

02 2021

Vol.24

# Musiikkikasvatus

The Finnish  
Journal of  
Music  
Education  
FJME

**UNIARTS  
HELSINKI**

✕ SIBELIUS ACADEMY



# Musiikkikasvatus

The Finnish Journal of Music Education (FJME)

FJME 02 2021 Vol. 24

## Julkaisijat | Publishers

Taideyliopiston Sibelius-Akatemia, Musiikkikasvatuksen, jazzin ja kansanmusiikin osasto |  
Sibelius Academy of the University of the Arts Helsinki, Faculty of Music Education, Jazz and Folk Music  
Suomen Taidekasvatuksen Tutkimusseura

## Päätoimittaja | Editor-in-chief

Heidi Westerlund, Taideyliopiston Sibelius-Akatemia |  
Sibelius Academy of the University of the Arts Helsinki

## Tämän numeron vastaavat toimittajat | Managing editors of this issue

Tuulikki Laes, Taideyliopiston Sibelius-Akatemia |  
Sibelius Academy of the University of the Arts Helsinki  
Carla Aguilar, Metropolitan State University of Denver, U.S.A.

## Ulkoasu ja taitto | Design and layout

Lauri Toivio

## Kannet | Covers

Hans Andersson

## Toimituksen osoite ja tilaukset | Address and subscriptions

Sibelius-Akatemia, Taideyliopisto /  
Musiikkikasvatuksen, jazzin ja kansanmusiikin osasto  
PL 30, 00097 TAIDEYLIOPISTO |  
Sibelius Academy of the University of the Arts Helsinki /  
Department of Music Education, Jazz and Folk Music  
P. O. Box 30, FI-00097 UNIARTS

## Sähköposti | E-mail

[fjme@uniarts.fi](mailto:fjme@uniarts.fi)

## Tilauhinnat | Subscription rates

Ulkomaille | Abroad: 35 Eur vsk. | Vol. Kotimaahan | in Finland: 30 Eur vsk. | Vol.  
Opiskelijatilaus | Student subscription: 17 Eur vsk. / Vol.  
Irttonumero | Single copy: 15 Eur (+ postituskulut | shipping)  
(sis. alv | incl. vat)

## Painopaikka | Printed by

Kirjapaino Hermes Oy, Tampere, 2021

The journal is included in the RILM Full-text Music Journals Collection

ISSN 1239-3908 (painettu | printed)  
ISSN 2342-1150 (verkkojulkaisu | online media)



# Sisällys | Contents

FJME 02 2021 Vol. 24

Tuulikki Laes & Carla Aguilar

**Editorial | Lukijalle >>> 4–5**

■ Artikkelit | Articles



Yan Yue

**Exploring the significance of ECTS in China's professional music education**

>>> 8–17



David Forrest

**Declarations on education: The place of music within policy**

>>> 18–25



Carlos Poblete Lagos

**Policies, music education, and culture:**

**Approaches from Chilean music education curriculum**

>>> 26–42



Lauren Kapalka Richerme

**Fostering loyalty and integration in American public education:**

**Difficult choices in the age of school choice**

>>> 43–53



Anita Prest, J. Scott Goble, Hector Vazquez-Cordoba & Hyo Jung Jung

**On sharing circles and educational policies: Learning to enact indigenous cultural practices and worldviews in British Columbia music classes**

>>> 54–69

■ Katsaukset | Reports

Dale E. Bazan

**Arts and music education leadership:**

**Transforming from the reactive to the positive and creative**

>>> 72–76

Sharon Lierse

**Constructing a music curriculum in Afghanistan:**

**Possibilities and politics in practice**

>>> 77–82

Dale Misenhelter

**Perceived efficacy of technology mandates on sociological and pedagogical outcomes**

>>> 83–86

Nancy J. Uscher

**Reframing leadership as scholarship:  
A new paradigm for 21st century global arts higher education**  
>>> 87–90

Jouni Välijärvi

**The Finnish school system: Coherence, flexibility and individual support in  
curriculum and pedagogical practices**  
>>> 91–102

■ Current Issues | Ajankohtaista

Eeva Anttila

**Tasa-arvo peruskoulun taidekasvatuksessa: Avaimia kestäviin ratkaisuihin**  
>>> 104–126

Marja-Leena Juntunen

**Taiteen perusopetusta kaikille**  
>>> 127–151

Eeva Siljamäki

**Plural possibilities of improvisation in music education:  
An ecological perspective on choral improvisation and wellbeing**  
Lectio praecursoria >>> 152–157

Katja Thomson

**Reciprocal integration in a musical thirdspace: An ethnographic study with  
refugee musicians and higher music education students**  
Lectio praecursoria >>> 158–161

Marja-Leena Juntunen, Eeva Anttila, Susanne Jaresand, Marianna Henriksson & Erik Söderblom

**Embodied listening and expression in the arts: panel report**

>>> 162–174

Martin Galmiche

**Book review: Advancing music education in Northern Europe**

>>> 175–181

**Kutsu: Sosiaalinen kestävyys taidekasvatuksen tutkimuksessa**

>>> 182

■ Info

Ohjeita kirjoittajille | Instructions to contributors >>> 184

Kirjoittajat | Contributors >>> 186

Toimituskunnan lausunnonantajat | Review readers for the editorial board >>> 188

Toimitus | Editorial office >>> 196

## Editorial | Lukijalle

The main focus of this special issue is on music education policy. It offers research articles and reports by 12 authors from different continents including Europe, North America, South America, Australia, and East Asia. The international diversity of this issue is enabled by a call for papers aimed at the conference attendants of ISME Commission on Policy: Culture Education and Media held in July, 2020. Due to the pandemic situation, this conference was organised online but it nonetheless attracted a number of music education scholars from around the world interested in policy research. In this issue, we share some of the contributions of this dedicated group of researchers.

The Commission on Policy: Culture, Education and Media (or the Policy Commission) commenced its work in 1976 as the Commission on Music in Cultural, Educational and Mass Media Policy with Kurt Blaukopf (Austria) as one of the subordinates of the International Society for Music Education (ISME). Many of the early participants of the Commission were involved with the MEDIACULT Institute (International Research Institute for Media, Communication and Cultural Development). The early chairs of the Commission (to 2000) are major figures in our field, and included Luigi del Gross Destreri (Italy), Irmgard Bontinck (Austria), Peter Etzkorn (USA), Nelly de Camargo (Brazil), and Terry Gates (USA).

The Commission was organized across three areas: cultural policy, educational policy and mass media policy and the impact on music education. The relationship between the policy domains and the national agendas occupied a good deal of work of the Commission. At the forefront in the early years was the influence and impact of the mass media on music education at all levels and contexts of education. A complementary concern at the beginning of the establishment of the Commission was the inequitable ability of the students of different nations to access the new and emerging technologies. These concerns continue to be part of the ongoing conversation and research of the Policy Commission.

Today, the Commission on Policy: Culture, Education and Media connects educators, scholars, researchers and other policy stakeholders to provide an international forum for debate, exchange of information, communication, critical analysis and expansion of knowledge regarding cultural, education, and media policy development and implementation. This interaction fosters the opportunity to have greater understanding and insight across global communities. The Policy Commission's vision is to support international discourse, communication, analysis, and knowledge regarding cultural, education, and media policy development and implementation — visions that manifest in this special issue in a great way.

The Articles section of this special issue opens with Yue Yan's article on the significance and impact of the European higher education credit system (ECTS) on professional music education system reform in China. Next, David Forrest continues the international scope on the educational systems in different countries by offering an overview on the place of music and the arts within the educational declarations in Australia over the past 30 years. In the following article, Carlos Pobletes Lagos explores the relationships between culture and music education in the school curriculum of Chile in the light of recent global challenges. Laura Kapalka Richerme examines the impact of increasing school choice paradigm in the USA on music education policy and practice, calling for loyalty within school communities through sustained engagement, emotional connection, and community

interactions. Finally, Anita Priest, J. Scott Goble, Hector Vazquez-Cordoba and Hyo Jung Jung present the process and findings of their joint research project with urban Indigenous people in British Columbia, Canada, contributing to culturally responsive and culturally appropriate music education research that takes into account Indigenous voices and perspectives.

The Reports section offers insights on arts and music education leadership by Dale Bazan, a report of a shared effort of constructing a music curriculum in Afghanistan by Sharon Lierse, as well as a report on the survey for teachers in the United States on the application and effectiveness of technology-based strategies in their schools by Dale Misenhalter, and reflections on leadership by Nancy Uscher. Finally, the section ends with a detailed report on the Finnish school system by professor emeritus Jouni Välijärvi who also served as the keynote speaker in the ISME Commission on Policy: Culture Education and Media conference 2020.

Current Issues include reports of two research teams of a national large-scale strategic project *The Arts as Public Service: Strategic Steps towards Equality* (ArtsEqual), 2015–2021, coordinated by the University of the Arts Helsinki and funded by the Academy of Finland's Strategic Research Council. The project examined the arts as public service, with equality as the starting point, and explored how the arts can meet the social challenges in the 2020s Finnish society. Eeva Anttila presents the outcomes of her research team *Arts@School* that investigated how the arts can support equal participation and learning in Finnish schools. The second report presents the results of the research team *Basic Arts for All* led by Marja-Leena Juntunen that focused on the accessibility and inclusion issues in the Basic Education in the Arts (*taiteen perusopetus*), a characteristically Finnish system of extracurricular arts education. The final sections of this issue include two *Lectio Praecursoria* presenting fresh doctoral dissertations by two auspicious young researchers: Katja Thomson with her work "Reciprocal Integration in a Musical Thirdspace: An Ethnographic Study with Refugee Musicians and Higher Music Education Students" and Eeva Siljamäki whose dissertation is titled "Plural possibilities of improvisation in music education: An ecological perspective on choral improvisation and wellbeing". Finally, France-based doctoral candidate Martin Galmiche from the Sibelius Academy offers a comprehensive review on a recent Routledge book *Advancing Music Education in Northern Europe* (edited by D. Hebert and T.Hauge).

With this special issue, we hope that the readers of the Finnish Journal of Music education can gain new insights on the current state and the future of policy in music education research and practice. We deem that considering the features of present times including how globalization effects on education and culture means that the importance of policy in our field will increase and strengthen its significance for individual music educators and researchers. Hence, it is imperative that we continue communication and exchange of knowledge and ideas in our international professional field, and in this way increase our understanding and perspectives of the differences and similarities in the global music education field as a whole. ■





# Artikkelit | Articles

## Exploring the significance of ECTS in China's professional music education

The European Credit Transfer and Accumulation System (ECTS), as a teaching management system, marks the significant development of the credit system in Europe and radically changes the traditional scholastic year system. It is the only higher education credit system in Europe that has been proven to be relatively successful in practice. It is created for undergraduate and graduate education and is concise and comparable. Its emergence not only helps students understand and compare higher education courses in European countries, but also promotes the reform of teaching in European colleges and universities and the flow of European students. One of the main contents of the Bologna Declaration (EHEA 2003) is to open up the credit system of European countries with the assistance of ECTS, promote mutual recognition of academic qualifications, encourage European students to study in other European countries, expand the flow of European students in quantity and quality, and accelerate the development of knowledge-based society. (EHEA 2003)

The features of the credit system are to strengthen the purpose, dilute the process, put people first, develop individuality, and adapt to the different characters of students to the greatest extent with a flexible management system. With the popularization of higher education in Mainland China, credit system management has become the mainstream of higher education management systems. The implementation of the credit system in colleges and universities, and the accumulation and conversion of credits, have positive significance in mobilizing teachers and students' enthusiasm, improving students' comprehensive qualities, and cultivating professional talents, etc. (Yan 2015). Also, the teaching reform of colleges and universities in the Mainland of China centered on the credit system reform has also made great progress. Founded in 1927, Shanghai Conservatory of Music is the first professional music education institution in Mainland China. Its school system was basically modeled on European music schools at the beginning of its establishment. Faced with the above development trends, its reforms in the teaching system, compared with ordinary comprehensive colleges and universities, was lagging behind, and development entered a certain bottleneck period, which is related to the particularity of professional music education and teaching management.

Driven by the "Bologna Process", the professional music education training system is further integrated into the higher education system. The "three-segment education system" of Bachelor, Master and Doctor. has been widely used in subjects with strong comprehensiveness such as literature, science, medicine and engineering. For professional music education that pursues technical attainment, artistic understanding, and artistic personality development, the transformation of the educational system is to incorporate the specialty of professional music education into the category of the general higher education system. This has promoted the development of the joint training model of many first-class professional music colleges and comprehensive universities to solve the problem of degree awarding in some professional music colleges. It also provides music colleges with educational resources and cultivates a compound music talent that can adapt to social development.

This joint training model opens up a shortcut for professional music schools to integrate into international higher education. At present, a single professional music performing arts

talent is increasingly unable to meet social needs in Mainland China. Cultivating composite performing arts talents who have both artistic performance capabilities and can transform their performance capabilities into theoretical research results through theoretical research will certainly be able to better meet the needs of future society.

Professional music education is different from general higher education, and the credit system also has its own specific requirements. The implementation of the credit system in higher professional music education in the Mainland needs to strive to achieve the ideal combination of the two characteristics. This article takes the Shanghai Conservatory of Music as an example to discuss the possible impact of ECTS on college teaching reform and the feasibility of ensuring the quality of professional music education. The following will analyze the development process of the credit system of Shanghai Conservatory of Music, discuss the characteristics of ECTS and its macro significance for the credit system teaching management system and the quality assurance of professional music education, and put forward suggestions on the implementation of the teaching system reform of professional music schools in the Mainland.

### **The development of credit system teaching management in Shanghai Conservatory of Music**

At the end of the Qing Dynasty and the beginning of the Republic of China, China's higher education was in its infancy. Before and after the May 4th Movement, a group of educators absorbed western higher education ideas from Japan, Europe and America and applied them to the construction of teaching system. In 1917, the Ministry of Education of the national government issued an order to abolish the university grade system and adopt the elective system (Qu & Tang 1991). In 1918, Mr. Cai Yuanpei took the lead in implementing the system of selecting subjects in Peking University. In 1922, the national government promulgated the New Learning System, which mainly imitated Germany and Japan at that time and stipulated that universities and colleges should adopt credit system.

At that time, almost all art schools / majors implemented the credit system based on the subject elective system. During this period, European and American universities carried out the elective system and credit system actively and most of the founders of these art colleges were early professionals studying abroad, so almost all the modes of running schools were Europeanized. Mr. Cai Yuanpei also started the credit system when he founded the music institute of Peking University. Since there was no standard constitution of the credit system ordinance at that time, the system in this period could actually be regarded as "quasi credit system". In 1931, the Ministry of Education issued the Revised Regulations of Specialized Colleges, which stipulated that "the credit system should be adopted in the courses of specialized colleges, but the credits that students take every semester should be limited and they should not graduate early." (Zhang & Zhang 1997) Further, the credit system was determined as a means of teaching management at the policy level.

Established in 1927, National Conservatory of Music (NCM), the predecessor of today's Shanghai Conservatory of Music, the very first state-run higher educational institute specialized in music in modern China. At the beginning of its establishment, Mr. Cai Yuanpei served as the president and Dr. Xiao Youmei (a German-educated music educator) as the dean of academic affairs. Soon, Dr. Xiao became the president and concurrently the dean of academic affairs. Dr. Xiao was the first generation of professional talents who went abroad to study music. At the beginning of the establishment of the college, he put forward the school tenet of "introducing western music while promoting national music, so as to achieve the goal of connecting the East and the West" (Chen 2007).

At the beginning of the establishment of the National Conservatory, although the scale of running the school was small, the formal organizational regulations, namely, the Overview of National Conservatory of Music (Chen 2007), have been formulated. According to the regulations, the Conservatory was the “the highest-ranking public music education institute directly under the jurisdiction of the Ministry of Education.” Small in size as it was, NCM had a well-regulated organizational scheme and well-established curricula with four majors at the time: composition, piano, violin and voice opera. Credit system was adopted and students were offered different course options and pathways: preparatory courses, baccalaureate courses, professional training courses and electives. All in all, its configuration and organization conformed to those of the modern higher education in music in the world at the time. With the assistance of a curriculum director managed the affairs of the whole Conservatory. In the early days of the founding of the Conservatory, there were four departments, the department of Chinese national music was added in 1930. Professor, associate professor, assistant professor lecturer, and tutor were in charge of the teaching work, and the head of each department (who was also the professor or associate professor) was in the charge of the course and academic affairs management. There were three kinds of meetings (after which, training meeting was added) for Conservatory affairs, academic affairs and social affairs. There was also a school building plan, enrollment and examination committee to assist the Academic Affairs Office and Social Affairs Office in implementing various plans. The administrative structure of the Conservatory basically reflected the educational system equivalent to that of European single subject higher professional conservatory, and the credit system adopted was also roughly similar to that of European conservatory.

In 1929, the National Conservatory of Music was renamed the National College of Music. At this time, the school has formed a relatively stable and reasonable mode of administration, teaching and academic administration management. Dean, Dr. Xiao Youmei strived to build the school into a school with qualified education standard, a school that could cultivate batches of high-quality musical professionals, and a school that could create achievements to affect the social production.

According to the Overview of National Conservatory of Music published in 1929, the school has repeatedly revised the school system, major settings and teaching system to form a more complete and feasible “National Conservatory of Music General Survey”, which determined “to teach music theory and technique, for the purpose of developing music professionals”(Chen 2007), set up a preparatory course, an undergraduate course, and set up a normal course and elective course. Preparatory courses were for undergraduates. Undergraduate program provides advanced theory and techniques, aiming to cultivate music professionals. Its setting was the same as today’s department, with four groups of theoretical composition, piano, violin and voice opera (Chinese national music in 1930). Freshmen enter the first year of major without groups. The normal course was designed to train music teachers, and the elective was for people who have studied music and intended to continue to specialize in one. The courses of each subject were divided into compulsory and elective subjects. The second instrument was limited to one type, and the electives of other subjects could not exceed three. Courses were counted in credits. Preparatory students must complete 60 credits, and undergraduate and normal students must complete 100 credits before graduation. The duration of the preparatory course was at least two years, and the undergraduate and normal courses were at least three years. The first semester after admission of a freshman was the trial period. If the director believed that the student was not suitable for the relevant major during this period, the student could transfer to another group, another subject or other school. Table 1 shows courses for the preparatory, undergraduate, and normal and the respective credits in 1929.

		Preparatory Credit	Undergraduate Credit	Normal Credit
Common Compulsory Subjects	1. Party Spirit	0.5		0.5
	2. Chinese Language and Poetry	2.5	3.5	4
	3. Chinese Music	0.5		0.5
	4. First Foreign Language (English or French)	6	8	9
	5. General Music	2		2
	6. Harmony	4		4
	7. Preliminary Composition Method	1		1
	8. Chorus	1.5	0.5	1.5
	9. Sight Seeing	1		1
	10. Music Appreciation Method	1		1
	11. Introduction to Music History	2		2
	12. Education			1.5
	13. Teaching Method			1
	14. Orchestra Conduction			1
15. Main Subjects	20	40	40	
16. Minor Subjects	12	30	20	
17. Elective Subjects	6	18	10	
Total	60	100	100	

**Table 1.** In 1929, the Preparatory, Undergraduate and Normal Courses and the Credits Allocation of the National Specialized Conservatory of Music.

Formal students must choose a main subject (such as theoretical composition, voice opera, piano, cello, violin, etc.), and students who choose theoretical composition, voice opera, or violin as the main subject must take piano as an auxiliary subject. In the “List of Major Subject Credits and Subjects” listed in the “List of Teaching” (1929), the total scores of the six subject groups of the theoretical composition group, piano group, violin group, cello group, vocal group and Chinese music group were all 60 respectively, the credit allocation was determined by the corresponding subject teaching and research division according to the teaching plan. For example, the credits of main subjects of theoretical composition were divided into 13 courses (see Table 2). Other performance subjects (piano, vocal, violin, etc.) were divided into three courses according to the level, each accounting for 20 credits. For the latter, the time required to complete each course depended on the student’s own ability. After completing each stage of the course, you must pass the concert exam before you could enter the next stage of study. Undergraduate and normal students needed to get at least two credits of the course to graduate. If students were committed to becoming specialized professionals in their majors, they needed to complete the third stage of the course. In 1930, the three-stage curriculum was more clearly divided into high-level, middle-level, and low-level courses, of which the main subject scores were the most, accounting for 40% of the total, which ensured the compulsory main subjects and their continuity in the number of credits.

Subject	Credit	Subject	Credit
1.Advanced Harmony	2	2.Musicalform	2
3.Harmony Practice on the Keyboard	2	4.Harmony and Music Anatomy	3
5.Ear Training and Dictation	2	6.Fugue Composition	6
7.Simple Counterpoint	2	8.Research on Masterpieces	4
9.Compound Counterpoint	4	10.Internship of Band Conductor	1
11.Orchestration and Practice	8	12.Free Composition	20
13.Chinese Music Creation	4	Total :	60

**Table 2.** Theoretical Composition Courses and Credit Allocation.

Overall, the organizational structure and credit system of the National Conservatory of Music in the 1920s and 1930s reflected the following characteristics:

1. With the continuous growth of the faculty, the curriculum of foundation courses, undergraduate courses, normal courses and elective courses was becoming more and more complete.
2. Clear regulations for the level, breadth and depth of each subject and major were set. This is both the credit rules and the teaching plan, and the two are inseparable.
3. The system combined the particularity of professional music education, and was flexibly implemented according to the different situations set by each major.
4. The full-time teachers (professors) of various disciplines and specialties guided the teaching content and grasp the teaching progress according to the level of the instructor, the student's foundation and learning status when achieving different levels of teaching goals.
5. The teaching management model implemented had a certain degree of flexibility, to a greater extent, to ensure that students chose their majors independently and mastered more skills.

In October 1931, the revised program of organization states, “The school shall establish a baccalaureate program, a postgraduate program, an attached high school, a teacher education high school program, and various electives; the baccalaureate program comprises seven specialties - theory and composition, piano, violin, cello, voice opera, Chinese music, and teacher education.” (NCM Office. 1931) The above-mentioned credit system was formed after practical inspection and certification, which could not only meet international standards but also adapted to the actual situation of the society at that time. During the period from 1930 to 1949, the National Conservatory of Music experienced name changes, branch establishments, mergers, and the curriculum settings also changed accordingly. However, the relevant system was still the foundation of the school's teaching system, and only minor adjustments have been made. This did not relate to the “seeking personality development” emphasized by professional music education, and the school was also able to cultivate a large number of “generalists” under the difficult school-running conditions because of the guarantee of the teaching system. Although there were still many deficiencies in the relevant system, many of these practices still have reference significance today.

With the changes of the times, after the founding of New China, the domestic education system was influenced by the scholastic year system of the former Soviet Union, and the teaching system of various higher education institutions followed the scholastic year system of the former Soviet Union. This pattern remained until the Reform and Opening-up in

1978, after the college entrance examination system was restored. At the end of the 1990s, the national education authority repeatedly proposed the idea of deepening the reform of the teaching system and gradually implementing the credit system. After entering the new century, “The National Medium and Long-term Education Reform and Development Outline” (2010 ~ 2020)” proposed to deepen teaching reform, promote and improve the credit system, implement a flexible academic system, and promote the integration of arts and sciences. Nine higher professional music colleges in Mainland China have therefore made corresponding explorations in order to seek a credit management model suitable for the development of their respective college courses.

Each school basically maintained the framework of the scholastic year credit system, sets a scholastic limit for undergraduates (four or five years), and provided a certain number of general and professional elective courses for students to choose from. The scores of elective courses basically accounted for 10 ~ 25%. Professional music colleges such as the Central Conservatory of Music, Shanghai Conservatory of Music and other professional music colleges began to use the credit system of educational administration to improve the efficiency of educational administration, facilitate students to select subjects online, check points, and keep abreast of their learning. Although professional music colleges were not able to take a quicker step in the reform of the credit system than comprehensive universities or universities of science and technology due to their special characteristics, they had credit system management methods that could reflect their own characteristics.

On the basis of 40 ~ 50 public elective courses were provided to its own students every year, Shanghai Conservatory of Music officially joined the “Shanghai Southwestern University Alliance” in 2003. The Alliance was established in 1994, the members are 19 universities including Shanghai Jiaotong University, East China Normal University, East China University of Political Science and Law, and Shanghai Theater Academy. It optimizes the allocation and full use of existing educational resources through the mutual employment of teachers, interschool choosing the major or second major, the interdisciplinary course, and the sharing of experimental equipment among the member schools in order to achieve reciprocity and mutual benefit, promote the common improvement of teaching quality, school scale and school efficiency.

For students of Shanghai Conservatory of Music with relatively single disciplines, they can choose courses other than professional music education in Joint Institution, which is of great help to the improvement of students’ comprehensive ability and the construction of a compound knowledge system. In practical operation, students electing courses in other schools must abide by the relevant rules and regulations stipulated by various institutions for cross-school elective courses. The credits obtained can be converted into the total points of the elective courses of the affiliated institutions, and the tuition fees are settled independently. According to Prof. Xianglin Zhou, the director of the Academic Affairs Department of Shanghai Conservatory of Music, among the joint courses, such as the “acupuncture and moxibustion application” of Shanghai University of Traditional Chinese Medicine, the “broadcasting host” and “radio and television literary director” of Shanghai Theater Academy are widely welcomed by students of Shanghai Conservatory of Music. When the students can guarantee the completion of the professional courses and basic courses of the college, the completion of the second major, the second degree, etc. are fully achievable. This not only reflects the desire of Shanghai Conservatory of Music students to broaden their knowledge structure, but also relatively compensates for the lack of a single type of courses offered by professional music colleges. In contrast, because professional music education has certain requirements on the basis of music, the number of professional music courses taken by foreign students is almost zero, and the Shanghai Conservatory of Music outputs more easy-to-enter courses such as music history and music appreciation.



