes a different approach to the study of musicians.

Some studies on musical identities (Lamont 2002; North & Hargreaves 2008) have raised an intriguing question in regard to the implications of socio-economic status to the musician's identity. Does social class affect the construction of a musician's identity? The purpose of this study is to answer to this question. The investigation focuses on the musician's identity and its construction from the viewpoint of social backgrounds, more specifically, social class. To understand the underlying processes of the development of identity in regard to music, an interdisciplinary view is required to create a comprehensive picture of this complex process that cognitive or biological theories are not yet able to reach in such a profound way. Therefore, a collection of theories from varying fields is required as the theoretical framework for the study to explain musician's identity development related to social class.

1.2 Conceptualization: the theoretical framework

Social inequality occurs in all societies in numerous different forms. It can be identified in the hierarchical layered structure of resources, power, status, rights of social stratification between individuals and groups. The unequal distribution of power and resources between individuals and families generates permanently unequal social groups in the society, social classes. Social class is one of the three forms of manifestation of social inequality with education and income, which correlate with each other. (Erola & Moisisio 2014, 79.)

Social classes also have a cultural dimension. According to Bourdieu's (1984) *distinction theory*, the lifestyle of an individual including cultural habits and taste preferences affect one's behavior and development. The class background is determined by the social class or status, dictated by the quantity and quality of *economic, cultural, and social capitals*, eventually creating one's coherent social representation, *habitus*. Each of the three capitals can be interchanged to *symbolic capital*, a Weberian sense of status or honor. These notions together construct the identity of a musician in the *field* of music, where conflict and power struggle is constantly present between the institutions and the individuals. These are the main concepts related to social class used in this study. Social class therefore is utilized here to explain the differences in the social structures or the individual's belonging in a particular social group or institution based on material ownership (related to income or wealth), social authority, power or control. For the utilization of a complex construct such as social class in the current study, the conceptual definition is created as follows:

The economical, social, and cultural assimilation from the parents of the individual constitutes the habitus, being the social representation of one's social class.

The conditions and the environment where one lives (such as family background, education, and profession), but also the intra-personal environment (such as attitudes, goals, and motivations) are related to Bourdieu's notion of the distinction and conflict between the classes. Thus, a holistic theory to bind these environments is needed for the further understanding of social class and identity construction.

Various studies (McClellan 2014; Austin, Isbell & Russell 2012; Hancock 2012; Davidson & Burland 2006; Borthwick & Davidson 2002; Lamont 2002; O'Neill 2002) have shown that family, significant others, school and the social environment have a crucial impact on the development of musical identities. These elements are essential parts of the individual's microsystem. The direct interactions of the elements in the microsystem create the surrounding mesosystem. These are the two first levels or systems of the *ecological systems of development* (Bronfenbrenner 1979; 1994), a theory origi-

nally developed to analyze children's development in the surrounding social and cultural environment. The theory includes five levels: (1) microsystem, (2) mesosystem, (3) exosystem, (4) macrosystem, and (5) chronosystem. Whereas the first two systems are related to the individual's close social networks and their direct processes, the latter three have different functions. The exosystem is related to the indirect effects of events affecting the individual's microsystem, such as governmental policy, and the macrosystem includes the specific culture and life-style of the nation where one lives. The chronosystem is a metaphor of time; how all the four lower ecological systems are developed and affected by passing time and global events (such as wars, economic crises or ideological movements). For the analysis of the construction of a musician's identity related to social class, the theory of ecological systems helps to picture the complex and multi-dimensional networks surrounding the individual and affecting his or her development. Thus, the conceptual definition of ecological systems for the current study is as follows:

The ecological systems of the individual consist of the social environments where one belongs.

Modern understanding of the complex notion of identity includes three different approaches that create an integrative view of identity. Within this paradigm, identity is defined to function on and to be targeted from three distinct levels: (1) individual, (2) relational, and (3) collective. The first level refers to elements of self-definition at the personal level of the individual, whereas the second level refers to the roles in relation to other people (e.g. as parent, co-worker or student). The third, collective identity, in turn, refers to identification with the groups and social categories to which they belong. This also includes the meanings, beliefs, and attitudes that are derived from these social groups and categories. (Vignoles, Schwartz & Luyckx 2011, 3.)

For the current study, the construction of a musician's identity is understood and assessed based on the sociocultural life-span theories of identity originally developed by Erikson (1950/1993; 1968) and later elaborated and extended by Marcia (1966; Marcia et al. 1993). These theories mainly focus on the first and second levels of the integrative view of identity, the individual and the relational. The two theories were chosen because of their wide usage and acceptance in the field of identity formation research.

Erikson's classical eight-stage *lifespan theory of psychosocial development* (1950/1993) and the notion of *identity crisis* (Erikson 1968) have been widely used as a base for understanding the individual's identity development stages. Erikson's life-span theory was expanded from Freud's theory of ego development in childhood and adolescence by adding the social and cultural environment to the theory. According to Erikson (1968), in the fifth stage (adolescence) of the life-span theory of psychosocial development one's goal is to establish social, sexual, and occupational identity and failing to do

this causes the identity crisis, which is "a necessary turning point, a crucial moment when development must move one way or another, marshaling resources of growth, recovery, and further differentiation" (Erikson 1968, 16). Especially occupation was seen as important in this process: "It is primarily the inability to settle on an occupational identity which disturbs young people" (Erikson 1950/1993, 235). In his theory, identity was seen as a positioning in a continuum, a resolution in a stage of sequential process.

Erikson worked with the concepts of identity crisis, foreclosure, negative identity, and moratorium (Kroger 2007, 11), but it was Marcia (1966; Marcia et al. 1993), who refined Erikson's theory and these constructs by introducing *four identity statuses*: (1) identity diffusion, (2) foreclosure, (3) moratorium and (4) identity achievement. These qualitatively different dimensions address the construction and position of the individual's identity, while not being a sequential or phased process. The three first identity statuses reflect the different identity settings prior to settling to the fourth, the identity achievement. In identity achievement, one has gone through the identity crisis and chosen a sense of identity (occupational, sexual or ideological) through *exploration* and *commitment*. This fourth identity status is significant for the study of the construction of a musician's identity. With an operationalized semi-structured interview method, the Identity Status Interview (ISI) (Marcia 1966), Marcia's four identity statuses have been widely used as a standard in the studies of identity formation or occupational identity during the last 40 years (e.g. Melgosa 1987; Berrios-Allison 2005). Thus, in this study, the construction of a musician's identity is conceptualized based on Marcia's (1966) identity statuses' fourth dimension, the identity achievement:

A chosen commitment through identity crisis creates musician's identity achievement: "I am a musician".

Ultimately, the theoretical framework of the study is built around Pierre Bourdieu's (1984) *distinction theory* of social classes together with the holistic structure of Urie Bronfenbrenner's (1979) theory of *ecological systems of development*, whereas the construction of a musician's identity is viewed through Erikson's (1950/1993; 1968) *lifespan theory of psychosocial development* and Marcia's (1966; Marcia et al. 1993) *four identity statuses*. In addition, this study utilizes various recent findings and literature in sociology, psychology and musical identity research. With the presented theoretical framework and the conceptualized constructs related to social class, ecological systems and the musician's identity, the empirical study can be carried out through the operationalization of these concepts. Figure 1 shows the theoretical framework and the conceptualization of the main concepts for the study.

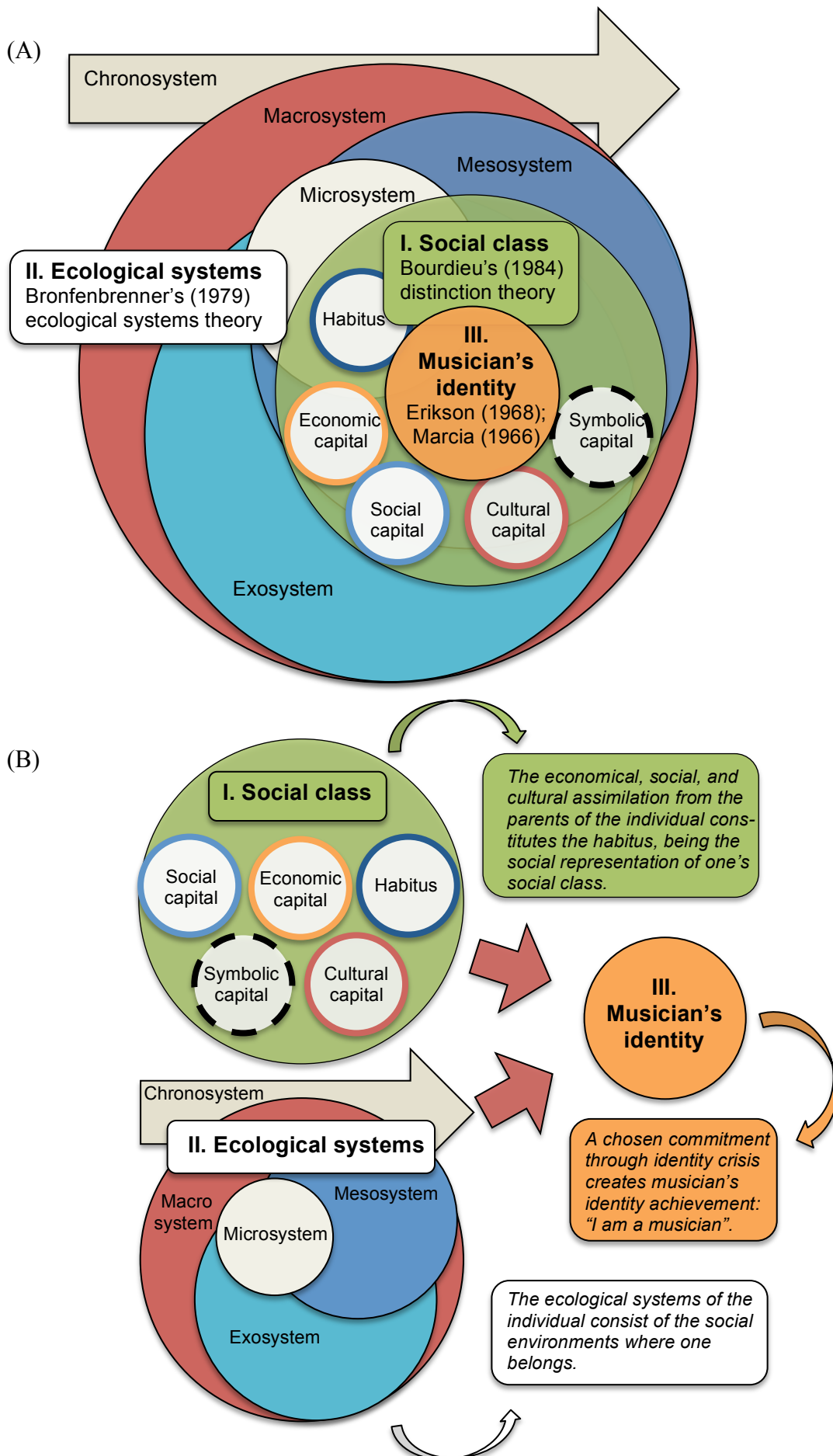


Figure 1 The theoretical framework (A) and the conceptualization of the main concepts of the study (B)

1.3 Operationalization: the research process and design

The presented theoretical framework and the conceptualization of the main concepts of the study constitute the basis for the empirical study aiming to study musicians' identity construction and social class. To progress from these groundings, the chosen concepts need to be operationalized into valid indicators or measures to test empirical hypotheses. The sampling frame (from which the sample is drawn) in the current research contains higher education music students in Finland. To study this population with a comparative empirical study, a cluster sampling method is needed to build two distinct samples reflecting the distinctive positions presented in the theoretical framework.

Finnish law defines the missions related to higher education institutions in Finland. The Finnish Universities Act states:

The mission of the university shall be to promote free research and scientific and artistic education, to provide higher education based on research, and to educate students to serve their country and humanity. In carrying out their mission, the universities shall interact with the surrounding society and promote the societal impact of research findings and artistic activities. (Finlex: Universities Act 27.6.1997/645)

In turn, the Finnish Polytechnics Act defines the mission of Universities of Applied Sciences as follows:

Working on research, artistic and cultural premises, polytechnics shall provide higher education for professional expert jobs based on the requirements of working life and its development; support the professional growth of individuals; and carry out applied research and development that serves polytechnic education, supports the world of work and regional development, and takes the industrial structure of the region into account. In executing these tasks, polytechnics shall promote lifelong learning. (Finlex: Polytechnics Act 351/2003)

These acts explicitly show the distinction in definition, position and mission of higher educational institutions in Finland and their relation to music education. Where universities are aimed for *artistic education* to promote *artistic activities to serve their country and humanity*, Universities of Applied Sciences *support the professional growth* while providing education for *professional expert jobs to serve the world of work and regional development*. According to the Finnish work group for music education ('Musiikinopetus Suomessa –työryhmä'), there are in total ten Universities of Ap-

plied Sciences in Finland (see, Musiikinopetus Suomessa –työryhmä: Ammattikorkeakoulut - opistoluettelo). These educational institutions provide music education that prepares the students to occupations of music pedagogue and musician. Their education is defined as follows:

...a content which is practical and working life oriented. The highlight of the studies is the combination of artistic knowledge and pedagogical skills. Student will orient in the early stages of their studies to work and is aware of their own employment opportunities. (Musiikinopetus Suomessa – työryhmä: Ammattikorkeakoulut)

In Finland, there are eight universities (see, Musiikinopetus Suomessa –työryhmä: Yliopistot - opistoluettelo) providing studies related to musicology, music education, music therapy as well as acoustics and audio signal processing (see, Musiikinopetus Suomessa –työryhmä: Yliopistot), but only one of these is exclusively oriented toward music: Sibelius Academy of the University of Arts Helsinki (henceforth Sibelius Academy), which

...trains artists, pedagogues and music experts capable of independent work, The duties of Sibelius Academy include also the development of Finnish music culture and the cultural heritage preservation. Artistic activity is one of the Sibelius Academy's basic functions and public concerts its visible showcase. The education of the music university interacts with artistic activities and research. (Musiikinopetus Suomessa –työryhmä: Sibelius-Akatemia)

Therefore, according to these objectives in the field of music education in Finland, the educational institutions create a form of social representation of a power struggle in the field of education where the dominance and the influence are not evenly distributed. Thus, a conflict exists among the students of music education in the field of education, which is reflected by the class background of students. Based on Bourdieu's (1984) theory, the first premise of the study goes as follows:

- 1) In the field of music education, a distinction between the educational institutions and their students exists in their position to economic, cultural, and social capital and possession thereof.

To analyze this conflict using an empirical comparison, two institutions and their music students representing the two types of positions in the field of music education in

Finland were chosen for this study from the sample frame with a cluster sampling method. These two cluster samples are Sibelius Academy and Helsinki Metropolia University of Applied Sciences (henceforth Metropolia).

Representing the 'highbrow' sample of the population of individuals becoming professional musicians in higher music education in Finland, Sibelius Academy has approximately 1400 active music students and it is the only institution specialized to provide undergraduate, graduate and post-graduate degrees in music in Finland (see, Sibelius Academy Statistics).

Representing the 'middlebrow' sample of the population of individuals becoming professional musicians, Metropolia provides music education for youth and continuing higher education. The institution provides 4-year Bachelor's degrees and one-year Master's degrees (see, Metropolia: Musiikin koulutusohjelma). Since 2014, the two different educational orientations in music, 'pop/jazz' and 'classical', were merged into one single music program in Metropolia. There are two lines of specialization or profiles on which one can focus in their degree: 'music pedagogue' or 'musician'. There were no comprehensive list or figures available of all currently active music students in Metropolia, but according to their website (see, Metropolia Pop/jazz: Facilities and Figures), there are approximately 260 active 'pop/jazz' music students. The amount of available positions for new students in 2014 for youth is 50, for adults 10, and for Master's degree students 16 (see, Metropolia: Hae opiskelijaksi).

The second premise in the study is related to the generalization of the chosen samples to the sample frame as follows:

- 2) The music students of Sibelius Academy and Metropolia sufficiently represent the population of music students becoming professional musicians in Finland.

Ultimately, considering the unique position of Sibelius Academy in the educational field of music in Finland, the first premise of the current study therefore assumes the distinction of these two educational institutions and their students related to their position in the field of music. Reflecting the distinction theory of Bourdieu (1984), the first premise holds that the students of Sibelius Academy possess more cultural and symbolic capital than the students of Metropolia. The second premise establishes that for the current study, the chosen institutions and their music students form a sufficiently comprehensive picture of the sampling frame – higher education individuals studying to become musicians in Finland.

With these premises and sampling, the theoretical constructs and concepts can be operationalized into valid indicators or measures to test empirical hypotheses. This operationalization process is illustrated in figure 2.

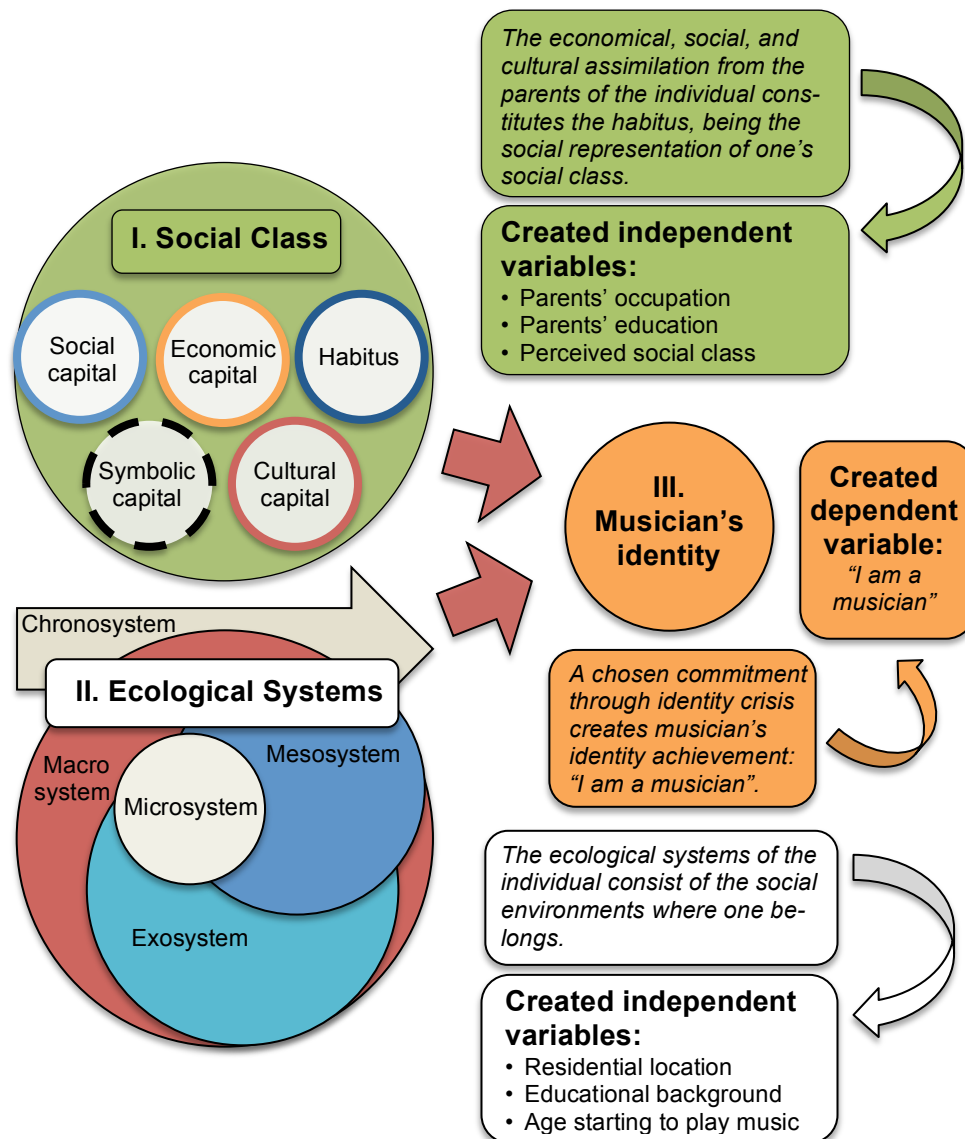


Figure 2 The operationalization of the main concepts of the study

Figure 2 presents the operationalization process of the main concepts of the theoretical framework for the empirical comparative study between Sibelius Academy and Metropolia. Resulting independent variables that explain the concept of social class include items such as 'parents' occupation' and 'parents' education', and 'perceived social class', whereas ecological systems can be measured with 'residential location', 'educational background', or 'age starting to play music'. Based on the concept of musician's identity, the dependent variable will be constructed from a single item "I am a musician".

Variables illustrated in figure 2 function as the base variables to test the validity and the reliability of the empirical study. Other additional and complementary variables are needed to describe the multidimensional and complex process of identity construction

and social class. This study utilizes an online survey method as the method of research. With this method, the independent and dependent variables presented can be measured and analyzed with quantitative methods.

1.4 The main research question and the limitations

The theoretical framework, presented premises, and the outline operationalization of the main concepts into testable variables form the main features of the current study. Again, the aim is to compare the students of music at Sibelius Academy and Metropolia in their position to identity construction and social class. Can social class affect the construction of a musician's identity? Are existing power relations in the field of music education somehow related to this process, in other words, are there differences in the identity construction between the two educational institutions? The main question of research is as follows:

Do students of Sibelius Academy construct their subjective musician's identity differently from the students of Metropolia?

