

# Inter-professionnal partnership within two socially-oriented collective musical education projects, Orchestre à l'école and Démos (France)

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# MusiPim (Musique et Partenariat Inter-Métiers)

LabEx Structurations des Mondes Sociaux

Université Toulouse-Jean Jaurès



EMIS (Education Musicale et Intégration Sociale),  
Orchestre à l'école, Toulouse (2017-2022)

➤ Dataset



UNIVERSITÉ TOULOUSE  
Jean Jaurès

Action-research on inter-professionalism  
within the Démos orchestra  
Clermont-Ferrand (2019-2021)

➤ Dataset



UCA  
UNIVERSITÉ  
Clermont  
Auvergne

New Survey MusiPim



-> Orchestre à l'école, Toulouse, 2024

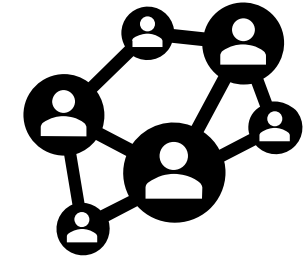
➤ Dataset



Comparison of the  
three datasets based  
on the issue of inter-  
professionality

# Asymmetries, conflicts, dilemmas

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- **Asymmetries are inherent in the partnership situation** - Dhume 2010 ; Libois and Loser, 2010 ; Thomazet and Mérini, 2014, 2018 ; Allenbach, 2021, 2022; Falaix and Récopé, 2018
- The collective dimension of the work to be carried out, not only at the level of the pupils but also at the level of the adults supervising them, leads to a disruption of missions that is sometimes experienced as **difficult** (Bourg 2012; Roubertie Soliman *et al.*, 2019), but also as ‘an **enrichment of practice and posture**’ (Le Tirant, 2017,)
- The notion of **inter-professionality (*inter-métiers*)** makes it possible :
  - 1) ‘to describe activities common to people who do not exercise the same profession, whether they belong to distinct institutions or to the same institution’;
  - 2) ‘to understand, through **genres, style, norm**, the way in which they see the objects of work, in a concordant or discordant way’ - Ifé, Centre Alain Savary, 2016
- ‘The construction of agreements [*necessary for partnership work*] is fraught with **conflicts**, some of which (...) are revealed by the collaboration: conflicts of codes, language and expertise, but also regulatory conflicts and others generated by the collaboration’ - Thomazet and Mérini, 2018, p. 25
- **Dilemma** as ‘the expression of a **competition between two possible actions**’ (Matteï-Mieusset, Brau-Antony, 2016), and which is ‘intrinsically linked to the work situation’, reinforce a form of resistance to collective work - Thomazet and Mérini, 2014

# Hypothesis

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The inter-professional partnership within socially-oriented collective instrumental education projects contains and reveals factual and felt **asymmetries, conflicts** and **dilemmas**, of varying levels of intensity.

# Aims of the study

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- To describe, characterise and compare **asymmetries, conflicts** and **dilemmas**.
- Identify the links, the potential **combinations** between these concepts and their **effects** (if observable).
- Are there any observable **changes** in the relationship of these actors to these asymmetries, conflicts and dilemmas?

# Methodology

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- A new series of **9 semi-structured interviews** carried out between May and November 2024 in Toulouse.
- The interview questionnaire is structured around two 'typical moments' of collaboration:
  - I- During the **organisation of the teamwork**: point on the missions and objectives and on the distribution of tasks - and conception of teamwork.
  - II- When **teaching and learning music**.
- 55 questions (34 open-ended, 21 closed-ended)
- Lime Survey : <https://enquetes.univ-tlse2.fr/index.php/surveyAdministration/view?surveyid=724894>
- The open-ended questions are subject to **content analysis** (Bardin, 2018).

## ➤ Testing the analysis grid

# Testing the analysis grid on an interview

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## I- Organisation of teamwork:

- > **3 intrapersonal conflicts**. Ex: lack of paid time dedicated to collective work after the session (debriefing);
- > **5 interpersonal conflicts + 3 avoided**. Ex: lack of attention paid by the coordinator and the other teachers to a proposal;
- > **1 dilemma**. Ex: hesitation of whether or not to intervene with pupils for whom one was not the referent;
- > **no asymmetries**.

## II- Teaching and learning music:

- > **3 asymmetries**. Ex: expertise;
- > **3 intrapersonal conflicts**. Ex: difficulty of 'getting [the pupils] to practice at home (...) [the only] way to make progress';
- > **3 interpersonal conflicts + 1 avoided**. Ex: choice of repertoire;
- > **3 dilemmas**. Ex: choice of repertoire, simplicity and boredom vs complexity but 'there wouldn't be a rhythm that fitted together';
- > **1 explicit interpersonal conflict** about 'the way the percussion teacher expresses himself to the children', considered too abrupt.

	Organisation of teamwork	Teaching and learning music
Asymmetries expressed	0	3
Intrapersonal conflicts	3	3
Interpersonal conflicts	5	3
Dilemmas (intrapersonal)	1	3
Conflicts avoided	3	1
Explicit conflicts	0	1



# Discussion

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- **Porosity** between expressed asymmetries and interpersonal conflicts.
- Do the **asymmetries** cover up the conflicts or are they the **cause** of these conflicts or their **consequence**, dragging the teacher into a spiral in which self-esteem, gender, style and the rules of the profession are turned upside down?
- Shouldn't we limit ourselves to '**factual**' **asymmetries**, of status or age for example, and group the asymmetries stated concerning expertise, for instance, on the conflict side, and **categorise the conflicts more precisely**?
- Is it relevant to distinguish between conflicts and dilemmas?
- **Gender**: what is shared between people in the same profession -> **transpersonal** dimension.
- **Style**: my personal way of doing my job -> **personal** and **interpersonal** dimensions.
- **Norms**: what is considered to be true within a profession -> **impersonal** dimension.





Thank  
you!

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