## The difference between ordinary higher education and higher professional music education

Compared with ordinary higher education, the management of higher professional music education has many peculiarities. First, the evaluation methods are different. Most professional music courses do not have uniform evaluation standards, and learning effectiveness is difficult to quantify. Individual professional basic courses can still have relatively objective standards, but performance professional courses often lack quantifiable evaluation standards, and subjective evaluation errors are often relatively large.

Second, music education emphasizes creativity. Music without innovation is an art without life, and innovation has different characteristics and requirements in different majors of music. Composition is an original creation (first-stage). The general performance major and conductor major belongs to the recreation (second-stage), and their creativity is exerted on the basis of the established lyrics or works. Music theory needs to consider the creation of first and second stage, as well as music appreciation and social environment. Therefore, professional music education is not only the transfer of knowledge and skill training, but also the cultivation of innovative spirit. (Try to avoid personal view in the literature part, use quotation from literature)

Third, professional music education has high requirements for basic skills training. All professional categories have their own basic skills. Whether the basic skills are solid or not determines the level of music art to a certain extent. In professional music education, the training of professional skills has the characteristics of continuity, persistence, and inheritance. The requirements and performance of different majors are different, so the teaching plans, teaching methods and methods of each major are also different.

Fourth, professional music education emphasizes individualized teaching. The content of professional music teaching is often realized via "teach by precept, example and passion" of teachers, and most of them are conducted in a "one-to-one" way. As a teacher, you need to be proficient in inspiring and guiding students. As a student, you need to do your best to understand, so as to avoid teaching results that are thoroughly the same.

Fifth, there are various teaching methods. Public basic courses are taught in large classes, most of the professional courses are individual teaching; professional basic courses are taught in small classes, and other forms include explanation, skill training, practice, on-the-spot investigation, etc. These all require a scientific and flexible teaching system to adapt.

Sixth, the growth rules and requirements of music professionals in different majors are diverse. The instrumental music performance major emphasizes skills accumulated from young age, voice opera teaching encounters with the period of students' voice changes, and the majors of musicology and music education require considerable experience, experience and cultural accumulation. Therefore, different professional categories have corresponding training objectives, and there is no "one size fits all" unified model.

In addition, higher professional music education in Mainland China is disconnected from ordinary middle school music education, which is completely different from the situation in Europe and America. Some higher professional music schools in the Mainland have attached secondary schools, and their students receive professional music education at the middle school. Although these affiliated high schools provide students with a favorable musical foundation every year for higher professional music colleges, the proportion of fresh high school students is very small. Although with the emphasis on quality education, the compulsory arts courses at the senior middle school level in the middle schools of the Mainland have been concerned and promoted by the education authorities, but the importance of music education in middle schools around the country is still limited, and the "disconnection phenomenon" has not been avoided.



## **Use the credit system to break through the wall between professional music colleges and comprehensive universities**

For the special requirements of higher professional music education, the credit system has advantages that are not available in the scholastic year system, such as flexibility, respect for individuality, and motivation for creativity. As mentioned above, the diversification and personalization of the credit system in terms of talent training methods, processes and cycles are more suitable for the growth law of the comprehensive development of professional music talents. The credit system's recognition and attention to the differences and flexibility in the teaching concept conforms to the teaching rules of professional music teaching. The credit system's respect for the curriculum management of colleges and universities, and the autonomy of students in choosing courses and subjects in teaching management meets the special needs of professional music education to fully mobilize the subjective initiative of management objects. Therefore, the credit system can meet the universal requirements for new talents under the socialist market economy, and can even be said to be a teaching system that is more suitable for the special laws of higher professional music teaching. The system of higher professional music education in Mainland China has experienced the initial credit system and the post-liberation scholastic system. After the reform and opening up, with the reform of the national teaching system, it has returned to the original setting. However, as is the case with ordinary higher education, the current credit system of various music colleges is incomplete.

From a practical point of view, the "Shanghai Southwest University Alliance" participated by Shanghai Conservatory of Music is a breakthrough for professional music schools to integrate into comprehensive universities, providing students with a good opportunity to build an interdisciplinary knowledge structure and theoretical system. However, since the credit accumulation mode of this inter-school elective course has not been included in the curriculum programs of various professional disciplines of the Shanghai Conservatory of Music, it is not a requirement for credit accumulation. Therefore, for students, interdisciplinary study is a personal study plan beyond learning. In the case that the original curriculum plan has almost occupied the students' academic time, it is almost impossible to expect students to continue to study interdisciplinary courses with their spare time based on interest and self-awareness. For schools that are in a dominant position in teaching, it is necessary to recognize the importance of interdisciplinary study for professional music education. With the help of curriculum system reform, interschool and interdisciplinary study is allowed to cultivate professional music Talents with a compound knowledge. At the same time, it can be referred to the architectural model of ECTS in the distribution and setting of credits. When the college establishes inter-school cooperation with more world-class music schools, it can create a more convenient channel for international students to visit and study. At the same time of international competitiveness, it attracts more international students to visit and study traditional Chinese music culture.

## **Construct a professional music education quality assurance system**

In western thinking, credit system is a systematic way of learning. However, in Mainland China, due to differences in evaluation methods, standards and objectives, without the quality assurance system, credit accumulation system in a conservatory model of music education can't mean effective learning to the students. The quality assurance system is a powerful guarantee for the internationalization of professional music education. Chinese ministry of education has been improving the quality of higher education these years. Through various quality assessments, the quality of higher education has been guaranteed

and improved. However, after several rounds of teaching quality assessment, the defects of the national quality assurance system have undoubtedly been exposed. Under the current system, whether it is professional setting or teaching evaluation, it is government-led, government-implemented, and government-approved. This single, top-down, centralized system can no longer adapt to the reform and development of national higher professional music education. Due to different national political systems, the quality assurance system model of European professional music schools is worthy of reference. In order to avoid students just want to accumulate enough credits to graduate and neglect the learning in a scaffolding way, it is imperative to establish a top-down external assurance system and a bottom-up internal assurance system that allow different stakeholders of the institution (such as evaluation agencies, experts, teachers, enterprises, students, etc.) to participate actively.

In short, professional music education needs a flexible credit system to ensure the quality of teaching, and the advantages of the credit system will certainly be more reflected in professional music education. However, the specialty of professional music education requires that the implementation of the credit system cannot only be done the work of setting up courses and selecting courses. By contrast, it needs to ensure the continuity of skill training, the different nature of the different course categories (basic courses and pioneering courses), and the different treatment of teaching and art practice (systematic), etc. problem. The credit system also has some contradictions in professional music education, such as the continuity, persistence, and inheritance of skill training. However, these contradictions can be overcome during the implementation process to provide the greatest guarantee for the quality of education. For Chinese higher professional music colleges, the cultivation of international music professionals has become the consensus of higher professional music colleges all over the world. For the Shanghai Conservatory of Music, it is necessary to use AEC, an international platform that actively promotes the concept of the Bologna Declaration, as well as to make better use of regional comprehensive higher education resource platforms such as the “Southwestern University Alliance”. According to the different needs of students, drawing on the setting and operation mode of ECTS, this will eventually make substantial achievements in the reform of the teaching system of professional music education in Mainland China. ■

### Acknowledgements

Supported by Shanghai Municipal Education Commission, Shanghai Music Education and Teaching Research Base of China.

### References

**Chen, L.Q.** 2007. Ten years of entrepreneurship from National Conservatory of Music to National Specialized Conservatory of Music. *Journal of Shanghai Conservatory of Music* 3, 46–57.

<http://doi.org/10.19359/j.cn31-1004/j.2007.03.007>

**EHEA.** 2003. Realizing the European higher education area. Conference of Ministers responsible for higher education: Follow-up group of the Bologna process. Retrieved 09.10.2004, from <http://www.ehea.info/media.ehea.info/file/2001Prague/70/8/2001PragueBFUGReport553708.pdf>

**NCM Office.** 1931. A General Survey of National Conservatory of Music. National Conservatory of Music Press.

**Qu, X.G & Tang, L.Y.** 1991. *Evolution of School System: Compilation of Modern Chinese Educational History*. Shanghai Education Press.

**Yan, Y.** 2015. Reform of European professional music education under the thrust of Bologna process. *Art of Music*, 3, 38–46. <http://doi.org/10.19359/j.cn31-1004/j.2015.03.004>

**Zhang, X. & Zhang, Y.** 1997. *Compilation of laws and regulations of modern Chinese art education*. Educational Science Press.

## Abstract

Marking a milestone in the development of credit system in Europe, the European Credit Transfer and Accumulation System (ECTS) is significantly influential in European music education. Using the Shanghai Conservatory of Music as an example, this paper analyses the development of conservatories in mainland China in terms of their credit systems and teaching management. It then explores the possible impacts that ECTS may have on their teaching system reform and their assuring educational and teaching quality. The objective is to provide pertinent ideas and thoughts working towards the ideal of borderless higher music education. ■

**Keywords:** ECTS, credit system, professional music education, Shanghai Conservatory of Music

## Declarations on education: The place of music within policy

This paper presents a series of declarations that has guided and directed policy on School Education in Australia over the last 30 years. The investigation focusses on the place of music and the Arts within these declarations and the impact this has had on the place of music in the school curriculum.

In Australia, school education is the responsibility of the country's six States and two Territories with input, oversight (and some funding) from the Federal government. The States are: New South Wales, Queensland, South Australia, Tasmania, Victoria, and Western Australia. The Territories are the Australian Capital Territory and the Northern Territory. These States and Territories are responsible for curriculum development and the funding of public education while the Federal government funds specific and targeted agendas. In addition, early childhood education, independent (non-government) schools (which account for approximately 25%-30% of Australia's primary and secondary schools), and universities are funded by the Federal government.

While each of these eight educational authorities acts independently, the connection and communications between the jurisdictions come in the form of the Ministerial Council on Education, Employment, Training and Youth Affairs (MCEETYA). This body includes the Federal, State and Territory government ministers with responsibility for education. Since 1989 the Ministers (and their Departments) through MCEETYA have arrived at a series of agreed statements and principles to guide the provision and implementation of School Education including: *The Hobart Declaration on Schooling* (1989), *The Adelaide Declaration on National Goals for Schooling in the Twenty-First Century* (1999), *Melbourne Declaration on Educational Goals for Young Australians* (2008), and the *Alice Springs (Mparntwe) Education Declaration* (2019).

While each declaration presents a relatively straightforward series of crafted and timely statements on the significance and importance of Education, they have had highly significant implications for the development and implementation of policy. Each declaration has directly influenced agreed national agendas across school education and, in turn, impacted the provision of early childhood education and teacher education in the tertiary sector. The declarations have been the foundations on which the jurisdictions have come together over the last decade on an agreed national *Australian Curriculum* following attempts in the early 1990s. In addition, the more recent declarations have formed a cohesive statement on the place of our Indigenous cultures in Education.

The 1989 Hobart Declaration was significant because it was the first time that the Arts had come together and been acknowledged in the curriculum as one of the eight key learning areas. Until this time, music and visual art were separately identified within the curriculum of most jurisdictions. While the formation of the key learning area was welcomed as a positive development as well as an acknowledgement of the integral place of the Arts in education, it was cause for concern that the place of music and visual art would diminish over time. As will be discussed later, with the grouping of the Arts (as dance, drama, media, music and visual arts) there has been a reduction of provision of time and focus of the disciplines both within schooling and music education within tertiary teacher education programs nationally. The paper presents a discussion and analysis of the place of music within the curriculum and policy documents that have emerged from each of the Declarations.

### ***The Hobart Declaration on schooling (1989)***

In April 1989 the Education ministers met in the southern city of Hobart. They were “conscious that the schooling of Australia’s children is the foundation on which to build our future as a nation” (MCEETYA, 1989, para. 2). The ministers agreed on ten national goals as “a framework for collaboration and co-operation on schooling between the States, Territories and Commonwealth non-dogmatically” (MCEETYA, 1989, para. 4).

The Agreed National Goals for Schooling include the following aims:

1. To provide an excellent education for all young people, being one which develops their talents and capacities to full potential, and is relevant to the social, cultural and economic needs of the nation.
2. To enable all students to achieve high standards of learning and to develop self-confidence, optimism, high self-esteem, respect for others and achievement of personal excellence.
3. To promote equality of education opportunities, and to provide for groups with special learning requirements.
4. To respond to the current and emerging economic and social needs of the nation, and to provide those skills which will allow students maximum flexibility and adaptability in their future employment and other aspects of life.
5. To provide a foundation for further education and training, in terms of knowledge and skills, respect for learning and positive attitudes for life-long education.
6. To develop in students:
  - a. the skills of English literacy, including skills in listening, speaking, reading and writing;
  - b. skills of numeracy, and other mathematical skills;
  - c. skills of analysis and problem solving;
  - d. skills of information processing and computing;
  - e. an understanding of the role of science and technology in society, together with scientific and technological skills;
  - f. a knowledge and appreciation of Australia’s historical and geographic context;
  - g. a knowledge of languages other than English;
  - h. an appreciation and understanding of, and confidence to participate in, the creative arts;
  - i. an understanding of, and concern for, balanced development and the global environment; and
  - j. a capacity to exercise judgement in matters of morality, ethics and social justice
7. To develop knowledge, skills, attitudes and values which will enable students to participate as active and informed citizens in our democratic Australian society within an international context.
8. To provide students with an understanding and respect for our cultural heritage including the particular cultural background of Aboriginal and ethnic groups.
9. To provide for the physical development and personal health and fitness of students, and for the creative use of leisure time.
10. To provide appropriate career education and knowledge of the world of work, including an understanding of the nature and place of work in our society (MCEETYA, 1989, para. 5).

Aim 6 “To develop in students...”, with its 10 sub-clauses, became an especially important series of points in that it was the foundation of the key learning areas that were adopted by each of the jurisdictions around the country. The identification of “an appreciation and understanding of, and confidence to participate in, the creative arts” (MCEETYA, 1989, para. 5) was noteworthy as it was in essence the first time that the Arts had been considered as a key learning area with a secured place within the curriculum. Until this time each of the educational jurisdictions had separate syllabus documents for music and visual arts across the compulsory years of schooling. The disciplines of dance, drama and media were taught in conjunction other subjects in the curriculum (e.g., dance was taught within physical education, and drama and media were taught within English).

Within the Declaration was the provision for the establishment of the national Curriculum Corporation of Australia to “become the major vehicle for collaborative curriculum development throughout Australia;” it was noted however that whilst “its work will be available ... no system will be bound to use it” (MCEETYA, 1989, para. 15). One of the first tasks of the Corporation was to develop a series of what were designated statements and profiles for each of the key learning areas. These formed the basis of curriculum development across the eight key learning areas (including the Arts) for the next decade and were the first attempts to develop a national curriculum. *A Statement on the Arts for Australian Schools* (1994) and *The Arts—a Curriculum Profile for Australian Schools* (1994) provide articulated, developmental and comprehensive statements of learning within each of the Arts disciplines.

It was unfortunate that at the time the States and Territories did not agree on the adoption and implementation of a national curriculum. In most cases the *Statement* and *Profiles* were adopted within the separate reworked curricula around the States and Territories. This marked a period of curriculum development and renewal.

### ***The Adelaide Declaration on national goals for schooling in the twenty-first century (1999)***

The Preamble to the Adelaide Declaration opens with the statement that “Australia’s future depends upon each citizen having the necessary knowledge, understanding, skills and values for a productive and rewarding life in an educated, just and open society. High quality schooling is central to achieving this vision” (MCEETYA, 1999, para. 1). As with the Hobart Declaration the aim was to provide broad directions and guidelines. Included in the Preamble is the statement that “Schooling provides a foundation for young Australians’ intellectual, physical, social, moral, spiritual and aesthetic development” (MCEETYA, 1999, para. 4).

Interestingly, it is in this Declaration that we see an articulation of the constitutional division of responsibility:

*Common and agreed goals for schooling establish a foundation for action among State and Territory governments with their constitutional responsibility for schooling, the Commonwealth, non-government school authorities and all those who seek the best possible educational outcomes for young Australians, to improve the quality of schooling nationally* (MCEETYA, 1999, para. 6).

The Declaration is presented under three National goals: 1. Schooling should develop fully the talents and capacities of all students; 2. Student attainment and participation in terms of curriculum; and 3. Schooling should be socially just. Under Curriculum the eight key learning areas are identified as: the arts; English; health and physical education; languages other than English; mathematics; science; studies of society and environment; technology; and in addition, there is a consideration of the interrelationships between them. This restate-

ment of the agreed key learning areas firmly established the Arts as a component of “a comprehensive and balanced curriculum” (MCEETYA, 1999, para. 21). The interrelationships between and within the learning areas prompted significant debate, particularly in relation to the implementation and delivery of discipline specific content and knowledge. Significantly, within this Declaration there is no separate mention of music, only the Arts.

### ***Melbourne Declaration on educational goals for young Australians (2008)***

The Melbourne Declaration was delivered as two goals. The first, Australian schooling promotes equity and excellence; and the second, all young Australians become: successful learners, confident and creative individuals, active and informed citizens. Under the heading of “A Commitment to Action: Promoting world-class curriculum and assessment” is a defined section on learning areas stating that they will be “incorporated into the curriculum with breadth, balance and depth of learning appropriate to students’ phases of development” (MCEETYA, 2008, p. 14). It was at this time that the issue of “breadth, balance and depth of learning” was brought into question. It was evident that the “learning areas are not of equal importance” and English and mathematics were deemed of “fundamental importance” and asserted their dominance in the curriculum with mandated times in the school timetable in some jurisdictions. Interestingly, the language later in the same Declaration shifts from English and mathematics to literacy and numeracy. Defined and allocated time each day for literacy and numeracy resulted in reduced time being available for all of the other key learning areas, including the Arts.

In was in this Declaration that the naming of the learning areas became slightly more defined with the Arts listed as “the arts (performing and visual)”. This was to ensure that all students would have an experience of both the visual and performing arts across the compulsory years of schooling. The *Melbourne Declaration* provided the policy framework for the development of the *Australian Curriculum*. Within the Declaration is an emphasis on “the importance of knowledge, understanding and skills from each learning area, general capabilities and cross-curriculum priorities as the basis for a curriculum designed to support 21st-century learning” (MCEETYA, 2008, p. 7). These formed the basis of the guiding principles that drove the development of the national curriculum over the following years (ACARA, 2010).

It should be noted that in addition to the *Australian Curriculum*, this Melbourne Declaration “provided the backdrop for significant national reform over the last decade” (Education Council, 2019, p. 3). Some of the major initiatives included Australian professional standards for teachers, accreditation of initial teacher education programs in Australia, and the national framework for teacher registration.

### ***Alice Springs (Mparntwe) Education Declaration (2019)***

The Alice Springs Declaration was released in late 2019 and articulated two Education Goals for Young Australians:

1. The Australian education system promotes excellence and equity; and
2. All young Australians [should] become confident and creative individuals, successful lifelong learners, and active and informed members of the community (Australian Government, 2019, p. 4).

As with the previous Declarations there is the statement that “Education plays a vital role in promoting the intellectual, physical, social, emotional, moral, spiritual and aesthetic



development and wellbeing of young Australians, and in ensuring the nation’s ongoing economic prosperity and social cohesion” (Australian Government, 2019, p. 2).

This Declaration makes important links with the *Australian Curriculum* (introduced formally in 2014). It is important to note that this curriculum (which is not the focus of this paper) was implemented not as one document but as a ‘model’ that each of the jurisdictions adopted and adapted in line with agreed principles. The *Australian Curriculum* “enables students to develop knowledge and understanding in the learning areas” and “the learning areas in the curriculum support the development of deep knowledge within a discipline and allow for a depth of learning appropriate to students’ phases of development” (Australian Government, 2019, p. 15). In the State of Victoria this was initially implemented as *AusVELS* (2013) and then the *Victorian Curriculum F-10* (VCAA, 2015). In each of the State and Territory ‘interpretations’ of the *Australian Curriculum*, the Arts has been included as a key learning area.

### Curriculum developments and music

While the function of each of the Declarations was to present agreed goals and principles, they did not articulate specifics of the courses of study or disciplines. From the Declarations a series of national developments emerged that then influenced curriculum at the State and Territory levels. Table 1 provides an overview of the main national and State of Victoria policy developments that have resulted from each of the four Declarations.

<b>Declaration</b>	<b>National development</b>	<b>Victorian response</b>
<i>The Hobart Declaration on Schooling</i> (1989)	<i>A Statement on the Arts for Australian Schools</i> (1994), <i>The Arts – a Curriculum Profile for Australian Schools</i> (1994)	<i>Curriculum and Standards Framework</i> (1995)
<i>Adelaide Declaration of National Goals for Schooling in the Twenty-First Century</i> (MCEETYA, 1999)		<i>Curriculum and Standards Framework 2</i> (2000), <i>Victorian Essential Learning Standards</i> (2005)
<i>Melbourne Declaration of the Educational Goals for Young Australians</i> (2008)	<i>Shape of the Australian Curriculum</i> (2009), <i>Australian Curriculum</i> (2014)	<i>AusVELS</i> (2013), <i>Victorian Curriculum F-10</i> (2015)
<i>Alice Springs (Mparntwe) Education Declaration</i> (2019)	<i>Australian Curriculum</i> [2020 review]	

**Table 1.** Declaration and Curriculum Developments.

It is interesting to note that through all of these developments in policy, and the acceptance of the key learning areas, there has never been a diluting (at the policy level) of the designated disciplines that constitute the Arts. In each of the iterations (at the national and State levels) the discipline of music has always been identified as a program of study in schools. The components of listening, performing and ‘composing’ are developed and expressed in a developmental and sequential manner.



In the *Australian Curriculum* (a version of which has been adopted by every State and Territory) there is a defining statement that

*music knowledge, understanding and skills ensure that, individually and collaboratively, students develop:*

- *the confidence to be creative, innovative, thoughtful, skilful and informed musicians*
- *skills to compose, perform, improvise, respond and listen with intent and purpose*
- *aesthetic knowledge and respect for music and music practices across global communities, cultures and musical traditions*
- *an understanding of music as an aural art form as they acquire skills to become independent music learners* (ACARA, 2020).

Possibly, no one could ask for a clearer statement of what is both aspirational and possible. Throughout the development of this curriculum it needs to be emphasised that the body charged with the development of the work – the Australian Curriculum, Assessment and Reporting Authority – was not the body that implemented the respective State and Territory versions of the curriculum. This was the responsibility of each State and Territory through its Department of Education.

As noted earlier in this paper, there was some cause for celebration with the *Hobart Declaration* recognising and bringing the Arts together to form the key learning area. There was also, as it turned out, some cause for concern and despair. No longer did music and visual art hold their long-established place in schools. It is to be regretted that the learning area became the means by which some schools actually decreased their offering of music and visual arts and in many ways their offering of the other arts forms. This was identified in the submissions, findings and recommendations of the *National Review of School Music Education Augmenting the diminished* (Australian Government, 2005) as well as the *Inquiry into the extent, benefits and potential of music education in Victorian schools* (Parliament of Victoria, 2013).

With the requirement that all schools are to provide experiences in the visual and performing arts, it is not uncommon for a school principal to engage just one teacher to cover all Arts disciplines, and thereby reduce the offerings across the timetable to just one Arts discipline area in a week. Indeed, this is an issue across most key learning areas that comprise several stand-alone disciplines that have their own knowledge and traditions. There is a similar expectation that they will be delivered as a group by one teacher. Commendably, there are still some school principals who retain their music specialists to teach across the year groups. It should be noted, further, that many Independent (non-government) schools do maintain extensive classroom and instrumental music programs for all levels in their schools.

With this diminution of time in the curriculum, there is a reduction in Arts skill and knowledge acquisition in the compulsory years of schooling. This in turn impacts on the ability of students to appropriately choose courses of study in their senior years of schooling – which has a flow-on effect with respect to course selection in higher education (Australian Government, 2005; Parliament of Victoria, 2013).

Complementary to this is the requirement of Australian teacher education registration bodies that require teachers to teach “the Arts” and not one of the disciplines. While many authorities still recognise a specialist degree in one of the Arts disciplines, the offerings within teacher education programs have been compressed into one (or possibly two) Arts subjects within teacher education programs in higher education.

## Conclusion

The four Declarations have provided common and agreed goals for State and Territory education authorities in Australia over the last four decades. They have become the foundations for educational reform and the development of policy in the form of curriculum. When we go beyond the aspirations and aims of the Declarations to the actual goals, we see the direction and nature of these agreements. In the adoption of the Declarations, the States and Territories have implemented detailed and articulated curricula in each of the disciplines of the key learning areas; the focus in this paper has been on the Arts and music.