While attempting to answer many of the questions above, there are some limitations related to the study which must be taken into account. First, the study is cross-sectional, a momentary snapshot of the current research in the autumn of 2012. Therefore, any long-term results or conclusions related to the development or stability of a musician's identity cannot be identified. Second, the study is performed quantitatively with a survey method, which creates obvious limitations. Most of the recent studies related to musicians' identity (McClellan 2014; Austin, Isbell & Russell 2012; Hancock 2012; Davidson & Burland 2006) have been performed with qualitative methods, possibly because the measurement of an abstract concept such as an individual's subjective identity is not easy to perform with restricted quantitative options. Third, the current study focuses only on higher music education institutions and their students. Therefore, the third dimension of music education positioning, 'lowbrow', is not represented here. Lowbrow music education includes vocational or training schools, such as music conservatories in Finland, which are not part of the current sample frame.

While taking into account the presented limitations, this study aims to create a comprehensive response to the main research question through an empirical quantitative analysis. Prior to the empirical analysis, an overall understanding of the contemporary notion of identity and social class, and the theory of ecological systems related to musicians' identity construction is needed. In the following chapter, a fundamental theoretical background for the empirical study is presented.

2 THEORIES OF IDENTITY AND THE SELF

No man is an island, entire of itself
(Donne 1624)

Since the time of ancient philosophers, human identity has been a topic of active debate and an object of interest. Some 16th and 17th century thinkers, such as René Descartes (1596–1650) and John Locke (1632–1704), have been considered as the originators of the modern concepts of identity and self. The interest in the philosophy and the theory of mind, and the notion of identity was then followed by the Age of Enlightenment and the Scottish Enlightenment in the 18th century. These periods mark the philosophy and works of David Hume (1711–1776), Adam Smith (1723–1790) and Immanuel Kant (1724–1804).

2.1 Classical psychological and social theories of identity

The transition from philosophical identity to a more psychological identity was proposed by William James (1842–1910) with the distinction of the *I* and the *me* in his work *The Principles of Psychology* (1890). According to James (1890), the *I* is the *real* and unchanging self, a gathering process, that creates the personal experience of identity and reflects on the *me*, which is the observable and known part of our identity that is subject to change and has four aspects: the spiritual self, the material self, the social self and the bodily self. (Hargreaves, Miell & Macdonald 2002, 9.) James' (1890) famous quote related to one's self goes: "A man's self is the sum total of all that he can call his, not only his body and his psychic powers, but his clothes and his house, his wife and children, his ancestors and friends, his reputation and works, his lands and horses, and yacht and bank-account." (1890, 291).

Identity played an important role in Sigmund Freud's (1856–1939) psychoanalytical theory. In his paper, *The Ego and the Id* published in 1923, Freud suggested a three part structural model of the psyche, which consists of the *ego*, the *id* and the *superego*. The ego is our identity's active, the functional and organized part, which tries to keep the whole in balance by having a transitional role between the id (the unorganized part containing the basic drives like the libido), the superego (the prevailing social norms, like the sense of right and wrong) and the external world. (Rautio 2006, 18.) To Freud, one's sense of self was derived from parental introjects, at the end of the Oedipal conflict, during the genesis of the superego. This genesis forms the foundation of one's self-

definition during childhood which would not go through major revision in adolescence or adulthood. (Schwartz 2001, 9.)

George Herbert Mead (1863–1931), in his posthumous *Mind, Self and Society* (1934), claimed that the *me* is an output of the social interaction sourcing from the external social world represented by the *generalized other*. This constitutes one's global view of the surrounding world that is comparable to the Freudian superego. The *I* is the spontaneous, active current self and the response to the *me*. Mead stressed the function of language as a system where we make *internal conversations* with ourselves and look for the reactions of other *actors*. Mead (1934, 191–192) argued that language is only a development and product of social interaction, and questioned the existence of mind or thought without language. This concept was the basis for the school of symbolic interactionism in sociology. (North & Hargreaves 2008, 45; Hargreaves et al. 2002, 9.)

Charles Cooley (1864–1929), in his *Human Nature and the Social Order* (1902), presented the theory of *looking glass self*. In this theory, our identity and self-perceptions are developed and maintained mainly by the interactions of reflections of other people's views on us, through a perspective-taking process (O'Neill 2002, 80). This theory involves three principal elements: (1) "the imagination of our appearance to the other person", (2) "the imagination of his judgment of that appearance" and (3) "some sort of self-feeling, such as pride and mortification" (Cooley 1964, 184). Cooley's theory can be seen as one of the first social theories of identity, which widely affected the following social and sociocultural identity theories.

Following Cooley's theory, Leon Festinger (1919–1989) introduced the theory of *social comparison* (Festinger 1954), which argues that by comparing our opinions or abilities to (close) others (e.g. family members, friends or co-workers) we are able to make accurate evaluations of ourselves. According to Festinger's theory, the individual has a drive, containing a survival value to evaluate one's own opinions and abilities, and this evaluation is performed first through objective, non-social means, and if such means are unavailable, one proceeds to evaluate himself or herself through comparisons with the opinions or abilities of other people. (Suls 1977, 2–8.)

In *The Presentation of Self in Everyday Life* (1959), Erving Goffman (1922–1982) proposed an alternative to an individual's social action with his dramaturgical perspective, where one creates a sense of self in the presented immediate scene. Goffman offered a theatrical metaphor for an individual's self-production. People act as *performers* in front regions and back regions. In the front, one's performance is being watched by the observers or the audience, to whom this performance is targeted with the purpose of offering an appropriate view, a character, of the performer's presentation of self, aiming towards acceptance from his or her audience. Sometimes this action is unfolded as a pre-established pattern that repeats itself in other occasions, creating a part or routine. This *frontstage* is divided into three elements: (1) the *setting* (furniture, décor) and the

stimuli separated to (2) *appearance* (social statuses, age, cloths) and *manner* (the style of verbal interaction). In the *backstage*, performers prepare themselves for the audience, involving informal actions while stepping out of character. (Manning 2005, 210–213; Goffman 1959.)

In his work *Differentiation between social groups* (1978), Henri Tajfel (1919–1982) introduced a notion of *social identity*. By recognizing ourselves as being part of a group, owning a membership of an *in-group*, we automatically exclude an *out-group* which consists of other people. Thus, we try to maximize the differences between these groups by boosting the value of the in-group's attributes or by discriminating against the members of out-groups. (North & Hargreaves 2008, 219–220; Lamont 2002, 41.) In music, this behavior could be discovered for example when an individual is highlighting his or her musical taste by distinguishing with specific genres of music and distancing from the others.

The classical psychological and social theories of identity laid the basis for the multiple modern and post-modern theories of identity, which by an integrative view of identity paradigm consist of three distinct levels: (1) individual, (2) relational, and (3) collective. Eriksonian theories, basing their view on *ego development* in contrary to Freudian *id development*, layed their focus on the individual and the relational views of identity.

2.2 Eriksonian theories of identity

Merging the intrapsychic view of classical theories of psychology and the environmental theories of sociology, Erik Erikson (1902–1994) developed Freud's concept of the child's and adolescent's ego development further by adding a sociocultural level (signifying the whole family, society and culture), where *I* was seen as reflexive, influenced by social encounters (Rautio 2006, 18–19). Generally known for the notion of *ego identity* and his eight-stage task-achievement-driven lifespan theory of psychosocial development. Erikson introduced in his classic work *Childhood and Society* (Erikson 1950/1993), the theory includes the fifth stage, the period of 'Identity Versus Role Confusion', which ranges from age of 12 to 18 years (adolescence). There, in the transition from childhood to adulthood, the main goal for the individual is to establish social, sexual, and occupational identity, in which failing has been referred to as the conflict of *identity crisis* (Erikson, 1968). Erikson's (1968, 159) view on identity formation is as follows:

Identity formation, finally, begins where the usefulness of identification ends. It arises from the selective repudiation and mutual assimilation of

childhood identifications and their absorption in a new configuration, which, in turn, is dependent on the process by which a society (often through subsocieties) identifies the young individual, recognizing him as somebody who had to become the way he is and who, being the way he is, is taken for granted. (Erikson 1968, 159)

Erikson's theory can be related to Bourdieu's habitus and distinction theory, as well as to Bronfenbrenner's theory of ecological systems. The theories take the sociocultural perspective into account for one's economic, social, cultural and symbolic capital assimilation, which determines the direction of one's identity construction. Identity is construed in socialization, as one's significant others and family, and their mutual interaction play a crucial role in this process. Culture and society also have a part in this process in the surrounding macro levels. While the Eriksonian view for individual's identity development is considered as worthy and significant still today, it has afterwards also been extended and elaborated in neo-Eriksonian theories of identity.

James Marcia (1966) was the first neo-Eriksonian identity theorist to stimulate significant research literature and following. By construing *four identity statuses* (Marcia 1966; Marcia et al. 1993) based on Erikson's theory, he focused on the personal identity formation of adolescents (which later on was updated to include adults until 35 years of age) with the notions of *exploration* and *commitment*. Marcia's four identity statuses are: (1) identity diffusion, (2) foreclosure, (3) moratorium and (4) identity achievement. In *identity diffusion*, the individual feels a lack of choices, and has not made or is not willing to make a commitment. In *foreclosure*, one has not explored a variety of options and tends to conform to the expectations of others regarding one's future, while not having experienced identity crisis. *Moratorium* is the status where one is currently in a crisis and exploring a range of choices but has not yet made a decision. As *identity achievement* is often thought of as the most mature status of the four, where one has gone through the identity exploration and selected a construct to commit to, Marcia (1966) considered this status to be the endpoint of the identity formation process (Schwartz 2001, 12). Marcia and Kroger (2011, 35) explain the experience of identity achievement from the point of view of an individual followingly:

These persons impress one as solid with important focuses in their lives. While they retain some flexibility, they are not easily swayed by external influences and pressures in their chosen life directions. Even if they encounter obstacles, one senses that they will persevere in their chosen directions, unless proceeding becomes clearly unrealistic. They have room for understanding the experiences of others, whose differing opinions they can consider reflectively and non-defensively. Their characteristics of "self-sameness and

continuity” (Erikson’s descriptors) make them dependable and sources of strength for others. (Marcia & Kroger 2011, 35)

Identity achievement, therefore, can be seen as the ultimate status for one’s identity construction. An operationalization based on this concept is used in the current study to measure subjective musician’s identity.

2.3 Postmodern sociological theories of identity

Identities of today are shaped in the complex social world surrounding our every day life. The fragmented societal structure of norms, culture, and resources, are caught and occupied by the dense and evermore moving web of our modern societies, enabling still unknown possibilities for human interaction, communication and identity construction. As Côté (1996, 133) argues, ”For many sociologists there is no identity without society, and society steers identity formation while individuals attempt to navigate the passage”.

Cultural theorist Stuart Hall (1932–2014) has presented three notions of identity. (1) The *subject of enlightenment* suggests that people possess a coherent, core system, which is obtained at birth and equipped with reason, awareness and performance, and which develops during the lifetime of an individual, though preserving its essence as a monolithic uniform of identity. (2) The *sociological subject* associates with the notions of social theories of identity, symbolic interactionism, and their interactive impression of identity explaining how the individual's inner core is developed and modified in relation to significant others at a social level by social interaction conveying meanings, values, symbols of the surrounding cultural environment and its offered identities. (3) The impermanent *postmodern subject* forms and shapes itself continually in this fragmented process according to the manners of our surrounding cultural systems. (Hall 1999, 21–23.)

In *Modernity and Self-Identity*, Anthony Giddens (1991) proposes that individuals create a particular narrative that can be found in the reactions of others, an ongoing *story*, that integrates external worlds’ events into it, creating a reflexive identity. According to Giddens (1991, 48–53) identity is one of the individuals four existential questions: (1) the existence itself, (2) the external world and human life, (3) the existence of other persons and (4) the self as reflexively understood by the person in terms of his or her biography.

Corresponding to Giddens' idea of reflexive modernization, Zygmunt Bauman introduced the term *liquid modernity* (Bauman 2000), a fluid phase of continuum, preceded by what he refers to as *solid modernity*. In this solid phase prior to the liquid one, identities and social roles are largely defined and provided by societies and its social norms,

social classes or socio-economic positions. Liquid modernity therefore holds *liquid identity* – the constant flux of transformation and transition of one's identity encircled by fastpaced alteration of our society and our social relations.

Notions of liquid modernity and late modernity are linked to the *tribalisation of society* and to *tribal identity*, introduced in *The Time of the Tribes* by Michel Maffesoli (1996). These postmodern tribes, the remaining heterogeneous fragments of our mass consumption society, are groups that are connected and at the same time disconnected from other tribes by socializing under similar life styles and tastes. They differ from traditional tribes that were long lasting, solid, and regulated by the basic sociality (Shields 1996). In liquid modernity, an individual can exist as a member of a tribe or a group while belonging to another, which can include totally opposite values and tastes. In every tribe, the individual *plays* a specific role, which creates his or her identity, functioning therefore as *a mask*, a temporary identity.

The question remains, how postmodern identities and narratives, constructed in the surrounding society and in its networks, can contribute to one's occupational identity?

2.4 Occupational identity

In 1956, Howard S. Becker and James Carper argued in the *American Journal of Sociology* that occupational identity is an association between identification with a career and the social contexts encountered during college and graduate school. Erikson (1950/1993, 235) states that young people are disturbed mainly by "the inability to settle on an occupational identity" and Marcia claims (1967, 118) that the two crucial areas where identity exploration and commitments must be performed are occupation and ideology. Becker and Carper (1956, 296) introduced five mechanisms influencing to occupational identity development: (1) the development of problem interest and pride in new skills, (2) the acquisition of professional ideology, (3) investment, (4) the internalization of motives, and (5) sponsorship. The first mechanism relates to an individuals interests, abilities and commitment to the occupation, the second to the worthiness of the occupation to the self and to others, the third to the time and (capital) investments dedicated to the occupation, the fourth to the motive for producing attachment to the occupation, and the fifth to achieving upward mobility in the occupational hierarchy from lower positions to higher ones.

Based on Marcia's (1966) theory of four identity statuses, Berríos-Allison (2005) studied college students' family emotional environment and identity control processes driving career decision making, by introducing *four occupational identity outcomes*, consisting of: (1) occupational identity achievement, (2) occupational identity foreclosure, (3) occupational identity moratorium, (4) occupational identity diffusion. The first

one indicates exploration on different occupational options and as a result a commitment to an occupational choice, the second a commitment to a major or career but without the exploration process, the third to a position where an individual is actively exploring a career choice but has not yet made a commitment to a major or career and the fourth to a situation where an individual has not engaged in the exploration process or made any commitments to a career choice (Berríos-Allison 2005, 235).

Recently, a growing number of studies have been published relating to the occupational identity of music education students (e.g., McClellan 2014; Unkari-Virtanen 2013; 2009; Sieger 2012; Russell 2012), music majors (Austin, Isbell & Russell 2012) and students of specific music styles, such as church musicians (Huhtanen 2013).

McClellan (2014) studied undergraduate music education majors and developed the five-part 'Undergraduate Music Education Major Identity Survey' (UMEMIS), with a symbolic interactionist theoretical framework. He found that the undergraduates' perception of what school children think of them and their own perception of themselves while working with these children relate to the level of self-concept as a music educator, while highlighting the music department as one of the most powerful agents for the growth of identity within a specific culture (McClellan 2014).

McClellan's (2014) findings are related to those of Austin, Isbell and Russell's (2012), who found by surveying undergraduate music majors that occupational identity was a combination among multiple self-perceptions and how individuals sensed others perceiving their identity. Researchers also found institutional differences between the music schools as well as significant effects related to the program of degree. These results imply that decisions regarding which institution or degree to pursue may affect socialization and occupational identity construction, which according to their study is multidimensional. Ultimately, an individual's music career commitment prediction is contributed by social influences, as well as construed teacher and musician identity. (Austin, Isbell & Russell 2012.)

Russell's (2012) study on secondary-level music teachers' occupational identity formation found that professional roles among the participants were in fact in majority integrated: they view themselves and perceive others' views as a combined whole. On the other hand, their subjective perception of being a musician was greater than the belief of how others perceive their musicianship. An educator identity was reflected in the positive integration in the institutional social environment including other music educators and students in music. Secondly, teachers and students in other subjects had an impact to the external musician's identity. (Russell 2012.)

Unkari-Virtanen's recent paper (2013) based on her doctoral dissertation (2009), and using Rom Harré's theory of identity, studied how content knowledge, tacit knowledge, and the musician's professional identity are organized into a part of music history education in students' descriptions of their learning experiences. Her study indicates that mu-

sic history education plays a key role in the construction of a musician's occupational identity.

Sieger's (2012) doctoral dissertation investigated the experiences of five undergraduate students majoring in music education and music performance by using individual and focus-group interviews and e-mails. She found that participants felt most like performers or teachers when involved in practical real-life experiences, which were most helpful for their identity development.

Huhtanen's (2013) Master's thesis focuses on the construction of professional identity of a church musician with a narrative-biographical approach. According to her interviews with five participants, the first individual adopts an identity dominated by music, and subsequently, the occupational identity of a servant of the church is obtained in the working life. This is due to the fact that the professional identity formation of a church musician takes several years, whereas the education typically confirms more musician identity, having the central focus in the personal musical performance.

Based on the various identity theories presented in this chapter, it can be summarized that identity is largely constructed in the social environment and the occurring interactions, to which individual is positioned according to his or her surrounding social structures such as social class.

3 THEORIES OF SOCIAL CLASS

Men make their own history, but they do not make it as they please; they do not make it under self-selected circumstances, but under circumstances existing already, given and transmitted from the past.

(Marx 1937)

Social class is an ambiguous, debated concept. New social classes accompanied industrialism and wage employment; a product of capitalist society. The term, 'social class', or simply 'class', as understood in its today's terms, is based on late 18th century, when the concept of 'middle class' was created by factory workers while trying to distinguish themselves as opposed to the nobility and the common people. In the 19th century, 'working class' became the victim of the industrialized society. Karl Marx (1818–1883) argued that a revolution carried out by the working class would put end to the existence of economic classes. In the course of history, the notion of social class has been attached quite directly to politics. For example, in Finland of the 1970s, the concept was easily connected to leftism and communism, and eventually ended up vanishing in the 1980s media and politics, as discourses of a nation-wide common middle class amongst the people began. Class society was claimed dead – as a concept, and also in reality. The concept of social class is no longer able to explain the social divisions and inequalities as in the times of industrialization or in the golden era of Fordism in the 1960s. Today, class study is based on an analysis of ownership in the society's distribution of (economic) power relations. Class is a significant factor between the causes and the consequences of differences in well-being. Without social classes it is difficult to understand how individuals act and make choices in our society. (Melin 2004; 2010; Erola 2010.)

3.1 Classical theories of social class

Marx focused on the relations of production in the capitalist society. The special feature of the Marxist theory is that the concept of class is important for the historical development of society and for the social phenomena: in discourse, social classes can either work as nouns (e.g. working class) giving titles to social groups, or as adjectives to explain and define the social mechanisms related to the class, such as class relations, class structure, class positions, class formation, or class consciousness (Wright 2005a, 8–9).

Marx's primary focus in the analysis of the capitalist model is on the social inequality, which is determined primarily by the ratio of the means of production. Marx argued

that society is divided mainly into two major groups: the owning and ruling bourgeoisie and the unowning, subordinate working class, the proletariat, which is forced to sell their labor force in the market. The bourgeoisie owns the means of production and the working class the manpower. The basic contradiction between the social classes in the capitalist production model is based on the exploited work made by the working class that increases the added value to the capitalists. Class inequalities are thus above all differences in the means of production in terms of ownership. According to Marx, the result of the working class revolution was to end the capitalist exploitation and to build a society enabling free development of the individual. The significance of the third group – the petty bourgeoisie – located between the two was left negligible in the writings of Marx, which was also later criticized. On the other hand, the role of the middle class in 19th century society was small compared to the present day, which may explain the inadequate part in his writings. (Melin 2010; Kahma 2011.)

Marx also has been criticized as his theory focuses on addressing the social classes from a purely economic point of view. According to Wright (2005a), though, social relations are important in terms of class determination also in Marxist theory. In addition to exploitation, individuals' and groups' material well-being is defined by life chances, which suggests that Marxist criteria for social classes are fairly similar to the Weberian one: they both suggest that social relations determine the distribution of economic resources. (Wright 2005a, 23–24.)

Max Weber's (1864–1920) class analysis has often been interpreted as more multi-dimensional and less strict than the Marxists theory, including the analysis of social stratification from various perspectives, such as in power, economy and culture. Weber's class analysis distinguishes (1) *class* (economic classes based on their market position), (2) *status* and (3) (political division based) *party*. He focuses on *the material resources of people*, such as education, occupation and income, which together explain the social patterns. From Weber's perspective, the position of one's (1) class is determined by the possibilities to satisfy needs in the market economy, denoting that the market and consumption are more important concepts than production in the capitalist society. The origin of (2) status is in the community-based interaction or in social order. Status for Weber was the description of social stratification, associated with hierarchical differences between the valuation and privileges of social groups, which can be based on individual's occupation, education, gender or upbringing. Status differences appear in the differences between the collective lifestyles of groups and communities. The Weberian analysis also includes (3) party division, which signifies a group with a common goal, to which the individual belongs. Weber divides society into four classes: (1) the working population, (2) the petty bourgeoisie, (3) the intelligentsia without material possessions, (4) a privileged class (based on the amount of possession or culture). (Kahma 2011; Melin 2004; 2010.)

3.2 Bourdieu's theory of social class

French sociologist Pierre Bourdieu (1930–2002) pioneered various concepts such as *cultural, social, and symbolic capital*, as well as *habitus, field, and symbolic violence* in his versatile production. Bourdieu's most influential work *Distinction: A Social Critique of the Judgment of Taste* (1984; originally published in 1979) set up the principles for his distinction theory, revealing the underlying power relations in social phenomenon in the French society.

The fundamentals of his theory can be traced back to Marx and Weber: Bourdieu's class can be understood as a synthesis of Weberian social class and status group, as the most important determinant of class is the uniform lifestyle shared among individuals. The Marxist class theory's weakness, according to Bourdieu, is the inability to objectively explain the differences observed in lifestyles. By reducing the social reality into economic field, the Marxist theory ignores all the contradictions that are not reducible to the opposites of economic production, and gives an excessively one-dimensional picture of the multidimensional society. (Weininger 2005; Bourdieu 1984.)

According to Bourdieu, social space is a multidimensional entity of relatively autonomous fields. Fields of social space, such as science and art, are to some extent subordinate to the field of economic production. In each subfield of social space those who are in the dominant position and those who are in the position of controlled, are constantly interacting in various struggles, although they do not necessarily create contradictory groups to each other. Opposed to Marx, Bourdieu's concept of classes therefore does not include the idea of open exploitation or hostility between classes. The crucial confrontation is made in the field culture by the mechanisms of the symbolic power. The differences between the classes appear through the culture and the lifestyles, which are organized hierarchically. (Bourdieu 1991; 1998; Kahma 2011.)

Bourdieu (1984) presents *three main capitals*: (1) economic, (2) cultural, and (3) social, which correlate with the individual's class position in the society and impact one's daily life and personal choices. The fourth, *symbolic capital*, refers to the Weberian notion of status and valuation: other capitals can be changed into a symbolic valuation such as honor, prestige or recognition. The individual or family assets, property, income or titles, which are convertible to income or cash, form the (1) economic capital. The cultural knowledge, for example in literature, art and music, refers to the (2) cultural capital, which can take different forms: as embodied, adopted (a) tendencies and thinking models (taste and assessment), as (b) cultural products (books, paintings, and musical instruments) or as (c) institutionalized form (educational degrees). Cultural capital is therefore strongly linked to the individual's social background, as its accumulation and development takes a lot of time. The middle groups that fall between the bourgeoisie and the working class are to some extent involved in the cultural capital through

social institutions such as educational institutions and cultural establishments. Cultural capital is internalized into these institutions, and therefore do not occur in isolation from knowledge and learned approaches (Bennett et al. 2009). Relationships, networks, contacts, immaterial values (a membership in a group, such as workplace, family or neighborhood) refer to (3) social capital, which can be interchanged to other capitals, meaning that it does not appear exclusively. (Kahma 2011; Toivonen 2010.)

The simultaneous effect of the three capitals constitutes the individual's social status (class), and the method to create and build a suitable world's view for one's personality, that is, (class) habitus. Habitus is internalized culture, through which one's social position is expressed (eg., dress codes, speech and eating habits), while dictating one's position in the field. Habitus is thus at the same time the organizing structure of practices, as well as the entity generated by social structures. Transition from one social class to another therefore usually creates a problem with one's habitus. Since our roots are in another class, the social transition can thus easily create feelings of being an outsider. This Bourdieu called as 'little misery'. The so-called 'great misery', meaning poverty and social exclusion is much more physical and serious than the previously mentioned. According to Bourdieu, little misery increases in the countries where the great misery is reduced. (Järvinen 2010; Bourdieu 1984.)

According to Chan and Goldthorpe (2010, 2–3), Herbert Gans' (1974) three-part division of cultural taste including the term 'middlebrow' corresponds fairly well to social stratification found in the United States and serves to Bourdieu's idea of homology, according to which social and cultural stratification should correspond to each other. For example, mainly academic, high-income women visit the opera, compared to the working class men with only elementary school education. In this homology, social class is the independent variable and visiting the opera the dependent variable. On the other hand, by visiting the opera individuals may also attempt to demonstrate or show their ideal social class (by affecting what it actually is), changing the opera as the independent variable and class as the dependent variable.

Bourdieu (1984) improved the thesis of homology in his distinction theory. He argued that the legitimacy and the sense of finely divided cultural differences determine the taste of upper class in the symbolic battle taking place in the everyday life of French society in the 1960s and 1970s. Thus, according to Bourdieu (1984), the upper class understands the highbrow culture and consumes the legitimate cultural products, whereas the middle class does not have the prerequisites to do the same, as it lacks the ability to see the finely divided cultural differences and therefore only imitates the upper class taste. The middle class taste and cultural consumption are characterized by 'good cultural will': the middle class is not able to influence or take part in the definition of what is legitimate culture, although being partly aware of its meaning. The distinction of the middle class does not therefore include as much independent taste judgments, but

merely the replication of the higher class and differentiation from the lower ones. The working class, however, differs from the earlier mentioned classes more clearly, as its cultural consumption is labeled to settle for the necessary. (Kahma 2011.)

In the current debate on the taste of class distinctions, the idea of legitimate, upper class culture, versus the popular culture of the working-class as an opposite is often interpreted as time-barred. As an alternative, Peterson and Kern (1996) have proposed the notion of *omnivorousness*, signifying that 'good taste' in these days is mainly broad and tolerant refined taste, instead of bordering itself only to highly cultural pursuits. This would go with the ideology highlighting the differences on how cultural products are perceived rather than what kind of culture is consumed, following Sullivan and Katz-Gerro's (2007) emphasis on the degree of cultural participation or *vocarioussness*. Nevertheless, this does not exclude the existence of some type of highbrow culture consumption in our contemporary society (Chan & Goldthorpe 2010). Some recent research has in turn discussed the fact that the valuation of high culture has fallen (Purhonen, Gronow & Rahkonen 2010).

3.3 Postmodern theories of social class

From the past decades to the present day, class has been a subject of wide debate in social sciences. As the theories and concepts vary, sociologists have not yet come to a conclusion about the true existence of the concept, its functions, or role in the contemporary society. Since the 1990s, many sociologists proclaimed that class is losing its meaning (see, Chan & Goldthorpe 2010, 4–6), or in the most critical interpretations, class was pronounced dead. The reasons for the plight of class as a concept, among other things, was related to the discussion of the transition from modern society to post-modern society.

Ulrich Beck's (1992) risk society theory suggests that social class is unable to determine an individual's behavior as well as it did before. One empirical evidence of this is voting behavior. According to Beck, the inequality is individualized, individually perceived and individually distributed. In general, modernity differs from the earlier as lifestyles, ways of thinking and consumption models have formed new layers instead of productive positions. This modernization process can be seen in the rise of welfare state and in the expansion of education that have given more independence to income distributions related to work. Although the unequal distribution of income remains in the postmodern society, in the absence of collective experience, the current situation can be described as capitalism without classes rather than class society, while the frame of inequality has been widened as a result of globalization. (Beck 1992; 2000.)

Other postmodern theorists presented earlier in Chapter 2, such as Giddens (1991), Bauman (2000) or Maffesoli (1996), have also stated that the concept of social class in today's consumer society is irrelevant regarding the formation of one's identity versus the collective identity and the erosion of traditions. This is related to Bauman's concept of liquid identity, Giddens' reflexive identity and Maffesoli's postmodern tribes.

In *The Death of Class* (1996), Jan Pakulski and Malcolm Waters argue that time of class studies is over and the concept of class is no longer needed in the post-class society. The death of class does not, however, remove the societal inequality, but rather shows the discrete and different hierarchies differing from the past industrial society. According to Pakulski and Waters (1996), the social networks based on region, ethnicity, race or gender in the postmodern society, break the old class distinctions.

In turn, some authors, such as Skeggs (1997; 2004), Savage (2000), Wright (2005b) and Atkinson (2007), have considered the declarations of the death of class untimely, and stress the significance and relevance of social class in the contemporary society. Beverley Skeggs (1997; 2004) unlike any other recent class researchers, focuses on the role of gender in the class debate: according to Skeggs, the combined effect of class and culture function as a method of oppression of women and class studies should take greater account to gender, in order to be able to analyze modern society's power relations more diversely. According to Mike Savage (2000), even if the class experience is individualized, and class consciousness and class identity weaker than in the past, class cultures should be seen as relative, reflexive embodiments of individualized identities, not as inflexible group identities. Erik Olin Wright (2005b, 717–718) presents five different aspects to class: (1) class as subjective location, (2) class as objective position within distributions, (3) class as the relational explanation of economic life chance, (4) class as a dimension of historical variation in systems of inequality, and (5) class as a foundation of economic oppression and exploitation. According to Atkinson (2007), traditionally associated categories to social classes (such as professional, educational, and income groups) still exist and one should rather try to define the very meaning of class, before declaring it dead, which, referring to Beck (1992), could be criticized as a generalization of a middle-class experience of the welfare state's benefits and education.

Leslie Sklair's *The Transnational Capitalist Class* (2001) suggests that the new global ruling class is a transnational (or multinational) capitalist class that seeks to promote globalization and to solve the two problems associated with it. These problems are (1) class polarization (the simultaneous depletion and enrichment of different social classes – hence the growth of inequality in income), and (2) the ecological crisis due to globalization. According to Sklair (2001), globalization is guided by the 'in-group', which makes decisions and policies considering the whole market economy. This is done by owning and controlling the means of production, share and exchange globally. The theory

presents a new kind of international upper class, between the international leaders, regional leaders, bureaucrats, politicians, lobbyists and media and marketing staff.

Richard Florida's *The Rise of the Creative Class* (2002) presents the theory of 'creative class'. According to Florida (2002), the rising power and influence of creative labor acts as a major force for economic development in the modern society's post-industrial cities. Creativity, meaning innovations and their developers – the 'innovators' – influence economic growth, while altering the power structures by having a new strategic class position. Florida divides society into five professional classes according to the content of their work: (1) super-creative professionals (computer programmers, researchers, designers) (2) creative professionals (classic knowledge-based workers), (3) service class, (4) traditional workers, and (5) farmers.

Recently, Savage and colleagues (2013) performed the 'BBC's Great British Class Survey' experiment based on Bourdieu's (1984) distinction theory. From the sample, researchers derived a new multi-dimensional model of social class including seven variables: (1) an elite, (2) an established middle class, (3) a technical middle class, (4) a group of new affluent workers, as well as at the lower structures (5) a traditional working class, an (6) emergent service sector, and (7) a precariat class. An 'elite' is separated from an 'established middle class' by the amount of acquired wealth, whereas a 'precariat' is described by very low levels of capital. With the introduction of a new class model, Savage and colleagues (2013) predict a 'new phase in the analysis of social class and stratification'. Until the 1980s, sociological endeavor centralized in the critique of class models with rigorous class schemas, whereas since the 1970s, this critique accelerated and elaborated finally in the aftermath of the dominant 'Goldthorpe class schema' (Erikson & Goldthorpe 1992). (Savage et al. 2013.)

3.4 Social classes in an ecological system model

While drawing its emphasis on social inheritance and cultural assimilation through family and significant others, Bourdieu's (1984) interpretation of social class through taste and habitus can be related to an individual's identity construction on a wider societal level. To better understand the picture as a whole, there needs to be a unifying wider structure to group all the factors under one element. The theory of ecological systems (Bronfenbrenner 1979) picture individual's identity development with the surrounding social structures on five different layers or levels. Within these layers, the distinction theory can be analyzed and divided as different sections presenting a variety of effects the individual encounters in the process of identity construction.

4 THEORY OF ECOLOGICAL SYSTEMS

The ecology of human development involves the scientific study of the progressive, mutual accommodation between an active, growing human being and the changing properties of the immediate settings in which the developing person lives, as this process is affected by relations between these settings, and by the larger contexts in which the settings are embedded. (Bronfenbrenner 1979, 21)

Urie Bronfenbrenner's (1917–2005) theory of *ecological systems of development* (1979; 1994) was originally developed to analyze a childrens' development in the social and cultural environment on four (and later on five) different levels or *systems*. These levels are: (1) microsystem, (2) mesosystem, (3) exosystem, (4) macrosystem, and (5) chronosystem. For the analysis of musician's identity construction related to social class, the ecological system model can be utilized to map the complex and multidimensional networks related to the process. All systems of the model are interacting with each other and developing simultaneously.

4.1 Microsystem

The first inner layer of ecological model's subsystems is the microsystem. It includes the close social environment, which is in common contact, through a pattern of activities, social roles, and interpersonal relations, with the developing individual such as the family (including parents and siblings), workplace or educational institution. The microsystem for a musician is indicated in figure 3.

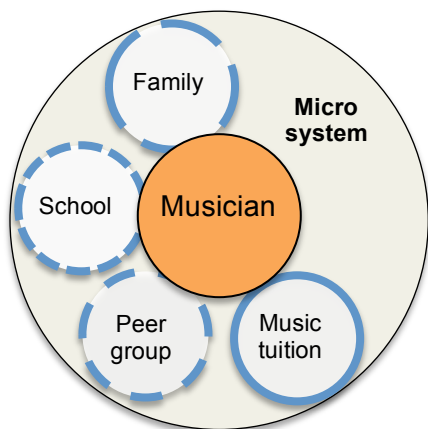


Figure 3 The musician's microsystem

Borthwick and Davidson (2002, 60) refer to the studies by Radford (1990) and Csikszentmihalyi, Rathunde, and Whalen (1997) which have shown that children's musical development is crucially determined by their family members and that family members' beliefs will influence the others' values, attitudes and behavior so that the identities of both parents and children seem to be shaped by their interactions. Hancock (2012), in his Master's thesis, found similar results while studying shared musical identities in families. He states that shared musical identities affect family satisfaction and family identity. Borthwick and Davidson's (2002, 63–64) study was interested in script theory (Byng-Hall 1995), or the 'family script'. Their study revealed that during childhood, all the parents in the study had been affected by 'scripts' and that many of these parents saw their own parents as the key to the development of their children's musical identities. In some cases, though, the negative experiences ended up creating caution in scripting their children's forthcoming, while in some successive generations, the effect was linked to the mother's or the father's (or both of their) desire to relive the positive experiences and trying not to repeat the methods that they felt were mistakes in their own childhood. This can be interpreted in the way that parents with a negative background in music created uncertainty in scripting, whereas positive experiences urged parents to *transgenerational* script replication. Borthwick and Davidson (2002, 64) also pointed to evidence showing that parents who saw themselves as musicians were expecting their children to achieve a higher level of musical accomplishment and involvement than with non-musician parents, or as in some cases with musician parents, the parents saw their child as a musical projection of themselves, whereas a recurring script was seen when non-musician parents wanted to offer their children the opportunities they had missed in their own childhood. Borthwick and Davidson (2002, 69) revealed that the children themselves also influence their parents and siblings and their musical identities by their musical tastes that affect the listening patterns of the rest of the family, or like in some cases, as a direct result of their children starting instrumental tuition inspired their parents to learn to play an instrument.

As a conclusion of their study, Borthwick and Davidson (2002, 76) argue that the responses and values given by a child's immediate family principally shape the child's musical identity and that the 'parenting scripts' are either amended or replicated depending on both parents' experienced levels of musical satisfaction during their childhood. As Sosniak (1990) stresses the parent-child relationship, creating a 'unified musical identity' together and achieving a high level of musical skill jointly with role allocations and dynamic interactions within the family, the parent-child relationship can be seen as an essential element in the shaping of musical identity (Borthwick & Davidson 2002, 76–77).

4.2 Mesosystem and exosystem

Relations affecting the identity formation of the developing person, such as family to school, or peer influence to family, are called individual's mesosystem – the system of links and processes of different elements of microsystem, in which the developing person takes part regularly (Bronfenbrenner 1979, 25; 1994, 40). The exosystem, on the other hand, affects the developing person rather indirectly. For example, in the case of a child, a parent's workplace's relation to the home, the neighborhood community-context or even governmental policy. Figure 4 indicates the model of ecological systems of development for a musician including the first three layers.

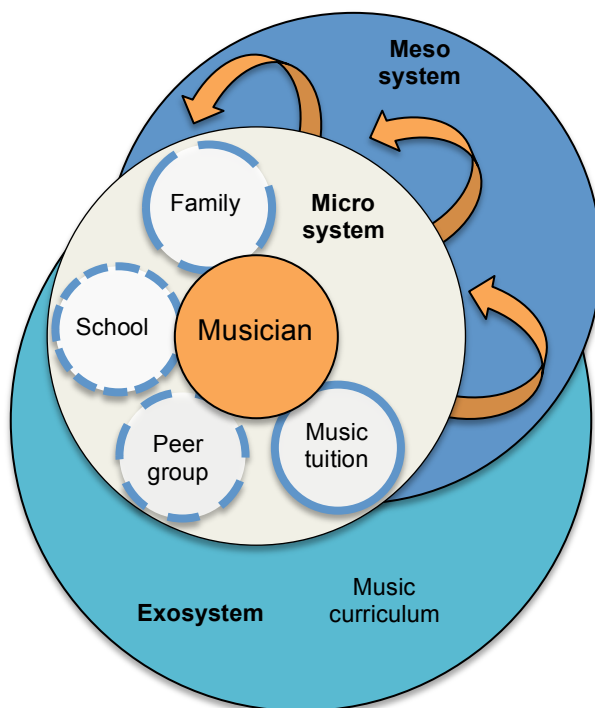


Figure 4 The musician's microsystem, mesosystem and exosystem

The mesosystem explains how, for example, problems in school can affect the family and vice-versa. In music, this could be linked to music tuition, how peers for example affect one's ability or motivation, or again, how significant others or role models can affect one's musical behavior. While using Ibarra's (1999) theory of *provisional selves*, Davidson and Burland (2006) were interested in the development of adolescent musicians and how they make decisions about the future position of music in their lives and how the adolescents' emerging identity is shaped or is shaping these decisions. Ibarra's (1999) theory suggests that individuals develop strategies to succeed in their chosen field by *trying out* different identities either by adopting a single role model or a range

of characteristics from different role models – a process of adaptation with the help of possible selves creating a new *work identity* (Davidson & Burland 2006, 487; Ibarra, 1999). These coping strategies for difficulties in music met in adolescence (like social pressure or technical difficulties) need a form of positive attribution when external evaluations influence an individual's attribution process by either confirming (by positive feedback) or rejecting (by negative feedback) particular characteristics (Davidson & Burland 2006, 489). According to their findings, during adolescence musicians who ended up not pursuing a musical (performance) career had felt a negative external attribution, meaning, an inability to cope with criticism from teachers and peers, whilst those becoming musical performers had seen similar experiences in a positive light and helping them to improve in the future (Davidson & Burland 2006, 479–480). To analyze this transition through adolescence to becoming a professional musician, they introduced *the tripartite model of professional music performer success*, constituting of (1) strategies for coping with social pressures, (2) positive experiences with others and (3) music as determinant of self-concept (Davidson & Burland 2006, 479). The model can be interpreted so that for one to become a professional musician, all three elements need to be present. North and Hargreaves (2008, 49) have also stressed the influence of peers and (music) teachers and the given feedback modifying children's actual levels of ability and the attained achievement. Experienced self-perceptions related to one's ability are therefore seen closely linked to one's motivation to pursue musical activities. Receiving positive attribution, one can create a strong correlation to the success of identity development with the confirmation of respected others (family, teachers and peers) (Ibarra 1999). This, however, needs to be applicable to an appropriate target for an individual that relates to the desired identity-model associating to the significance of appropriate social dynamics within the household and the peer surroundings of an individual, which again are related to one's social environment and socio-economic position.

An individual's exosystem, according to Bronfenbrenner (1979, 25), implies one or two more settings where the developing person is not an active participant, but in which occurring events affect, or are affected by, the setting in which the developing person is located. This kind of setting could be governmental policy affecting the schools' music curriculum, and therefore the school environment, another microsystem.

Investigating the factors leading to children's development of positive or negative musical identities, Lamont's (2002, 41) study on children's attitudes towards music in relation to their actual experiences with musical activities indicated that the children's responses were rather influenced by their self-perception and not based on fact. She compared the differences in musical identities between primary schools and secondary schools: the number of playing musicians decreased sharply, whereas non-musicians decreased and the proportion of trained musicians increased from primary schools to secondary schools. Highlighting the effect of the National Curriculum of England and

Wales on children's development of musical identity, Lamont (2002, 49) argues that the differences could rather be influenced by the actual opportunities available to the children at different ages than by a shift from personal to social features of identity. A context (such as secondary school) including more children engaged in musical activities can therefore create a sensation or stigmatization of an outsider. When a child is not taking part in the musical circles, it can cumulate to a negative group comparison and thus a more negative musical identity. However, what studies have not yet shown, and what Lamont (2002, 54, 56) argues, is how other factors like social background (e.g. socio-economic status) could affect the musician's identity development.

4.3 Macrosystem

The macrosystem holds within the customs, life-styles, and bodies of knowledge, *a societal blueprint* for a particular culture or subculture (Bronfenbrenner 1994, 40). Figure 5 illustrates the macrosystem in the ecological model for a musician.