While there are issues with the implementation of any policy, including key learning areas, it is what is in place at present and there is little likelihood it will change in the immediate future. We must continually advocate for the place of music per se (and not just as a component of the Arts) within the curriculum. Further, music educators around the world must ensure that our multi-faceted discipline is not diminished any further and relegated to the status of an extra-curricula or out-of-school activity for children in school. ■

## References

**ACARA.** 2017. Australian Curriculum F-10. Australian Curriculum, Assessment and Reporting Authority. <http://www.australiancurriculum.edu.au/f-10-curriculum/>

**ACARA.** 2020. Structure. Learning in music. <https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/musc/structure/>

**ACARA.** 2010. The shape of the Australian Curriculum version 2.0. Australian Curriculum, Assessment and Reporting Authority. [http://docs.acara.edu.au/resources/Shape\\_of\\_the\\_Australian\\_Curriculum.pdf](http://docs.acara.edu.au/resources/Shape_of_the_Australian_Curriculum.pdf)

**Australian Government, Department of Education, Skills and Employment.** 2019. Alice Springs (Mparntwe) education declaration. <https://docs.education.gov.au/documents/alice-springs-mparntwe-education-declaration>

**Australian Government Department of Education, Science and Training.** 2005. National Review of School Music Education Augmenting the diminished. Australian Government.

**Curriculum Corporation.** 1994. A statement on the arts for Australian schools. Curriculum Corporation.

**Curriculum Corporation.** 1994. The arts – a curriculum profile for Australian schools. Curriculum Corporation.

**Education Council.** 2019. Review of the Melbourne declaration: Discussion paper. [https://uploadstorage.blob.core.windows.net/media/education-au/20190415\\_FINAL\\_Melb%20Dec\\_Discussion%20Paper.pdf](https://uploadstorage.blob.core.windows.net/media/education-au/20190415_FINAL_Melb%20Dec_Discussion%20Paper.pdf)

**MCEETYA.** 1989. The Hobart declaration on schooling. Ministerial Council on Education, Employment, Training and Youth Affairs. <http://www.educationcouncil.edu.au/EC-Publications/EC-Publications-archive/EC-The-Hobart-Declaration-on-Schooling-1989.aspx>

**MCEETYA.** 1999. The Adelaide declaration on national goals for schooling in the twenty-first century. Ministerial Council on Education, Employment, Training and Youth Affairs. <http://www.educationcouncil.edu.au/EC-Publications/EC-Publications-archive/EC-The-Adelaide-Declaration.aspx>

**MCEETYA.** 2008. Melbourne declaration on educational goals for young Australians. Ministerial Council on Education, Employment and Youth Affairs. [http://www.mceecdya.edu.au/verve/\\_resources/National\\_Declaration\\_on\\_the\\_Educational\\_Goals\\_for\\_Young\\_Australians.pdf](http://www.mceecdya.edu.au/verve/_resources/National_Declaration_on_the_Educational_Goals_for_Young_Australians.pdf)

**Parliament of Victoria Education and Training Committee.** (2013). Inquiry into the extent, benefits and potential of music education in Victorian schools. Parliament of Victoria. [https://www.parliament.vic.gov.au/file\\_uploads/Music\\_Education\\_Final\\_041113\\_FJWsJhBy.pdf](https://www.parliament.vic.gov.au/file_uploads/Music_Education_Final_041113_FJWsJhBy.pdf)

**VCAA.** 2005. Victorian essential learning standards (VELS). <http://pandora.nla.gov.au/pan/129125/20110905-1708/vels.vcaa.vic.edu.au/overview/index.html>

**VCAA.** 2013. AusVELS. <https://www.vcaa.vic.edu.au/curriculum/foundation-10/Pages/Previous-curricula.aspx?Redirect=1>

**VCAA.** 2015. Victorian curriculum F-10. Victorian State Government. <http://victoriancurriculum.vcaa.vic.edu.au/>

**Victorian Board of Studies.** 1995. Curriculum and standards frameworks (CSF). Victorian Board of Studies.

**Victorian Board of Studies.** 2000. Curriculum and standards framework 2 (CSF2). Victorian Board of Studies.

## Abstract

In Australia, school education is the responsibility of the six States and two Territories with input and oversight from the Federal government. The States and Territories are responsible for curriculum development and funding of public education while the Federal government funds specific and targeted agendas. Since 1989 the Education ministers have arrived at a series of agreed statements and principles to guide the provision and implementation of Education including: *The Hobart Declaration on Schooling* (1989), *The Adelaide Declaration on National Goals for Schooling in the Twenty-First Century* (1999), *The Melbourne Declaration on Educational Goals for Young Australians* (2008), and the *Alice Springs (Mparntwe) Education Declaration* (2019). Each declaration has impacted on the development and implementation of policy, particularly as it relates to music and the arts. The paper presents an analysis of the place of music and the Arts within the curriculum and policy documents that have emerged from each of the Declarations. It outlines the first attempts at a national Australian curriculum in the early 1990s that led to development of the *Australian Curriculum* (2014). The various curricula that have eventuated have had an overriding agenda of equity of provision and opportunity, and an accommodation of the diversity in Australia. ■

**Keywords:** Australian curriculum, education declarations, policy, arts, music

# ▣ Policies, music education, and culture: Approaches from Chilean music education curriculum

## Introduction

Since the 1990s, educational policies in Chile have undergone a slow and profound transformation within the framework of a reconstruction of democracy that is not yet complete (Garretón & Garretón 2010; Navia 2010). Indeed, although the context is different from that of the 1980s, the Political Constitution created during the dictatorship—and still in force—has limited the deepening of democracy in Chile for three reasons. First, it led to the implementation of a neoliberal economic system, which a) promoted and benefited from the reduction of the State, limiting its capacity to control the market; b) facilitated the privatization of strategic areas for the country's development, including energy, basic services, and industry; and c) changed the country's productive development model from an industrialized one to one based on economic liberalization. Second, beginning in the early 1980s, it substituted a welfare state with a subsidiary state, which reduced fiscal contributions to the educational, health and social security systems. Third, after the elections at the beginning of the 1990s, the model was maintained and improved, generating macroeconomic growth, but without improving socioeconomic inequality indexes<sup>1</sup> (Burton 2002; Cypher 2005; Davis-Hamel 2012).

Beginning in the mid-1990s, the improvement of democratic institutions and the rise in Chile's macroeconomic indicators attracted a significant number of migrants, initially from various countries of the Southern Cone and then, starting around 2010, from other Latin American countries. (INE 2018, 17; Tijoux 2013). Slowly, the migratory movement began to transform the country's cultural demography from a more homogeneous model, composed mostly of descendants of Europeans and native peoples, to a more diverse one with multicultural characteristics (INE 2018). These changes were all framed by the processes of the information and communications technology (ICT) boom and economic and cultural globalization.

Between 1990 and 2020, there was a substantial development of Chilean educational policies (Cox 2003). However, the social and political changes that have occurred since 2010 raise questions regarding the capacity of current educational policies to respond to challenges, which include issues pending since the 1990s (inequality, segregation, democratic deepening), as well as the creation of a new political constitution and the development of new integration strategies among the communities that make up the country.

The present research is based on this context, inquiring about the ways in which culture is treated in policies, in an area marginalized in the Chilean educational system—music education. Two questions articulate the study: (1) How are culture and cultural difference defined in the Chilean music curriculum? and (2) how are these definitions incorporated in the learning objectives prescribed by the music curriculum? The theoretical assumptions of the study incorporate elaborations on culture and cultural difference (Appadurai 1996; Bhabha 1994; García-Canclini 1990, 2004; Said 1978, 1993), educational policy in Chile (Cox 2003, 2011, 2012), and politics, globalization, and internationalization in music education (Karlsen 2012 Kertz-Welzel 2018, 2020; Richerme 2019; Schmidt 2017). The

research assumes a qualitative approach, exploratory in nature. The sources used are the General Education Law (LGE 2009), and the Curricular Bases for Primary and Secondary Education. The information was processed through Qualitative Content Analysis and Thematic Analysis.

The first section of the paper presents a historical synthesis of the context and the evolution of educational policies in Chile between 1990 and 2020. The second section delves into the description of the theoretical bases on culture, establishing the theoretical framework for the present research. The third section presents the methods used and the main results obtained. The conclusions section closes this article.

## Educational policy in Chile

This section provides a description of the historical context and the development of Chilean educational policies. It begins with a focus on general educational policies before moving to a discussion of music education in the school curriculum.

### Policy context

In the 1990s, Chile developed a set of educational policies aimed at achieving quality and equity objectives in the contexts and learning outcomes of the Chilean school system (Cox 2003, 2011, 2012). These policies sought to reverse the effects of the changes adopted by the dictatorship government<sup>2</sup>. According to Cox (2003), the emphasis of the educational policies of the 1990s was centered on

*the regulation of the teaching profession, the financing of the educational system, the framework for the temporary functioning of the school system and the duration of compulsory schooling; ten intervention programs on different levels and subsets of institutions and actors in the system; and a profound curricular reform that covers from kindergarten to secondary education.* (Cox 2003, 20)

Additional reforms focused on quality assurance, establishing a national teacher evaluation system, and mandatory accreditation mechanisms for teacher training programs have been implemented since 2000 (MINEDUC 2006, 2011). Profound changes to the school system were hindered, however, by the Organic Constitutional Law of Education<sup>3</sup> ([LOCE] MINEDUC 1990).

The student mobilizations of 2006 and 2011 (Cox 2012; Stromquist & Sanyal 2013) raised the urgent need for changes to the system, demanding the implementation of structural reforms that would eliminate profit in education and substantially improve the quality of education. As a result, then-President Michelle Bachelet formed the Presidential Advisory Council for the Quality of Education (MINSEGPRES 2006), which prepared a report recommending changes to Chilean educational policy (CAPCE 2006). The report led to the repeal of the LOCE and the enactment of the General Education Law (LGE) in 2009. The following table summarizes some of the main differences between the two laws.

Law no. 18.962, LOCE (1990)	Law no. 20.370, LGE (2009, revised 2019a)
Built under dictatorship, without citizen participation.	Built in democracy, based on a broad presidential commission.
Focus on freedom of education.	Focus on quality and regulation of profit in education.
Restricted conception of education, focused on instruction.	Expanded concept of education, focused on the integral development of individuals.
Recognizes formal and informal education.	Recognizes formal, non-formal, and informal education.
Curriculum focused on mandatory minimum content and objectives.	Curriculum focused on learning objectives
No reference to culture or cultural difference.	Raises references to cultural diversity and multiculturalism.
Establishes two types of education: humanistic-scientific and technical-professional.	Establishes three types of education: humanistic-scientific, technical-professional, and artistic.

**Table 1.** Comparison between Law no. 18.962 (LOCE), and Law no. 20.370 (LGE).

### Music education in the school curriculum

The Ministry of Education implemented a curricular framework during the 1990s, balancing the restrictions imposed by the LOCE (1990) and the country’s development needs. The set of Fundamental Objectives and Minimum Compulsory Contents for Basic and Secondary Education (MINEDUC 1996–1998) established a floor of knowledge, skills, and attitudes that created a new paradigm for the music education. One of the main novelties was the adoption of “music as culture” (Elliott 1990; Menezes-Bastos 2013; Merriam 1977) as a philosophical principle guiding the curriculum and teaching practices. Such meaning was in tune with two needs: to broaden the base of repertoire that made up the school’s musical practices (Poblete 2010a; Poblete 2021) and to emphasize citizenship training in the post-dictatorial context. This principle encouraged the incorporation of musical repertoire and practices previously excluded from school, such as popular, folk, and ethnic music. Likewise, the music curriculum promoted the development of skills from aesthetic, creative, and cultural dimensions, with emphasis on the development of reflective and critical abilities.

In 2009, the General Education Law (LGE 2009) established a new organization for the school curriculum, replacing the Fundamental Objectives and Minimum Compulsory Content with the Curricular Bases for Primary and Secondary Education. The law defines the Bases Curricula as the instrument that prescribes the common learning required by all students (MINEDUC 2009, 12). This model was introduced in order to provide a more dynamic curriculum that can be adapted or used as a basis for the creation of new programs, according to the needs and priorities of each school. However, a more open curriculum does not necessarily ensure equitable access to education. The successful implementation of the Bases Curriculum depends on the human and material resources existing in the schools; therefore, considering the deep social inequality among Chilean schools, this flexibility could maintain or perhaps deepen existing inequalities between schools.

The new curriculum incorporates music education in primary and secondary education, although with differentiated presence and obligatory nature at various grade levels. It is a compulsory subject during the six years of primary school, with two hours per week dedicated exclusively for music. During the first two years of secondary school, it has a shared

presence with Visual Arts, with three hours per week between the two subjects. Music is as an optional subject for the final four years of secondary school<sup>4</sup>.

The Curricular Bases define new orientations, assuming that a comprehensive school education implies developing “artistic sensitivity and appreciation of the arts as a mode of personal expression and as recognition of our cultural heritage” (MINEDUC 2018, 22). On this basis, the conception of “music as a sound phenomenon” is introduced, impacting the curricular organization by placing a greater emphasis on musical performance, creation, and listening, while deemphasizing music’s cultural and reflective components.

### Theoretical framework

This section explores the theoretical foundations for this study. First, the concepts of culture and policy are explored, with a focus on how culture is socially constructed. Next, the relationship between policy and music education is discussed.

#### About culture and policies

The term culture typically refers to the customs, practices, objects, values, and beliefs of a community, region, or territory. This common meaning refers directly to objectifiable elements, which would be an exclusive—and excluding—part of any human group, with characteristics that endure over time. This conception reflects a substantive use of the term, naturalizing difference to the point of transforming it into something that can be observed and analyzed independent of the context from which it emerges. Appadurai (1996) points out:

*Much of the problem with the substantive form has to do with its implication that culture is some kind of object thing, or substance, whether physical or metaphysical... Viewed as a physical substance, culture begins to remind one of any variety of biologisms, including race, which we have certainly outgrown as scientific categories. (12)*

Instead, Appadurai proposes the use of an adjectival gaze, which thinks of culture “as a dimension of phenomena, a dimension that attends to situated and embodied difference,” emphasizing “its heuristic and comparative dimensions.” He also proposes to restrict its use “as a marked term to the subset of these differences that has been mobilized to articulate the frontier of difference”. (Appadurai 1996, 13) Appadurai’s proposal calls for moving away from treating culture as a fixed and structured object, instead considering it as a series of processes intertwined with social, historical, and economic dimensions and components that are dynamic in nature. This would move away from the more conservative perspectives that understand culture from a patrimonialized view of history (Santos-Granero 2017), which constructs a narrative idealized by popular culture. Such a view is based on a set of historically and socially legitimized landmarks and artifacts to which immanent values are attributed and, in turn, recognized as symbols of authenticity and identity.

It is possible to find a similar approach in several authors who observe culture as a narrative intrinsically associated with the construction of the other and who believe that cultural difference represents the frontier from which we develop our identities (Bourdieu & Wacquant 1998; Coelho 2008; Said 1993). These authors adopt a critical stance regarding the conditions under which narratives are constructed (Chartier 1992), acknowledging a history that contributes to the collective narrative that assumes a role in the transmission and structuring of social heritage, and that finds in the past the principles and practices upon which a community recognizes and distinguishes itself in the present. These narratives integrate relational, cultural, and social dimensions as key elements to understand and explain the past (Burke 1991, 1997).



This narrative condition allows us to observe in a relational manner the ways in which communities and individuals participate in the “set of social processes of production, circulation and consumption of meaning in social life” (García-Canclini 2004, 34). By giving meaning to the concept of relationship, it opens a door of escape from the substantialist logic that conceives and reproduces identities based on icons and patrimonial developments, which homogenize and make difference invisible within a society.

### Music policies and education

The changes in Chilean music education policies described above may pose challenges of form and substance in relation to social integration, the recognition of otherness, and the constitution of new principles of social cohesion from the recognition of otherness and difference (Karlsen & Westerland 2015; Poblete, in review; Sæther 2010) and, underlying the above, the need to respond to demands related to cultural diversity, human rights and social justice (Elliott 1990; UNESCO 2005, 2018). Therefore, it is imperative to examine culture’s foundations and the ways in which music education considers culture in the curriculum. It is also essential to examine and clarify what policy means in these contexts: Defining what counts as a music education policy and recognizing policies’ dimensions, levels, and scope will help to accurately identify their impacts. In this sense, the works of Richerme (2019), Kertz-Welzel (2018), and Karlsen (2012) are particularly illustrative and clarifying, providing different perspectives on what counts as policy in music education while raising incisive questions regarding the power relations between agents, agencies, local, and global communities and, underlying these links, the relationships between politics and policies (Cox 2012; Kertz-Welzel 2020).

An essential part of this discussion refers to the analysis of music education policies in contexts that are habitually centered on aesthetic practices and discourses and in which teachers are not always aware of the value of policies. Therefore, it is important to reinforce the point that policies “exemplify and direct ways of engaging with others, with contexts and with needs, all inciting particular kinds of thinking and action” (Schmidt 2017, 13) and can take multiple forms, depending on the contexts in which they were created.

### Method

This research is exploratory and employs a qualitative approach. Its focus is the definitions of culture and cultural difference present in various educational policy documents. First, qualitative content analysis (Flick 2004) as thematic coding approach (Robson & McCartan, 2016) was applied to two data sets: the General Law of Education, which provides the aims and guidelines to the Chilean educational system, and the introductory section of Curricular Bases, which presents the main guidelines for all curricular subjects, as well as a set of specific objectives for each one.

Next, the learning aims (LA) from music education curriculum were examined using thematic analysis, which Clarke & Braun (2013) describe as “a method for identifying and analysing patterns in qualitative data” (Clarke & Braun 2013, 120). They note that it allows theoretical flexibility “because the search for, and examination of, patterning across language does not require adherence to any particular theory of language, or explanatory meaning framework for human beings, experiences or practices” (Clarke & Braun 2013, 120). Finally, the codes derived from the analyses were categorized according to Flick’s (2004), and Robson & McCartan’s (2016) specifications.



## Results

### Culture in Chilean educational policies

The General Law of Education (LGE) does not provide a specific definition of culture or cultural difference, but both terms are used throughout the text, establishing a clear difference from its predecessor, the LOCE. For example, Article 2 of the LGE defines education as

*the process of lifelong learning that encompasses the different stages of people's lives and aims to achieve their spiritual, ethical, moral, emotional, intellectual, artistic and physical development, through the transmission and cultivation of values, knowledge and skills. It is framed in the respect and appreciation of human rights and fundamental freedoms, multicultural diversity and peace, and of our national identity, enabling people to lead their lives to the fullest, to live together and participate in a responsible, tolerant, supportive, democratic and active way in the community, and to work and contribute to the development of the country.*

In this text, multicultural diversity is not defined, but is integrated as a principle that is relevant to the aims of education.

Other references were found, which suggest a deeper and broader approach to culture. Article 3 defines the concepts of diversity, integration and inclusion, and interculturality; however, there is not a proper definition of culture or a cultural difference approach:

- f). Diversity. The system must promote and respect the diversity of institutional educational processes and projects, as well as the cultural, religious and social diversity of families who have chosen a diverse and determined project, and who are served by it, in accordance with the Constitution and the law.
- k). Integration and inclusion: The system will aim to eliminate all forms of arbitrary discrimination that impede students' learning and participation and will enable the integration of those with special educational needs.
- m). Interculturality. The system must recognize and value the individual in his or her cultural specificity and origin, considering his or her language, worldview and history.

The definition of the first concept, diversity, is focused on processes and educational projects; it refers to culture only as a type of familial diversity. In the second definition, neither cultural components nor values are factors in integration and inclusion. The definition of interculturality makes reference to culture but is focused on individuals, not communities, and without considering intercultural dimensions.

The LGE makes two other explicit references to interculturality: first, as part of a special needs education (Article 23), indicating that schools

*will make curricular adaptations for specific educational needs, such as those created in the framework of interculturality, prison schools and hospital classrooms, among others (Art. 23, paragraph 4).*

Second, referring to intercultural bilingual education, which “is expressed in the curricular subject aimed at children, young people and adults who recognise the diversity of culture and origin and in which the language, worldview and history of their people of origin are taught and transmitted, establishing a harmonious dialogue in society” (Art. 23, paragraph 5). Both references are reaffirmed in Articles 28, 29, and 30, where is indicated that “in the case of educational establishments with a high percentage of indigenous students, it will also be considered as a general goal, that students develop learning that allows them

to understand and express simple messages in the indigenous language, recognizing their history and knowledge of origin.”

It is interesting that LGE does not provide specific guidelines about culture and multicultural diversity. Furthermore, it constructs intercultural education narrowly, without incorporating foreign cultures or processes of cultural *métissage*. Instead, interculturality is only considered as part of special education or from an indigenous perspective.

### Culture in the Curricular Bases

The purpose of the introductory section of the Curricular Bases is to operationalize the guidelines of the LGE in the school curriculum, establishing a common framework that will serve as a basis for its development. Those guidelines are later recontextualized towards the disciplinary knowledge of specific subject, such as in the introduction to the Curricular Bases of Music. References to culture and cultural difference in these sections of the Curricular Bases were analyzed.

Although the introduction establishes that the purpose of the curriculum is “to offer a common cultural base for the whole country, through Learning Aims established for each course or level” (MINEDUC 2018, 18), no definitions of culture, cultural difference, multiculturalism or interculturality were found. Instead, there is a reference to the “principle of cultural, religious and social diversity...of the populations served by the school system” (MINEDUC 2018, 18), which is reaffirmed in “Transversal Objective No. 20” that seeks to “recognize and respect cultural, religious and ethnic diversity and different ideas and beliefs” (MINEDUC 2018, 30). This aim, although integrating an approach to cultural difference, possesses at the same time a duality that entails a contradiction: It refers to a broad concept of diversity, linked to ethical, value-based, and even cognitive dimensions, but is at the same time restrictive, making invisible the manifestations to which it alludes.

Another reference is an indication of the need “to know and value history and its actors, traditions, symbols, the territorial and cultural heritage of the nation, in the context of an increasingly globalised and interdependent world” (MINEDUC 2018, 30). This objective is reinforced by the principle that “education...has to contribute to forg[ing]...a sense of nationality” (MINEDUC 2018, 18), and “provide opportunities for students to acquire a sense of identity and belonging to Chilean society” (MINEDUC 2018, 21–22). Notwithstanding the relevance of this orientation, the lack of accurate definitions around culture or other dimensions of diversity and identity (ethnic, gender, sexual) overemphasizes the nationality principle. Furthermore, it underestimates the richness of an approach that recognizes the multicultural character of the society in which this identity is inserted and, at the same time, proposes ways of incorporating interculturality.

In contrast to the above, the introduction of the Curricular Bases of Music makes several explicit references to culture, cultural difference, and cultural diversity. However, despite those references, the approach to those constructs remains implicit, and similar to how they are in the general section of Curricular Bases, but with some dissonances.

Music’s introduction section suggests diversity is valued, indicating that “individual differences are a source of richness and possibilities for individual and group learning” (MINEDUC 2015, 289), incorporating the personal background of the students in the “disabilities approach.” It subsequently states that this

*principle of inclusion and diversity calls on teachers to incorporate all types of music into the classroom, considering the students’ experiences and the local socio-cultural context as a contribution, deepening their musical horizon, focusing on an education that seeks to develop a lively interest in all human cultures, starting with those that are closest to us, and collaborating in the process of strengthening interculturality and transculturality. (MINEDUC 2015, 289)*

It recognizes that “all cultures make music: it is one of the ways they have to create an identity and to transcend, and likewise, it is a way of knowing, characterizing and identifying the different human groups” (MINEDUC 2018, 344). Additionally, it points out that music constitutes a “language proper to humanity, dynamic and generative, which in turn allows knowing both one’s own culture and others, affirming one’s own as part of a personal identity and valuing what exists as a starting point for each experience” (MINEDUC 2015, 286).

It is through the study of repertoire that students come to understand the relationship between their own culture, different cultures, and music. The Curricular Bases includes suggestions of repertoire to study in order to “provide the student with the opportunity to know and interact with music from varied contexts and cultures, having one’s own as a starting point” (MINEDUC 2018, 345). “Repertoire is constituted as the beginning, means and end in musical activity. It is through it that music is known, created and recreated, expanding, understanding and developing musical skills and knowledge” (MINEDUC 2015, 287). The authors note that

*the [study] programs will have a set of scores from different styles and contexts and with increasing degrees of technical and musical difficulty, which may be adapted to the needs of the classroom, in addition to serving as a starting point for new proposals.*

*In that sense, the repertoire is “responsible for the development of interpretive skills and musical understanding” (MINEDUC 2015, 287).*

The centrality of repertoire makes sense with music’s established emphasis on creative practices. However, the privileging of performance, creation and listening skills also represents a restricted way of understanding the relationship between culture and music because it omits other musical practices and forms of intercultural relations. For example, the description of musical genres in secondary education focuses on repertoire from native peoples, folklore and music of the Americas. The objective is to relate folk and American music with European music or to approach the worldview of native peoples through their music. In music appreciation, the intent is “that students overcome unconscious daily listening and strengthen a critical look at music, identifying elements that shape it, such as genre, rhythm, instrumentation and social context of origin, among others” (MINEDUC 2015, 291). Both examples show how the formal elements belonging to one genre, style, or language is privileged over the socio-cultural contexts, by focusing on pointing out the details of the music while referring to context only in generalities, without specifying dimensions or components to be related. In this sense, the restricted view emerges by promoting an understanding of the relationships between repertoire and historical, social and cultural contexts, centered on the development of technical–disciplinary knowledge through musical performance, creation and listening, over other dimensions of a cultural order.