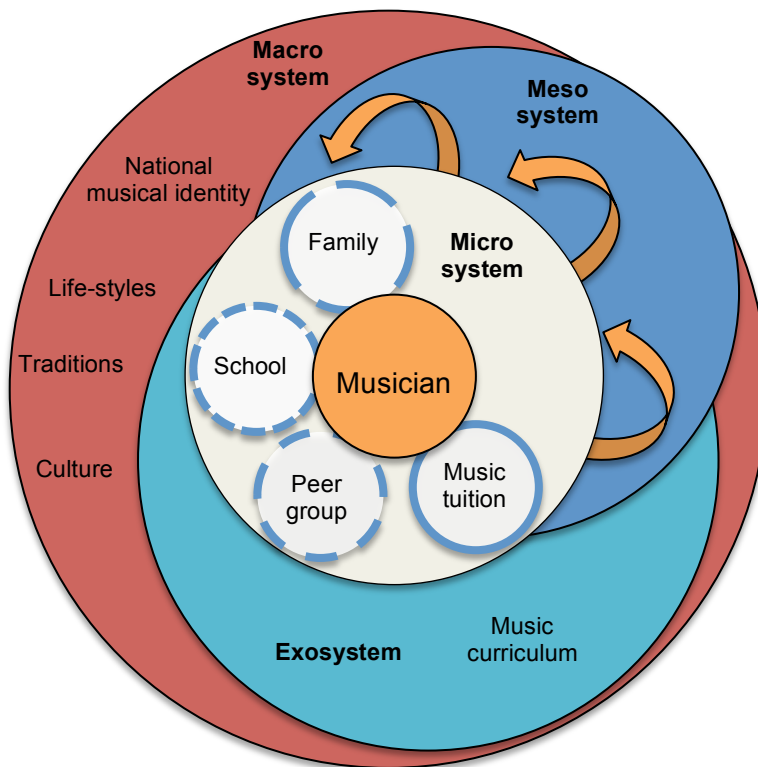


Figure 5 The musician's microsystem, mesosystem, exosystem and macrosystem

According to Folkestad (2002, 151), the cultural, ethnic, religious and national contexts also affect the development of musical identity, not just social factors (e.g. age,

gender, musical taste and other preferences) and that the individual's musical identity is both influenced by and a product of several collective musical identities existing in parallel and on several levels (i.e. the local, the regional, the national and the global). Musical identities are not only developed in the microsystem of an individual, but also on the global level. Actually, the two levels both affect each other as the boundaries of national borders have started to lose their significance in the globalized world. In (popular and underground) music and culture, globalized taste becomes more homogeneous, consumed all over the world, all the time.

Gender and prevailing gender roles are related to the macrosystem. While referring to Abeles and Porter (1978), according to Dibben (2002, 122), children and adolescents find some musical instruments as masculine and others as feminine and that the instrumental preferences have sex differences and are age-related: "younger children (age 5 years) showed no differences in the extent to which they preferred instruments viewed by adults as masculine or feminine, whereas older children (age 10 years) showed a marked gender difference" (Dibben 2002, 122), adding that these choices may be encouraged by the parents. Lucy Green's *Music, Gender, Education* (1997) presents how gender identity is constructed through musical participation, beliefs and preferences in the school music classroom, stating that boys and girls "experience their own music as a reflection and legitimation of their own gender identities" (Green 1997, 229), whereas Kemp (1996) continues to argue that "Instruments that are soft, subtle, and high-pitched appear to be classed as suitable for girls to play; those that are large, powerful and lower-pitched have masculine connections" (Kemp 1996, 142).

A good example of music changing the prevailing beliefs and attitudes in the national culture is the global boundary-breaking music that is consumed and listened all around the world. Similarly, the macrosystem's power in enacting and perpetuating models attached to the development of musical identities cannot be underestimated.

4.4 Chronosystem

The outermost layer holds the *chronosystem*, which "extends the environment into a third dimension" encompassing "change or consistency over time not only in the characteristics of the person but also of the environment in which that person lives" (Bronfenbrenner 1994, 40). Figure 6 indicates the complete ecological model of development for a musician.

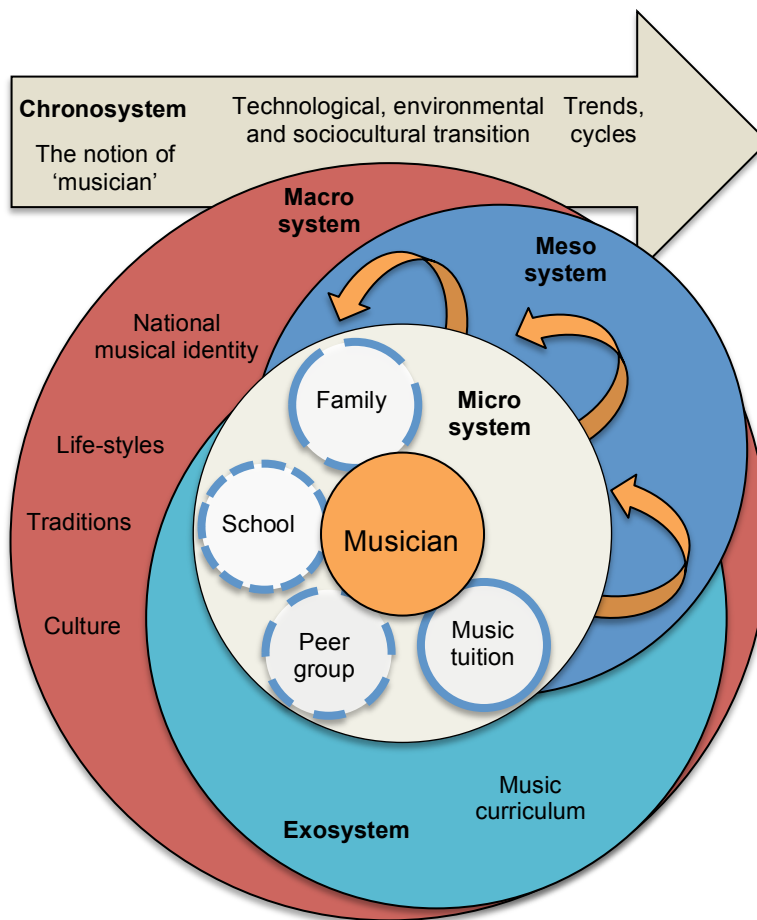


Figure 6 The complete musician's ecological model of development including microsystem, mesosystem, exosystem, macrosystem and chronosystem

Figure 6 illustrates the technological, environmental and sociocultural transition and development in the chronosystem. These movements, trends or cycles are time-related, proceeding continuously in our environment and affecting the process from top to bottom in all the ecological model's systems. In terms of the construction of a musician's identity, the chronosystem therefore could be seen as the large cycles surrounding the notion of a 'musician' or how musicianship is created and comprehended.

Today, when music is made in number of ways that differ from the classical view of a musician as someone being able to play a (physical) musical instrument, perform and embrace theoretical skills (music theory), the notion of a musician is going through a major transformation. This has been noted also in the scientific field (e.g. North & Hargreaves 2008; O'Neill 2002). The on-going understanding of what it is to be a musician and what musicianship actually contains, is changing. Music is entirely fragmented, blended with different influences hailing from numerous different cultures, reassembled

with the technological advancement and the revolution of digital (mobile) recording and performing methods. According to music critic Robert Barry (2014), experiencing Skrillex' (an internationally acclaimed mainstream electronic music artist) concert "a visitor from a century ago would truly have thought himself a witness to some vision of Hell". Even though today's aggressive electronic music is highly different from the traditional notion of (classical) music, there is actually a link between what we are experiencing now and in the beginning of 20th century:

In 1914, Paris had just witnessed Stravinsky's Rite Of Spring with its multiple tonal centres, juddering dynamic leaps, and manic overlapping rhythms so confounding even the Ballets Russes found it hard to dance in time (...) Richard Strauss had recently leapt from the high modernism of Elektra to the high camp of Der Rosenkavalier, while his Alpine Symphony called for 125 musicians and lasts an uninterrupted 50 minutes. The Russian composer, Alexander Nikolayevich Scriabin, meanwhile, continued to struggle with his Mysterium, a work he considered so powerful that it would bring about the end of the world. (Barry 2014)

Does this sound familiar? Music as a form of art or entertainment has expanded from its classical distinction of high culture ('highbrow') and popular culture ('lowbrow') to a more egalitarian model. Today, the possibilities to listen any type of music free of charge are shared similarly among all social classes. Moreover, musicianship has changed from the notion of a person playing notes and chords to someone rather creating *sounds*. The modern technological advancements enable people to produce music, sounds and tones in infinite ways in the most diverse places in the world at any time, and share it globally in the matter of seconds. Indeed, a true *democratization of music*, has taken place within the last decades. This transition has created the upheaval of many different new, alternative styles and genres in music, such as that of Skrillex. The purpose of music – and therefore also musicians' purpose – in postmodern society is not seen any more as being a simple consumer product for the different consumer segments (or audiences), but it has become something more primitive and important: a method of communication, socialization and demonstration, a social identity, a life-style, an ideology, a *badge*. Therefore, the definition for a *postmodern musician* also applies to a more heterogeneous group of people than the traditional notion contains.

5 RESEARCH DATA AND METHODS

5.1 Research hypotheses

The assumption of the first premise of the study holds that the students of Sibelius Academy and Metropolia represent two different cultural social groups, the 'highbrow' and the 'middlebrow', in the field of music, while possessing different amounts of economic, cultural and social capital. These types of capital are the result of cultural assimilation, social class and family environment.

The main question of the study is to determine (1) whether the students of Sibelius Academy construct their subjective musician's identity differently from the students of Metropolia. Further, a question rises (2) whether social class can affect to the construction of a subjective musician's identity. In addition to these two research questions, the administrated questionnaire aims to also answer (3) whether any of the ecological systems of development play a significant role in the construction of a musician's identity among the students of the two institutions.

Based on the principles and logic of Popper's (2002) *falsifiable* science, all experimental research hypotheses are needed to be *testable*, giving the possibility either to accept or reject (disprove) them. Therefore, based on the questions of the study derived from the theoretical framework and falsification principles, the research hypotheses to be tested in in the study with empirical methods go as follows:

- H1: The students of Sibelius Academy and Helsinki Metropolia University of Applied Sciences construct their subjective musician's identity differently.
- H2: Social class affects subjective musician's identity construction among the students of Sibelius Academy and Helsinki Metropolia University of Applied Sciences.
- H3: The ecological systems of development affect the construction of a subjective musician's identity among the students of Sibelius Academy and Helsinki Metropolia University of Applied Sciences.

To test these research hypotheses, methodological decisions related to the research sample, data, analysis method and research process, while representing the central terminology related to the study are carried out.

5.2 Research methodology

To test the three research hypotheses, a *cross-sectional comparative quantitative online survey research* was created. The questionnaire was built around the theoretical framework and the operationalization of the concepts following *deductivist* and *constructivist* schools of thought.

Applying a *cross-sectional* study refers to the fact that the current survey is administered only once, at a certain period of time, to target sample to collect data with a number of items, while naturally observing the world and not interfering with it. It does not include a follow-up study in the future such as with a longitudinal survey. *Comparative design* indicates that the focus of the study is to compare (at least; but here only) two cases to test the theory or create a new one through comparison. The present study compares the students of Sibelius Academy and the music students of Metropolia. *Quantitative* study refers to quantifying data of the sample(s) into measurable numerical scale of standard units enabling statistical data analysis with quantitative methods, which is opposite to qualitative research where the analyzed data is not numerical, but for example something people say or write (Field 2013). *Online survey research* is a form of web questionnaire administrated on the Internet. Generally, a link to the survey is sent to the respondents via email or can be found on a website.

Deductivist school of thought is based on the principle that the research is conducted based on the formulated hypotheses, which are based on the theory presented in the previous chapters. Deduction moves from the general to the specific, beginning with a “why” and moving to “whether” whereas induction moves in the opposite direction (Babbie 2010, 23). These hypotheses can be tested and falsified through the observed data, which finally determine whether the theory is supported or falsified. The *constructivist* school of thought, on the other hand, asserts that social phenomena and their meanings are continually being accomplished by social actors (Bryman 2012, 710). This is particularly common in the social theories of identity (e.g. Mead 1934; Festinger 1954; Goffman 1959; and Cooley 1964) and the theoretical framework of the current study.

The main distinction in research is made with *independent variables* and *dependent variables*. In short, independent variables can be seen as the causes or the predictors for the studied effect or outcome, which is (or are) the dependent variable(s) (Field 2013, 7–8). Presented independent variables in the outline operationalization of the main concepts of the theoretical framework are therefore thought as the causes for the construction of a musician’s identity, which is the dependent variable of the study. For a more holistic picture of the study of a musician’s identity, other variables were also operationalized and added to the questionnaire based on the presented theories in earlier chapters.

5.3 Participants and the sample

Cluster sampling was used to choose two higher educational institutions in music to represent the population of music students. To present the 'highbrow' sample of the population, Sibelius Academy of the University of Arts Helsinki was chosen, since it is the only higher educational institution in Finland specifically focused in music, while offering a 5.5-year higher education program (180 + 120 ECTS credits) in music, as well as post-graduate degrees of Licentiate of Arts in Music (Lic.A. Mus.) and Doctor of Arts in Music (D.A. Mus.). There are approximately 1400 active music students in Sibelius Academy (see, Sibelius Academy Statistics).

To present the 'middlebrow' sample of the population, Helsinki Metropolia University of Applied Sciences was chosen. In Metropolia, one can obtain a 4-year Bachelor's (240 ECTS credits) degree or one-year Master's degree (60 ECTS credits) in music or music pedagogy. There are approximately 260 active 'pop/jazz' music students in Metropolia (see, Metropolia Pop/jazz: Facilities and Figures). There were no comprehensive lists or figures available of all currently active music students in Metropolia, but the amount of positions for new students in 2014 for youth students is 50, for adults 10, and for the Master's degree 16 (see, Metropolia: Hae opiskelijaksi).

As there are in total of ten Universities of Applied Sciences offering music education in Finland (see, Musiikinopetus Suomessa –työryhmä: Ammattikorkeakoulut - opistoluettelo), Metropolia was chosen for the comparison with Sibelius Academy since the both institutions are Helsinki-based. The fact that the both institutions are in Helsinki avoids geographical bias related to the institutions and their students, making the comparison more robust and coherent.

There is no public data available related to the total amount of higher education music students in Finland. While the drawn cluster samples from the population include 1400 Sibelius Academy students and around 300 Metropolia music students, one must assume that the withdrawn samples are representative of the population (the second premise of the study). The *sample size* is important. It affects whether a difference between samples is deemed significant or not: in small samples large differences can be non-significant, whereas large samples have more power to detect effects (Field 2013, 73–74).

5.4 The online survey method and process

Web surveys are becoming more and more popular in social research. In the current study, Finnish *Webropol* platform was used for the questionnaire. There are three main reasons why this survey method was chosen for the current study. Firstly, so far, there

has been little information published in the academia about musicians' social class or their identity development using a comprehensive quantitative study. Second, while recognizing the limits and the problem points of a quantitative analysis in a topic as complex and retrospective such as identity development and social class, only a comprehensive survey can present enough questions to gather a convincing number of answers for analysis and comparison. Finally, creating an online survey today is fairly fast, simple and inexpensive, while the information can be gathered over the Internet and sent to the respondents by email or promoted online. Since the sample used in the study consists principally of Internet-generation (young) adults, using a web-based questionnaire is not a problem in terms of technical know-how.

Based on the operationalization of the main concepts and the theories presented in the previous chapters, an aligned basis of questions related to social class, ecological systems and the construction of a musician's identity was constructed. The goal was not only to reveal information about current status of the individuals, but also to gather retrospective information covering their childhood, such as perceived social class, type of accommodation, social environment, and other questions regarding one's parents, siblings and their attitudes towards music and relationships between each other in relation to music. Since the scope of the study was wide, a lot of fine adjustments were made to the design so that the respondent would not spend more time than 10 minutes completing the survey and that all the questions were clearly presented. Attention was also put to the aesthetic design of the questionnaire to create a minimalist and representative outlook with a user-friendly interface.

In the design process, the survey was carefully tested with objective testers. According to their feedback, some questions and arguments were modified as more understandable and straightforward. Also, some questions related to the respondents' parents were changed as not mandatory. While finishing the design process, research permit applications were sent to Sibelius Academy and in Metropolia. When research permits were issued for the study, on the 26th of October in 2012, the cover letter (Appendix 1) with a link to the online survey (Appendices 2 and 3) was sent by email through the to the administration of the educational institutions. The ethical concerns of the respondents were taken highly into account while gathering the data, as stated in the cover letter (Appendix 1). Anonymity of the respondents was assured so that the responses cannot be traced back to the respondents. To avoid sampling bias in the collection of the sample, in Sibelius Academy, a link to the survey with the cover letter was posted on the students' intra network, and in Metropolia a group email was sent to all music students of different degrees from the past five years, including the cover letter and a link to the Webropol survey.

The answering period was initially 17 days, from 26th of October 2012 to 12th of November 2012, after which the period was prolonged by one week, to the 19th of Novem-

ber 2012, making the whole period 24 days in total. Before the extension, reminder emails were sent about the survey at Metropolia and a promotional update at the students' intra network at Sibelius Academy. In order to invite as many respondents as possible, the Cultural Office of Helsinki offered gift vouchers that were raffled among the respondents of the survey. Both institutions had their separate survey and a separate link, since some questions in the beginning of the survey were institution-specific (see, Appendix 2), concerning for example the students' main subject of study.

The online survey, subsequently named as the *Musician's Social Background and Identity Questionnaire (MSBIQ)*, consists of 33 items in total, divided into five parts. Parts two and five, (the questions 12, 29, and 30, respectively) include a battery of questions, with a Likert-scale from 1 ('I fully disagree') to 7 ('I fully agree') with a neutral point 4 ('I do not know'), or an even-point forced choice from 1 ('Not at all' or 'Very negative') to 6 ('Very much' or 'Very positive'). The three last questions (31, 32, and 33) of the questionnaire were related to the voucher raffle that was carried out among the respondents when the survey period ended, a feedback of the questionnaire, and an assignment of contact information for possible further studies. MSBIQ's structure is built around five distinct main parts or topics, which are presented by subject in table 1.

Table 1 Musician's Social Background and Identity Questionnaire (MSBIQ)

Name	Part	Question numbers in MSBIQ
Demographic and Educational Background	1	1–11
Musician's Identity Battery (MIB) [°]	2	12
Family Background and Social Class	3	13–19
Musical Activity in Family	4	20–28
Family Music Attitudes Battery (FMAB) ^{°°}	5	29–30

Note: [°] includes a Likert-scale from 1 ('I fully disagree') to 7 ('I fully agree') with a neutral point 4 ('I do not know').

^{°°} includes an even-point forced choice Likert-scale from 1 ('Not at all' or 'Very negative') to 6 ('Very much' or 'Very positive').

The first part of the questionnaire focuses on *the demographic and educational background* of the respondent. This part includes items such as age, gender, high school, earlier educational degrees and the current major of study. The second part, *Musician's Identity Battery (MIB)*, includes in total 12 arguments related to subjective and objective identity of a musician and musicianship. The third part included important questions concerning respondent's *Family Background and Social Class*, such as parents' education and professional status, or subjective positioning of family's social class. The fourth part, *Musical Activity in Family*, including nine questions, relates to Bourdieu's (1984) notion of cultural capital and assimilation: are the respondent's pa-

rents, or sisters and brothers musical or musically active, and how have they been supported in their musical hobbies and education. The fifth part, *Family Music Attitudes Battery (FMAB)*, also including nine questions, studies general attitudes towards music in the family and the relationship between the respondent and the parents.

Within the answering period of four weeks, the online survey received 253 answers in total, of which 134 were from Sibelius Academy and 119 from Metropolia. Therefore, the response rate for the questionnaire was roughly 10 percent for Sibelius Academy and roughly 40 percent from Metropolia (from which exact number of music student was not obtained). Considering the circumstances and the limits of an online survey, the budget and the short time frame of the study, the number of responses to present the samples was perceived as a good.

5.5 Analysis method

After the collection of the raw data and the combination of the separate surveys into one final dataset from the Webropol platform into Excel, variable transformations (Appendix 5) were made for the pre-coded items ('closed questions') to create more representative (as a rule of thumb, at least 10 per cent of the sample) indicators of the sample. This was necessary especially with the cases of the main subjects of study, age, parents' education, occupation or social class. Open questions, such as 'high school' or 'already obtained educational degrees' were also quantified into numerical form for statistical analysis.

The final data included *ordinal*, *nominal*, *categorical*, *dichotomous*, and *dummy variables*. Ordinal variables can be rank ordered but the distances between the categories are not equal across the range (such as age groups). Nominal variables are categorical variables that cannot be rank ordered (such as music instrument). Dichotomous variables contain only two categories (e.g. gender) that are coded as 0 and 1. Dummy variables are normally recoded from categorical variables with more than two categories into dichotomous by choosing a baseline or control group (with a value of 0) against which all other groups (with a value of 1) are compared. (Field, 2013; Bryman 2012; Babbie 2010.) Finally, the data was exported to the statistical program IBM SPSS Statistics 21 for Mac for statistical analysis.

First, the data was analyzed descriptively with *frequencies* (how each value occurs in the data set) and *percents* to illustrate the overall descriptive differences between the two institutions.

Second, descriptive analysis was continued by including *Pearson's chi-square test*. Chi-square indicates the confidence of the relationship between the two variables in the population by calculating for each cell in the table an expected frequency or value,

meaning, the one that would occur on the basis of chance alone (Bryman 2012, 349). Basically, it tests the association between two categorical variables forming a contingency table (Field 2013, 871). The use of the test requires that none of the expected number is smaller than one, and not more than 20 per cent of the expected numbers are smaller than 5 (Field 2013, 735). Statistical significance of a chi-square value depends not just on its size but also on the number of categories of the two variables being analyzed, which refers to the 'degrees of freedom' (Bryman 2012, 349).

When calculating the Pearson's chi-square test, one is also able to obtain the *standard error* estimated from the sample size, measuring the 'sampling noise'. The bigger the sample, the smaller the standard error and therefore less 'noise' and smaller signals can be detected. (Field 2013, 74.)

Statistical significance refers to the level of risk that there is a relationship between two variables in the population from which the sample was taken when in fact no such relationship exists. Primarily, the most important criterion is that the significance value is less than 0.05 (denoted by $p < 0.05$, p meaning probability), meaning, up to 5 chances in 100 one might be falsely conclude that there is a relationship when there is not one. If the significance value is much lower then we can be much more confident about the strength of the experimental effect, and then use a different level, such as 0.01. (Field 2013, 75; Bryman 2012.) In the current study, an additional level of significance of 0.1 ($p < 0.1$) is used for the empirical analysis. This decision was made since the sample size of the study is quite small (134 and 119, respectively), and the methodological literature (Field 2013, 73–74) notes that in small samples large differences can be non-significant.

Third, after the descriptive part, an empirical analysis was launched with the analysis of *means* (centre of the distribution scores) and standard errors, including Pearson's chi-square test with the questionnaire items including multiple-item measures of concepts, such as Likert scales (going from 1 to 7 with a neutral point in the middle, or an even-point 'forced choice' going from 1 to 6).

The second part of the MSBIQ, Musician's Identity Battery (MIB), was analyzed with a *factor analysis* with a method of *principal componen analysis*. This was one of the main parts of the study to compare the differences between the students of Sibelius Academy and Metropolia to detect any discrepancies in their identity construction. Factor analysis is a technique that indicates a possible tendency for groups of the variables to be inter-related, which create factors that are then named to represent those groups (Bryman 2012, 711). Principal component analysis, a method close to factor analysis, but slightly distinct, is a *multivariate* technique which identifies the linear components of a set of variables (Field 2013, 882). An orthogonal rotation, *varimax*, was used in the factor analysis to maximize the dispersion of factor loadings within factors so that smaller number of variables would load onto each factor and create more interpretable clus-

ters of factors (Field 2013, 886). Factor analysis is suitable method for MIB because the study attempts to explain how musician's identity is constructed within the schools and compare them. Factor analysis is also able to distinguish possible dimensions or constructs within the MIB.

The last part of the empirical analysis of MSBIQ was to determine if the presented independent variables operationalized from the main concepts of the theoretical framework (social class and ecological systems) would correlate with the dependent variable (subjective musician's identity). For this analysis, an adjusted *analysis of variance* (ANOVA) was used. ANOVA is a statistical procedure using *F-ratio* to test the overall fit of a linear model while comparing differentiations of the group means. With a known probability distribution *F-ratio* indicates the average variability in the data that a given model can explain to the average variability unexplained by the model, and to test the differences between group means (Field 2013, 875). The adjusted R square is also calculated with an adjusted ANOVA. It calculates the predictive power indicating the amount of variance the outcome would be accounted for in a case when the model would have been derived from the population (Field 2013, 870).

When building research methods, *reliability* and *validity* are important notions to be taken into account. Both are related to how concrete measures are attached to constructs. Constructs in social theory are often abstract, unclear, and not directly observable (such as identity or social class). On the other hand, it is not possible to achieve perfect reliability and validity. Reliability basically means consistency: how well the study is replicable to produce similar results with same conditions. Validity, in turn, suggests truthfulness of the measure and refers how well it is capable to correspond to the world: is the measure actually measuring what it is suppose to measure? Well done conceptualization of a construct is important related to reliability and validity. (Neumann 2007, 116–118.)

With the presented methodological decisions, research and analysis methods and process, as well as the terminological definitions, the results derived from the statistical analysis can be processed.

6 RESULTS

6.1 Descriptive results

Main frequencies and descriptive information regarding the background information of the respondents acquired in the study are presented in table 2. Supplementary descriptive results including detailed frequencies and percents can be found in Appendix 4.

Table 2 Background information of the respondents

Item	Sibelius Academy (N = 134)	Metropolia (N = 119)
Gender		
Women	100 (75%)	91 (77%)
Men	34 (25%)	28 (23%)
Age groups		
18–21 years	29 (22%)	30 (25%)
22–25 years	46 (34%)	42 (35%)
26–30 years	30 (22 %)	26 (22%)
31– years	29 (22%)	21 (18%)
Main instrument by group:		
Voice and singing	35 (26%)	30 (25%)
String and wind instruments	41 (31%)	46 (39%)
Others	58 (43%)	43 (36%)
Majors		
Music education or pedagogy as a major	37 (28%)	92 (77%)
Student year by group:		
1 st year + 2 nd year + 3 rd year	61 (46%)	90 (76%)
4 th year + 5 th year + 6 th year	43 (32%)	24 (20%)
7 th year or more + graduated	30 (22%)	5 (4%)

Note: Frequences are reported first and percents (rounded up and down) in parentheses.

Table 2 indicates that, of all the respondents in Sibelius Academy and Metropolia, approximately three quarters (75 percent) were female. This raised a question about the necessity of weighting the final research data. However, according to the information acquired from the administration of the institutions, the overall gender distribution of the music students is approximately within the same range. For this reason, weighting the data seemed finally unnecessary.

Table 2 shows that the age distribution between the schools is fairly similar. There were roughly 5 percent more respondents in the age group of under 26 years in the total sample of Metropolia (60 percent), and 4 percent more respondents in the age group of 31 years or more in the Sibelius Academy sample (22 percent). Therefore, the respondents from Metropolia represent a moderately younger sample than their counterparts from Sibelius Academy.

Since the participants' main instruments varied widely between the schools and individuals, for the clarification the instruments were divided into three main categories or groups, shown in table 2: (1) voice and singing, (2) string and wind instruments, and (3) others. As the possibilities to study different instruments as a major subject in Sibelius Academy are varied, it was no surprise that the others-group was 7 percent larger at Sibelius Academy (43 percent) compared to Metropolia, which had 8 percent more participants in the string and wind instrument group of the total sample (39 percent). The amount of participants having voice or singing as a main instrument was almost the same at both schools (about a quarter).

Similarly to the variety of possibilities of studying different instruments, the amount of offered majors or main subjects in the two schools varied greatly. Therefore, I chose to create a new dummy variable with a set of music education and pedagogy students (0) and others (1). As table 2 indicates, over 77 percent of the respondents at Metropolia had music education or pedagogy as major, compared to 28 percent at Sibelius Academy, being also the most common major among the respondents at both institutions. This distorts or skews the results somewhat in the case of Metropolia.

The respondents of Metropolia were at an earlier stage in their studies compared to Sibelius Academy, as shown in table 2: 75 percent of the Metropolia sample belong to the first three years of education compared to 46 percent in Sibelius Academy, while up to 22 percent of Sibelius Academy respondents were already graduated or in their seventh (or more) study years. However, it needs to be taken into account that one can obtain Licentiate or Doctorate in Music only at Sibelius Academy, and a full Master's degree takes 5,5 years in total to pursue, compared to the 4-year Bachelor's and one-year Master's degree offered at Metropolia.

Table 3 illustrates the educational background of the respondents at Sibelius Academy and Metropolia.

Table 3 Educational Background

Item	Sibelius Academy (N = 134)	Metropolia (N = 119)
Have gone to Waldorf school	3 (2%)	1 (1%)
Have gone to music play school	78 (58%)	65 (55%)
Have been in music class	66 (49%)	62 (52%)
High school	126 (94%)	107 (90%)
Sibelius high school	24 (18%)	22 (19%)
High school specialized in music [°]	32 (24%)	28 (24%)
Other	70 (52%)	57 (48%)
Already obtained a degree^{°°}	56 (42%)	58 (49%)
Related to music	43 (32%)	39 (33%)
Other	13 (10%)	19 (16%)
Studying another degree at the moment^{°°}	23 (17%)	21 (18%)
Related to music	12 (9%)	10 (8%)
Other	11 (8%)	11 (9%)

Note: Frequences are reported first and percents (rounded up and down) in parentheses.

[°] including Kajaanin lukio, Kaustisten musiikkilukio, Kuopion Yhteiskoulun musiikkilukio, Madetojan musiikkilukio, Puolalanmäen lukio, Savonlinnan taidelukio, Tapiolan lukio, Tiirismaan lukio, Tölvö specialiseringsgymnasium, and Vaskivuoren lukio.

^{°°} 'degree' here indicates any level of educational degree above high school.

Table 3 indicates how only three respondents in Sibelius Academy and respondent in Metropolia have gone to Waldorf (Steiner) school, whereas more than half have gone to music play school or kindergarten, and about a half to a class specialized in music ('music class', in Finnish 'musiikkiluokka') in an elementary school offering more extra-curricular music lessons than in other schools. There are three possible explanations for these figures. First is that currently (1) there are only 26 Waldorf schools in Finland in 2013 (see, Steinerkasvatuksen liitto: Missä?), while most of them being offered mainly in Helsinki Metropolitan Area or in medium-sized cities. Music play schools and music classes, however, are offered also in smaller cities and towns, making them more accessible. Second, (2) Waldorf education is private and a tuition fee is charged. The cost of Waldorf education varies from 25 euros to 125 euros per month in Finland (see, Steinerkasvatuksen Liitto: Mitä maksaa?). In turn, most of the music classes are held in public elementary schools being free of charge in Finland. Music play schools vary in their cost, some being free and some more expensive as they are provided by professional music conservatories. Third, (3) Waldorf education is considered as an alternative method of teaching, an ideological school of thought. Finnish public elementary school system is generally highly valued and respected and offers in various cities different emphases in their curriculum such as music, languages, IT, mathematics etc. There are,

for example, numerous elementary schools and high schools specialized in music and arts.

Table 3 presents how respondents' high school education is very similar at both schools: about one-fifth have gone to Sibelius High School ('Sibelius lukio'), a quarter to a high school specialized (or having an option for specialization) in music (these high schools are shown below table 3), while about a half to other high schools. The fact that fairly high amount of students have gone to Sibelius High School, a school specialized in music and dance, might be explained by the amount of respondents coming from the Helsinki Metropolitan Area or respondents' parents' occupational status as a musician. These figures are shown further in table 4. Almost half of the respondents in Metropolia have already obtained an educational degree and a third a music degree. For Sibelius Academy respondents, 42 percent have already obtained a degree, and about 10 percent in music. In both schools, only less than fifth of the respondents are studying another degree in the same time with their music studies.

Family Background and Social Class of the respondents is shown in table 4. These variables investigated respondents' parents' education, occupational status, social environment and subjective positioning of family's social class. ISCED (Unesco International Standard Classification of Education) 2011 was used as a basis to assess and construct the education variables. This classification is also used by Statistics Finland (see, Tilastokeskus: Classification of Education 2011). Similarly, regarding occupation classifications, Statistic Finland's older classification 'Classification of Socio-economic Groups 1989' (see, Tilastokeskus: Classification of Socio-economic Groups 1989) was used as a baseline, with an additional occupation 'musician'. Although in the beginning of 2011, Statistics Finland started to use a newer and more comprehensive classification made in 2010, the older set was considered to be clearer and more practical for this study, from the point of view of the respondents.

Table 4 Family Background and Social Class

Items	Sibelius Academy (N = 134)	Metropolia (N = 119)
Residential location when teenager^o		
Helsinki Metropolitan Area	48 (36%)	50 (42%)
Medium-sized city	39 (29%)	30 (25%)
Other	47 (35%)	39 (33%)
Form of living when teenager		
Apartment house	31 (23%)	21 (18%)
Row house	17 (13%)	27 (23%)
Semi-detached house	8 (6%)	5 (4%)
Single-family house	78 (58%)	66 (56%)
Father's education		
High school or vocational / trade school	129 (96%)	115 (97%)
Lower university degree	51 (38%)	33 (28%)
Higher university degree or more	25 (19%)	33 (28%)
	53 (40%)	49 (41%)
Mother's education		
High school or vocational / trade school	132 (99%)	116 (98%)
Lower university degree	43 (32%)	28 (24%)
Higher university degree or more	42 (31%)	40 (34%)
	47 (35%)	48 (40%)
Both parents with a university degree	65 (49%)	70 (59%)
Father's occupational status		
Musician	125 (93%)	110 (92%)
Worker or lower white-collar worker	16 (12%)	14 (12%)
Upper white-collar worker	36 (27%)	29 (24%)
Entrepreneur or pensioner	51 (38%)	45 (38%)
	22 (16%)	22 (19%)
Mother's occupational status		
Musician	123 (92%)	109 (92%)
Worker or lower white-collar worker	9 (7%)	11 (9%)
Upper white-collar worker	56 (42%)	45 (38%)
Entrepreneur or pensioner	47 (35%)	46 (39%)
	11 (8%)	7 (6%)
Subjective positioning of family's social class		
Working class	21 (16%)	18 (15%)
Lower middle class	51 (38%)	44 (37%)
Upper middle class and upper class	62 (46%)	57 (48%)

Note: Frequences are reported first and percents (rounded up and down) in parentheses.

^o Helsinki Metropolitan Area includes Helsinki, Espoo, Vantaa and Kauniainen, and Medium-sized cities include Tampere, Turku, Oulu, Jyväskylä, Lahti and Kuopio.

Table 4 presents that 6 percent more respondents of Metropolia (42 percent) were from the Helsinki Metropolitan Area, whereas at both schools, the respondents' family's main form of living in teenager years was for over a half of the respondents a single house (in Finnish 'omakotitalo').

In addition, table 4 indicates the educational level of respondents' parents, which shows two highlights: (1) 38 percent of fathers and 32 percent of mothers of the respondents at Sibelius Academy have only high school or vocational/trade school education, but also 40 percent of fathers and 35 percent of mothers have a higher university degree or more. Almost half of the respondents at Sibelius Academy have parents both with an university degree, whereas at Metropolia 59 percent has parents with an university degree. These figures could signify (1) an educational polarization of respondents' parents in Sibelius Academy, and that (2) Metropolia students seem to have more highly educated parents, and their education is more balanced. Notable is also the 24 percentage of mothers of the Metropolia students having high school or vocational/trade school education, which is almost 10 percent less from the total sample compared to Sibelius Academy (32 percent).

Looking at parents' occupational status in table 4, the respondents' fathers' occupational status is very similar at both schools: 12 percent of respondents' fathers are musicians, compared to 7 percent (Sibelius Academy) and 9 percent (Metropolia) of respondents' mothers. Moreover, there is a difference between parents in both schools in the amount of entrepreneurs and pensioners: 16 percent (Sibelius Academy) and 19 percent (Metropolia) of fathers are entrepreneurs or pensioners, compared to only 8 percent and 6 percent of mothers. This is fairly common in figures of gender distribution within entrepreneurs. The amount of upper white-collar workers is almost the same among respondents' fathers and mothers, whereas bigger differences were found in the parent distribution of workers or lower white-collar workers: only 27 percent (Sibelius Academy) and 24 percent (Metropolia) of fathers belonged to this occupational segment, compared to 42 percent and 38 percent of mothers, respectively.

Subjective positioning of family's social class (orig. "When you were living at home/parents, in which of the following social classes would you place your family of that time?") showed similar results in both schools. Of the gathered sample, almost half of the respondents considered their family as 'upper middle class and upper class' (these were combined as one group, since 'upper class' got only five selections in Sibelius Academy and just one in Metropolia). These results do not fit well with the stereotype of the poor, working class artist or musician with regard to background and environment, often presented in the media. In fact, only 16 percent (Sibelius Academy) and 15 percent (Metropolia) considered their family as 'working class', and 38 and 37 percent as 'lower middle class'. On the other hand, the stereotype of working class musicianship does not go so well with the respondents of the current study: classical musicians and

music teachers are more easily associated with middle or highbrow music culture and social class in our social discourse.

The fourth part of the MSBIQ, Musical Activity in Family, is presented in table 5.

Table 5 Musical Activity in Family

Items	Sibelius Academy (N = 134)	Metropolia (N = 119)
Age to start playing first music instrument		
2–4 years	27 (20%)	18 (15%)
5–6 years	78 (58%)	65 (55%)
7– years	29 (22%)	36 (30%)
Have started to receive private teaching		
Before elementary school	40 (30%)	36 (30%)
At the time of elementary school	44 (33%)	45 (38%)
Later	14 (10%)	19 (16%)
Have received private teaching within last year	61 (46%)	60 (50%)
Sister(s) / brother(s) studied / is studying music	83 (62%)	62 (52%)
Played actively (10 years) a music instrument		
Sister(s) / brother(s)	85 (63%)	67 (56%)
Father	48 (36%)	43 (36%)
Mother	47 (35%)	29 (24%)
One of parents taught music playing or singing	45 (34%)	34 (29%)

Note: Frequencies are reported first and percents (rounded up and down) in parentheses.

Table 5 shows the frequencies related to the starting age of first music instrument among the respondents divided in three groups: (1) 2–4 years of age, (2) 5–6 years, and (3) 7 years or later. According to the figures, Sibelius Academy students tend to start playing first music instrument earlier (2–4 years, 20 percent) and Metropolia students later (7 years or later, 30 percent). Similar results relate to the age of starting private (chargeable, out of school) music teaching, although it should also be noted also is that over 10 percent more of the Metropolia sample actually have received private music teaching (84 percent vs. 73 percent). This gap seems to have diminished recently, since the amount of students receiving private music teaching within the last year is fairly the same, about half in both schools. Regarding the following variables in table 5, Sibelius Academy students' sisters and brothers have more often studied or are studying music (62 percent vs. 52 percent), and they have also played a music instrument actively for about 10 years (64 percent vs. 56 percent). This finding for Sibelius Academy was re-

peated in the case of mothers' active playing of a musical instrument (35 percent vs. 24 percent). In the case of fathers, the schools had no difference (about 35 percent). That one of the parents was teaching music or singing was slightly more common at Sibelius Academy (34 percent) than at Metropolia (29 percent).

Table 6 presents the music listened at home. Respondent could choose as many items as they wished from the list of music genres presented in the questionnaire.

Table 6 What type of music were you listening in your family when you were living at your parents/home?

Item	Sibelius Academy (N = 134)	Metropolia (N = 119)	<i>p</i> Value
Pop	67 (50%)	70 (59%)	.160
Rock	64 (48%)	56 (47%)	.911
Folk	27 (20%)	37 (31%)	.046*
Iskelmä [°]	76 (57%)	62 (52%)	.462
Classical	93 (69%)	74 (62%)	.226
Jazz ^{°°}	38 (28%)	33 (28%)	.912
Etno ^{°°}	19 (14%)	15 (13%)	.714
Heavy	15 (11%)	13 (11%)	.946
Religious	43 (32%)	25 (21%)	.047*
Political	7 (5%)	7 (6%)	.819
Christmas music	126 (94%)	90 (76%)	.818
Children's songs	101 (75%)	84 (71%)	.392
Can't remember	2 (2%)	1 (1%)	.632
No music listened	17 (13%)	12 (10%)	.517

Note: Frequencies are reported first and percents (rounded up and down) in parentheses.

p value indicates the significance of the school effect in Pearson's chi-square test. * = $p < 0.05$

All items are dichotomous, 'yes' (indicated) and 'no'.

[°] Finnish schlager / popular music.

^{°°} not comparable to the other items.

Calculated Pearson's chi-square revealed that two music genres in table 6 differ significantly ($p < 0.05$) between the respondents at Sibelius Academy and Metropolia: 'folk' ($p = 0.046$) and 'religious' ($p = 0.047$) genres of music. The religious music genre could be explained by the large amount of church music students ($N = 21$) in the sample of Sibelius Academia, whereas folk genre's popularity among Metropolia students is arguable. Two music genres ('Jazz' and 'Etno') were added to the questionnaire by the high amount of requests from the respondents during the answering period. Therefore, these two variables are not comparable to the other genres of music.

6.2 Empirical analysis

The *Family Attitudes and Music Battery (FAMB)*, shown in table 7, was aimed at investigating the differences in musical relationships and attitudes in the family.