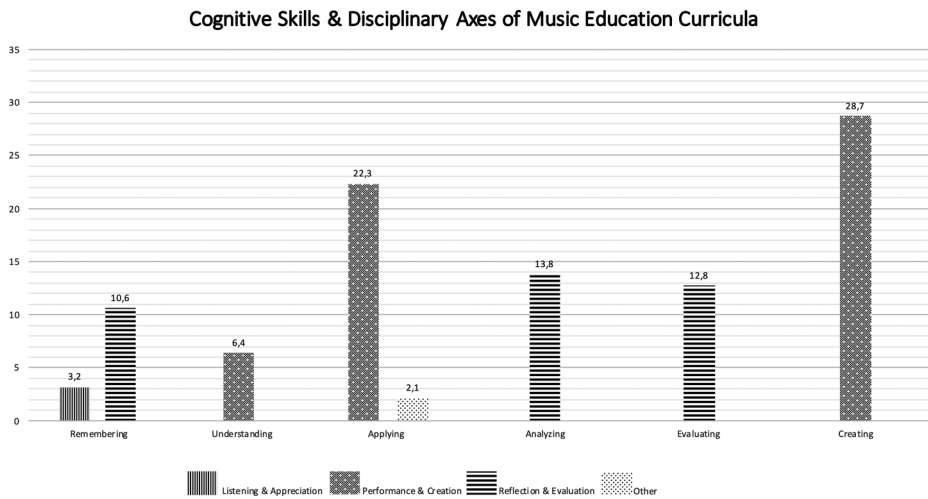
Finally, it is important to note the significance given to the repertoire and musical genres as representative of a culture through the study of its distinctive characteristics. Focusing on these distinctions and how representative genres can be stylistically related to other genres makes it difficult to propose guidelines that strengthen the development of processes of an intercultural or transcultural nature.

### **Analysis of the Learning Aims for Music Education (LA)**

The Learning Aims for Music Education (LA) represents the core of disciplinary knowledge. They were constructed on three axes: Listening and Appreciation (L&A), Performing and Creation (P&C), and Reflecting and Contextualizing or Relating (R&C in primary, R&R in secondary). They are common for all curricular paths, excepting in the last two years of secondary school (MINEDUC, 2009, modified in MINEDUC, 2019a).

To examine the primary and secondary curriculum, the LA were categorized as skills or content. Analysis considered only the cognitive skills that correspond to the revised version of Bloom’s Taxonomy (Anderson & Krathwohl 2001). Skills that could be considered procedural knowledge (e.g., knowledge of musical styles or rhythmic accuracy in playing or singing) were excluded.

The skills were first categorized by axis. The greatest number were on the P&C axis (41%), followed by L&A (34%) and R&C (25%). A second analysis shows how each cognitive skill is distributed according to disciplinary axes (see Figure 1). Results show concordance with the emphasis on performance, creation, listening discussed earlier and the nature of the cognitive skills associated with these practices. However, it is interesting to note that L&A use only the most basic cognitive skill (remembering) and not more complex cognitive domains (e.g. understanding or analyzing).



**Figure 1.** Proportion of cognitive skills from learning aims, according disciplinary axes of Chilean Music Education Curricula.

The content of the LAs was analyzed to identify definitions of culture, whether explicit, implicit, indeterminate, and ways to approach to culture, which could be reified, relational, indeterminate. Although it was not possible to find explicit definitions, an approach to culture was found in musical repertoire. As stated in the Curricular Bases for Music Education, “The repertoire suggested in the Programs of Study, coming from different places and moments in history, will allow students to learn and reflect on the musical elements themselves, as well as on their contexts” (MINEDUC 2015, 287). Thus, musical repertoire establishes implicit guidelines that suggest a reified perspective that reduces culture and diversity to different genres and musical practices.

In analyzing the repertoire at each level, it was possible to distinguish five main categories or genres of music: Classical, Pop, Folk, Ethnic, and Foreign. The level of specificity of the repertoire varied; more specific approaches detailed not only genre, but author and works, as well. In other instances, only music genres or styles were indicated. As shown in Table 2, only Classical, Pop and Folk are present along the entire curricular path, albeit with different content specify levels: Classical is specific along the primary curriculum, whereas Pop and Folk genres alternate between specific and general moments in primary

curricula. Ethnic music is present only in primary curricula, and foreign music is only but included in secondary. All music genres except Ethnic have a general specificity level in Secondary curricula.

		Music Genres					
		Classic	Pop	Traditional	Ethnic	Foreign music	Other
Primary School	First grade	Specific	General	General	General	Non-covered	Specific
	Second grade	Specific	General	General	General	Non-covered	Specific
	Third grade	Specific	Specific	Specific	General	Non-covered	Non-covered
	Fourth grade	Specific	General	General	General	Non-covered	Non-covered
	Fifth grade	Specific	General	General	General	General	Non-covered
	Sixth grade	Specific	Specific	Specific	General	General	Non-covered
	Seventh grade	General	General	General	Non-covered	General	Non-covered
	Eighth grade	General	General	General	Non-covered	General	Non-covered
Secondary School	First grade	General	General	General	Non-covered	General	Non-covered
	Second grade	General	General	General	Non-covered	General	Non-covered

**Table 2.** Content Specificity Level according Grades and Music Genres.

The analysis of the LAs reveals three main characteristics: a) a reified view of culture, centered on repertoire as music genres; b) an uneven distribution of genres in the repertoire across levels, which could be contrary to the Curricular Bases stated purpose to “provide a cultural common base for all the country” (MINEDUC 2015, 16); and c) different levels of content specificity that could—considering the mandatory nature of the Curricular Bases and the reliance on teachers’ musical background—pose an asymmetry that could not only affect the depth with which the content is explored, but also prevent students ability to access to the same cultural base.

## Conclusions

### Synthesis

Synthesizing the results presented above reveals that the policies that were analyzed for this research include no precise definitions of culture and its manifestations. Even when multiculturalism and interculturality are mentioned in the LGE, the way in which they are approached is problematic. The omission of references to multiculturalism and interculturality from the Curricular Bases reinforces the emphasis given to the construction of a national sense. The music curriculum proposes an objective look at musical repertoire and emphasizing the practical dimension of music over critical reflection. Furthermore, it provides greater specificity in the description of the (mostly classical) Western music repertoire while describing ethnic or “non-Chilean” repertoire in a more general sense. This would establish—paraphrasing Bernstein (1977)—sets of visible and invisible repertoire, and the final decision about their implementation will depend on the judgment and training of individual teachers.

In short, discordance exists between varying policy levels with respect to the ways in which culture is conceptualized by the LGE and expressed in the national curriculum. Whether the result of cognitive dissonance or field bias in adapting the LGE to the most operative levels, or lack of control in translating policies between levels (specifically, in terms of coherence and internal consistency), or even the result of politics that promote intentional decisions on what should be taught in the school, these are highly relevant aspects that should be reviewed and modified, especially in light of the changes in the current context.

A second misalignment was also observed, between the explicit purposes of the general policies, the epistemological approach assumed by the Music Education, and its degree of relevance to the current Chilean socio-cultural context. This refers first to the adoption of the principle which “music is, in essence, a sound phenomenon” (MINEDUC, 2018, p. 344) which emphasizes creative, reflective and analytical skills, but of an individual nature, as opposed to the LGE’s stated intent to promote multi or intercultural learning. A second instance is the consideration of repertoire as the central object of the music education without adjusting to the conditions of the current Chilean socio-cultural context, which urgently requires a relational look at culture. That context is complex context and requires new ways of understanding the relationship with native peoples, as well as new strategies around inequality, segregation, and social fragmentation. A music education focused exclusively on repertoire—even when drawn from different genres—does not seem to promote new relationships between individuals or communities, nor does it improve the social cohesion of the country.

It would not be fair, however, to attribute all the criticisms to the music curriculum. It is also necessary to promote a critical discussion of the cultural foundations of educational policy, which would allow the clarification of definitions (for example, no longer considering interculturality as part of special education), and the incorporation of new tools for understanding culture and its treatment within policies.

I am referring to a model that integrates individual and collective narratives into a larger cultural narrative, capable of making visible the relationship between narratives and the set of physical and symbolic spaces that make up the territories in which these narratives are anchored. Such a model would recognize the importance of heritage elements for culture but incorporate in this recognition the processual character of culture, within which such objects are affected, re-signified and modified by the *Zeitgeist* (Krause 2019). It would also observe culture as a framework of relationships between content, practices and territories, in which coexist simultaneously not only different cultures, but also different relational dynamics between individuals and communities, and would acknowledge the multicultural character of Chilean society, as those spaces of intercultural relationship and eventual processes of transcultural relationship that coexist in it. Furthermore, the model would recognize the poly-cultural character of cultural narratives, making visible their diverse manifestations (cultural, religious, ethnic, migrant, gender), respectful of the inherent value of each narrative, regardless of its volume, convincing power, or the weight it has with respect to others. Finally, it would establish a framework for action toward a culturally inclusive music education, capable of making a substantive contribution to the integration of individuals and groups, to the construction of a participatory democracy and a social cohesion built communally from difference.

### Implications

The study raises the need to critically reflect on the cultural dimension of music, proposing deeper dialogues between creative and interpretative practices, identities and cultural diversity, which strengthen the capacities for appreciative and critical reflection in school music education. Dialogues that—considering the effects of globalization on individuals, communities and countries, migratory movements and new forms of cultural transmission related to processes of hybridization in contemporary societies—are supported by new ways of understanding culture and its treatment in educational policies.

Understanding the evolution of the national curriculum in Chile, where the processes of democratic and cultural reconstruction continue 30 years after the end of the dictatorship, also requires looking at the Chilean political context from a longer perspective. In this sense, the processes of policy construction are part of a complex fabric that is affected by

political changes. This fabric depends both on a stable and deep democratic framework and on the cultural maturity of the agents and agencies operating in the cultural and educational spheres. Policies and politics, framed by socio-cultural contexts, are linked, albeit with particular dynamics that function like Appadurai's (1996) landscapes. Underlying these dynamics are the different rhythms of historical time (Braudel 1979), framing each layer, and all of them at the same time. ■

### Funding statement

Funding from Becas-Chile Program from National Agency Research and Development, and Ibañez-Atkinson Foundation, is gratefully acknowledged.

### Notes

[1] Although the inequality index has decreased in recent years (from 57.2 in 1990, to 46.6 in 2017), it is still high, being ranked second to last among OECD member nations (OECD 2021; World Bank 2021).

[2] These include (a) the deterioration of public education as a result of the change in its financing structure; (b) the deterioration of teachers' working conditions and the loss of their university status in teacher training; (c) the lack of a school curriculum that sets common minimum learning standards for all schools; (d) the deterioration of teachers' working conditions and the loss of their university status in teacher training; and (e) the lack of a school curriculum that establishes common minimum learning for all schools. In this regard, see Cox 1986; Núñez 2010; Poblete 2010a, 2010b, 2016, 2017.

[3] The LOCE was the last of the so-called "tie-up laws" established by the dictatorship in order to safeguard the legal, political, and administrative structure of the country from potential reforms once democracy was restored. It was signed on March 10, 1990, one day before the new government took office.

[4] The third and fourth years of secondary school were excluded from the present study, due to recent changes in the curricular structure of this sub-level.

### References

- Alba-Rico, S.** 2017. Repeticiones, retrocesos, restas. In S. Alba-Rico, A. Appadurai & Z. Bauman (Eds.) *El Gran Retroceso. Un Debate Internacional Sobre el Reto Urgente de Reconducir el Rumbo de la Democracia* (Epub). Seix Barral, 14-26.
- Anderson, L. W. & Krathwohl, D. R.** (Eds.) 2001. *A taxonomy for learning, teaching, and assessing: A revision of Bloom's Taxonomy of Educational Objectives*. Allyn & Bacon.
- Appadurai, A.** 1996. *Modernity at large. Cultural dimensions of globalization*. University of Minnesota Press.
- Arias, G., Moreno, R. & Núñez, D.** 2010. Inmigración latinoamericana en Chile: analizando perfiles y patrones de localización de la comunidad peruana en el área metropolitana de Santiago (AMS). *Revista Tiempo y Espacio*, 25. Retrieved from <http://revistas.ubiobio.cl/index.php/TYE/article/view/1769>
- BCN.** 2016. Historia de la Ley N° 20.370. Publicación, BiblioTeca del Congreso Nacional. Retrieved xx.xx.xxxx, from <https://www.bcn.cl/historiadelaley/nc/historia-de-la-ley/4713/>



- Bauman, Z.** 2017. Síntomas en busca de objeto y nombre. In S. Alba-Rico, A. Appadurai, & Z. Bauman (Eds.) *El Gran Retroceso. Un Debate Internacional Sobre el Reto Urgente de Reconducir el Rumbo de la Democracia* (Epub). Seix Barral, 40-56.
- Bernstein, B.** 1977. *Class codes and control, Vol. 3: Towards a theory of educational transmissions*. Routledge Kegan & Paul.
- Bhabha, H. K.** 1994. *The location of the culture*. Routledge.
- Bourdieu, P. & Wacquant, L.** 1998. Prefácio: Sobre as artimanhas da Razão Imperialista. In Nogueira, M. & Catanio, A. (Org.). *P. Bourdieu, Escritos de educação*. Petrópolis, Vozes, 17-32.
- Braudel, F.** 1979. La larga duración. In *La Historia y las Ciencias Sociales*. 2nd ed. Alianza Editorial, 60-97.
- Burke, P.** 1991. *New perspectives on historical writings*. Polity Press.
- Burke, P.** 1992. *History and social theory*. Polity Press.
- Burton, J. R.** 2002. State continuismo and Pinochetismo: The keys to the Chilean transition. *Bulletin of Latin American Research* 21, 3, 358-374.
- CAPCE.** 2006. Informe Final de Consejo Asesor Presidencial para la Calidad de la Educación. Consejo Asesor para la Calidad de la Educación.
- Chartier, R.** 1992. *El mundo como representación*. Gedisa.
- Coelho, T.** 2008. *A cultura e seu contrário: Cultura, arte e política pós-2001*. Itaú Cultural.
- Cox, C.** 1986. Políticas educacionales y principios culturales, Chile 1965-1985. Centro de Investigación y Desarrollo de la Educación (CIDE).
- Cox, C.** 2003. Las políticas educacionales de Chile en las últimas dos décadas del siglo XX. In C. Cox (Ed.) *Políticas educacionales en el cambio de siglo*. Universitaria, 19-112.
- Cox, C.** 2011. Le curriculum scolaire au Chili: Genèse, mise en œuvre et développement. *Revue Internationale de Education de Sèvres* 56, 51-61. <https://doi.org/10.4000/ries.1047>
- Cox, C.** 2012. Política y políticas educacionales en Chile 1990-2010. *Revista Uruguaya de Ciencia Política* 21, 1, 13-42. <http://rucp.cienciassociales.edu.uy/index.php/rucp/article/view/6>
- Cypher, J. M.** 2005. The political economy of the Chilean state in the neoliberal era: 1973-2005. *Canadian Journal of Development Studies* 26, 4. doi: 10.1080/02255189.2005.9669085
- Davis-Hamel, A.** 2012. Successful neoliberalism?: State policy, poverty, and income inequality in Chile. *International Social Science Review* 87, 3/4, 79-101. <http://www.jstor.org/stable/41887539>
- Elliott, D.** 1990. Music as culture: Towards a multicultural concept of arts education. *The Journal of Aesthetic Education* 24, 1, 147-166. doi:10.2307/3332862



- Flew, T.** 2020. Globalization, neo-globalization and post-globalization: The challenge of populism and the return of the national. *Global Media and Communication* 16, 1, 19–39. <https://doi.org/10.1177/1742766519900329>
- Flick, U.** 2004. *Introducción a la investigación cualitativa*. Morata.
- García-Canciani, N.** 1990. *Culturas híbridas: Estrategias para entrar y salir de la modernidad*. Grijalbo.
- García-Canciani, N.** 2004. *Diferentes, desiguales y desconectados: Mapas de la interculturalidad*. Gedisa.
- Garretón, M. & Garretón, R.** 2010. La democracia incompleta en Chile: La realidad tras los rankings internacionales. *Revista de Ciencia Política* 30, 1, 115–148. <https://www.redalyc.org/articulo.oa?id=324/32414670007>
- INE.** 2018. *Características de la inmigración internacional en Chile, Censo 2017*. Santiago, Chile: Instituto Nacional de Estadísticas. Retrieved 07.14.2019, from <http://www.censo2017.cl/descargas/inmigracion/181123-documento-migracion.pdf>
- Karlsen, S.** 2017. Policy, access, and multicultural (music) education. In P. Schmidt & R. Colwell (Eds.) *Policy and the Political Life of Music Education*. Oxford Scholarship Online, 211–230. <https://doi.org/10.1093/acprof:oso/9780190246143.001.0001>
- Karlsen, S.,** 2012. Multiple repertoires of ways of being and acting in music: immigrant students' musical agency as an impetus for democracy. *Music Education Research* 14, 2, 131–148.
- Kertz-Welzel, A.** 2018. *Globalizing music education: A framework*. Indiana University Press. <https://doi.org/10.2307/j.ctt2204p3c>
- Kertz-Welzel, A.** 2020. Cultural diversity or core culture? Politics and German music education. *The Finnish Journal of Music Education* 23, 1/2, 34–42.
- Krause, M.** 2019. What is Zeitgeist? Examining period-specific cultural patterns. *Poetics*, 76. <https://doi.org/10.1016/j.poetic.2019.02.003>
- Lebret, A.** 2020. COVID-19 pandemic and derogation to human rights. *Journal of Law and the Biosciences* 7, 1. Isaa015. <https://doi.org/10.1093/jlb/Isaa015>
- Menezes-Bastos, J.** 2017. Esbozo de una teoría de la música: Más allá de la antropología sin música y de la musicología sin hombre. *Encuentros* 15, 3, 15–39. <http://dx.doi.org/10.15665/re.v15i3.1147>
- Merriam, A.** 1977. Definitions of "comparative musicology" and "ethnomusicology": An historical-theoretical perspective. *Ethnomusicology* 21, 2, 189–204. doi:10.2307/850943
- MINEDUC** 1990. *Ley Orgánica Constitucional de Enseñanza, n°18.962*. Ministerio de Educación Pública, Santiago, Chile, 10 de marzo de 1990. Retrieved 03.17.2021, from <http://www.leychile.cl/N?i=30330&f=1990-03-10&p>
- MINEDUC** 2009. *Ley General de Educación, n° 20.370*. Ministerio de Educación, Chile. Retrieved 03.17.2020, from <http://bcn.cl/1uvx5>

**MINEDUC** 2015. Bases curriculares 7° Básico a 2° Medio. Ministerio de Educación. Retrieved 03.17.2020, from <https://media.mineduc.cl/wp-content/uploads/sites/28/2017/07/Bases-Curriculares-7%C2%BA-b%C3%A1sico-a-2%C2%BA-medio.pdf>

**MINEDUC** 2018. Bases curriculares Primero a Sexto Básico. Unidad de Currículum y Evaluación. Retrieved 03.17.2020, from <https://bibliotecadigital.mineduc.cl/bitstream/handle/20.500.12365/2342/mono-1003.pdf?sequence=1&isAllowed=y>

**MINEDUC** 2019a. Fija texto refundido, coordinado y sistematizado de la Ley n°20.370, ley general de educación, con las normas no derogadas del Decreto con Fuerza de Ley n° 1, de 2005. Retrieved 03.23.2021, from <http://bcn.cl/2f6yy>

**MINSEGPRES** 2006. Decreto n° 146, crea comisión asesora presidencial "Consejo Asesor para la Calidad de la Educación". Ministerio Secretaría General de la Presidencia de Chile. Retrieved 02.25.2021, from <http://bcn.cl/2mtl8>

**Navia, P.** 2010. Living in actually existing democracies: Democracy to the extent possible in Chile. *Latin American Research Review* 45, 298–328. doi:10.1353/lar.2010.0040.

**Núñez, I.** 2010. Las Escuelas Normales: Una historia de fortalezas y debilidades 1824–1973. *Revista Docencia* 40, 33–39.

**OECD** 2021. Income inequality (indicator). <https://doi.org/10.1787/459aa7f1-en>

**Poblete, C.** 2010a. Enseñanza musical en Chile: Continuidades y cambios en tres reformas curriculares (1965, 1981, 1996–1998). *Revista Musical Chilena* 64, 214, 12–35. <https://revistamusicalchilena.uchile.cl/index.php/RMCH/article/view/10569/10647>

**Poblete, C.** 2010b. Educação musical no Chile na reforma educacional de 1981. *Anais do XIX Congresso Nacional da Associação Brasileira de Educação Musical*. Goiás, Brazil. Universidad Federal de Goiás, 796–804.

**Poblete, C.** 2016. Formación de profesores de música en la Universidad de Chile: Génesis y evolución de un modelo. In C. Poblete (ed.) *Reconstruyendo la Mirada: Investigación en Educación Artística en la Universidad de Chile*. Facultad de Artes, Universidad de Chile, 187–203.

**Poblete, C.** 2017. Formación docente en música en Chile: Una aproximación histórica desde tres universidades. *Revista da FAEEBA – Educação e Contemporaneidade* 26, 48, 97–109. doi: 10.21879/faeeba2358-0194.2017.v26.n48.p97-109

**Poblete, C.** 2021. Sociocultural background and teacher education in Chile: Understanding the musical repertoires of music teachers of Chile. In R. Wright, G. Johansen, P. A. Kanellopoulos & P. Schmidt (Eds.) *The Routledge Handbook to Sociology of Music Education*. Routledge, 136–152.

**Poblete, C.** Culture and music education: Towards a structural approach. Manuscript, in review.

**Richerme, L. K.** 2019. Reimagining policy: Power, problems, and public stories. *Arts Education Policy Review* 120, 2, 94–102. <https://doi.org/10.1080/10632913.2017.1411300>

**Robson, C. & McCartan, K.** 2016. *Real world research*. 4<sup>th</sup> ed. Wiley.

- Said, E.** 1978. *Orientalism*. Routledge Kegan & Paul.
- Said, E.** 1993. *Culture and imperialism*. Chatto & Windus.
- Sæther, E.** 2010. Music education and The Other. *The Finnish Journal of Music Education* 13, 1, 45–60.
- Sanahuja, J.** 2018. Crisis de globalización, crisis de hegemonía: Un escenario de cambio estructural para América Latina y el Caribe. In A. Serbin (Ed.) *América Latina y el Caribe frente a un Nuevo Orden Mundial: Poder, globalización y respuestas regionales*. Icaria Editorial, 37–68.
- Santos-Granero, F.** 2017. Patrimonialization, Defilement & The Zombification of Cultural Heritage [Online workshop]. *Nuevo Mundo Mundos Nuevos* <https://doi.org/10.4000/nuevomundo.70152>
- Schmidt, P.** 2017. Why policy matters: Developing a policy vocabulary within music education. In P. Schmidt & R. Colwell (Eds.) *Policy and the Political Life of Music Education*. Oxford Scholarship Online, 11–55. <https://doi.org/10.1093/acprof:oso/9780190246143.001.0001>
- Spadaro, A.** 2020. COVID-19: Testing the limits of human rights. *European Journal of Risk Regulation* 11, 2, 317–325. <https://doi.org/10.1017/err.2020.27>
- Stromquist, N. P. & Sanyal, A.** 2013. Student resistance to neoliberalism in Chile. *International Studies in Sociology of Education* 23, 2, 152–178. <https://doi.org/10.1080/09620214.2013.790662>
- Tijoux, M.** 2013. Las escuelas de la inmigración en la ciudad de Santiago: Elementos para una educación contra el racismo. *Polis (Santiago)* 12, 35, 287–307. <https://doi.org/10.4067/S0718-65682013000200013>
- UNESCO** 2005. *The Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. United Nations Educational, Scientific and Cultural Organization, París, 2005. Retrieved 12.02.2020, from <https://en.unesco.org/creativity/convention/texts>
- UNESCO** 2018. *Reshaping cultural policies: Advancing creativity for Development*. United Nations Educational, Scientific and Cultural Organization, París, 2018. Retrieved 12.02.2020, from <http://uis.unesco.org/sites/default/files/documents/reshaping-cultural-policies-2018-en.pdf>
- Westerlund, H. & Karlsen, S.** 2015. Music teacher's repertoire and the quest for solidarity: Opening arenas for the art of living with difference. In C. Benedict, P. Schmidt, G. Spruce & P. Woodford (Eds.) *The Oxford Handbook of Social Justice in Music Education*. Oxford Handbooks Online, 1– 17. <https://doi.org/10.1093/oxfordhb/9780199356157.013.24>
- World Bank** 2021. Gini Index (World Bank estimated), Chile. Retrieved 02.16.2021, from <https://data.worldbank.org/indicator/SI.POV.GINI?locations=CL>

## Abstract

The wear and tear of globalization (Alba-Rico 2017; Flew 2020; Sanahuja 2018), the tensions around the recognition of cultural difference arising from migratory processes (Bauman 2017; Coelho 2008), and the effects of the COVID-19 pandemic in the world (Lebret 2020; Spadaro 2020) challenge us to think about how policies in music education can foster new ways of building a multicultural community, promoting the generation of intercultural relations through dialogue and respectful visualization of difference. Considering the above, the present study explores the relationships between culture and music education in the Chilean school curriculum. The research is exploratory in nature, with a qualitative approach. It is based on the study of documentary sources, which were treated with qualitative content analysis and thematic analysis. The theoretical framework incorporates theoretical elaborations on culture, educational policies in Chile, policies, internationalization, and globalization in music education. It is hoped that this work will provide substantive information to support processes of construction, analysis and research on music education policies in Chile and other countries. ■

**Keywords:** culture, educational policies in Chile, music education curriculum

Lauren Kapalka Richerme

## Fostering loyalty and integration in American public education: Difficult choices in the age of school choice

In the contemporary American P-12 education system, there exist two main types of schools: public and private. Prior to 1992, almost all students in public education attended the assigned school located nearest to their home. I will refer to such schools as “traditional public schools.” In 1992, the first charter schools began opening. These schools are publically funded and free for students to attend. Parents can choose for their child to attend a charter school, sometimes through a lottery system. More recently, students in many states have gained the choice to attend a traditional public school other than the one located nearest to their home. For example, parents could elect for their child to attend the traditional public school on the other side of town or in a neighboring town free of cost.