Table 7 Family Attitudes and Music Battery (FAMB)

Item	Sibelius		<i>p</i> Value
	Academy (N = 134)	Metropolia (N = 119)	
1. How much music was present in your family when you were living at your parents/home?	4.41 (.110)	4.35 (.113)	.928
2. How controlled (the limits set by your parents, prohibitions, obligations etc.) would you describe the time when you were living at your parents/home?	3.43 (.094)	3.7 (.120)	.032*
3. Did your parents affect to your decision to study music on university level?	2.45 (.108)	2.31 (.121)	.532
4. Did your parents affect to your selection of main instrument?	2.60 (.143)	2.85 (.164)	.211
5. How negatively or positively your father affected to your music playing/practicing and –hobbies when you were living at your parents/home?	4.83 (.093)	4.78 (.111)	.366
6. How negatively or positively your mother affected to your music playing/practicing and –hobbies when you were living at your parents/home?	5.07 (.083)	4.95 (.093)	.743
7. How negatively or positively would you describe your home's neighborhood/residential area when you were living at your parents/home?	4.58 (.097)	4.66 (.102)	.515
8. What kind of reaction do you believe your father has to your decision to your career as musician?	4.93 (.107)	4.84 (.115)	.314
9. What kind of reaction do you believe your mother has to your decision to your career as musician?	5.16 (.087)	4.92 (.100)	.182

Note: Means are reported first and standard errors in parentheses.

p value indicates the significance of the school effect in Pearson's chi-square test. * = $p < 0.05$

Items 1 to 4 have a scale of 1 to 6, where 1 = 'Not at all' to 6 = 'Very much', and with items 5 to 9, 1 = 'Very negative' to 6 = 'Very positive'.

Table 7 presents the Family Attitudes and Music Battery (FAMB), including nine questions about parent-child relationships and attitudes related to music in the family, as well as social environment. These questions were heavily based on discussions in music

psychology literature, studying family as a microsystem for the construction of a musician's identity. According to the figures shown in table 7, the main differences between Sibelius Academy and Metropolia are related to question 2 ("How controlled (the limits set by your parents, prohibitions, obligations etc.) would you describe the time when you were living at your parents/home?"), which is significant ($p < 0.05$) according to chi-square test ($p = 0.032$). This suggests that the respondents in Metropolia experienced their time living with their parents/at home more controlled ($M = 3.7$) than the students at Sibelius Academy ($M = 3.42$). The students at Sibelius Academy believe that the reaction of their mother for their decision to pursue a career in music is slightly more positive ($M = 5.16$) than at Metropolia ($M = 4.92$), both meaning 'positive'. Overall, at both schools, music was fairly present in their family while living with their parents ($M = 4.41$ and 4.35), and parents did not affect their decision to study music at university level ($M = 2.45, 2.31$) or the selection of their main instrument ($M = 2.6, 2.85$). According to the respondents at both schools, both parents had a positive effect to music playing and hobbies while the respondents were living with their parents ($M = 4.83, 4.78$ and $5.07, 4.95$). The neighborhood was also seen as positive element when living with parents ($M = 4.58, 4.66$), as well as father's reaction to the decision to pursue a career in music ($M = 4.93, 4.84$).

The main part of the MSBIQ, the 12-item *Musician's Identity Battery (MIB)*, shown in table 8, was built to detect different notions related to the subjective musician's identity, musicianship, and stereotypes of being a musician as well as gender roles.

Table 8 Musician's Identity Battery (MIB)

Item	Sibelius		<i>p</i> value
	Academy (N = 134)	Metropolia (N = 119)	
1. I am a musician	6.05 (.100)	5.97 (.103)	.434
2. When I have finished my degree related to music, I can define myself as a musician	4.34 (.172)	4.47 (.172)	.812
3. In my opinion, musician is a person, who earns his or her living from music	4.88 (.138)	4.54 (.156)	.304
4. In my opinion, musician must understand music theory	4.93 (.138)	4.92 (.147)	.938
5. In my opinion, live performance or playing of music belongs to a musician's character	5.72 (.114)	5.90 (.130)	.047*
6. In my opinion, women are more skillful in classical music than men	1.64 (.099)	1.88 (.121)	.630
7. In my opinion, men are more skillful in rhythmic music than women	2.06 (.131)	2.19 (1.48)	.967
8. In my opinion, a person sampling music is a musician	3.67 (.140)	4.23 (.164)	.179
9. In my opinion, a DJ playing records is a musician	2.75 (.135)	3.55 (.165)	.012*
10. In my opinion, a person mixing or editing music is a musician	3.66 (.152)	4.26 (.157)	.017*
11. In my opinion, a rapper is a musician	5.04 (.150)	5.55 (.140)	.162
12. In my opinion, a person producing music (producer) is a musician	3.31 (.156)	3.83 (.171)	.184

Note: Means are reported first and standard errors in parentheses.

p value indicates the significance of the school effect in Pearson's chi-square test. * = $p < 0.05$. Items have Likert-scale 1 to 7, where 1 = 'I fully disagree', 3 = 'I do not disagree nor agree', and 7 = 'I fully agree'.

According to table 8, items 5 ("In my opinion, live performance or playing of music belongs to a musician's character", $p = 0.047$), 9 ("In my opinion, a DJ playing records is a musician", $p = 0.012$), and 10 ("In my opinion, a person mixing or editing music is a musician", $p = 0.017$) were significantly ($p < 0.05$) different at the two institutions according to Pearson's chi-square test. Therefore, the students at Sibelius Academy and at Metropolia see musicianship and the notion of musician in the objective sense differently. The last five arguments of MIB are related to objective 'tolerance' to the post-

modern notion of musicianship, but also in the sense Bourdieu's taste, the distinction between the highbrow and popular, and evidently also to Petersonian 'omnivorousness'. At both schools the students are fairly concrete and sure about their (1) subjective musician's identity and musicianship ($M = 6.05, 5.97$). In the following three arguments (2, 3, 4) of MIB about education, income and music theory related musicianship and being of a musician, uncertainty between the respondents is shown in the mean-scores going from 4.34 ('I do not know') to 4.92 ('I fairly agree') in both schools. The fifth argument, being significant ($p < 0.05$) in the battery related to musician's character and live performance or playing had a fairly clear agreement ($M = 5.72, 5.9$) among students of both schools. The questions nine and ten were both significant ($p < 0.05$) as well, but these two variables had much more variation, Metropolia being more tolerant to the notion of musicianship.

To analyze the significant results of MIB between the two schools, a factor analysis was administered to investigate the possible components in the battery. Items 6 and 7 were not included in the final analysis, since they measured gender typing more than musician's identity. The results can be found in table 9.

Table 9 Factor analysis for Musician's Identity Battery, divided into the three dimensions of a musician's identity

Item	Sibelius Academy (N = 134) factors			Metropolia (N = 119) factors		
	1.	2.	3.	1.	2.	3.
<i>I. Subjective dimension of a musician's identity</i>						
I am a musician	.035	-.008	.857	226	.683	-.157
<i>II. Occupational dimension of a musician's identity</i>						
When I have finished my degree related to music, I can define myself as a musician	-.069	.547	-.342	007	-.157	.807
In my opinion, musician is a person, who earns his or her living from music	.057	.796	-.154	026	.404	.684
In my opinion, musician must understand music theory	-.026	.644	.338	.250	.608	.336
In my opinion, live performance or playing of music belongs to musician's character	-.182	.576	.068	.189	.629	.054
<i>III. Conservative-liberal dimension of musicianship</i>						
In my opinion, a person sampling music is a musician	.779	-.220	.194	830	-.234	.001
In my opinion, a DJ playing records is a musician	.760	-.030	.148	767	-.302	.084
In my opinion, a person mixing or editing music is a musician	.823	.065	-.001	845	-.059	-.055
In my opinion, a rapper is a musician	.697	-.189	-.123	700	.205	.146
In my opinion, a person producing music (producer) is a musician	.782	.006	-.084	801	.051	-.236

Note: Strongest factor loadings according to each item in bold.
The original items 6 and 7 from MIB are not shown in the table.
Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
Rotation converged in 5 rotations.

The performed factor analysis with an extraction method of principal component analysis and a varimax rotation method suggested a three-component model. The first component consists of the item related to subjective musician's identity. The second component included the next four items related to educational degree, income and ear-

nings, music theory, and live performance or playing. The third component consisted of the five last items related to objective, 'liberal' view of musicianship. These three components were named as the (1) 'the subjective dimension of a musician's identity', (2) 'the occupational dimension of a musician's identity' and, (3) 'the conservative-liberal dimension of a musician's identity', forming together *the three dimensions of a musician's identity: the tripartite model of musical identity*. These refer to distinct levels: (1) how one sees his or her own status as a musician, (2) how one sees musicianship as an occupation, and (3) how one views musicianship in the contemporary society.

As table 9 indicates, Sibelius Academy and Metropolia differ in the (1) subjective dimension and in the (2) occupational dimension, whereas (3) the conservative-liberal dimension has the same factor loadings. This means that for the students of Metropolia, (1) the subjective dimension becomes mixed or combined with (2) the occupational dimension, which for them also includes music theory and live performance. Moreover, for the students of Metropolia, education degree and income (or earning) related to music are distinct factors from the others.

Based on these results it can be concluded that the first experimental research hypothesis of the study can be accepted:

H1: The students of Sibelius Academy and Helsinki Metropolia University of Applied Sciences construct their subjective musician's identity differently.

However, as presented earlier in table 8, this difference between the schools with the first item of MIB is not significant. Therefore, and to test the other two research hypotheses, an adjusted Analysis of Variance (ANOVA) is used to identify any specific independent variables that could explain the differences in the construction of the dependent variable: the subjective dimension of a musician's identity. Two models are developed based on the operationalizations of the main concepts from the theoretical framework. A third model, combining these two, is administered afterwards. These models are analyzed separately for Sibelius Academy and Metropolia with an adjusted ANOVA.

The first model is based on Bourdieu's (1984) theory of distinction and cultural assimilation, including five independent variables: (1) father's occupation, (2) mother's occupation, (3) father's education level, (4) mother's education level, and (5) perceived (retrospective) subjective social class when teenager. The second model includes five variables based on Bronfenbrenner's ecological systems theory: (1) residential location, (2) music play school, (3) music class, (4) highschool and (5) having started instrument before elementary school. The third model combines both of these models, summing up to 10 independent variables. For the analysis, levels of significance of 0.05 and 0.1 are used. Table 10 shows the results for Sibelius Academy.

Table 10 ANOVA models for subjective dimension
of a musician's identity for Sibelius Academy

Item	df	Mean Square	F	<i>p</i> Value
Model I (N = 112)				
Father's occupation	3	3.168	2.234	.089†
Mother's occupation	3	.174	.123	.946
Father's education	2	2.343	1.653	.197
Mother's education	2	.957	.675	.512
Subjective social class	2	.855	.603	.549
R Squared = .128 Adjusted R Squared = .022				
Model II (N = 126)				
Music play school	1	.055	.043	.836
Music class	1	.123	.096	.757
Instrument before school	1	2.704	2.107	.149
High school	2	.149	.116	.890
Residential location	2	3.437	2.678	.073†
R Squared = .067 Adjusted R Squared = .012				
Model III (N = 106)				
Father's occupation	3	2.748	2.103	.106
Mother's occupation	3	.214	.164	.921
Father's education	2	1.126	.862	.426
Mother's education	2	1.410	1.080	.344
Subjective social class	2	1.159	.887	.416
Music play school	1	.131	.100	.752
Music class	1	.915	.700	.405
Instrument before school	1	5.661	4.334	.040*
High school	2	.097	.074	.929
Residential location	2	4.203	3.217	.045*
R Squared = .235 Adjusted R Squared = .066				

Note: Test of Between subjects

Model: Main effects

Dependent variable: "I am a musician"

* = $p < 0.05$ and † = $p < 0.10$

Table 10 shows the effects of the three adjusted ANOVA models for Sibelius Academy. The first model, based on Bourdieu's distinction theory indicates a significance ($p < 0.1$) with 'father's occupation' in relation to subjective musician's identity. The first model's adjusted R square is .022, indicating that the model explains only 2 percents of the variability of the response data around its mean.

The second model, based on Bronfenbrenner's theory, indicates 'residential location' as a significant variable ($p < 0.1$) in relation to subjective musician's identity, with an adjusted R square of .012, signifying that the model is capable to explain only around 1 percent of the degree of relationship in the underlying population.

The combined model shows 'instrument before school' ($p < 0.05$) and 'residential location' ($p < 0.05$) as significant variables to predict subjective musician's identity. The adjusted R square for the third model is also low (.066), and the model explains roughly 7 percent of the degree of relationship. In turn, the discovered significant variables from the second model and the combined model based on Bronfenbrenner's theory, support the third hypothesis of the study in the sample of Sibelius Academy.

Table 11 indicates the ANOVA with the three models for subjective dimension of a musician's identity for Metropolia.

Table 11 ANOVA models for subjective dimension of a musician's identity for Metropolia

Item	df	Mean Square	F	<i>p</i> Value
Model I (N = 98)				
Father's occupation	3	.413	.371	.774
Mother's occupation	3	1.119	1.007	.394
Father's education	2	.514	.463	.631
Mother's education	2	.295	.266	.767
Subjective social class	2	.134	.121	.886
R Squared = .099 Adjusted R Squared = -.028				
Model II (N = 107)				
Music play school	1	.020	.017	.896
Music class	1	.664	.588	.445
Instrument before school	1	5.483	4.848	.030*
High school	2	2.031	1.796	.171
Residential location	2	3.278	2.898	.060†
R Squared = .131 Adjusted R Squared = .070				
Model III (N = 90)				
Father's occupation	3	.244	.230	.876
Mother's occupation	3	.870	.819	.487
Father's education	2	.294	.277	.759
Mother's education	2	.107	.101	.904
Subjective social class	2	.094	.089	.915
Music play school	1	.009	.008	.928
Music class	1	1.484	1.397	.241
Instrument before school	1	1.507	1.419	.238
High school	2	.200	.189	.828
Residential location	2	1.221	1.150	.322
R Squared = .182 Adjusted R Squared = -.040				

Note: Test of Between subjects

Model: Main effects

Dependent variable: "I am a musician"

* = $p < 0.05$ and † = $p < 0.10$

Table 11 shows the effects of the three adjusted ANOVA models for Metropolia. In the case of Metropolia, the first and the third models do not show any significant variables related to subjective musician's identity. The second model, related to Bronfenbrenner's theory, however, indicates that the 'instrument before school' variable is significant ($p < 0.05$) in explaining the musician's subjective identity, as well as the variable 'residential location' ($p < 0.1$) in the sample of Metropolia. These results again support the third hypothesis of the study. The adjusted R Squared is not strong (.07) in the model, and can explain only 7 percent of the respondents' subjective musician's identity.

Since the first model did not show significance with the operationalized independent variables in relation to the dependent one in both institutions (except 'father's occupation' in Sibelius Academy with a p value of 0.089), the second research hypothesis can be rejected:

H2: Social class affects subjective musician's identity construction among the students of Sibelius Academy and Helsinki Metropolia University of Applied Sciences.

Even though the adjusted R Squared with the operationalized models did not show great exploratory power, it does not reduce the significance found with an adjusted ANOVA with main effects modeling in both educational institutions related to the ecological systems and the subjective dimension of a musician's identity. Therefore, the third research hypothesis of the study can be accepted:

H3: The ecological systems of development affect the construction of a subjective musician's identity among the students of Sibelius Academy and Helsinki Metropolia University of Applied Sciences.

According to the current findings, independent variables 'residential location' (originally "Which of the following options presents the best your residential location when you were living at home/parents?"), signifying the surrounding exosystem, and 'instrument before school' (originally "In what age did you start playing your first musical instrument?"), signifying the microsystem, affect the construction of a subjective musician's identity among the music students of Sibelius Academia and Metropolia.

Based on these results and findings, it can be concluded that the Musician's Social Background and Identity Questionnaire (MSBIQ) created specifically for this study was found to respond well to the expectations of the research questions and hypotheses constructed based on the theoretical framework.

7 CONCLUSIONS

Does social class affect the construction of a musician's identity? The purpose of this study was to answer to this question, which has been raised by some earlier musical identity studies (Lamont 2002; North & Hargreaves 2008). However, little empirical knowledge regarding social class and a musician's identity has been published globally or in Finland. Only a few quantitative studies related to the music student's identity have been carried out (Austin, Isbell & Russell 2010; Russell 2012; McClelland 2014). None of these studies have taken into account the possible effect of social class in the process of identity construction. Therefore, a genuine demand existed to investigate this issue.

With a theoretical framework based on Bourdieu's (1984) distinction theory, Bronfenbrenner's (1979) theory of ecological systems, and the identity theories of Erikson (1950/1993; 1968) and Marcia (1966), the *Musician's Social Background and Identity Questionnaire* (MSBIQ) was developed to test three research hypotheses related to the construction of a musician's identity, social class and ecological systems of development. Due to the marginality of studies related to the construction of a musician's identity and social class, there was an unfortunate lack of directly comparable studies for the current study. On the other hand, the results obtained in this study can be related to the theoretical framework.

The MSBIQ was administered to the music students at Sibelius Academy of the University of Arts Helsinki and Helsinki Metropolia University of Applied Sciences, representing the 'highbrow' and the 'middlebrow' samples in the field of music education in Finland. This distinction was made based on Bourdieu's (1984) notion of 'field'. The field of music education represents a social space subordinate to the field of economic production in which Sibelius Academy holds the dominant position and Metropolia the position of controlled while interacting with each other in a constant struggle. According to the gathered descriptive results in the study, the respondents from the two institutions indeed differed from each other. However, this distinction is not related to social class. When compared to the theory of Bourdieu (1984) indicating the distinction between the individuals representing highbrow and middlebrow, most of the respondents, interestingly, both at Sibelius Academy and at Metropolia, identified with upper middle class or upper class when living at their parents or at home in their youth. Therefore, according to these results, there exists no difference between the perceived subjective social class between the individuals in highbrow and middlebrow institutions in the field of music education in Finland. While the responses related to social class were similar, there were major differences in the structure of parents' education. Generally, the parents of the students in Sibelius Academy had lower educational level than the parents of the music students in Metropolia: 59 percent of the music students in Metropolia had parents who both had at least a university degree, whereas in Sibelius Acade-

my, this number was 49 percent. When looking at parents' occupational status, no significant differences were found between the two institutions. These results are contrary to Bourdieu's (1984) distinction theory, which states that the individuals in the dominating position in the field obtain a higher educational level and higher occupational status over the lower positions. Therefore, the premise of the study held that the parents of the students in Sibelius Academy should possess higher educational level and occupational status than the parents of the music students in Metropolia and that through cultural assimilation these capitals are transmitted and observed in the children (the respondents of the study). These assumptions were incorrect, according to the findings of this study. Although the educational levels of the parents of the students in the two institutions differed, no differences were found in the perceived subjective social class or in the occupational status of the parents. Furthermore, the quantitative analysis suggested that social class does not affect to the construction of a musician's subjective identity. Therefore, it appears that the social class with its various capitals, itself, does not affect in the construction of a musician's identity.

Erikson's (1950/1993; 1968) and Marcia's (1966; Marcia et al. 1993) identity theories, as well as various studies (Lamont 2002; Davidson & Burland 2006; Sieger 2012; Austin, Isbell & Russell 2012; Hancock 2012; Russell 2012) in music psychology stress the importance of social interaction for the identity construction process. If social class does not affect a musician's identity construction, can the interrelations between the musician and parents do this? Interestingly, the descriptive results obtained in the study showed significant differences between the respondents at Sibelius Academy and Metropolia in the MSBIQ's 'Family Attitudes and Music Battery', and more specifically in the second argument "How controlled (the limits set by your parents, prohibitions, obligations etc.) would you describe the time when you were living at your parents/home?". This suggests that the respondents at Metropolia experienced their time living with their parents/at home more controlled than the students at Sibelius Academy. On the other hand, the other arguments related to the perceived relations and opinions parents have towards the student's career choice in music or with music playing in general were not significantly different between the two institutions. Somewhat surprisingly, it seems that parents' higher education does not indicate a negative attitude towards a career choice in music, but it does increase the perceived control over the individual at home.

Social backgrounds of the respondents at the two institutions varied in the experience of music as a hobby or as a form of education in their families. In general, the respondents at Sibelius Academy started to play their first musical instrument earlier than the respondents of Metropolia. This was also a significant variable to explain a musician's subjective identity. On the other hand, the respondents of Metropolia had received more private (paid) music education and they started it later on than their counterparts in Sibelius Academy, but the sisters and brothers of the respondents at Sibelius Academy

were studying music and actively playing music (for ten years) more frequently than the music students in Metropolia. More than one-third of the respondents' mothers in Sibelius Academy had actively played music for ten years, compared to one-fourth in the case of respondents at Metropolia. Could the parents' higher educational level in Metropolia explain this? Interestingly, when looking at the responses of the music-listening habits in the families between the students of the two institutions, two significant differences in genres were found: religious music and folk music. Religious music was listened more among the students of Sibelius Academy and folk music more among the music students of Metropolia. Religious music listening is most probably related to the fairly large amount of church music students in the Sibelius Academy sample (16%), whereas the folk music listening in the families of Metropolia-students is unclear. This raises a question: does music actually have different roles in the families of the respondents at the two institutions?