Over the past few decades, the proportion of students attending chosen public schools has grown dramatically. The National Center for Education Statistics (2019) reports that between 1999 and 2016, the percentage of students attending their assigned traditional public school dropped from 74% to 69%. During the same time period, the percentage of students attending a chosen public school, including charter schools and traditional public schools “located outside the assignment boundary based on the student’s residence,” rose from 14% to 19% (The National Center for Education Statistics, 2019, p. 6). While attendance at private schools has remained relatively stable (approximately 10% of students), recent school choice policy initiatives, including vouchers (through which a state government pays part of private school tuition) and various forms of tax incentives (edChoice, 2020), may encourage more parents to choose such schools in the near future.

The purpose of this philosophical inquiry is to examine the assumptions underlying school choice practices and to consider how music educators might engage with the current education choice paradigm. In particular, I posit that loyalty and integration might constitute key values that inform contemporary American music educators’ actions.

I ground this work in nonideal theory, which states that “knowledge of the better does not require knowledge of the best” (Anderson, 2013, p. 3). Nonideal theory starts with humans’ current motivations, rather than with abstract conceptions of what their motivations should be. It also centers on diagnosing and addressing injustices in current society, rather than on putting forward an ideal society from scratch (Anderson, 2013). Before using Hirschman’s (1970) writings about the roles that exiting (leaving one school for another) and voice (communicating displeasure in the hopes of bettering a school) play in public spheres as a framework, I provide a brief overview of literature addressing school choice.

### **School choice: An overview**

Although parents often select schools in large part because of their academic reputations (Bell, 2009; Bosetti, 2007), they rarely see academics as their sole or even primary motivator (Bell, 2009; Villavicencio, 2013). Through an interview-based longitudinal case study of 48 parents with children in grades six through nine, Bell (2009) sought to understand the thinking behind parents’ school choice decisions. She found that 58% cited academic reasons related to teaching and learning. However, even more parents (69%) cited holistic

reasons, which “focused on the child’s overall well-being, including reasons such as ‘They are thriving where they are’ and the child ‘isn’t ready for that kind of school’” (p. 199). Similarly, after conducting interviews with 25 parents at two charter schools in New York City, Villavicencio (2013) found that most parents ultimately emphasized the holistic reason of school being a good “fit” for their child, meaning that it would fulfill both their academic and nonacademic development. Some parents also specifically sought to avoid a focus on test preparation (Villavicencio, 2013).

Although research about whether or not school choice initiatives lead to improvements on traditional measures of academic achievement remain inconclusive (e.g., Center for Research on Educational Outcomes, 2019a, 2019b, 2019c; National Center for Education Evaluation and Regional Assistance, 2010), researchers have found that charter schools increase segregation of Black, Hispanic, and White students within school districts (Monarrez et al., 2019). While authors of one study only suggest that “segregation would fall 5 percent if charter schools were eliminated from the average district in [their] sample” (Monarrez, et al., 2019, p. v), because American schools are already highly segregated (National Center for Education Policy, 2019), even a modest estimated effect could have troubling consequences.

In terms of music education, Austin and Russell (2008) found that students at charter schools received music less frequently and in larger groups than those at traditional public schools, and Elpus (2017) states that only 27% of charter high schools nationwide offer music courses. Hellman (2019) summarizes: “Charter schools are not subject to the state regulations that are beneficial for music education” (p. 1). Additionally, Martin (2018) notes that because of the increased segregation resulting from school choice initiatives, music educators might consider how they will engage increasingly homogenized classrooms. Yet, with the exception of Martin (2018) and Hedgecoth (2019), few music educators have theorized about why school choice has had these effects and how music educators might act within the current choice paradigm.

### **The logic of choice: Exits and voice**

School choice may initially seem like a straightforward concept: Students and parents learn about different schools and select the one best suited to their needs. Said differently, schools, like any other non-monopolized business, compete to attract students. Yet, these explanations miss a key aspect of the process. Since K-12 schooling is mandated, students and parents who do not overtly select a school automatically enroll in their neighborhood public school. This means that rather than beginning from a list of choices, as one might when deciding where to shop for clothes or food, parents and students begin as default customers of their nearest public school; they can choose to remain as customers of that product or to go elsewhere for a similar product. As such, the logic behind school choice mirrors not so much a consumer selecting among open options as a customer beginning with a certain brand of product which they may repurchase or leave.

Using the concepts of exit and voice, Hirschman (1970) theorizes about how individuals decide whether or not to leave one product or organization for another, what he calls “exiting.” In contrast, voice involves communicating displeasure in the hopes of changing a product. According to Hirschman (1970), as individuals perceive that an organization is deteriorating, “Either exit or voice will ordinarily have the role of the *dominant* reaction mode. The subsidiary mode is then likely to show up in such limited volume that it will never become destructive” (p. 33). In terms of education, parents may judge that a school is deteriorating based on quantitative measures, such as school-wide standardized test scores, or their own perceptions about qualities or issues such as rigor, course offerings, or bullying.

If parents deem it necessary to react in the face of perceived declines within their local school, then they will tend to *either* exit the school *or* use their voices to demand changes. What, then, determines whether they will select exit or voice? Hirschman (1970) suggests two considerations.

First, parents will ponder whether or not they anticipate that the use of voice will create change. Using voice to encourage improvements can take a variety of forms, including direct individual or group complaints to school leaders, speaking out at school board meetings, and pressuring leaders through social media or other avenues. If parents feel sufficiently convinced that school leaders will address their complaints, then they will likely postpone exit. Conversely, if they believe leaders will not respond to their use of voice, they may exit absent investing time and energy in voicing concerns.

A second factor that parents will consider in selecting between voice and exit is the availability, and I would add feasibility, of exits. If exiting demands the prohibitive financial burden of private school or relocating to a more desirable school district, then parents are more likely to raise their voices. Yet, when school choice policies enable students to attend what their parents consider a more successful traditional public school, charter school, or voucher-funded private school, then they may exit their current school before voicing their concerns.

The favoring of voice over exit, or vice versa, has serious implications. When voice functions as the dominant reaction mode, parents have incentive to better the school by working with teachers and administrators. Such relationships take time to develop and energy to sustain, but they can lead to more community investment in holistic education practices.

Conversely, “The presence of the exit alternative can therefore tend to *atrophy the development of the art of voice*” (Hirschman, 1970, p. 43, emphasis in original). When exit functions as the dominant reaction mode, parents not only forgo opportunities to work with school leaders, but they do not develop the skillset, including collaborating with other stakeholders and communicating complaints in a productive manner, needed for such interactions. Additionally, it is important to consider which parents and students will exit first.

One might think that more educated and economically well-off parents would lead the exodus; indeed, Bosetti (2007) found that students from low socioeconomic households are less likely to make use of school choice options. This does not mean that these students and parents do not value education; rather, systemic inequalities and segregated social networks may deny these individuals the information and other resources necessary for exit. For instance, exiting may involve added transportation costs and time, the purchase of school uniforms, and the payment of added program fees. More socioeconomically privileged parents may also more readily see themselves as consumers empowered to make decisions about their children’s education. As parents perceive a school deteriorating further, the socioeconomically privileged parents and students most likely to have contributed time and resources rectifying school inadequacies and supporting thoughtful improvements will have already exited.

When considering parents in similar socioeconomic situations, Hirschman (1970) makes an additional key point: “quality-education conscious” parents will exit first (p. 45). He elaborates: “Those customers who care *most* about the quality of the product and who, therefore, are those who would be the most active, reliable, and creative agents of voice are for that very reason also those who are apparently likely to exit first in case of deterioration” (p. 47, emphasis in original). This means that school choice policies have a tendency to drain traditional public schools not only of more socially and economically privileged families but of families who care the most about education. For example, consider two students from households with equivalent socioeconomic status and resources. While both families may deem education important, the student whose parents prioritize education the



most will likely be the first to exit. I wonder: What specifically might the increased availability of exits mean for educators, including music educators?

### Increased exits and music education

Music educators concerned about the increased presence of exits might provide added opportunities for parents and community members to voice feedback about current music education practices. Prior to the proliferation of exits made possible through school choice options, voice served as the dominant mode of change within most American public schools. Given the barriers to exit, parents specifically unhappy with a school's music program could talk to principals about perceived problems with some hope of getting results. Parents could also voice their concerns, ranging from content, achievement, pedagogy, or individual students, directly to music educators. Should a teacher not respond to a parent's complaints, the parent had every reason to remain persistent in their demands. The parent might eventually encourage their child to exit the music program, but they would likely not exit the school.

Yet, just as a patron unhappy with a restaurant may eat elsewhere tomorrow without ever voicing a complaint, additional school choice options may encourage parents to exit a school without voicing their displeasure. Music educators might find that providing added opportunities for input and dialogue refocuses parents on the potential for voice. This might include options for feedback at school-wide parents' nights, concerts, and via online surveys or other virtual communications. In schools where parents rarely attend events or respond to mass communications, music educators might try contacting individual parents and encouraging students to get their parents involved with the music program. Parents who feel empowered to use their voices may be less likely to exit the music program as well as the school at large.

While teachers cannot possibly enact every parent's or student's suggestion, the possibility of exits might incentivize them to take dissenting voices more seriously. As Hirschman (1970) explains, "The *effectiveness* of the voice mechanism is strengthened by the possibility of exit" (p. 83, emphasis in original). Music educators wanting to sustain and build their programs in the presence of exits might find that thoughtful, relatively quick changes made in response to stakeholders' voiced concerns and ideas may benefit their programs. However, the presence of voice can also leave teachers feeling caught between parents' demands and their own pedagogical aims and philosophies. As such, part of taking parent voices more seriously might involve clearly explaining and justifying one's priorities to parents and seeking moments of compromise.

Furthermore, Montero's (2018) investigation of why parents enrolled their child at a charter high school, rather than at their local public high school, found sports and extracurricular activities served as one of nine overarching priorities. This research suggests that music programs may play a role in parents' school choice decisions. Music educators might use this research to communicate the benefits of strong music programs to administrators worried about repercussions from school choice policies.

A related idea is that the more school leaders and community members know about a music program, the more likely it may be to attract students to exit towards that school, be it a traditional neighborhood school, charter school, or even private school. Examining how parents decided in what school to enroll their child, Bosetti (2007) found talking with friends, neighbors, and other parents as the most influential source of information. Likewise, researching 800 parents in three cities, Teske et al. (2007) found that school visits and conversations with teachers, school officials, other parents, and members of their social networks informed their school choice decisions. They also found that children were involved in the school choice process (Teske et al., 2007).



Focusing on communicating student achievements via exhibitions or digital platforms in ways that evoke student, parent, and community awareness and interest might not only dissuade exit from one's current school but attract new parents and students. For instance, teachers might place recordings or videos of music creations on display in school offices, community centers, town libraries, or government buildings. They might also create short, engaging videos of music making that social media savvy students and parents could share on various platforms.

A final possible application of Hirschman's (1970) framework is that music educators might consider how they will respond if administrators assert that choice initiatives demand a single-headed focus on test scores. In addition to citing the aforementioned research about parents' holistic school choice decision-making, music educators might explain that students who have higher grades and test scores tend to enroll in elective music classes at higher rates than the average school population (Fitzpatrick, 2006; Kinney, 2008). Although music educators should not use such research to make unfounded statements along the lines of "music makes you smarter," they can say that students with above average academic achievement tend to value music education. Kelley and Demorest's (2016) research supports this claim. Comparing music offerings between charter schools and traditional public schools in the same urban location, they found that "schools with music programs, regardless of school type, had higher test scores and higher attendance rates even when controlling for differences in socioeconomic status between music and non music schools" (p. 88).

In summary, music educators might respond to increased school choice initiatives by providing stakeholders added opportunities for giving input. They might also enhance their program's visibility and ensure administrators understand that parents often choose schools for holistic reasons. Concurrently, music educators might consider how they will defend their programs if confronted with administrators narrowly focused on academic achievement metrics. Additionally, although exiting inevitably occurs in instances of prolonged product decline, such as when a school's test scores remain on a downward spiral for many years or teacher turnover markedly increases, music educators might ask: Why might some parents and students refrain from exiting longer than others, and how might music education contribute to such action?

## Loyalty

Hirschman (1970) explains loyalty as a disposition that may initially dissuade quality-education conscious parents from exiting. He defines loyalty as a "special attachment to an organization" (p. 77). While Hirschman (1970) does not detail how such loyalty develops or sustains within schools or other organizations, loyalty might involve actions such as advocating for the music program or volunteering time and resources. Loyalty, Hirschman notes, can encourage organization members "to trade off the certainty of exit against the uncertainties of an improvement in the deteriorated product" (p. 77). In other words, since "loyalty holds exit at bay and activates voice" (p. 78), it can work against the tendency for the most education-quality conscious individuals to exit first and therefore recuperate schools that might falter prematurely through free exit.

In regard to music education, though loyalty toward a music teacher or program is unlikely to dissuade exit in the case of what parents consider an otherwise failing school, it may encourage parents and students to resist a quick exit in the presence of slight problems. While further empirical research might detail how loyalty plays out in arts education, I offer an initial theorization about three qualities that may promote or inhibit loyalty: sustained engagement, emotional connection, and community interactions.

First, loyalty often forms over time. While students may like a teacher who they have for a single semester or year, the opportunity to work with a favorite teacher over multiple years, as well as to develop one's unique skillsets and understandings over time, can foster loyalty toward that teacher and program of instruction. Whether the elementary general music teacher who sees students over the course of five or more years or the band, choir, and orchestra ensembles that students can elect for most of their secondary education, music teachers often have opportunities for students and parents to make sustained commitments that may encourage loyalty.

Culturally relevant music classes, ranging from hip hop to Mariachi to popular music, can foster emotional connectivity that encourages students who may not elect more traditional forms of music education to develop loyalty towards music programs. These classes, however, often occur as a single course offering, as opposed to a tier of courses, such as beginning band, intermediate band, and then symphonic or wind band. If sustained engagement makes the development of loyalty more likely, then sequential course offerings of the aforementioned types of courses may contribute towards this end.

A related consideration is the tradeoff between quantity of participants and quality of engagement. Music educators focused on loyalty development might ponder how they balance the number of students in music programs with the depth and rigor of pedagogical interactions. For instance, given a 1000-person high school, it is unlikely that either 500 students taking one music class over the course of four years or 25 students taking four years of music classes will have a significant impact on overall school loyalty. In contrast, developing loyalty towards music programs can encourage parents to use their voices to improve the school at large, rather than to exit. It is also important to consider what barriers to entry, such as prior musical skills and knowledge, might inhibit more wide-spread music participation. In short, loyalty necessitates both broad access and opportunities for sustained, high-quality engagement.

Second, loyalty involves not just a cognitive-centric decision but feelings of pride and personal investment. Imagine the pride parents and students might feel at a high school athletic event accompanied by an invigorating pep band, an emotionally-rousing middle school choir concert, or a heartfelt elementary school holiday pageant. Communal feelings of joy and accomplishment may dissuade exit more than any abstract argument or statistic. In addition to fostering loyalty, these experiences can encourage public support and advocacy for a program.

Yet, the types of music making that foster pride are unique to each local community. If individuals might remain in or move to a school in part because of a music program, then school and community interests should inform course offerings. These might include popular music or songwriting classes. They could also involve class projects that support existing community groups, ranging from local music makers to homeless shelters to businesses. While this is clearly not a new idea, the increasing availability of choice gives students' and parents' musical preferences added weight. The potential for exiting also means that unrequited loyalty can still result in exit. Since loyalty activates voice, it involves not blind devotion but collaborative dialogue between music educators and various stakeholders.

A third aspect of loyalty development might include increased efforts to integrate music within school and community life. Music programs that remain isolated within their classrooms or visible only to electively participating students and parents may go unnoticed by the wider community. As such, those stakeholders may feel little loyalty towards them. Alternatively, programs that serve those beyond their immediate participants can foster more far-reaching loyalty. Musical endeavors that develop pride by bringing large segments of a school and community together can include concerts and interactive musical events in different locations throughout a town and in support of local government, volunteer efforts, or

other initiatives. While I agree with Hedgecoth (2019) that the profession has an obligation to advocate for all schools, including charters, to provide access to music education, such action might occur alongside the thoughtful fostering of loyalty as a means of maintaining, building, and adapting existing music programs.

The idea that music programs could significantly contribute to loyalty may at first seem idealistic; however, parents may seek out reasons for maintaining loyalty towards their current neighborhood school, even in the face of perceived slight declines. Given that parents must weigh the added time and energy costs of sending their child to a school located a farther distance from their home, the threshold for continued loyalty to their nearest school may not be particularly high. Additionally, the fact that local school quality still affects home values incentivizes loyalty towards one's neighborhood school.

In short, the availability of exits means that music programs of any kind which parents and students do not perceive as serving their needs—be they too exclusive or too inclusive, too rigorous or too lax, too narrow or too broad—risk decimation and elimination. Alternatively, thriving music programs that and remain open to parental and student voice and encourage pride throughout a community have the potential to foster loyalty that can dissuade exit. They may also attract quality-education conscious parents to that school. Although the promotion of loyalty may serve a practical purpose for music educators working in an age of school choice, such action also accedes to what I consider the highly problematic outcomes resulting from the school choice political agenda.

### **The perils of using school choice: A call for integration**

By considering how music educators might use the school choice paradigm to their advantage, I have been complicit in choice policies that I believe undermine the key tenets of American public schools, most notably the opportunity to integrate across racial, class, and other divides. Anderson and White (2019) argue that even absent choice policies, class and racial segregation within and between communities mean that students attending assigned traditional public schools rarely interact with those from other classes and races. Additionally, “Wherever choice is introduced outside of explicit integrative policies, parents tend to exercise it in ways that reduce children’s exposure to diversity. Parental ignorance, fear and distrust of people different from themselves is thereby transmitted to the next generation” (Anderson & White, 2019, p. 10). Since fear and distrust discourages cooperative decision-making that can improve and society as a whole, school segregation is detrimental not only for marginalized individuals but for democracy more broadly.

Given that purposefully using music education as a tool for school loyalty or marketing furthers school choice decisions and the school choice movement more broadly, it can directly contribute to school segregation. Yet, in agreement with Hedgecoth (2019), I argue that school choice initiatives are here to stay; should we ignore that reality, more and more students may not have access to high quality music education. Concurrently, we as individuals and as a profession might support elected leaders who push back on these problematic choice policies. Music educators might also encourage local, national, and international music education organizations to make statements detailing the problems of school choice initiatives. Moreover, music educators might promote policies guaranteeing all students access to high-quality, sequential music education, regardless of which type of school they attend. In the meantime, music educators could work to mitigate the most detrimental effects of these policies within our immediate environments.

At the local level, in addition to developing loyalty through existing successful music programs, leaders might strategically invest resources into music programs within schools at risk of substantial exits. Anecdotally, one district where I taught had great success using a

similar project with a language immersion program.<sup>1</sup> Leaders turned the two academically lowest-performing elementary schools into French immersion schools and enabled parents who valued language immersion residing outside of the schools' boundaries the choice of enrolling their children. Since parents from more socioeconomically privileged backgrounds typically exited first, and socioeconomic status is correlated with academic achievement (e.g., Stumm, 2017), their children's enrollment raised test scores at those schools and contributed to greater integration in terms of race and socioeconomic status across the district. Likewise, given that academically high achieving students tend to enroll in elective music classes, leaders might turn academically underperforming schools into choice-based arts-centered schools. While integration alone clearly does not address societal inequalities, it works against the tendency of school choice initiatives to further unjust distributions of education resources and opportunities.

Although the idea that school leaders and other stakeholders would voluntarily desegregate schools may seem unrealistic at first glance, a recent report by Brittain et al. (2019) details how such action has occurred in the cities of Boston (Massachusetts), Hartford (Connecticut), and Omaha (Nebraska). The aforementioned French immersion example is limited because it addressed desegregation within a single middle class district. Given that most segregation occurs between school districts, a key finding from Brittain et al. (2019) involved the need to desegregate not only within a single district, but rather to create a regional desegregation plan via collaborations with urban and suburban districts. Researchers also found that such work necessitated a clearly articulated and measurable vision for educational equity, including the redistribution of resources to those in most need (Brittain et al., 2019). By becoming actively involved in such planning, music educators may find ways to use well-resourced, high-quality arts programs as an incentive for encouraging desegregation across school district boundaries.

Additionally, music educators might understand promoting integration within schools as a pressing contemporary ethical aim. Anderson (2013) distinguishes between two "basic modes" of segregation: spatial segregation, which involves "processes that assign groups to different social spaces and institutions," and role segregation, which involves "processes that assign groups to different social roles" (p. 9). While tracking in subjects such as math and English often segregates students by qualities such as race, class, and exceptionalities within schools, music classes have the potential to integrate all students, not just spatially but relationally.

Although large ensembles unfortunately tend not to represent school demographics (Elpus & Abril, 2019), they may function as one of the most role integrated experiences that students can currently have. Anderson and White (2019) write:

*One advantage of sports and the arts is that racial and class stereotypes about who is "good" in these endeavors are much less salient, or at least don't track group privilege, and thus often offer excellent opportunities for students from disadvantaged groups to assume leadership positions, from which others may learn. (p. 8)*

I offer that music educators might build on this potential by focusing recruitment efforts to aim for ensembles and other classes representative of school demographics and assisting historically marginalized individuals in developing their leadership skills within such groups. Having students with different race and class backgrounds make music together, including music representative of their racial and ethnic backgrounds, and distributing leadership positions across race and class divides would address both spatial and role segregation.

Likewise, while there can be benefits of offering elective music classes that appeal to certain subsets of students, I wonder what would happen if music educators constructed their

course offerings and curricula with the aim of integrating students across racial, class, and other divides. Music educators might ask: What offerings would attract the most diverse group of students? What projects would enable sustained interactions in which students learned not only through music but through and about each other?

In summary, music educators may not have the direct choice to undo the school choice movement, but we have a choice about how we work within it. Using nonideal theory (Anderson, 2013) to work towards the better rather than the best, I argued that music educators might emphasize two values: loyalty and integration. Using music making to promote loyalty might involve organizing events that develop pride and bring the school and community together. It could also involve creating sequential electives that develop skills and teacher-student relationships over time. Since loyalty activates voice, it also necessitates remaining responsive to parent and student input. Additionally, music educators might mitigate the segregation worsened through school choice initiatives by promoting spatial and role integration. Such aims demand altered recruitment practices and the creation of school-specific courses and curricula that welcome diverse students and encourage interactions among them. Working together in our nonideal world, we might continue dialoguing about how to make difficult choices in the age of school choice. ■

## Note

[1] See <https://www.miltonps.org/application/files/5615/0634/0411/OverviewFrench.pdf>. While the town of Milton is a middle class suburb of Boston, many local children attended the Milton Academy and other private schools. As such, the public school population was more diverse in terms of race and income than the town as a whole. However, since the median household income for Milton's public school students was still likely significantly higher than the national average, this example is not necessarily generalizable to different populations of students.

## References

- Anderson, E.** 2013. *The imperative of integration*. Princeton: Princeton University Press.
- Anderson, E., & White, J.** 2019. Elizabeth Anderson interviewed by John White. *Journal of Philosophy of Education*, 53(1), 5-20. <https://doi.org/10.1111/1467-9752.12336>
- Austin, J. R. & Russell, J. A.** 2008. Charter schools: Embracing or excluding the arts. In L.K. Thompson & M. R. Campbell (eds.), *Diverse methodologies in the study of music teaching and learning* (pp. 163-182). Charlotte NC: Information Age Publishing.
- Bell, C.** 2009. All choices created equal? The role of choice sets in the selection of schools. *Peabody Journal of Education*, 84, 191-208. [http://www.grahamimac.com/housingandeducation/pdf/Bell\\_2009.pdf](http://www.grahamimac.com/housingandeducation/pdf/Bell_2009.pdf)
- Bosetti, L.** 2007. Determinants of school choice: understanding how parents choose elementary schools in Alberta. *Journal of Education Policy*, 19, 387-405. <https://doi.org/10.1080/0268093042000227465>
- Brittain, J., Willis, L., & Cookson, P. W., Jr.** 2019. Sharing the wealth: How regional finance and desegregation plans can enhance educational equity. Learning Policy Institute. <https://learningpolicyinstitute.org/product/sharing-wealth-regional-finance-desegregation-plans>

- Center for Research on Education Outcomes.** 2019a, September. Charter school performance in New Mexico. Stanford University. [https://credo.stanford.edu/sites/g/files/sbiybj6481/f/nm\\_state\\_report\\_2019\\_final.pdf](https://credo.stanford.edu/sites/g/files/sbiybj6481/f/nm_state_report_2019_final.pdf)
- Center for Research on Education Outcomes.** 2019b, July. Charter school performance in Pennsylvania. Stanford University. [https://credo.stanford.edu/sites/g/files/sbiybj6481/f/2019\\_pa\\_state\\_report\\_final\\_06052019.pdf](https://credo.stanford.edu/sites/g/files/sbiybj6481/f/2019_pa_state_report_final_06052019.pdf)
- Center for Research on Education Outcomes.** 2019c, September. Charter school performance in South Carolina. Stanford University. [https://credo.stanford.edu/sites/g/files/sbiybj6481/f/sc\\_report\\_final\\_08292019.pdf](https://credo.stanford.edu/sites/g/files/sbiybj6481/f/sc_report_final_08292019.pdf)
- edChoice.** 2020. The ABCs of school choice: The comprehensive guide to every private school choice program in America. <https://www.edchoice.org/research/the-abcs-of-school-choice/>
- Elpus, K.** 2017. Understanding the availability of arts education in U.S. high schools. <https://www.arts.gov/sites/default/files/Research-Art-Works-Maryland6.pdf>
- Elpus, K., & Abril, C. R.** 2019. Who enrolls in high school music? A national profile of U.S. students, 2009–2013. *Journal of Research in Music Education*, 67, 323–338. <https://doi.org/10.1177/0022429419862837>
- Fitzpatrick, K. R.** 2006. The effect of instrumental music participation and socioeconomic status on Ohio fourth-, sixth-, and ninth-grade proficiency test performance. *Journal of Research in Music Education*, 54, 73–84. <https://doi.org/10.1177/002242940605400106>
- Hedgecoth, D.** 2019. Charter schools and musical choice. *Philosophy of Music Education Review*, 27, 192–209. <https://doi.org/10.2979/philmusieducrevi.27.2.06>
- Hellman, D.** 2019, February. Legislative brief : Implications of proposed Missouri charter school legislation [Unpublished manuscript]. Department of Music, Missouri State University.
- Hirschman, A. O.** 1970. Exit, voice, and loyalty: Responses to decline in firms, organizations, and states. Harvard University Press.
- Kelly, J. & Demorest, S.** 2016. Music programs in charter and traditional schools: A comparative study of Chicago elementary schools. *Journal of Research in Music Education*, 64, 88–107. <https://doi.org/10.1177/0022429416630282>
- Kinney, D. W.** 2008. Selected demographic variables, music participation, and achievement test scores of urban middle school students. *Journal of Research in Music Education*, 55, 145–61. <https://www.jstor.org/stable/40343721>
- Martin, L.** 2018. Music education in the era of school choice. *Music Educators Journal*, 105, 1, 39–45. <https://doi.org/10.1177/0027432118788130>
- Monarrez, T., Kisida, B., & Chingos, M.** 2019, July. Charter school effects on school segregation. Urban Institute. [https://www.urban.org/research/publication/charter-school-effects-school-segregation/view/full\\_report](https://www.urban.org/research/publication/charter-school-effects-school-segregation/view/full_report)
- Montero, M. A.** 2018. Factors that influence parents to choose charter high schools. (Publication No. 10786938) [Doctoral dissertation, Fordham University]. ProQuest Dissertations Publishing.

**National Center for Education Evaluation and Regional Assistance.** 2010. The evaluation of charter school impacts: Final report. <https://ies.ed.gov/ncee/pubs/20104029/>

**National Center for Education Statistics.** 2009. Table 100: Number and enrollment of traditional public and public charter elementary and secondary schools and percentages of students, teachers, and schools, by selected characteristics: 2007-08. [https://nces.ed.gov/programs/digest/d09/tables/dt09\\_100.asp](https://nces.ed.gov/programs/digest/d09/tables/dt09_100.asp)

**National Center for Education Statistics.** 2019. School choice in the United States: 2019. <https://nces.ed.gov/pubsearch/pubsinfo.asp?pubid=2019106>

**Stumm, S.** 2017. Socioeconomic status amplifies the achievement gap throughout compulsory education independent of intelligence. *Intelligence*, 60, 57–62. <https://doi.org/10.1016/j.intell.2016.11.006>

**Teske, P., Fitzpatrick, J., & Kaplan, G.** 2007, January. Opening doors: How low-income parents search for the right school. Center on Reinventing Public Education. [https://www.crpe.org/sites/default/files/pub\\_crpe\\_open\\_jan07\\_0.pdf](https://www.crpe.org/sites/default/files/pub_crpe_open_jan07_0.pdf)

**Villavicencio, A.** 2013. "It's our best choice right now": Examining the choice options of charter school parents. *Education Policy Analysis Archives*, 21(81), 1–23. <https://epaa.asu.edu/ojs/article/view/1274>

## Abstract

Over the past decade, the proportion of American students attending chosen public schools, including charter schools, has grown dramatically. Yet, what the theoretical underpinnings of the education choice movement might mean for music education policy and practice remains largely unexplored. The purpose of this philosophical inquiry is to examine the assumptions underlying American school choice practices and to consider how music educators might engage with the current education choice paradigm. Using Hirschman's (1970) writings about the roles that exiting and voice play in public spheres as a framework, I begin by examining why the availability of exits within public education tends to minimize voice and further segregation. Next, I argue that the current prevalence of exits necessitates considering how arts programs can contribute to school selection. Music programs that parents deem successful, including in terms of both quality and relevance, can encourage exits towards and what Hirschman (1970) calls "loyalty" to those schools. Additionally, I offer three qualities—sustained engagement, emotional connection, and community interactions—that may foster loyalty. Given that school choice fosters segregation, I also propose how music education policies and practices sensitive to a combination of voice and exits might contribute to more integrated schools. ■

**Keywords:** school choice, charter schools, policy, politics, music education



# On sharing circles and educational policies: Learning to enact Indigenous cultural practices and worldviews in British Columbia music classes

## Background

The Constitution of Canada grants individual provinces and territories sole jurisdiction over education (Government of Canada Department of Justice 2021).<sup>1</sup> Thus, each province, through its Ministry of Education, independently creates curriculum, oversees teacher qualifications, and configures school districts. Realizing that local context often influences educational policies and their applications, we recognize four unique historical and political factors that distinguish those in British Columbia (BC), Canada's western-most province. First, BC's history of colonialism dates back only to the 1846 Treaty of Oregon, a shorter period than other Canadian provinces (Claxton & Price 2020). Second, unlike most provinces, nearly all of BC is unceded territory, land that Indigenous peoples have never "surrendered" to the crown or the government of Canada through treaties or as a result of acts of war (Wilson 2018, 21). Third, with regard to both unceded territory and the Truth & Reconciliation Commission of Canada's Calls to Action (2015),<sup>2</sup> the BC First Nations Leadership Council (2013) has unequivocally stated that any "reconciliation in the context of the relationship between Aboriginal Peoples and the Crown is about sovereignty," meaning that both the federal and provincial governments must develop nation-to-nation relationships with BC First Nations through honourable and respectful consultative processes concerning both land and land use (11). Fourth, in Canada, as of 2021, only the legislature of British Columbia has passed legislation to adopt the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), thus signalling its intention to develop nation-to-nation relationships with BC First Nations (Gunn & Donovan 2019).

In light of these factors, the BC Ministry of Education established several educational policies to further Indigenous resurgence, or "re-localized, community-centered actions premised on reconnecting with land, culture, and community" (Corntassel 2012, 92). These policies are also intended to foster greater respect for and understanding of Indigenous peoples by non-Indigenous people through the appropriate embedding of local Indigenous knowledge, pedagogies, and worldviews in all Kindergarten to Grade 12 classes. In this paper, we use the term *Indigenous* to denote the First Nations, Métis, and Inuit peoples who live on the land now known as Canada.

Indigenous organizations and Advisory Boards in the province have supported these policies. For example, the BC First Nations Education Steering Committee (FNESC) created in 2008 the *First Peoples Principles of Learning*—nine pedagogical principles based on traditional ways of teaching common to the more than 200 Indigenous communities in BC—as guidelines for teachers (Chrona 2014). Between 2015 and 2019, the BC Ministry of Education—in consultation with FNESC, Indigenous teachers, and Indigenous members of staff at the Ministry—designed new curriculum documents in all subject areas including music containing specific content and curricular competencies related to Indigenous knowledge (British Columbia Ministry 2020). In 2019, the BC Teachers' Council (BCTC) revised its



Professional Standards for BC Educators, directing (in a new 9<sup>th</sup> standard) all BC teachers to embed local Indigenous worldviews and perspectives into their classes (BC Teachers' Council 2019). Also, that year the Office of the BC Auditor General (2019) recommended that the Ministry of Education work with Indigenous leaders and communities "to address obstacles to ensuring safe, non-racist, culturally relevant learning environments through teacher professional development [and] cultural awareness training" (5). Public and private schools throughout the province are now actively working to operationalize these policies in all subject areas. The BC Teachers' Federation endorses the policies and has partnered with the Ministry of Education to advance them; however, it has also emphasized teachers' need for ministry support and resources suitable for implementing them.

In this article, we report on aspects of a recent study that we hope will contribute to moving these policies and recommendations from aspiration to practice in music education.<sup>3</sup> This study is the second in a series of federally funded projects we have undertaken to investigate how BC music teachers and Indigenous culture bearers—or Indigenous people who commit to their communities' cultural teachings, engage in cultural practices (singing, dancing, drumming, storytelling), and are acknowledged by their community for doing so—might work together to put the policies into practice in ways that are locally appropriate (Prest, Goble, Vazquez-Cordoba, & Tuinstra, 2021). We are cognizant of the dangers of pan-Indigenizing, so we name specific Nations whenever possible. Following a brief review of related research, we describe the evolution of the study, our partnership with local Indigenous communities and people, and the research method we used (i.e., sharing circles). Next, we communicate sharing circle participants' concerns and suggestions around implementation of the new policies. Finally, we discuss implications of enacting Indigenous ways of knowing appropriately in music education research and practice, plus the promise these efforts hold for enhancing culturally responsive and culturally appropriate music education in BC schools.

### Literature review

Settler colonial nations are those whose current majority populations (or their ancestors) migrated from elsewhere, and whose policies have not only operated actively to displace peoples indigenous to those lands, but to disperse of them (Veracini 2010; Wolfe 2007). Locke and Prentice (2016) have examined journal articles and other works published by music education researchers from settler colonial nations between 1995 and 2016 concerning "the relationship between mainstream music education and indigenous performing arts traditions," (139). They found only ten empirical studies to have been reported during that time period. A few scholars have since adopted Indigenous research approaches and self-reflexively examined their efforts (e.g., Bartleet, Bennett, Power, & Sunderland 2016; Dolloff 2020; Kallio 2019). In writing this article, we are contributing to music education scholarship that describes studies in which non-Indigenous scholars have engaged in research with Indigenous partners using Indigenous research methodologies, plus the ongoing learning that has ensued through the relationships they have established with one another.

### Engaging indigenous research methodology

In our first study, conducted in 2017, we sought examples of ways in which public-school music teachers in rural BC, in conjunction with Indigenous community members, had been successful (according to their Indigenous partners) in facilitating the embedding of local Indigenous knowledge in music classes and schools; our purpose was to provide models for other BC music educators (Prest, Goble, Vazquez-Cordoba, & Tuinstra, 2021). For this

initial qualitative study, which focused mostly on the experiences of school personnel (music educators and cultural workers) and students, we designed research methods and formulated interview questions without input from the Indigenous communities on whose territories we completed the study. Following on advice from our Indigenous research collaborator, we obtained permissions from and followed the Protocols of each of the 11 First Nations on whose territories we interviewed participants.<sup>4</sup> Seven music educators, 21 students, and 14 Indigenous community members participated in 12 interviews and six focus groups. We offered to return to each of the seven communities in which our research took place to present our findings; five of those communities asked us to do so. We visited them and also contacted individual members of the two remaining communities to share our information with them.

We learned that developing *reciprocal relationships* is a crucial first step for music teachers and culture bearers aiming to embed local Indigenous content, pedagogy, and worldview in music education, and that learning and following local Protocols as instructed by Elders is a necessary but often complex undertaking (Prest & Goble, 2018; Prest, Goble, Vazquez-Cordoba, & Tuinstra, 2021). We learned that reciprocal relationships also apply to those between researchers and participants who are involved in studies involving Indigenous peoples. Kovach (2018) explains that “relational actions ... are the strategies and methods of Indigenous methodologies” (218). These concrete, ethical actions or methods include Protocols. Protocols matter because “they accentuate the high value of relationality in Indigenous communities ... [and] are protective in that they allow Indigenous communities a mechanism for control over research conducted in their community” (Kovach 2018, 225).

When we began this first study, we were unaware that we would be embarking on a research methodology journey that is still ongoing, and that on this journey we, as non-Indigenous researchers, would learn the imperative of conducting research concerning Indigenous peoples with Indigenous partners’ involvement at all stages of the research design to which they wished to contribute. Wilson (2007) uses the term *Indigenist* to describe a form of research that emerges from and generates Indigenous knowledge, asserting that, “researchers do not have to be Indigenous to use an Indigenist paradigm, just as researchers do not have to be “white” to use a Western paradigm” (194). Like Kallio (2019), we are coming to terms with the complexity of what it means to be “responsible to indigenous epistemologies, cultures, and peoples” in research and practice in our own contexts (Kallio 2019, 5).

In Canada, the ethics policies of all university and federal granting agencies, have since 2018, required all researchers undertaking research with First Nations, Inuit, and Métis communities to engage with members and/or organizations of those Indigenous communities via collaborative discussion and consensus building. All partners (academics and Indigenous community members) thus decide on the level of community engagement that is appropriate for the various steps of a particular study in order to ensure that the research 1) is legitimate in the eyes of Indigenous community members, 2) provides a safe space for those who have experienced trauma in their lives as part of historical or ongoing colonialist policies of the Canadian government, and 3) facilitates non-Indigenous participants’ understanding of and engagement with Indigenous participants’ worldviews (Research Involving 2019). These ethics policies align with the ideas of several Indigenous research participants and advisors who patiently explained local ways of knowing and being to us during our first study, after which we came to realize that further research should centre Indigenous peoples, processes, and priorities.

In late 2017, one of us was introduced to Ron Rice, an experienced facilitator and events coordinator from Cowichan Tribes, and outlined for him our aspirations for our second study. We sought to consult with a range of local Indigenous knowledge keepers and others interested in cultivating closer relationships between schools and Indigenous

communities in order to decolonize and Indigenize music education, specifically vocal music classes. Ron agreed to facilitate a gathering to be funded by the Joint Consortium of Research for Music Education (Canadian Music Education Association and the Coalition for Music Education Canada) and The University of Victoria's Office of the Vice-President Academic and Provost's Community Building Fund.

Soon after—and unrelated to—this initial conversation, Ron was hired as Executive Director of the Victoria Native Friendship Centre (VNFC), a vibrant organization servicing 18,000 urban people from many First Nations, that supports a daycare centre, adult secondary and trades education, cultural education (e.g., drumming, cedar weaving), Nêhiyaw (Cree) and Nuu-chah-nulth language learning, a winter shelter for homeless people, an Elders' centre, and other services. Together with Lisa Mercure, newly appointed VNFC Indigenous Culture and Traditions Coordinator, Ron asked us to draft a research question and subsequently helped us to revise it to better align with the concerns of the urban Indigenous community. Our revised research question was this: *What factors must be considered in the creation of Indigenous resources for K-12 vocal music classes that exemplify the holistic, local, relational, interconnected, and Land-based nature of Indigenous cultural practices and attend to issues of appropriation, ownership, oral traditions, and other cultural heritage considerations, while also bolstering choral teachers' confidence to teach local Indigenous musics within the context of formal K-12 education?* Ron suggested we use sharing circles (described below)—a research method [he] deemed to be culturally appropriate—to explore the topic, and, Ron, Lisa, and Anita developed a list of possible participants. Ron designed the sharing circle purposefully so that we could build community, explain the short- and long-term objectives of the project, and share findings of our first study in rural BC with our research participants. He took steps to ensure that we followed local Indigenous Protocols, which we also describe below. The Protocols foregrounded the importance of *process* in achieving goals of culturally responsive (Bishop 2005) and culturally appropriate (Archibald 2008) music education research. Accordingly, within the context of Aotearoa, New Zealand, Bishop (2005) has characterized culturally responsive research as involving a collectivity committed to love/mutuality, helpfulness, hospitality, and guidance in the quest for knowledge that will contribute to the community (Bishop 2005). Similarly, Archibald (2008) highlighted seven principles common to many First Nations in Canada, including the Stó:lō Nation in British Columbia: respect, responsibility, reciprocity, reverence, holism, interrelatedness, and synergy in a culturally appropriate approach.

Our first sharing circle took place at the First Peoples House at the University of Victoria in April 2018. Twenty-three people participated. At the end of the event, participants expressed interest in continuing the conversation and committed to inviting other concerned individuals to share insights and expertise. We determined that three more half-day sharing circles would be required for us to comprehend how we might proceed in the co-creation of Indigenous vocal resources for music classes “in a good way” (i.e., in a way that aligns with Indigenous peoples' ways of knowing). To our knowledge, this had never previously been attempted. Ball and Janyst (2008) explain that doing research ‘in a good way’ requires “that topics under investigation are identified as priorities by Indigenous people, reinforce Indigenous values, are informed by Indigenous frames of reference, and yield benefits to Indigenous individuals and groups” (48).

We then applied for and obtained a Partnership Engage Grant from the Social Science & Humanities Research Council (SSHRC) of Canada to facilitate three more sharing circles; they took place between February and April 2019 at the University of Victoria and at the VNFC. Again, we drew up invitation lists for each, expanding our circle to include concerned individuals from the Vancouver area. Numbers of participants ranged between 18 and 40 for the three additional circles. A total of 66 individuals participated, with a majority attending at least two circles. Forty Indigenous people, representing 19 First Nations and

Métis Nations, voiced their perspectives.<sup>5</sup> At our last two sharing circles, which were much larger than the previous two, we broke into smaller circles after introductions in order to facilitate discussions.

### **Engaging Indigenous methods of knowledge generation (Sharing Circles)**

Within the worldviews of many Indigenous peoples, a *sharing circle* is ceremonial (Wilson 2008), a sacred commitment to truth as participants know it (Kovach 2009); there is “recognition that the spirits of our ancestors and the Creator are present in the circle and guide the process” (Lavallée 2009, 29). Wilson (2008) has acknowledged a sharing circle as a form of focus group, “where each person has the opportunity to take an uninterrupted turn in discussing the topic” (41). While sharing circles are similar to focus groups on a surface level, they differ in that their intentions, procedures, and end goals actually bring greater credibility to the research in Indigenous peoples’ eyes, owing to the high cultural value ascribed to *trusting* in the integrity and honour of other participants, and *speaking the truth as one knows it* in order to maintain relational balance (Kovach 2009). Accordingly, from this perspective, credibility also means that participants stand behind their words publicly. Thus, anonymity and/or confidentiality are not ethical considerations and are not congruent with Indigenous conceptions of credibility.<sup>6</sup>

First Nations across Canada maintain distinct sharing circle Protocols. Because our sharing circles were held on traditional Songhees, Esquimalt, and W̱SÁNEĆ territories, sharing took place in a counter-clockwise direction, as is traditional in those communities.<sup>7</sup>

### **Engaging Indigenous protocols**

The Protocols we followed below are often associated with sharing circles, but they are independent of them as they are also used in other settings.

#### **Smudging**

Sharing circles often begin with a *smudging* ceremony. Smudging “is a ceremony practiced by Indigenous peoples and serves as a means of purification to clear the mind, body, and spirit of any negative energy” (Clarke, Findlay & King 2019, 202). Traditional medicines such as sweetgrass, sage, tobacco, and cedar are burned, and the resulting smoke is directed over people’s bodies as a symbolic act of communication and thanks (tobacco), cleansing and situating (sage), purification and strengthening (sweetgrass), and cleansing and healing (cedar) (Bell 2018; Paul 2014). These plants are grown locally, and the land on which they are grown is understood as more than place; land is the basis of “the underlying ... principles, philosophies, and ontologies that transcend the material geography” (Styres 2019, 27). Urban Indigenous peoples from many, but not all, First Nations customarily smudge before important events that require clear thinking and respectful engagement. When planning our fourth and last sharing circle, some community members expressed their desire to provide participants an opportunity to smudge if they so wished, prior to beginning circle work.

#### **Territorial acknowledgement or welcome**

A *territorial acknowledgement* is a short statement, made at the beginning of an event or public gathering, that expresses the historical and ongoing ties of the local Indigenous people to that land. Anyone can make this acknowledgement. Territorial acknowledgements can be informative to non-Indigenous people who visit or live in that particular area; however, they may be considered tokenistic by members of the local Nation if the event or the institution hosting the event maintains hierarchical structures and procedures that work against

Indigenous resurgence (Gaudry & Lorenz 2018). A territorial *welcome*, on the other hand, can only be done by a *local* Indigenous person, usually an Elder, and is invariably considered just or true. According to Wilson (2018):

*In Indigenous cultures, Elders are cherished and respected. An Elder is not simply an older or elderly person, but is usually someone who is very knowledgeable about the history, values, and teachings of his or her culture. He or she lives according to these values and teachings. Each Indigenous community determines who are respected Elders.* (8)

Ron, our facilitator, ensured that a local Elder welcomed all of us to the territory before we began each sharing circle.

### Introducing oneself

At the beginning of a sharing circle, individuals *introduce themselves* by stating their names, the names of their family members, where they were born and raised, and their cultural background. This information is prioritized so that members of the circle can understand their relationships and possible interconnections to others in the group. This form of introduction minimizes the socio-economic hierarchies that can be implicit in other types of information (e.g., form of employment). At the very beginning of our first sharing circle, we went around the circle twice, first to share information about our origins, and second to state our job title and our reason for participating in the circle. Then, we explicitly dissected how we viewed each other after learning each other's origins, considering how our conceptions of one another might have shifted once we were aware of one another's job titles. In this way, we researchers gained an awareness of some differences between Indigenous and non-Indigenous axiologies, which often indirectly inform procedures. The value systems of the various Indigenous peoples who use sharing circles all emphasize relationality, interconnectedness, and interdependence, principles that are reflected in the kinds of information deemed important for participants to know before they share information. In contrast, Western perspectives often privilege individual achievement and hierarchy, values that may predispose participants to give greater consideration to the opinions of some individuals over others.

### Food

Building relations requires time and opportunities to learn about one another. McGregor (2018) states, "*Food* is an important aspect of culture ... about sharing time and connecting with others. To indicate respect for attendees' time and attention, research meetings and presentations should always have food available" (137, italics added). Feeding people who share their stories is also a "symbol of reciprocity" (Archibald 2008, 95). For these reasons, we provided substantial lunches to all participants in each of our sharing circles, as well as time for people to have informal conversations while they ate.

### Honoraria and gifts

Many Indigenous scholars and researchers who engage in community-based participatory research with Indigenous communities underscore the importance of *honoraria and small gifts* as tokens of respect when working with Indigenous Elders and knowledge keepers (Parent 2018; Tobias, Richmond, & Luginaah 2013; Younging 2018). In response, several Canadian universities have established culturally appropriate procedures for paying honoraria to Indigenous Elders, culture bearers, and other Indigenous participants for their participation in research or university-related ceremonies. In this study, we reimbursed Elders who attended our sharing circles via an honorarium at the prescribed university hourly rate and

gave each a small gift, as recommended by the University of Victoria's Office of Indigenous and Community Engagement.

### Documentation and analysis

We hired Indigenous graduate students from other departments and non-Indigenous music education graduate students to take substantive notes at all sharing circles. Additionally, during the third sharing circle, we made audio recordings of the conversations generated in the smaller circles, which were later transcribed. Our VNFC partners had expressed previously that they were not interested in participating in either the analysis process or the knowledge dissemination portion of this research. Therefore, for each of the four sharing circles, at least two of the authors independently implemented Braun and Clarke's (2006) phases for thematic analysis: familiarizing themselves with the data (reading the transcribed interviews), generating initial codes, searching for emerging themes and reviewing them, defining the names of themes, and creating a two-page summary document. At the beginning of the second, third, and fourth circles, we supplied these synopses to sharing circle participants to update them on the conversations from previous sharing circles. These two-page summaries provided continuity, since each sharing circle included both new members and previous participants. They also served as a primary source for identifying common themes that emerged across the series of sharing circles. Eight main themes became apparent when the data were analyzed: collaborations/relations; misrepresentation/misuse; policy; ownership; Indigenous principles embedded in teaching practices; Indigenous knowledge and the use of technology; language revitalization, and; shifting paradigms and practices. These themes are reflected in participants' opinions about the factors to consider when creating Indigenous resources, which we report on in the Generated Knowledge section below.

### Validity and trustworthiness in Indigenous research

Tuck and McKenzie (2015) suggest that definitions of legitimacy and trustworthiness in Indigenous research methodologies differ from those in quantitative and qualitative forms of social science research. In their view, two important determinants of legitimate and trustworthy research with Indigenous communities are *catalytic validity* or "meaningfulness to communities involved in the research" (155) and *relational validity* or the "grounding [of research in] and its implications for relations to land, to social context, and to future generations" (19). Our experiences support their perspective. We learned that Protocols promoting reciprocity and long-term relationships extended to knowledge dissemination. When we provided infographics depicting our main findings to all participants and gave an oral presentation to Elders at the VNFC, we received favourable responses and encouragement to continue our work.