It is possible. It appears that music may have a deeper presence in the families of the students at Sibelius Academy. There music might play a more powerful part of a daily life in the family, an identity, whereas for the Metropolia students, music could rather be an object of 'listening' and a 'cultural product'. Indeed, in the families of the students of Sibelius Academy music playing was started earlier and playing music and studying it was more common among their siblings, as well active music playing among mothers. On the other hand, at both institutions, a similar number of respondents (more than half) have gone to music play school and (half) to music class. Possibly, in the families of the respondents of Metropolia, music is seen more as a hobby, something that is privately practiced, supervised and paid for (private teaching was more common and later started than among the students of Sibelius Academy). It could be that when parents are generally more educated and have little less experience in music, they prefer outsourcing the education to organizations or institutions, which again could affect the construction of a musician's identity. Or, it might be that since the mothers of the students of Sibelius Academy were more actively playing music, they also wanted their children to take music education and start the learning process of playing a music instrument as soon as possible? This is related to Borthwick and Davidson's (2002) discussion on 'family scripts' that highlight how parents desire to relive the positive experiences they have experienced in their own childhood (in this case related to music) and try not to repeat the methods they have felt as mistakes. Therefore, it would make sense that the musicality experienced in the families among the students at Sibelius Academy could affect also the construction their musical identity. This was verified in the factor analysis performed between the two institutions related to the 'Musician's Identity Battery'.

The main finding of the study was related to the construction of a musician's identity. According to the carried out factor analysis of the 'Musician's Identity Battery', a

musician's identity was found to be constructed and divided into three distinct dimensions: (1) 'the subjective dimension of a musician's identity', (2) 'the occupational dimension of a musician's identity' and, (3) 'the conservative-liberal dimension of a musician's identity', which together form *the three dimensions of a musician's identity, the tripartite model of musical identity*. These refer to (1) how one sees his or her own status as a musician, (2) how one sees musicianship as an occupation, and (3) how one views musicianship in the contemporary society. A distinction between Sibelius Academy and Metropolia exists within these dimensions: for the students of Metropolia, (1) the subjective dimension becomes mixed or combined with (2) the occupational dimension, which for them also includes music theory and live performance. Therefore, the students of Metropolia seem to interpret their own subjective musician's identity with the objective occupational expectations related to musicianship. The higher educational level of parents could explain this. Learned models related to education's role also in music, whether it is music theory or performance, seems to be affecting their subjective sense of musical identity. This is related to Ibarra's (1999) theory of provisional selves, a process of adaptation with the help of possible selves creating a new work identity, as well as Davidson and Burland's (2006) tripartite model of professional music performer success, including the transition through adolescence to become a professional musician. Their model consists of (1) strategies for coping with social pressures, (2) positive experiences with others and (3) music as determinant of self-concept (Davidson & Burland 2006, 479).

Moreover, descriptive results revealed that the music students at Metropolia seem to be more tolerant and open-minded in their perspective for the interpretation of the notion of musician and musicianship. This came to light in questions regarding how a DJ or a person mixing or editing music was seen as a musician, which had significant differences between the two institutions. This could reflect the different social backgrounds of the respondents. The students of Metropolia represent more Helsinki Metropolitan Area and have highly educated parents, whereas the parents of the students at Sibelius Academy have lower educational levels and come more often from middle-sized cities. Higher education, according to the modern understanding of omnivorousness (Peterson & Kern 1996), indicates a broad and tolerant refined taste. Living in a metropolitan area, also affects one's views of tolerance towards cultures and trends.

As some studies with music students (McClellan 2014; Russell 2012; Sieger 2012; Unkari-Virtanen 2009) have highlighted, the music education institution context consisting of colleagues, fellow students, teachers, classes, and the institution as a whole is a primary factor for musician's identity development, and similar results can be observed in the current study. Unmistakably, Sibelius Academy and Metropolia are different social environments for a musician's identity construction. Whereas Metropolia is concentrated to serve more applied occupational education (e.g. music pedagogy) and

popular music (pop/jazz), as a response to the demand of the functionalist society, Sibelius Academy represents an institution of artistic presence and multidimensional music education, underlining the notion of a musician and musicianship rather as a servant of an art form, art for art's sake. This institutional distinction might reflect the differing subjective musician's identities experienced by the students. The respondents of Sibelius Academy are able to see their subjective musician's identity as a unique whole, a distinct dimension from the other dimensions, whereas their counterparts at Metropolia related occupational features to their subjective musician's identity. Ultimately, referring to Bronfenbrenner's (1979) theory of ecological systems, it appears that an individual's family and educational institution as distinct microsystems, as well as residential location in the exosystem, have the strongest impact in the construction of a musician's subjective identity.

As the psychological theories used in the theoretical framework (Erikson 1950/1993; 1968; Marcia 1966; Marcia et al. 1993) and social theories of identity (e.g. Mead 1934; Festinger 1954; Goffman 1959; and Cooley 1964) show, an individual's social environment has a major role in the development of one's identity. Erikson (1950/1993) critiqued the Freudian sense of predetermined and attached identity, and offered a model of an actively exploring and commitment-seeking individual in different life-stages. What Erikson's notion of ego identity lacked (understandably) was its persistence in stages, whereas in postmodern society an individual's stages and ages related to them are not fixed but moving continuously. As the identities of the postmodern society become more 'liquid' (Bauman 2000), 'tribalized' (Maffesoli 1996) and a narrative of a story (Giddens 1991), also social classes become more fragmented in the flux of uncertainty and doubt. This has affected the field of music, as well. The *democratization of music* has changed the ways individuals are able to work and establish themselves as musicians, performers, and music students, but also as consumers of music. The ongoing *paradigm shift of music* affecting the experience of listening or playing music has also changed our vision towards music and musicians. The times are changing.

As Bauman's (2000) vision of liquid modernity that is constantly in transformation and 'fluid', formatted in the process of our history and culture and integrated in our socio-cultural context, would indicate, the notion of a 'musician' would also be a socially conferred identity, a social concept, rather than a fixed or planned set of characteristics. Language and the discourses, communication, are culturally tied to our constructions of identities and notions. These are created in the social world that affects our understanding and behavior in our environment and create the experience of the world from a particular perspective. This implies that if there exists a generally defined supposition of a musician in our language, one is either capable or not capable of integrating his or her identity with this definition and thus will experience the world from that view. Therefore, it must be emphasized, that the prevailing terminology related to musicianship is

significantly outdated in our postmodern society. Observations, such as by Barry's (2014), include valuable insight, on how the concept of a *postmodern musician* is merely a reproduction of the old. As music has been around since the prehistoric times in all human cultures (Conard, Malina & Münzel 2009; Mithen 2006), its existence in our social world is certainly granted, while our social constructions shape the reality of our experience.

With these novel findings related to the construction of a musician's identity, the question related to the futures studies in Finland or internationally rises: where the studies related to musical identity and social backgrounds or social class should head now? A semi-constructed mixed-methods interview research study combined with the MSBIQ is recommended to gather broader perspective and data. Moreover, with a novel study sample or with the one used in this study, a longitudinal study, over five years, for example, would be relevant to discover the possible stability or instability of the three dimensions of a musician's identity found with the MSBIQ. What the current study lacked, and what would be important to also study, is the sample of 'lowbrow' music students, from vocational education institutions of music.

In addition to these suggestions, an entirely new area of research could be captured with a use of the MSBIQ: performing artists in general. With slight modifications, the MSBIQ could be used for studying the identity construction and social backgrounds (and social class) of performing artists such as theater actors, circus performers or dancers, in Finland or internationally. For instance, a similar 'highbrow' institution in theater and dance, such as Sibelius Academy in music, exists in Finland: Theater Academy Helsinki at the University of Arts Helsinki (Taideyliopiston Teatterikorkeakoulu). Another subject of study, representing a 'middlebrow' institution, could be for example the performing arts degrees (dance, circus or drama instructor) at Turku University of Applied Sciences (see, Turun ammattikorkeakoulu: Esittävä taide). For example, studies comparing these institutions and degrees of performing arts, could bring completely novel knowledge concerning performing artists, their identity construction and their social backgrounds and social class, similar to findings of this study related to musicians.

8 SUMMARY

This study aimed to investigate the relationship of a musician's identity and social class, a question raised in earlier studies (Lamont 2002; North & Hargreaves 2008), which has received little attention in the academia. A cross-sectional comparative quantitative on-line survey was performed to study music students at two higher education institutions, Sibelius Academy of the University of Arts Helsinki and Helsinki Metropolia University of Applied Sciences, with a specifically designed Musician's Social Background and Identity Questionnaire (MSBIQ).

With the theoretical framework of Bourdieu's (1984) *distinction theory* applied to Bronfenbrenner's (1979) *theory of ecological systems*, identity construction was studied with Eriksonian (1950/1993; 1968) *lifespan psychosocial theory* and Marcia's (1966; Marcia et al. 1993) *four identity statuses*. The aim of the study was to find out if music students construct their subjective musician's identity differently at the two institutions, representing 'highbrow' and 'middlebrow' samples in the field of music education, and to see if social class or ecological systems of development affect this process.

The survey sent to the two education institutions in autumn 2012, received 253 responses (134 in Sibelius Academy and 119 in Metropolia, respectively) over the course of four weeks. The data was analyzed with descriptive methods, Pearson's chi-square test, a factor analysis utilizing principal component analysis and a varimax rotation. Subsequently, an adjusted analysis of variance (ANOVA) with main effects was carried out. Based on the theoretical framework of social class and ecological systems of development, two conceptualized models including five independent variables each were tested in relation to the dependent variable, the subjective musician's identity, after which a third, combined model of the two was drawn up.

First, the descriptive results indicated that the structure of the respondents in the institutions was fairly varied and skewed: Metropolia students were younger and presented more earlier stages of education than the students at Sibelius Academy. Moreover, Metropolia students were more homogenous in their major subject of study, representing chiefly (75 percent) music pedagogy students. Respondents from Sibelius Academy were more heterogenous, representing various majors and main instruments. In both schools, three quarters of the students were female, which corresponds to the global gender distribution in the institutions. Due to the skewness of Metropolia sample in major subject of study, however, the results need to be read with some caution.

Second, the students of music construct their musical identities differently at the two institutions. More importantly, a musician's identity as a notion seems to be divided into three dimensions: (1) 'the subjective dimension of a musician's identity', (2) 'the occupational dimension of a musician's identity' and, (3) 'the conservative-liberal dimension of a musician's identity'. These dimensions are named *the tripartite model of musical*

identity: the three dimensions of a musician's identity. This is a highly novel finding in the field of music psychology and musical identity research.

Third, three falsifiable hypotheses based on the theoretical framework were tested in the study. The first hypothesis was as follows: "The students of Sibelius Academy and Helsinki Metropolia University of Applied Sciences construct their subjective musician's identity differently." This hypothesis was accepted, since the factor analysis with a principal component method revealed the differing constructions of musical identities between the two institutions. The second research hypothesis argued that "Social class affects subjective musician's identity construction among the students of Sibelius Academy and Helsinki Metropolia University of Applied Sciences." This hypothesis was rejected, since the independent variables based on the conceptual measures of social class used in the study, did not show a significant relation in an adjusted ANOVA to the dependent variable of subjective musician's identity for either institution. The third research hypothesis concerned the role of ecological systems: "The ecological systems of development affect the construction of a subjective musician's identity among the students of Sibelius Academy and Helsinki Metropolia University of Applied Sciences." This hypothesis was accepted as the independent variables 'residential location' and 'starting age of the first music instrument' were significant in explaining the subjective musician's identity in an adjusted ANOVA for both institutions.

The aim of this study was to provide valid and reliable ways to analyze a musician's identity and social class, as well as the complex notion of ecological systems of development. This was achieved through a strict operationalization of constructs based on the theoretical framework, and testing and piloting the MSBIQ with objective testers before administering it to the cluster samples. The study is highly replicable since it was based wholly in the designed survey. It is also suitable for international use, if some of the culturally specific variables are modified.

Finally, for future studies, related to musical identity and social backgrounds or social class, carried out in Finland or internationally, a semi-constructed mixed-methods interview research study combined with the MSBIQ is suggested. In addition, the inclusion of a sample of 'lowbrow' students, from vocational education institutions of music, is suggested. A longitudinal study, for example, over five years, with a novel study sample or with the one used in this study, could be relevant and it could be used to discover the possible stability or instability of the three dimensions of a musician's identity found with MSBIQ in this study. With modest modifications, MSBIQ could also be used to study the identity construction and social backgrounds of other performing artists, such as theater actors, circus performers or dancers.

The novel findings related to a musician's identity and social class in this study can be considered as an important opening in a multi-disciplinary field that would require more attention in the research of fields covering identity, social class, and education.

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APPENDIX 1 COVER LETTER

**Muusikon identiteetin kehitys - osallistu tutkimukseen vastaamalla net-
tikyselyyn ja voita vapaalippuja kulttuuritapahtumiin!**

Arvoisa Sibelius-Akatemian / Metropolian musiikin opiskelija,

Olen Turun yliopiston taloussosiologian maisteriopiskelija ja teen pro gradu -
tutkielmaani sosiaalisten taustatekijöiden vaikutuksesta muusikoiden identiteetin ke-
hitykseen. Tavoitteenani on selvittää muun muassa miten perhetausta, sosiaalinen
ympäristö ja asuinsijainti voivat vaikuttaa tässä identiteetin kehitysprosessissa.
Tutkimukseni kohderyhmänä ovat Sibelius-Akatemian ja Metropolian musiikin opiskeli-
jat.

Pääset kyselylomakkeeseen tästä linkistä:

Kyselyn täyttäminen kestää noin 10 minuuttia.

Tutkimuksesta saatavia tietoja käsitellään ehdottoman luottamuksellisesti. Kerättävää
aineistoa käytetään ainoastaan tieteellisiin tutkimustarkoituksiin, eikä tutkimusaineistoa
luovuteta ulkopuolisille. Vastajatietoja ei voida tunnistaa kerättävästä tutkimusaineis-
tosta.

Kaikkien vastanneiden kesken Helsingin kulttuurikeskus tarjoaa kolmelle onnekkaalle
kaksi (2) vapaalippua seuraaviin esityksiin (yksi tapahtuma voittajaa kohden):

- Piaf - pakko saada laulaa! (Kanneltalo), torstaina 15.11.2012 klo 19
- Susanna Leinonen Company: Romeo & Julia (Stoa), lauantaina 01.12.2012 klo 19
- Dumari & Spuget (Savoy-teatteri), perjantaina 7.12.2012 klo 19

Kyselyyn voi vastata maanantaihin 12.11.2012 asti. Arvonta suoritetaan tiistaina
13.11.2012.

Arvonnan voittajille ilmoitetaan sähköpostitse. Liput noudetaan tapahtumapaikan
toimipisteestä.

Mikäli sinulla on kysyttävää tai kommentoitavaa tutkimukseen liittyen, voit lähettää
minulle sähköpostia osoitteeseen mkkarh@utu.fi, vastaan mielelläni kaikkiin ky-
symyksiin.

Ystävällisin terveisin,
Mikko Karhulahti
mkkarh@utu.fi

APPENDIX 2 THE SURVEY

ONLINE MSBIQ PAGE 1/7 for Sibelius Academy



Turun yliopisto
University of Turku

Sosiaaliset taustatekijät muusikon identiteetin kehityksen määrittelijänä

1. Ikä

2. Sukupuoli

- Nainen
 Mies

3. Mikä on pääaineesi Sibelius-Akatemiassa?

- Jouset
 Puhaltimet, lyömäsoittimet, harppu
 Vanha musiikki
 Piano
 Harmonikka, kitara, kantele
 Laulu ja korrepetitio
 Ooppera
 Sävellys ja musiikin teoria
 Musiikin johtaminen
 Jazzmusiikki
 Kansanmusiikki
 Kirkkomusiikki ja urut
 Musiikkikasvatus
 Musiikkiteknologia
 Taidehallinto
 Global Music

4. Onko sinulla pääinstrumenttia? Jos on, mikä?

- Kyllä:
 Ei

5. Kuinka monen vuoden opiskelija olet - vai oletko jo valmistunut?

1. vuoden opiskelija
 2. vuoden opiskelija
 3. vuoden opiskelija
 4. vuoden opiskelija
 5. vuoden opiskelija
 6. vuoden opiskelija
 7. vuoden opiskelija tai enemmän
 Olen jo valmistunut

Seuraava sivu >>>





Sosiaaliset taustatekijät muusikon identiteetin kehityksen määrittelijänä

1. Ikä

2. Sukupuoli

- Nainen
 Mies

3. Mikä on pääaineesi Metropollassa?

- Musiikkipedagogi (AMK)
 Muusikko (AMK)
 Pop/jazz - musiikkipedagogi (AMK)
 Pop/jazz - muusikko (AMK)
 Musiikkipedagogi (ylempi AMK)
 Muusikko (ylempi AMK)

4. Onko sinulla pääinstrumenttia? Jos on, mikä?

- Kyllä:
 Ei

5. Kuinka monennen vuoden opiskelija olet - vai oletko jo valmistunut?

1. vuoden opiskelija
 2. vuoden opiskelija
 3. vuoden opiskelija
 4. vuoden opiskelija
 5. vuoden opiskelija
 6. vuoden opiskelija
 7. vuoden opiskelija tai enemmän
 Olen jo valmistunut



ONLINE MSBIQ PAGE 2/7 for Sibelius Academy and Metropolia

6. Opiskeletko myös jotain muuta tutkintoa tällä hetkellä? Jos opiskelet, mikä oppilaitos ja mikä pääaine/tutkintonimike? (esim. "Helsingin yliopisto, musiikkitiede")

- Kyllä
- En

7. Onko sinulla jo suoritettuna muita opisto- tai korkeakoulutason tutkintoja? Jos, niin mikä oppilaitos ja mikä pääaine/tutkintonimike? (esim. "Helsingin konservatorio, muusikko") (tai jos useita, esim. "1. Helsingin yliopisto, musiikkitiede. 2. Helsingin konservatorio, muusikko.")

- Kyllä
- Ei

8. Oletko ollut musiikkileikkikoulussa?

- Kyllä
- En

9. Oletko käynyt steinerkoulun?

- Kyllä
- En

10. Oletko ollut musiikkiluokalla?

- Kyllä
- En

11. Missä oppilaitoksessa suoritit lukiosi tai ammattikoulusi?

- Lukio:
- Ammattikoulu:



ONLINE MSBIQ PAGE 3/7 for Sibelius Academy and Metropolia

12. Vastaa seuraavien väittämien asteikolla yhdestä seitsemään, jossa 1="täysin eri mieltä" ja 7="täysin samaa mieltä".

	1	2	3	4	5	6	7
Olen muusikko.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kun olen suorittanut musiikkiin liittyvän tutkintoni, voin määritellä itseni muusikoksi.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Muusikko on mielestäni henkilö, joka tienaa elantonsa musiikilla.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mielestäni muusikon pitää ymmärtää musiikin teoriaa.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Muusikon luonteeseen kuuluu mielestäni musiikin julkinen esittäminen tai soittaminen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Naiset ovat mielestäni taitavampia klassisen musiikin osaajia kuin miehet.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Miehet ovat mielestäni taitavampia rytmisen musiikin osaajia kuin naiset.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mielestäni musiikkia sämpläävä henkilö on muusikko.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mielestäni levyjä soittava DJ on muusikko.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mielestäni musiikkia miksaava ja editoiva henkilö on muusikko.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mielestäni räppäri on muusikko.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mielestäni musiikkia tuottava henkilö (producer) on muusikko.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



ONLINE MSBIQ PAGE 4/7 for Sibelius Academy and Metropolia

13. Mikä seuraavista vaihtoehtoista kuvaa parhaiten asuinsijaintiasi, kun asuit kotona/vanhempiesi luona? (Pääkaupunkiseutu sis. Helsinki, Espoo, Vantaa ja Kauniainen)
(Keskisuuret kaupungit sis. Tampere, Turku, Oulu, Jyväskylä, Lahti ja Kuopio)

- Pääkaupunkiseutu, kantakaupunki/keskusta
 Pääkaupunkiseutu, lähialue
 Keskisuuri kaupunki, kantakaupunki/keskusta
 Keskisuuri kaupunki, lähialue
 Muut kaupungit ja maaseutu

14. Kun asuit kotona/vanhempiesi luona, minkälaisessa asuinmuodossa vietit suurimman osan ajastasi?

- Kerrostalo
 Rivitalo
 Paritalo
 Omakotitalo

15. Kun asuit kotona/vanhempiesi luona, mihin seuraavista yhteiskuntaluokista sijoittaisit tällöisen perheesi?

- Työväenluokka
 Alempi keskiluokka
 Ylempi keskiluokka
 Yläluokka

16. Kun olit lukio/ammattikouluikäinen, mikä seuraavista kategorioista kuvaa parhaiten tällöistä isäsi ammattiasemaa?

- Muusikko
 Työntekijät (esim. asentaja, mekaanikko, keittäjä, talonmies, maalari, linja-auton kuljettaja jne.)
 Alemmat toimihenkilöt (esim. teknikko, insinööri, sairaanhoitaja, farmaseutti jne.)
 Ylemmät toimihenkilöt (esim. opettaja, psykologi, lakimies, proviisori, arkkitehti, johtaja jne.)
 Maatalousyrittäjät
 Muut yrittäjät
 Ammatissa toimimaton (esim. työtön, kotiäiti/isä)
 Eläkeläinen
 En tiedä / Isäni ei ollut läsnä
 Muu, mikä?

17. Kun olit lukio/ammattikouluikäinen, mikä seuraavista kategorioista kuvaa parhaiten tällöistä äitisi ammattiasemaa?

- Muusikko
 Työntekijät (esim. asentaja, mekaanikko, keittäjä, talonmies, maalari, linja-auton kuljettaja jne.)
 Alemmat toimihenkilöt (esim. teknikko, insinööri, sairaanhoitaja, farmaseutti jne.)
 Ylemmät toimihenkilöt (esim. opettaja, psykologi, lakimies, proviisori, arkkitehti, johtaja jne.)
 Maatalousyrittäjät
 Muut yrittäjät
 Ammatissa toimimaton (esim. työtön, kotiäiti/isä)
 Eläkeläinen
 En tiedä / Äitini ei ollut läsnä
 Muu, mikä?