### Generated knowledge

Bishop (2005) describes the meandering shape of sharing circle narratives and how, eventually, they arrive at a joint endpoint. He notes that "the flow of the talk may seem circuitous, and opinions may vary and waver, but the seeking of a collaboratively constructed story is central ... to reach consensus, to arrive at a jointly constructed meaning" (122). This process is necessary, because in many Indigenous conceptions of governance, "there is no central or coercive authority, and decision-making is collective" (Alfred 1998, 25). Although not everyone may agree, everyone is heard, and their respective opinions are valued.

We experienced this circuitous flow, ultimately arriving at general consensus about some of the factors involved as we collectively sought to answer our research question: *What fac-*



tors must be considered in the creation of Indigenous resources for K-12 vocal music classes that exemplify the holistic, local, relational, interconnected, and Land-based nature of Indigenous cultural practices and attend to issues of appropriation, ownership, oral traditions, and other cultural heritage considerations, while also bolstering choral teachers' confidence to teach local Indigenous musics within the context of formal K-12 education? However, we also came to the important realization that, because processes and Protocols for arriving at some solutions are locally derived according to the cultural practices of a place, music teachers and culture bearers throughout BC would need to apply the knowledge generated from these sharing circles in their own contexts, customizing solutions for their own situations. This is because there are approximately 200 First Nations in BC, who are geographically, linguistically, and culturally diverse, and their ways of conceptualizing music hence differ widely. We identified eight factors: type of song, relationships between teachers and culture bearers, who should teach, values-centred learning, pedagogy and technology, appropriation, equity in perspectives concerning curricular content and pedagogy, and meaningful reconciliation.

### Type of song

One of the factors that emerged pertained to which songs should be shared and sung in schools. Ultimately, a consensus emerged that local Indigenous culture bearers should create *new songs* for use in schools. Permission to sing already existing songs is complex on the West Coast because songs are traditionally “owned” by individuals and families; they are thus the stewards of songs and other cultural artifacts for future generations (Darnell 2018, 232). By creating new songs, music educators and school-based cultural workers avoid the possibility that one family member, but not others, might agree to a song being introduced in a school, potentially sowing unnecessary discord among them. School districts pay the culture bearer for the new songs, also providing them with honoraria for their work in schools. In this scenario, the culture bearer who created the song retains all “rights” to the song; teachers have permission to teach the song after extensive mentorship, but only within that school district.

All Indigenous participants emphasized that the songs created for schools must be accompanied by *drumming*. Drumming, singing, and dancing—plus the stories and teachings associated with them—are inextricable components of holistic cultural practices. Some community members stressed the importance of students' learning local Indigenous worldviews through making a drum.

### Relationships between teachers and culture bearers

Participants emphasized the importance of forming meaningful relationships between culture bearers and teachers. Developing trust takes time. Therefore, it is important that teachers persevere in building meaningful relationships with Indigenous communities and culture bearers. Additionally, time is important in the context of negotiating space in music classes. Teachers and school administrators need to be flexible in planning when inviting a culture bearer to the classroom. Participants shared personal experiences, describing how teachers or administrators have required that, when they visit schools, they must teach the songs and Protocols in a prescribed timeframe within the school schedule. Culture bearers have responded by expressing that the process by which Indigenous knowledge and teachings are shared must follow the proper Protocol, which may take more time than has been allotted. Failing to follow correct procedures may result in the cultural practice losing its meaning. Culture bearers have urged for more flexibility in terms of time allocated for them to teach Indigenous knowledge in schools. In order to achieve this goal, it is crucial for teachers to allow enough time in their class planning for Indigenous culture bearers to have the space to engage with students in ways that truly reflect Indigenous ways of knowing.

### Who should teach

Many participants avowed that music teachers—be they Indigenous from that territory, Indigenous from another territory, or non-Indigenous—should receive training and guidance from the Indigenous culture bearer who created each song (e.g., by making a drum, learning the vocables/words, learning the song aurally, acquiring the teachings and Protocols of the song). Depending on the location, protocols might include naming the person who created the song, naming the person who taught it to them if not the actual creator, and explaining all the teachings contained within that song. Over time, they would be granted permission to teach the songs directly to their students without assistance. However, some participants were vocal in their opposition to allowing anyone but an Elder or cultural practitioner to teach the song to students.

### Values-centred learning

Several sharing circle participants emphasized the importance of process in arriving at musical outcomes. Whereas the end goal of many music educators is to prepare students to play well at concerts, music festivals, and other events, sharing circle members foregrounded the importance of values-centered pedagogy and vision over musical skills. In a values-centered music class, teachers would prioritize students' emotional well-being over perfection in performance. In participants' views, the culture and structure of music education must be interrogated, especially current definitions of success in the field.

Participants provided specific examples of how Indigenous values in educational practices might conflict with the values of Western education. One example was this: from a Western perspective, singing in four-part harmony is a technical achievement in a choral class, one reflecting educational success; from Indigenous perspectives, the main indicator of success lies in the fostering of community-held values in students (e.g., respect, integrity, humility). Participants viewed projects that fostered these values as culturally significant and recommended that students actively engage in them.

### Pedagogy and technology

Many participants argued that, in order to embed Indigenous knowledge and engage in culturally significant projects, it is necessary to embrace a pedagogy rooted in local traditions where music is taught through oral means. Participants emphasized that performers and music educators should not simply convert Indigenous songs into scores using Western music notation. The conversation drew attention to the possible consequences of massification of Indigenous music materials accessible via the Internet. Participants expressed concern about using the Internet and other technology to teach Indigenous songs in the classrooms, arguing that doing so could misrepresent Indigenous practices. Many sharing circle members were concerned that, since Indigenous songs are connected with people, stories, and land, putting them on the Internet would likely prevent students' contextual understanding of them. They argued that students' learning should be guided by an Indigenous culture bearer who can teach the songs and protocols in person and in an appropriate way. Their main argument was not against the use of technology, but rather that people need the guidance of a culture bearer to facilitate their understanding of the meanings of their cultural practices.

### Appropriation

One of the main problems that participants noted in terms of potential appropriation of Indigenous knowledge is the difference between Canadian law and Indigenous law in terms of copyright. They stressed that there is not one unique Indigenous law or legal order, since different communities follow their own cultural protocols. Therefore, it is not feasible to find a uniform way of addressing concerns about cultural appropriation. Due to the differences in



legal systems, participants expressed concern that Indigenous songs might become commercialized and circulated without the consent of their owners. They recommended that music teachers and culture bearers consider this issue when conceiving their joint undertaking.

### Equity in perspectives concerning curricular content and pedagogy

Participants recognized that Indigenous cultural perspectives have been introduced into public schools over the past several years and that Indigenous practices continue to be explored there. However, a significant number of participants agreed that the musics that are taught and the ways in which they are taught do not yet convey Indigenous perspectives in a meaningful way. A Mi'kmaw art and cultural facilitator expressed that Indigenous instruments and ways of knowing must be present in the educational system:

*When you walk into the music class, it's assumed we are going to play sax and such 'n such, and that's white privilege. I want to assume as a First Nations person that the way I think about music is represented as well (Anna).<sup>8</sup>*

Participants, particularly music educators, acknowledged that vocal/choral music in the BC curriculum mainly consists of Western art music repertoire and choral pedagogies. Participants shared suggestions, suggesting *singing in a circle* as one way to support the embedding of Indigenous cultural principles in music classes.

### Meaningful reconciliation

Participants agreed that reconciliation needs to go beyond singing Indigenous songs in school classes. In order to foster true reconciliation, there needs to be an ongoing relationship of collaboration among culture bearers, teachers, and administrators. Participants emphasized that Indigenous knowledge must not be considered an item to be checked off on a long list of content or curricular competencies to be covered in the curriculum. Culture bearers asked that teachers and administrators *be present*, that they devote the requisite time, actually committing themselves to attaining this goal. It is important that teachers be fully engaged in learning, which, in the view of participants, necessitates approaching culture bearers for guidance.

### Discussion and implications

Findings indicate that ways of embedding Indigenous knowledge according to Indigenous ways of knowing and being are dynamic—contingent on place, relationships, and points in time.

Thus, it is possible that research reports documenting the embedding of local Indigenous musics in schools might inadvertently misrepresent what is held to be most valued by those involved, since perspectives often change over time, according to circumstances. Likewise, as Absolon (2011) states, “some things lose their essence when they are documented and decontextualized” (161). For example, any form of recording (e.g., written notation, video recording) may contribute to decontextualization, as the teachings and processes associated with newly recorded songs may be ignored or not included. Also, songs that are detached from the lands that inspired their creation do not contribute to an important aim of Indigenous education—sovereignty, which concerns issues of land. Therefore, music teachers must treat generic, pan-Indigenous resources for K-12 vocal music classes with caution, even though they might be tempted to use them. Successful embedding of local Indigenous musics in vocal classes will require teachers' active, long-term engagement with local Indigenous peoples, perspectives, and aspirations.

The knowledge generated by the sharing circle conversations also underscores the urgent need to revamp music teacher education programs in British Columbia and points to potential ways that this might be done so that new teachers may develop the disposition and knowledge necessary to implement the new curriculum.

As non-Indigenous researchers, we initially embraced an Indigenist research approach (i.e., one informed by Indigenous Protocols and worldviews) when we began our first study in 2017. Only in our second study did we adopt Indigenous research methods under the guidance of Indigenous partners and thereby become engaged in *culturally responsive research* (Bishop 2005). In common with other researchers undertaking community-based participatory research, in which “co-learning and bi-directional learning opportunities” arise (Castelden, Morgan, & Lamb 2012, 162), the quality of the relationships we developed with sharing circle participants and partners was fundamental to the very possibility of our research, and it remains so.

Central to our learning has been the realization that it is the sharing circle participants who set the pace and direction of the research journey. Tuck and McKenzie (2015) have noted that non-Indigenous researchers who are sincere in their desire to work with Indigenous peoples yet seek immediate answers to research questions actually undermine their own efforts, since Indigenous participants experience their actions as neo-colonialist, and not respectful of the relational balance that Kovach (2009) has shown to be key when sharing knowledge. Participants’ refusal to answer a question is one indicator that researchers should stop asking questions in a certain direction (Tuck & McKenzie 2015, 147). Such a refusal occurred toward the end of our fourth and last sharing circle, when, realizing that the time we had together was running short, we accelerated the pace to quickly obtain answers to our remaining research questions. We immediately experienced resistance.

Thankfully, our facilitator’s experience and “two-eyed seeing,” or ability “to bring two or more perspectives into play,” enabled him to navigate this cultural divide (Marshall 2018). Ron assured participants that our conversations would continue and that, in his view, the creation of an Indigenous Steering Committee (ISC) to guide us on our ongoing research journey would be central to our moving forward. Sharing circle participants who had resisted our direct questions visibly relaxed and expressed approval of this news. Ron and others then made recommendations about who should be invited to participate in the ISC. Two months later, the ISC met and came to recommend that we apply for a large federally funded grant to host a large two-day conference with music teachers, Indigenous community culture bearers, and School District Indigenous education leaders from across the province to examine and explore possible locally derived solutions together. ISC members also advised us on additional partners we might approach to ensure that multiple perspectives would be represented (e.g., metropolitan; rural; community, K-12, and university music; governmental; non-profit; Indigenous; non-Indigenous). One year later, we received word that we had obtained funding for the conference. Although the COVID-19 pandemic has temporarily halted our work, we are well positioned to resume when it becomes possible.

Upon reflection, we realized that our facilitator’s expertise in bridging communities, along with the myriad relationships we had developed over a period of 18 months, made it possible for the sharing circle participants to forgive our breach of procedure when we tried to accelerate the pace of our questioning. Simultaneously, and in a caring way, they made clear it was imperative that we attend to their advice, even if the reasons were not readily apparent to us at that moment. Dolloff (2020) offers *cultural humility* as an appropriate posture to adopt when undertaking decolonizing music teacher education.<sup>9</sup> We learned that it is also a fitting posture for decolonizing music education research with Indigenous partners.

It was our initial hope that our study would support British Columbia music teachers’ efforts in their classes to foster Indigenous resurgence and promote greater respect for and

understanding of Indigenous peoples in our province. Now we hope that *what we learned about conducting research with Indigenous peoples* while undertaking our study will be of use to other music education researchers, Indigenous and non-Indigenous, in other places, including Finland. We look forward to international dialogue that will support us in our ongoing learning, and others in decolonizing music education research and practice in their own countries. ■

### Funding statement

This study was funded by a Social Sciences and Humanities Research Council (SSHRC) of Canada Partnership Engage Grant (File No: 892-2018-2026).

### Notes

[1] Federally funded schools on First Nations reserves are an exception to this policy.

[2] The Truth & Reconciliation Commission of Canada (TRC) was established in 2008 as a consequence of the 2006 Indian Residential Schools Settlement Agreement. The TRC 94 Calls to Action, published in 2015, outline the responsibilities of individuals and institutions to dismantle systemic inequities that originated with the enactment of the Indian Act of 1876. In the Calls to Action, reconciliation is defined as "establishing and maintaining a mutually respectful relationship between Aboriginal and non-Aboriginal peoples" (TRC, 2015, p. 6).

[3] The authors are all settlers on this land. Anita Prest is non-Indigenous (Italian ancestry, J. Scott Goble is non-Indigenous (Norwegian, English, Dutch, and German heritage), Hector Vazquez-Cordoba is of undocumented Spanish, Afro-Caribbean, and Totonac heritage, and Hyo Jung Jung is South Korean.

[4] Younging (2018) suggests that the word Protocol be capitalized "as a way to mark the permanence and significance of these [Indigenous] systems of knowledge as Indigenous institutions" (p. 36).

[5] Gitksan, Nuu-chah-nulth (Nootka), Cowichan Tribes, Mikisew, Little Pine Cree, Swampy Cree, Salteaux, Montagnais, Haida, Kanien'kehá:ka (Mohawk), Haudenosaunee (Iroquois), Kwakwak'awakw (Kwakiutl), Songhees, Tsartlip, Dokis, Echo Dene, Mi'kmaq, Métis Nation of BC, Métis Nation of Saskatchewan.

[6] We obtained written permission to use our partners' names in this article (emails dated February 16, 2021).

[7] Songhees, Esquimalt, and W SÁNEĆ peoples belong to the larger Coast Salish language group, which includes First Nations in the southwest corner of what is now known as British Columbia (Canada) and northwestern Washington State (USA).

[8] Anna is a pseudonym. The school district in which she works requires anonymity for their personnel.

[9] Dolloff (2020) has argued persuasively for music teacher education to frame learning experiences within a discourse of cultural humility. Following Ross (2010), Dolloff affirms the importance of adopting three components of such discourse, including: (1) acquisition of knowledge (including the sociological background of music and music-making within a cultural practice, as well as the political and cultural history of the people involved); (2) adoption of an appropriate attitude, (entailing consciousness of cultural bias and stereotyping, self-awareness of one's own privilege, and sensitivity to possible bases for mistrust); and (3) acquisition of musical and pedagogical skills (involving new ways of listening, new modes of music teaching, and a willingness to undertake lifelong learning about myriad ways of music-making).

**References**

**Archibald, J.-A. (Q'um Q'um Xiem).** 2008. Indigenous storywork: Educating the heart, mind, body, and spirit. UBC Press.

**Ball, J., & Janyst, P.** 2008. Enacting research ethics in partnerships with Indigenous communities in Canada: 'Do it in a good way.' *Journal of Empirical Research on Human Research Ethics* 3, 2, 33–51.

**BC Teachers' Council** 2019. Professional standards for BC educators. Retrieved June 19 2020, from [https://www2.gov.bc.ca/assets/gov/education/kindergarten-to-grade-12/teach/teacher-regulation/standards-for-educators/edu\\_standards\\_poster-11x17.pdf](https://www2.gov.bc.ca/assets/gov/education/kindergarten-to-grade-12/teach/teacher-regulation/standards-for-educators/edu_standards_poster-11x17.pdf)

**Bell, N.** 2018. Anishinaabe research theory and methodology as informed by Nanaboozhoo, the bundle bag, and the medicine wheel. In D. McGregor, J.-P. Restoule & R. Johnston (eds.) *Indigenous research: Theories, practices, and relationships*. Canadian Scholars Press, 175–186.

**Bishop, R.** 2005. Freeing ourselves from neocolonial domination in research. In N. Denzin & Y. Lincoln (eds.) *The SAGE handbook of qualitative research*. 3<sup>rd</sup> ed. SAGE, 109–138.

**British Columbia Ministry of Education.** (2020, October 5). Indigenous knowledge and perspectives in K–12 Curriculum. Arts education K–12. <https://curriculum.gov.bc.ca/sites/curriculum.gov.bc.ca/files/curriculum/indigenous-knowledge-and-perspectives/arts-K-12-indigenous-knowledge-and-perspectives.pdf>

**Castelden, H., Morgan, V., & Lamb, C.** 2012. "I spent the first year drinking tea": Exploring Canadian university researchers' perspectives on community-based participatory research involving Indigenous people. *The Canadian Geographer* 56, 2, 160–79.

**Chrona, J.-A.** 2014. Background of First Peoples Principles of Learning and current contexts. Retrieved August 20 2020, from <https://firstpeoplesprinciplesoflearning.wordpress.com/background-and-current-context/>

**Clarke, P., Findlay, N., & King, A.** 2019. Indigenization of the curriculum: Smudging, public schools, and the Canadian charter of rights and freedoms. *Education & Law Journal* 28, 2, 201–37.

**Claxton, N. X., & Price, J.** 2020. Whose land is it? Rethinking sovereignty in British Columbia. *BC Studies* 204, 115–38, 235–36.

**Corntassel, J.** 2012. Re-envisioning resurgence: Indigenous pathways to decolonization and sustainable self-determination. *Decolonization: Indigeneity, Education & Society* 1, 1, 86–101.

**Darnell, R.** 2018. Reconciliation, resurgence, and revitalization: Collaborative research protocols with contemporary First Nations communities. In M. Asch, J. Borrows & J. Tully (eds.) *Resurgence and reconciliation: Indigenous-settler relations and earth teachings*. University of Toronto Press, 229–44.

**Dolloff, L.-A.** 2020. To honor and inform: Addressing cultural humility in intercultural music teacher education in Canada. In H. Westerlund, S. Karlsen, & H. Partti (eds.) *Visions for Intercultural Music Teacher Education. Landscapes: The Arts, Aesthetics, and Education, Volume 26*. Springer, 135–148.

- First Nations Leadership Council** 2013. Advancing an Indigenous framework for consultation and accommodation in BC: Report of key findings of the BC First Nations Consultation and Accommodation Working Group. Vancouver, British Columbia.
- Gaudry, A., & Lorenz, D.** 2018. Indigenization as inclusion, reconciliation, and decolonization: Navigating the different visions for Indigenizing the Canadian academy. *AlterNative* 14, 3, 218–227.
- Government of Canada Department of Justice** 2021. Constitution Acts, 1867 to 1982. Retrieved February 18 2021, from <https://laws-lois.justice.gc.ca/eng/const>
- Gunn, K., & Donovan, J.** 2019. Bill 41: Declaration on the Rights of Indigenous Peoples Act. First Peoples Law. Retrieved November 14 2020, from <https://www.firstpeopleslaw.com/public-education/blog/bill-41-declaration-on-the-rights-of-indigenous-peoples-act>
- Kovach, M.** 2009. *Indigenous methodologies: Characteristics, conversations, and contexts*. University of Toronto Press.
- Kovach, M.** 2018. Doing Indigenous methodologies: A letter to a research class. In N. Denzin & Y. Lincoln (eds.) *The SAGE handbook of qualitative research*. 5<sup>th</sup> ed. SAGE, 214–234.
- Lavallée L.** 2009. Practical application of an Indigenous research framework and two qualitative Indigenous research methods: Sharing circles and Anishnaabe symbol-based reflection. *International Journal of Qualitative Methods* 8, 1, 21–40.
- Locke, T., & Prentice, L.** 2016. Facing the Indigenous 'other': Culturally responsive research and pedagogy in music education. *The Australian Journal of Indigenous Education* 45, 2, 139–51.
- Marshall, A.** 2018. Learning together by learning to listen to each other. EdCan Network. Retrieved May 29 2020, from: <https://www.edcan.ca/articles/learning-together-learning-listen/>
- McGregor, L.** 2018. Conducting community-based research in First Nations communities. In D. McGregor, J.-P. Restoule, & R. Johnston (eds.) *Indigenous research: Theories, practices, and relationships*. Canadian Scholars Press, 129–141.
- Office of the Auditor General of British Columbia.** 2019. Progress audit: The education of Aboriginal students in the BC public school system. Available from: [https://www.bcauditor.com/sites/default/files/publications/reports/OAGBC\\_Ab-Ed-Progress\\_RPT.pdf](https://www.bcauditor.com/sites/default/files/publications/reports/OAGBC_Ab-Ed-Progress_RPT.pdf)
- Parent, A.** 2018. Research tales with Txeemsim (Raven the Trickster). In D. McGregor, J.-P. Restoule, & R. Johnston (eds.) *Indigenous research: Theories, practices, and relationships*. Canadian Scholars Press, 65–79.
- Paul, E.** 2014. *Written as I remember it: Teachings ("ems ta?aw) from the life of a Sliammon Elder*. UBC Press.
- Prest, A., & Goble, J.S.** 2018. On doing the right thing in (not) the wrong way: Steps to effective embedding of local knowledge and place-conscious learning in British Columbia K-12 music classes. In Hung-Pai Chen, Alethea De Villiers, & Alexandra Kertz-Welzel (eds.), *Proceedings of the 19th Biennial International Seminar Commission on Music Policy: Culture, Education, and Media*. International Society for Music Education. Ludwig-Maximilians-Universität, Munich, DE, 207–215. <https://www.isme.org/sites/default/files/documents/proceedings/ISME%20Commission%20on%20Policy%202018.pdf>

**Prest, A., Goble, J. S., Vazquez-Cordoba, H., & Tuinstra, B.** 2021. Enacting curriculum "in a good way:" Indigenous knowledge, pedagogy, and worldviews in British Columbia music education classes. *Journal of Curriculum Studies*. Pre-published online. DOI: <https://doi.org/10.1080/00220272.2021.1890836>

**Research Involving the First Nations, Inuit and Métis peoples of Canada.** 2019. Chapter 9: Introduction. In Tri-council policy statement: Ethical conduct for research involving humans (2nd.) (Article 9.8). Government of Canada. [https://ethics.gc.ca/eng/tcps2-eptc2\\_2018\\_chapter9-chapitre9.html](https://ethics.gc.ca/eng/tcps2-eptc2_2018_chapter9-chapitre9.html)

**Ross, L.** 2010. Notes from the field: Learning cultural humility through critical incidents and central challenges in community-based participatory research. *Journal of Community Practice*, 18, 315–335.

**Styres, S.** 2019. Literacies of land: Decolonizing narratives, storying, and literature. In L. T. Smith, E. Tuck, & K. W. Yang (eds.) *Indigenous and decolonizing studies in education: Mapping the longview*. Routledge, 24–37.

**Tobias, J., Richmond, C., & Luginaah, I.** 2013. Community-based participatory research (CBPR) with Indigenous communities: Producing respectful and reciprocal research. *Journal of Empirical Research on Human Research Ethics* 8, 2, 129–40. [https://www.jstor.org/stable/10.1525/jer.2013.8.2.129?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/10.1525/jer.2013.8.2.129?seq=1#metadata_info_tab_contents)

**Truth and Reconciliation Commission (TRC)** 2015. Calls to Action. Retrieved August 2 2020, from: [https://nctr.ca/assets/reports/Calls\\_to\\_Action\\_English2.pdf](https://nctr.ca/assets/reports/Calls_to_Action_English2.pdf)

**Tuck, E., & McKenzie, M.** 2015. *Place in research: Theory, methodology, and methods*. Routledge.

**Veracini, L.** 2010. *Settler colonialism: A theoretical overview*. Palgrave Macmillan.

**Wilson, K.** 2018. *Pulling Together: Foundations Guide*. Victoria, BC: BCCampus. Retrieved July 17 2020, from <https://opentextbc.ca/indigenizationfoundations>.

**Wilson, S.** 2007. Guest Editorial: What is an Indigenist Research Paradigm? *Canadian Journal of Native Education* 30, 2, 193–195.

**Wilson, S.** 2008. *Research is ceremony: Indigenous research methods*. Fernwood Pub.

**Wolfe, P.** 2007. Settler colonialism and the elimination of the native. *Journal of Genocide Research* 8, 4, 387–409.

**Younging, G.** 2018. *Elements of Indigenous style: A guide for writing by and about Indigenous peoples*. Brush Education.

### **Elders who contributed their knowledge to this study**

Skip Dick – Songhees First Nation

Butch Dick – Songhees First Nation

Genevieve Mack – Ahousat First Nation

Jessica Sault – Tseshaht First Nation

Victor Newman – Kwalgiulth First Nation

May Sam – Tsartlip First Nation

We also thank Edith Newman for her engagement and contributions.