18. Mikä on isäsi koulutusaste?

- Peruskoulu/kansakoulu/tai vähemmän
 Lukio
 Ammattikoulu
 Alempi korkeakoulututkinto
 Ylempi korkeakoulututkinto tai enemmän (sis. lisensiaatti, tohtori, arkkitehti, diplomi-insinööri jne.)
 En tiedä
 Muu, mikä?

19. Mikä on äitisi koulutusaste?

- Peruskoulu/kansakoulu/tai vähemmän
 Lukio
 Ammattikoulu
 Alempi korkeakoulututkinto
 Ylempi korkeakoulututkinto tai enemmän (sis. lisensiaatti, tohtori, arkkitehti, diplomi-insinööri jne.)
 En tiedä
 Muu, mikä?

20. Mikäli sinulla on siskoja tai veljiä, onko joku siskoistasi/veljistäsi opiskellut (tai opiskelee parhaillaan) musiikkia opisto- tai konservatoriotasolla tai alemmalla- tai ylemmällä korkeakouluasteella?

- Minulla ei ole siskoja/veljiä.
 Siskoni/veljeni eivät ole opiskelleet musiikkia.
 Kyllä, joku siskoistani/veljistäni on opiskellut tai opiskelee parhaillaan musiikkia.

<<< Edellinen sivu Seuraava sivu >>>



ONLINE MSBIQ PAGE 5/7 for Sibelius Academy and Metropolia

21. Minkä ikäinen olit, kun aloitit ensimmäisen musiikki-instrumenttisi soittamisen?

2

22. Oletko saanut yksityistä (maksullista, yksilötason, esim. opiston ulkopuolista) musiikinopetusta? Jos olet saanut yksityistä musiikinopetusta, minkä ikäinen olit kun tämän aloitit?

En ole saanut yksityistä musiikinopetusta.

23. Oletko saanut viimeisen vuoden aikana yksityistä musiikkiopetusta?

- Kyllä
 En

24. Onko isäsi soittanut aktiivisesti (noin 10 vuoden ajan) jotain musiikki-instrumenttia?

- Kyllä
 Ei

25. Onko äitisi soittanut aktiivisesti (noin 10 vuoden ajan) jotain musiikki-instrumenttia?

- Kyllä
 Ei

26. Mikäli sinulla on siskoja/veljiä, onko joku siskoistasi/veljistäsi soittanut aktiivisesti (noin 10 vuoden ajan) jotain musiikki-instrumenttia?

- Minulla ei ole siskoja/veljiä.
 Kyllä on soittanut.
 Ei ole soittanut.

27. Onko jompi kumpi vanhemmistasi opettanut sinulle musiikin soittoa tai laulua?

- Kyllä
 Ei

28. Minkä tyyppistä musiikkia kuuntelitte perheessänne kun asuit kotona/vanhempiesi luona? Ruksita niin monta kuin haluat.

- Pop
 Rock
 Heavy
 Folk
 Iskelmä
 Klassinen
 Lasten laulut
 Joulumusiikkia
 Uskonnollista musiikkia
 Poliittista musiikkia
 Perheessäni ei kuunneltu aktiivisesti mitään musiikkia
 En muista
 Jazz
 Etno

<<< Edellinen sivu Seuraava sivu >>>



ONLINE MSBIQ PAGE 6/7 for Sibelius Academy and Metropolia

29. Vastaa seuraaviin kysymyksiin asteikolla yhdestä kuuteen, jossa 1="ei yhtään" ja 6="erittäin paljon".

	1	2	3	4	5	6
Kuinka paljon musiikki oli läsnä perheessäsi kun asuit kotona/vanhempiesi luona?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kuinka kontrolloiduksi (vanhempien sinulle asettamat rajat, kiellot, velvollisuudet) kuvailisit aikaa jolloin asuit kotona/vanhempiesi luona?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kuinka suuri vaikutus vanhemmillasi oli päätökseesi opiskella musiikkia korkeakoulutasolla?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kuinka suuri vaikutus vanhemmillasi oli pääinstrumenttisi valintaan?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

30. Vastaa seuraaviin kysymyksiin asteikolla yhdestä kuuteen, jossa 1="erittäin negatiivinen" ja 6="erittäin positiivinen".
(Mikäli jompi vanhemmistasi ei ole ollut läsnä, voit jättää sen vastauskohdan tyhjäksi)

	1	2	3	4	5	6
Kuinka negatiivisesti tai positiivisesti isäsi vaikutti musiikin soittamiseen/harjoittamiseen ja -harrastuksiin kun asuit kotona/vanhempiesi luona?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kuinka negatiivisesti tai positiivisesti äitisi vaikutti musiikin soittamiseen/harjoittamiseen ja -harrastuksiin kun asuit kotona/vanhempiesi luona?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kuinka negatiiviseksi tai positiiviseksi luonnehtisit kotisi naapuristoa/asuinalueetta kun asuit kotona/vanhempiesi luona?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kuinka negatiivisesti tai positiivisesti uskot isäsi suhtautuvan muusikon ammatinvalintaasi?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Kuinka negatiivisesti tai positiivisesti uskot äitisi suhtautuvan muusikon ammatinvalintaasi?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

<<< Edellinen sivu

Seuraava sivu >>>

ONLINE MSBIQ PAGE 7/7 for Sibelius Academy and Metropolia

31. Jos haluat osallistua arvontaan, jätä alle sähköpostisi yhteydenottoa varten.
(Aiempiä vastauksiasi ei voida yhdistää sähköpostiosoitteeseesi)

Sähköposti

32. Muusikon identiteettiä ja musikaalista identiteettiä koskevia tieteellisiä jatkotutkimuksia ajatellen, voidaanko sinuun ottaa yhteyttä esimerkiksi haastattelua varten tulevaisuudessa?
(Aiempiä vastauksiasi ei voida yhdistää yhteystietoihisi)

- Kyllä, tässä yhteystietoni:
- Ei

33. Mikäli haluat antaa palautetta tai kertoa mielipiteesi kyselylomakkeesta tai tutkimuksesta yleensä, voit kirjoittaa kommenttisi alla olevaan kenttään.

<<< Edellinen sivu

Lähetä

APPENDIX 3 THE SURVEY IN ENGLISH

Part 1: Demographic and Educational Background (1–11)

1. *Age*

- 18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35 or more

2. *Sex*

- Female / Male

3. *What is your main subject in Sibelius Academy / Metropolia?*

- (open answer)

4. *Do you have a main instrument? If yes, what?*

- Yes (open answer) / No

5. *Which year's student are you – or have you graduated?*

- 1st / 2nd / 3rd / 4th / 5th / 6th / 7th or more / graduated

6. *Are you studying some other degree at the time? If you study, which educational institution and which main subject/degree title?*
(e.g. “University of Helsinki, musicology”)

- Yes (open answer) / No

7. *Have you already completed other institutional or higher educational degrees? If, then which educational institution/degree title?*

(e.g. “The Helsinki Conservatory of Music, musician”) (or if many, e.g. “1. University of Helsinki, musicology. 2. The Helsinki Conservatory of Music, musician.”)

- Yes (open answer) / No

8. *Have you been in music play-school/kindergarden?*

(Nb: in Finland some kindergardens are music-oriented or specialized in music)

- Yes / No

9. *Have you gone to Waldorf (Steiner) school?*

- Yes / No

10. *Have you gone to music class?*

(Nb: in Finland some elementary and high schools have music-oriented classes)

- Yes / No

11. *In which school did you carry out your high school or vocational/trade school?*

- (open answer)

Part 2: Musician's Identity Battery (MIB) (12)

12. *Please answer to the following arguments with a scale from 1 to 7, where 1 = "I fully disagree" and 7 = "I fully agree".*

1. I am a musician
2. When I have finished my degree related to music, I can define myself as a musician
3. In my opinion, musician is a person, who earns his or her living from music
4. In my opinion, musician must understand music theory
5. In my opinion, live performance or playing of music belongs to musician's character
6. In my opinion, women are more skillful in classical music than men
7. In my opinion, men are more skillful in rhythmic music than women
8. In my opinion, a person sampling music is a musician
9. In my opinion, a DJ playing records is a musician
10. In my opinion, a person mixing or editing music is a musician
11. In my opinion, a rapper is a musician
12. In my opinion, a person producing music (producer) is a musician

Part 3: Family Background and Social Class (13–19)

13. *Which of the following options presents the best your residential location when you were living at home/parents?*

(The Helsinki Metropolitan Area inc. Helsinki, Espoo, Vantaa and Kauniainen)

(Medium-sized cities inc. Tampere, Turku, Oulu, Jyväskylä, Lahti and Kuopio)

- The Helsinki Metropolitan Area, inner city/center
- The Helsinki Metropolitan Area, neighboring area
- Medium-sized city, inner city/center
- Medium-sized city, neighboring area
- Other cities and country side

14. *When you were living at home/parents, in which type of residential form where you spending most of your time?*

- Apartment house
- Row house
- Semidetached house
- Single-family house

15. *When you were living at home/parents, in which of the following social classes would you place your family of that time?*

- Working class
- Lower middle class
- Upper middle class
- Upper class

16. *When you were teenager, which of the following options present the best the professional status of your father?*

- Musician
- Worker
- Lower white-collar worker
- Upper white-collar worker
- Farming entrepreneurs
- Other entrepreneurs
- Without occupation (e.g., unemployed, housewife/houseman)
- I do not know / My father was not present
- Else, what? (open answer)

17. *When you were teenager, which of the following options present the best the professional status of your mother?*

- Musician
- Worker
- Lower white-collar worker
- Upper white-collar worker
- Farming entrepreneurs
- Other entrepreneurs
- Without occupation (e.g., unemployed, housewife/houseman)
- I do not know / My mother was not present
- Else, what? (open answer)

18. *What is your father's level of education?*

- Elementary school or less
- High school
- Vocational/trade school
- Lower university degree / Bachelor's degree
- Higher university degree / Master's degree or more (inc. Licentiate, Doctrate, etc.)
- I do not know
- Else, what? (open answer)

19. *What is your mother's level of education?*

- Elementary school or less
- High school
- Vocational/trade school
- Lower university degree / Bachelor's degree
- Higher university degree / Master's degree or more (inc. Licentiate, Doctorate, etc.)
- I do not know
- Else, what? (open answer)

Part 4: Musical Activity in Family (20–28)

20. *If you have sisters or brothers, have some of them studied (or is/are studying currently) music at conservatory or lower or upper university level?*
- I do not have sisters or brothers
 - My sisters/brothers have not studied music
 - Yes, some of my sisters/brothers have studied or is/are music currently
21. *In what age did you start playing your first musical instrument?*
- 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 / 11 / 12 / 13 / 14 / 15 / 16 / 17 / 18 / 19 / 20 / 21 or later
22. *Have you received private (paid / individual, e.g. out of conservatory) music teaching? If you have received private music teaching, what age did you have when you started it?*
- I have not received private music teaching / Yes (open number answer)
23. *Have you received private music teaching within the last year?*
- Yes / No
24. *Have your father played actively (for about 10 years) some music instrument?*
- Yes / No
25. *Have your mother played actively (for about 10 years) some music instrument?*
- Yes / No
26. *If you have sisters/brothers, have some of your sisters/brothers played actively (for about 10 years) some music instrument?*
- I do not have sisters/brothers / Yes / No
27. *Have either one of your parents taught you playing a music instrument or singing?*
- Yes / No
28. *What type of music were you listening in your family when you were living at your parents/home? You can choose as many options as you wish.*
- Pop / Rock / Heavy / Folk / Iskelmä (Note: Finnish traditional music) / Classical / Children's songs / Christmas music / Religious music / Political music / Music was not listened actively in my family / I can not remember / Jazz / Etno

Part 5: Family Attitudes and Music Battery (FAMB) (29–30)

29. *Please answer to the following questions with a scale from 1 to 6, where 1 = "Not at all", 6 = "Very much".*

- a) How much music was present in your family when you were living at your parents/home?
- b) How controlled (the limits set by your parents, prohibitions, obligations etc.) would you describe the time when you were living at your parents/home?
- c) Did your parents affect to your decision to study music on university level?
- d) Did your parents affect to your selection of main instrument?

30. *Please answer to the following questions with a scale from 1 to 6, where 1 = "Very negative", 6 = "Very positive".*

(In case either one of your parents have not been present at certain time, you do not need to answer to that question)

- a) How negatively or positively your father affected to your music playing/practicing and –hobbies when you were living at your parents/home?
- b) How negatively or positively your mother affected to your music playing/practicing and –hobbies when you were living at your parents/home?
- c) How negatively or positively would you describe your home's neighborhood/residential area when you were living at your parents/home?
- d) What kind of reaction do you believe your father has to your decision to your career as musician?
- e) What kind of reaction do you believe your mother has to your decision to your career as musician?

31. *If you want to participate in the raffle, please leave your email for the contact.*

(Earlier answers can not be linked to your email)

- (open answer)

32. *Related to futher research concerning musician's identity and musical identity, can you be contacted for example for an interview?*

(Earlier answers can not be linked to your email)

- Yes (open answer) / No

33. *If you want to give feedback or share your opinion considering the survey or the study in general, you can write comments in the field below*

- (open answer)

APPENDIX 4 SUPPLEMENTARY DESCRIPTIVE RESULTS

Item	Sibelius Academy (N = 134)	Metropolia (N = 119)
Main instrument		
Singing	35 (26%)	30 (25%)
Piano	28 (21%)	24 (20%)
Classical string instruments	25 (19%)	25 (21%)
Wind instruments	16 (12%)	21 (18%)
Popular instruments	2 (1%)	13 (11%)
Others	10 (7%)	4 (3%)
Organ and harmony	9 (7%)	–
No main instrument	9 (7%)	2 (2%)
Majors		
Strings	16 (12%)	
Wind instruments	13 (10%)	
Old music	2 (2%)	
Piano	13 (10%)	
Accordion, guitar, kantele	3 (2%)	
Singing and correpetio	5 (4%)	
Opera	6 (5%)	
Composing and music theory	6 (5%)	
Jazz music	4 (3%)	
Folk music	5 (4%)	
Church music and organ	21 (16%)	
Music pedagogy	37 (28%)	
Music technology	3 (2%)	
Music pedagogy (Bachelor's)		71 (60%)
Musician (Bachelor's)		17 (14%)
Pop/jazz music pedagogy (Bachelor's)		20 (17%)
Pop/jazz musician (Bachelor's)		10 (8%)
Music pedagogy (Master's)		1 (1%)
Musician (Master's)		–
Student year		
1 st year	17 (13%)	28 (24%)
2 nd year	24 (18%)	27 (23%)
3 rd year	20 (15%)	35 (29%)
4 th year	22 (16%)	13 (11%)
5 th year	11 (8%)	11 (9%)
6 th year	10 (8%)	–
7 th year or more	19 (14%)	1 (1%)
graduated	11 (8%)	4 (3%)

Item	Sibelius Academy (N = 134)	Metropolia (N = 119)
Residential location		
Helsinki Metropolitan Area: centrum	16 (12%)	11 (9%)
Helsinki Metropolitan Area: neighboring	32 (24%)	39 (33%)
Middle-sized cities: centrum	11 (8%)	10 (8%)
Middle-sized cities: neighboring	28 (21%)	20 (17%)
Others	47 (35%)	39 (33%)
Father's occupational status		
Musician	130 (97%)	111 (93%)
Manual worker	16 (12%)	14 (12%)
Lower white-collar worker	21 (16%)	12 (10%)
Upper white-collar worker	15 (11%)	17 (14%)
Agricultur entrepreneur	51 (38%)	45 (38%)
Other entrepreneur	6 (5%)	1 (1%)
No occupation	12 (9%)	17 (14%)
Pensioner	5 (4%)	1 (1%)
	4 (3%)	4 (3%)
Mother's occupational status		
Musician	134 (100%)	117 (98%)
Manual worker	9 (7%)	11 (9%)
Lower white-collar worker	20 (15%)	13 (11%)
Upper white-collar worker	36 (27%)	32 (27%)
Agricultur entrepreneur	47 (35%)	46 (39%)
Other entrepreneur	1 (1%)	–
No occupation	8 (6%)	6 (5%)
Pensioner	11 (8%)	8 (7%)
	2 (2%)	1 (1%)
Father's education level		
Elementary school	129 (97%)	115 (97%)
High school	23 (17%)	13 (11%)
Vocational / trade school	11 (8%)	4 (3%)
Lower higher education	17 (13%)	16 (13%)
Upper higher education or more	25 (19%)	33 (28%)
	53 (40%)	49 (41%)
Father has higher education degree	78 (58%)	82 (69%)
Mother's education level		
Elementary school	132 (99%)	116 (98%)
High school	9 (7%)	5 (4%)
Vocational / trade school	10 (8%)	7 (6%)
Lower higher education	24 (18%)	16 (13%)
Upper higher education or more	42 (31%)	40 (34%)
	47 (35%)	48 (40%)
Mother has higher education degree	89 (66%)	88 (74%)

Note: Frequences are reported first and percents (rounded up and down) in parentheses.

APPENDIX 5 VARIABLE TRANSFORMATIONS

Original questions presented in the questionnaires and the coding of variables.

Part 1: Demographic and Educational Background (1–11)

Variables	Original question	Original measurement	Coding
Age groups	Age	Continous/ Categorical	1 = 18–21 years, 2 = 22–25 years, 3 = 26–30 years, 4 = 31– years.
Gender	Sex	Dichotomous	1 = Female, 2 = Male.
Major education or pedagogy as a major	What is your main subject in Sibelius Academy / Metropolia?	Nominal	0 = Music pedagogy or music education, 1 = Other.
Main instrument by group	Do you have a main instrument? If yes, what?	Dichotomous/ Nominal	1 = Voice and singing, 2 = String and wind instruments, 3 = Other.
Student year by group	Which year's student are you – or have you graduated?	Ordinal/ Categorical	1 = 1st–3rd year student, 2 = 4th–6th year student, 3 = 7th year student or have graduated.
Studying another degree at the moment	Are you studying some other degree at the time? If you study, which educational institution and which main subject/degree title?	Dichotomous/ Nominal	0 = Related to music, 1 = Other.
Already obtained a degree	Have you already completed other institutional or higher educational degrees? If, then which educational institution/degree title?	Dichotomous/ Nominal	0 = Related to music, 1 = Other.
High school	In which school did you carry out your high school or vocational/trade school?	Nominal	1 = Sibelius high school, 2 = High school specialized in music, 3 = Other.

Part 3: Family Background and Social Class (13–19)

Variables	Original question	Original measurement	Coding
Residential location	Which of the following options presents the best your residential location when you were living at home/parents?	Nominal	1 = Helsinki Metropolitan Area, 2 = Medium-sized city, 3 = Other.
Father's education	What is your father's level of education?	Ordinal	1 = High school or vocational / trade school, 2 = Lower university degree, 3 = Higher university degree, or more.
Mother's education	What is your mother's level of education?	Ordinal	1 = High school or vocational / trade school, 2 = Lower university degree, 3 = Higher university degree, or more.
Father's occupation	When you were teenager, which of the following options present the best the professional status of your father?	Nominal	1 = Musician, 2 = Worker or lower white-collar worker, 3 = Upper white-collar worker, 4 = Entrepreneur and pensioner.
Mother's occupation	When you were teenager, which of the following options present the best the professional status of your mother?	Nominal	1 = Musician, 2 = Worker or lower white-collar worker, 3 = Upper white-collar worker, 4 = Entrepreneur and pensioner.
Subjective social class	When you were living at home/parents, in which of the following social classes would you place your family of that time?	Ordinal	1 = Working class, 2 = Lower middle class, 3 = Upper middle class and upper class.

Part 4: Musical Activity in Family (20–28)

Variables	Original question	Original measurement	Coding
Instrument before school	In what age did you start playing your first musical instrument?	Continous/ Categorical	1 = 2–4 years, 2 = 5–6 years, 3 = 7– years
Have started to receive private teaching	Have you received private (paid / individual, e.g. out of conservatory) music teaching? If you have received private music teaching, what age did you have when you started it?	Dichotomous/ Continous	1 = 2–5 years 2 = 6–12 years 3 = 13– years
Private teaching within the last year	Have you received private music teaching within the last year?	Dichotomous	1 = Yes, 2 = No.
Sister(s) / Brother(s) studied / is studying music	If you have sisters or brothers, have some of them studied (or is/are studying currently) music at conservatory or lower or upper university level?	Dichotomous	1 = Yes, 2 = No.
Sister(s) / Brother(s) Played actively (10 years) a music instrument	If you have sisters/brothers, have some of your sisters/brothers played actively (for about 10 years) some music instrument?	Dichotomous	1 = Yes, 2 = No.
Father played actively (10 years) a music instrument	Have your father played actively (for about 10 years) some music instrument?	Dichotomous	1 = Yes, 2 = No.
Mother played actively (10 years) a music instrument	Have your mother played actively (for about 10 years) some music instrument?	Dichotomous	1 = Yes, 2 = No.