## Abstract

Various government bodies in British Columbia (BC), Canada, have established policies in recent years to promote the embedding of local Indigenous knowledges, pedagogies, and worldviews in all provincial Kindergarten to Grade 12 classes. The BC Teachers' Federation has endorsed these policies and worked proactively to advance them, also emphasizing teachers' need for support and resources in implementing them. In 2018–2019, we partnered with the Victoria Native Friendship Centre (VNFC) to co-host four gatherings of urban Indigenous Elders, musicians, educators, and cultural workers, plus interested non-Indigenous people, in which we worked together in sharing circles to comprehend the complexities of developing Indigenous resources for choral music classes. The executive director of the VNFC, which supports 18,000 Indigenous people from many Nations, took steps to ensure we followed local Indigenous Protocols (e.g., Elders' territorial welcomes, smudgings, honoraria and gifts). The Protocols served to foreground the importance of shared process in achieving the goals of culturally responsive and culturally appropriate music education research. In this article, we describe our research procedures and findings and discuss the promise they hold for ensuring that Indigenous voices and perspectives will henceforth guide the enacting of Indigenous ways of knowing in music classes in BC schools. ■

**Keywords:** music education; Indigenous research methodologies; British Columbia; sharing circles; decolonizing music education





# Katsaukset | Reports

# Arts and music education leadership: Transforming from the reactive to the positive and creative

Many works of art or music materialize from independent efforts. However, all types of artists organically converge into a variety of organizations. Many of these organizations form by necessity, for example for advocacy and support, or to turn hope into reality (Adler, 2006). Because arts funding is tied to both political and private sector funds, organizations necessarily arise to administrate and negotiate on behalf of artists and musicians. Developing effective leadership is therefore necessary for any organization to thrive. There are, however, many different leadership styles identified in the study of leadership, some more or less suited to the arts. I propose in this paper that arts and music leadership organizations have trended towards reactionary. Moreover, leaders and organizations have tended to employ traditional top-down, industrial, and linear approaches to leadership (Uhl-Bien et al, 2007; Gillis & Amaladas, 2019).

Arguably, there is a need to disrupt habitual, linear-rational ways of working together to support creative potential (Crow & Grogan, 2005; Schmidt, 2012) and take advantage of timely cross-fertilization of the arts and leadership (Adler, 2006; Jenlink, 2015). Learner-centered, arts-driven methods are recommended that focus on leadership of possibility, hope, aspiration, and creation rather than constrained pragmatism (Cameron, Dutton, & Quinn, 2003; Seligman, 1998, & 2002; Gillis & Amaladas, 2019). Admittedly, across the globe, arts and music schools or organizations often meet less than supportive climates. Politicians faced with recessions target arts funding, school testing demonstrating weak literacy scores in children cause school boards to scale back music offerings for literacy enrichment, and even renowned performing arts groups consider the looming threat of bankruptcy while weighing ticket prices and audience numbers. In such environments pragmatic back-to-basics, problem-solution methodologies are instinctual. Therefore, breaking down our preferences and prejudices while considering alternative arts-driven models for effective leadership and policy creation could be positive.

## Identifying the problem and solutions

Schmidt (2012) recommended critical leadership (CL) in music educational practices. More creative and participative leadership was suggested, admitting that there are many models of arts and educational leadership predicated on business models. Schmidt was critical of how traditional practices—such as strategic planning seeking narrow outcomes—restricted autonomy and emphasized clerical work and hierarchical dependence. While referring to music education leadership contexts, the applications may apply broadly to other arts leadership. CL emphasizes autonomy of members, accountability of members within the organization and profession, and avoiding isolation. More specifically, he related the lack of autonomy in music education to the “absence or suppression of creative, innovative, and pertinent thinking—(that leads to both dependency and diminished accountability and thus to further balkanization” (Schmidt, 2012, p. 224). Balkanization was defined as the isolation of members and practices. Within an organization when ideas, practices, or people become isolated or suppressed, stagnation may occur preventing members from motivating themselves or emerging as leaders.

Promoting a more creative and participatory leadership model fits ideally in the arts. Asbjornson (2007) stated how the “idea that art and leadership are two sides of the same coin” (p. 22). This was suggested because superior artists are in the business of inspiring others; they naturally bring people together, change the way people think, and invent. Asbjornson (2007) then considered whether the most effective artists are also leaders and the most effective leaders also artists. Others concur with the principle of leadership as art (e.g., Ladkin & Taylor, 2010). At the base of both effective leadership and artistry is emotional intelligence. Therefore, could leadership learn from artists and beneficial connections drawn between the two? Asbjornson (2007) outlines eight key points leaders can learn from artists:

- *Reach and influence the audience:* good leaders must connect with stakeholders and act, using discourse, voice, and charisma. This is a focus on the human aspect of leadership as opposed to the science of leadership.
- *Recognize the actual rather than the intended impact of your voice:* Asbjornson (2007) describes that leaders must both tune (focus on what you are saying) and tone (focus on how you say it) their voices like concert pianists.
- *Listen with intention rather than hear with filters:* As in the arts of music, theater, or dance listening requires attentiveness, openness, synthesis, and willingness to create new patterns of thought.
- *Facilitate solutions by asking the right questions rather than dictating the right answers:* As may relate to Schmidt (2012) isolating members can occur through a top-down leadership style that does not incorporate the thoughts of members. This requires a facilitator using constructive questioning that resulting from creative listening.
- *Balance action with reflection:* Discussed elsewhere in this paper is the tradition of organizations focusing on doing and acting. However, without reflection Asbjornson (2007) suggests that this results in premature decisions, wasted efforts, and mediocre results.
- *Recognize and acknowledge the talents of others:* While artists, for example theater groups or musicians, regularly seek out and build upon the talents of others, many leaders fail to engage their members because they do not take the critical step to recognize talents of their colleagues.
- *Recognize that a leader who does not practice is like a performing artist who doesn't rehearse—they lose their audience:* Leadership is not an entitlement and must be earned, practiced, and constantly developed.
- *Understand that leaders inspire people; people motivate themselves:* As artists create from internal motives, individuals in organizations bring intrinsic motivation to their work. The amount of motivation is correlated with the ability of leaders to inspire through spurring imagination and creative instinct.

In these eight points, there are evident benefits of recognizing the artistic aspects of leadership. Can the arts, or artistic activities, further enhance leadership in a practical way?

Leaders have been turning to the arts to innovate the process of leadership and organization development (Adler, 2006). The reasons that organizations have been turning to the arts include (a) increasing global interconnectedness, (b) increasing domination of market forces, (c) an increasingly chaotic environment, (d) as advances in technology decrease the scarcest resources become the dreamers, and (e) a prioritization of significance—success is no longer enough. Both poetry and music have examples of activities that can impact leadership. Asbjornson (2007) suggested that a newly formed team or task force could introduce themselves by sharing favorite albums or recording artists. By recognizing individual differences and personalities, and practicing active listening, meaningful business relationships

are fostered. Asbjornson (2007) also recommended using Boomwhackers in the hands of teams and leaders to create music, therein practicing the components of musicianship as a parallel to effective leadership.

In other arts, Jenlink (2015) suggested the use of poetry in the preparation of leadership, for its ability to foster moral creativity and practical wisdom, and to further develop an ethical and moral positioning as a leader. A simple exercise would be to have a team or developing leaders find a poem and interpret its meaning and significance in relation to leadership. Jenlink (2015) provided several examples of doctoral students interpreting poems. For example, Robert Frost's poem, *Stopping by Woods on a Snowy Night*, was related to the student's own self-examination of what it means to be a scholar-practitioner-leader.

Further supporting the idea of leaders as performing artists, Biehl-Missal (2010) described theater activities in relation to leadership. Leaders should see themselves as actors, and practicing acting can benefit delivery of speeches, connections with audience, or relationships with members. Other benefits of study of role-playing, heroes, or improvisation include reflective thoughts and aesthetic experience that are essential to successful leadership (Biehl-Missal, 2010). In particular, it is recommended to choose scripts to study that have insecure and contentious protagonists with the intention not to promote a personality, but to encourage audiences to "question, and maybe reject positivistic role models and the social systems that surround them" (Biehl-Missal, 2010, p. 290). Theater then can allow for deconstruction of styles, increase self-awareness, and counter the restrictive ways leaders traditionally influence audience perception.

Gaya Wicks and Rippin (2010) supported the principle of leadership as art, and that arts-based leadership development supports growth in core leadership capabilities through fine art activities. More specifically, doll-making was used as a way of exploring leadership, allowing participants to work intuitively and bypass their customary processes and reflect on their selves as leaders. Perhaps like Asbjornson's (2007) use of Boomwhackers by non-musicians creating music in leadership and organization development, breaking people out of their comfort zone takes away their patterns of behavior and work, allowing for a sort of renovation of behaviors and reflection on intent or purpose. Moreover, critically reflective and restorative activities found through arts-based activities were determined particularly relevant to leadership development. Gaya Wicks and Rippin (2010), however, cautioned that facilitators of such workshops or activities need an awareness of both artistic process and organization realities. Again, arts and leadership work symbiotically through creative activities focused on reflection.

### What is effective leadership?

Amaladas (2019) attempted to synthesize a number of important texts on leadership to determine what effective and practical leadership is. Leadership effectiveness was defined as the realization, accomplishment, or achievement of what was intended by an organization among leadership scholars since the 1950s. It includes influencing the activities of a group, guiding the actions of members and assistants towards goals, establishing direction of groups and individuals, and both defining and achieving common goals. How best to arrive at these goals then becomes an issue of leadership style.

Flyvbjerg (2001) described three types of knowing: *episteme*, scientific or analytical knowledge; *techne*, craft art or technical skill; and *phronesis*, ethical, value-based actions. Amaladas (2019) applied these three types of knowing in relation to leadership effectiveness. *Techne* and *phronesis* are primarily how leadership effectiveness have been defined, that is, practical wisdom and practical reasoning. Leadership has focused on deliberating about what is best for their organization and most attainable then turning it into action.

On the other hand is the principle of *Homo Faber*, or one who is skilled in his or her art or work of fabrication. Amaladas (2019) discussed three steps of a *Homo Faber* model of leadership effectiveness in reaction to the traditional model. First, determine what is best for people. Second, determine how best to attain what is best. Third, achieve what is best. Amaladas (2019) stated that the strength of this approach is that it can bring forth something that did not exist before, and therefore has creative power. Amaladas (2019), therefore, suggested focusing on both the product and the process of leadership, including writing about the reflective process and what it means to act. There is also a moral and ethical factor to this model. Arriving at the focus on creative power, the need for reflective process, and a focus on process to result in a more effective and moral leadership model it would seem that the cross-fertilization of arts and leadership is appropriate (Biehl-Missal, 2010; Gillis & Amaladas, 2019).

## Conclusions

The purpose of this paper is not to suggest what arts organizations or leaders should pursue as outcomes. Outcomes are dependent on individual arts and as described earlier should emerge creatively from members. Instead, alternative approaches to the process of leading and developing organizations are suggested that contrasts with long-standing traditions in administration. Several authors suggest that traditional methods are reactionary, outdated, or decrease the autonomy of members (Adler, 2006; Schmidt, 2012; Amaladas, 2019). Current thinking in general and arts leadership suggests a focus on participation of the membership, a focus on process, creativity in planning, and integration of the arts in organization or leadership development.

One of the advantages of the arts is the longstanding tradition of attempting to escape societal conformity (Adler, 2006). For most of the 20<sup>th</sup>-century, managers stressed conformity, but this is no longer the case (Adler, 2006). While top-down, bureaucratic paradigms were effective for material productions, they are not well suited to today's knowledge and skill based world (Uhl-Bien et al, 2007). Instead, organizations function best and are more likely to attain their goals when members are involved, intrinsically motivated, vested in outcomes, and inspired by leaders.

As is described throughout this paper the arts and music provide creative perspectives and potential activities for cross-fertilization of the arts and leadership (Biehl-Missal, 2010). No longer is it sufficient to orient an organization on simply doing and acting, or achieving goals set by the top (Amaladas, 2019; Asbjornson, 2007), rather creative and participatory initiatives focusing on process are recommended. Through the arts new ways of thinking and acting can be found in leading. Art as leadership and leadership as art "is about creating new ways of understanding the world that embraces its inherent complexity... (and) a vision for a form of leadership which might just rise to the challenges of being human in today's world." (Ladkin & Taylor, 2010, p. 240). ■

## References

- Adler, N. J.** 2006. The arts and leadership: Now that we can do anything what will we do? *Academy of Management Learning & Education*, 5, 4, 486–499. <https://www.jstor.org/stable/40214407>
- Asbjörnson, K.** 2007. Making the connection between art and leadership . *Leadership in Action*, 27, 4, 22–24.
- Amaladas, S.** 2019. Leadership effectiveness and the problem of social action: Continuing the conversation between Burns and Rost. *Leadership*, 15, 5, 517–534. <https://doi.org/10.1177/1742715018787909>
- Biehl-Missal, B.** 2010. Hero takes a fall: A lesson from theatre for leadership. *Leadership*, 6, 3, 279–294. <https://doi.org/10.1177/1742715010368762>
- Cameron, K.S., Dutton, J.E. & Quinn, R.E.** (eds.). 2003. *Positive organizational scholarship: Foundations of a New Discipline*. Berrett-Kohler.
- Crow, G. M. & Grogan, M.** 2005. The development of leadership thought and practice in the United States. In F. W. English (Ed.), *The Sage handbook of educational leadership: Advances in theory, research, and practice* (pp. 363–370). Sage.
- Flyvbjerg, B.** 2001. *Making social science matter: Why social inquiry fails and how it can succeed*. Cambridge University Press.
- Gaya Wicks, P., & Rippin, A.** 2010. Art as experience: An inquiry into art and leadership using dolls and doll-making. *Leadership*, 6, 3, 259–278. <https://doi.org/10.1177/1742715010368762>
- Gillis, R. & Amaladas, S.** 2019, June 11–14. Leadership learning and development through the arts [Conference session]. Society for Teaching and Learning in Higher Education 39th Annual Conference, Winnipeg, Canada.
- Jenlink, P. M.** 2015. Understanding leadership through poetics of leadership: Searching for personal meaning and authentic understanding. *NCPEA Education Leadership Review of Doctoral Research*, 2, 2, 1–34.
- Ladkin, D., & Taylor, S. S.** 2010. Leadership as art: Variations on a theme. *Leadership*, 6, 3, 235–241. <https://doi.org/10.1177/1742715010368762>
- Schmidt, P. K.** 2012. Critical leadership and music educational practice. *Theory Into Practice*, 51, 221–229. <https://doi.org/10.1080/00405841.2012.690303>
- Seligman, M. E. P.** 1998. *Learned optimism*. Pocket Books.
- Seligman, M. E. P.** 2002. *Authentic happiness*. The Free Press.
- Uhl-Bien, M., Marion, R., & McKelvey, B.** 2007. Complexity leadership theory: Shifting leadership from the industrial age to the knowledge era. *Leadership Quarterly*, 18, 298–318. <https://doi.org/10.1016/j.leaqua.2007.04.002>

# Constructing a music curriculum in Afghanistan: Possibilities and politics in practice

## Introduction

Music is a universal art form. Every culture has some form of music and music practice (Blacking 1974). The style of music and how it is expressed, shared and communicated is unique to its own time and place.

Afghanistan is a country with a long and rich cultural heritage. Situated in Asia, it has approximately 35 million people, is a landlocked country that borders Pakistan, Iran, Turkmenistan, Uzbekistan, Tajikistan and China. Afghanistan's identities are "ethnic, tribal and clan based" with "fourteen ethnic groups" and two official languages which are Pashtu and Dari, as well as other languages and dialects spoken. Their cultures are diverse and complex (Chua 2018, 60). Unfortunately, Afghanistan has experienced ongoing conflict for more than forty years. War has disrupted education at the school and university level, and has had a negative impact on music most notably through the banning of music. Issues of safety and accessibility have been a challenge for school attendance and teacher training at higher education institutions. Moreover, it has had a detrimental impact on the general well-being of the population. The Human Rights Watch (2019) reported that, "More than half the Afghan population, including many survivors of conflict-related violence, struggle with depression, anxiety, and post-traumatic stress" and "85 percent of the Afghan population had experienced or witnessed at least one traumatic event" (Braithwaite 2020).

In 2015, the Afghanistan Ministry of Education (MoE) began working with The United Nations Educational, Scientific and Cultural Organization (UNESCO) to develop a Curriculum Framework, an Afghan Life Competencies Framework (ALCF) and subject area syllabi through its Capacity Development for Education 2030 (CapED) program. The Government of the Islamic Republic of Afghanistan (GoIRA) has made education a key priority in the next five years in order to improve the educational quality, preparedness for youth employment and inclusiveness for national reintegration. Moreover, their aim was to ensure inclusiveness as well as a continued expansion of access to education. From 2018, UNESCO and the MoE began to collaborate with a working group to develop specific syllabi for subject areas for a future country wide curriculum. This project has occurred in a series of stages in which the music curriculum was first discussed in 2019.

## Literature review

The literature review on music education in Afghanistan has been positioned within its socio-cultural context. Since the Afghan Civil War from 1992 to 1996 and the Taliban's influence from 1996, there has been a suppression of music education in the form of cultural censorship (Braithwaite 2020, 1). However, music education and music making has continued in a variety, albeit limited contexts. Braithwaite (2020) in her current Doctor of Philosophy study "The Right to Music in Afghanistan?", has used three philosophical frameworks for music education (3). The first is *utilitarianism* as a use "for healing" and "as a tool for cultural diplomacy", the second a *war narrative* and finally as a *cultural contestation*



“which will be used to conceptualise the violent conflicts prevalent in media reports” (3).

Using the arts in humanitarian efforts in post-conflict contexts for transformation and peace is a relatively new discipline (Bergh & Sloboda 2010; Pruitt 2011). One issue in using the arts is the power imbalance between the organisers and participants. Bergh and Sloboda (2010) discussed how “the power wielded by NGOs and (visiting) artists is largely ignored in writings on music in this field” (10). There is tension here in the role of power and agency where policy can become the driving force with curricula design and implementation in the background. Schmidt and Abramo (2020) comment how “we have come to see policies as closed systems, working to sustain their own *original* intents and nothing else” (18).

Recently, there has been opportunities for music education in Afghanistan through the advocacy of ethnomusicologist Ahmad Sarmast (b.1963). He has been highly influential in promoting the practice of formal music making within the country with the development of the co-education Afghanistan National Institute of Music (ANIM), and Afghanistan’s all women orchestra named Zohra. ANIM was set up as specialist music school for students from grade four to twelve where they could then continue their studies at the university level. Sarmast stated how he wanted to “help the Afghan people use the power of music to bring about social changes, to transform the life of Afghan children and return their musical rights” (Forrest 2013, 76). This unique institution received publicity through the memoir by Eddie Ayres aptly entitled *Danger Music* (2017). Eddie, a female and called Emma during that time, spent a year teaching cello at ANIM and commented about the range of pressures for ANIM;

*from the Ministry of Education, making sure the curriculum was covering enough academic subjects; from Muslim conservatives, who strongly objected to a music school existing in any way, let alone one that accepted girls; and from a wider music community, who wanted to see the school succeed, but also perhaps felt a sense of jealousy that the school was receiving so much money and so much publicity* (30).

Traditionally, music making in Afghanistan has been a gender segregated activity in which men perform in public spaces and women in their domestic space in the absence of men (Doubleday 2011, 4). The segregation also extended to the contexts of the songs and instruments played. The United Nations (2013) describes how, “Empowering girls, ensuring their human rights and addressing the discrimination and violence they face are essential to progress for the whole human family. One of the best ways to achieve all of these goals is to provide girls with the education they deserve” (United Nations 2013, 1). The education of girls has also been manifested through Sarmast’s initiative of forming the Zohra girl’s orchestra from students who received their training at ANIM. The girls were the “first women in their families, communities and country to study music in over 30 years” (Kary 2019, 1). They have performed globally at the World Economic Forum in Davos in 2017, and a concert at the Sydney Opera House and Robert Blackwood Hall at Monash University, Melbourne in October 2019 which was to celebrate a Centenary of Reclamation of Afghanistan’s Independence and 50 Years of Diplomacy between Afghanistan and Australia (Kary 2019; Weir 2019). The Zohra girl’s orchestra has had a social impact highlighting to the world the issues of gender and equity. Music has not only been a political activity, but a gendered activity. Sarmast has used this as a platform for global exposure, of what was possible in Afghanistan, the potential and need for change. The author attended the concert in Melbourne and observed that the event was an artistic, gendered, social and political platform for the promotion of music education.

### **Context and approach**

In November 2019, the international subject specialists, UNESCO staff, and the Ministry of Education team met in Delhi, India for two weeks of intensive face-to-face team works-

hops followed by remote work online. Due to safety concerns, stage three of the project was relocated from Kabul to Delhi. There were over fifty people who attended the workshop. The international subject specialists and UNESCO staff arrived two days prior to meet and for curriculum planning. The original Ministry of Education team had to be modified due to passport and Visa issues which were beyond the control of UNESCO. Consequently, the team of arts specialists from Afghanistan was reduced from what was originally anticipated. This did impact the process due to fewer ideas, opinions and perspectives for curriculum development.

### **Redesigning the curriculum**

Developing a music curriculum for Afghanistan had to be in context with the political and cultural situation, and the, albeit limited role of music in society. The policy for the new school music curriculum was through UNESCO in which it was to be designed for all Afghani students regardless of geographic, religious or political backgrounds. The challenge is to create a music curriculum for teachers who have not received any training, nor exposure to music or music education.

The task was to guide and develop the entire arts curriculum with subject specialists and advisors from within Afghanistan. As an outsider, there was the challenge of maintaining the balance between the goals of UNESCO, the individual advisors without my own biases clouding my judgment.

Stage three of the project focused on changing the existing Content Based Curriculum to a Competency Based Curriculum. UNESCO's International Bureau of Education described the change as follows:

*A curriculum that emphasizes the complex outcomes of a learning process (i.e. knowledge, skills and attitudes to be applied by learners) rather than mainly focusing on what learners are expected to learn about in terms of traditionally-defined subject content. In principle such a curriculum is learner-centred and adaptive to the changing needs of students, teachers and society (UNESCO 2020, 1).*

Teachers had previously relied on predesigned lesson plans, and activities which were available to them in textbooks. This ensured a consistency of curricula throughout the country, and maintaining a consistency and standard. The other advantage of this system was that the teacher did not require advanced training in every subject area. Taking into account recent the challenges of university accessibility and education, this ensured that students could have access to some form of education in a variety of subject areas.

Changing to a Competency Based Curriculum, that is a focus on knowledge and skills rather than learning information was a major change in mindset for the teams. One major shift was problem-solving through group work rather than individualised textbook learning. These ideas were workshopped each morning in a plenary session so that teams could first experience the new approach, before applying it to the curricula documents, the design of new textbooks and eventually the classroom.

Stage three of the new curriculum was in a series of steps. The first steps was to work out the 'big picture ideas' for the curriculum. These are concepts of themes in which the curriculum is based. From this module a syllabus was designed, then broken down to individual lessons. The lesson plans were then to be created into a textbook, translated to the main languages, printed and sent to all teachers and schools.

## The arts subjects in Afghanistan and music

Afghanistan has had a rich arts culture and history, in which they take great pride. The arts are connected to aesthetics and to express beauty. During the workshops, there were long discussions on what were considered arts subjects, and how much time and emphasis should be allocated to each. There was great diversity in the arts, and within each arts subject. The arts subjects which were deemed central to their cultural traditions were visual art, handicraft, calligraphy and drama. It was interesting that calligraphy was considered an art form. After discussion with the language teachers, calligraphy remained in the arts because it was considered ‘the art of beautiful handwriting’. Dance had been banned due to the Taliban, and photography and plays had also been banned. Music was a ‘sensitive issue’ and members were initially reluctant to include it in the curriculum.

Before redesigning the curriculum, we had to determine which years the arts would be taught in schools, how many lessons a week, the length of each lesson, and the number of weeks for the school year. The current condition of schools made learning and teaching challenging. The school day was often only in the morning due to safety issues. During the winter months, schools were often closed due to the lack of heating. The recommendation was to write the curriculum for a twenty-eight week school year with each lesson lasting an hour in duration. The final consensus was at this stage to include two arts lessons a week from Grades one to twelve. This was to ensure equity between the subject areas.

### Music curriculum

As discussed above, music education had been banned in Afghanistan. Instrumental music was not allowed, and girls were not allowed to play music in public. Instrumental music was not allowed, nor were folk songs. This was a major issue for developing an arts curriculum in which music education could be notably absent for the future. If the political situation changed, and the ban on music was lifted, there would still not be any music education if it was not included in the documents.

The approach used was to ask whether they had a National Anthem, and if so, whether they sang the National Anthem. This was allowed provided it was sung in unison and unaccompanied with boys and girls singing separately. Nationalist songs were also allowed. Consequently, music could be added to the curriculum through learning the National Anthem and Nationalistic songs.

The UNESCO staff, subject specialists, and the Ministry of Education were at first hesitant to include music in the curriculum, but were accepting of music for the explicit aim of learning the National Anthem and Nationalistic songs. Music could now be included in the curriculum, albeit a small component of the arts curriculum. The inclusion of music in this form was to ensure it had an existence and presence for future students. Moreover, there was an opportunity for both boys and girls to learn music which would encourage a level of equity. Learning the National Anthem and singing does play a fundamental role in music making, and it is hoped that it lays a foundation for future opportunities. After the two-week intensive workshops, the teams worked remotely, and produced a curriculum. The arts curriculum was developed with the years divided into subjects with overall themes of big ideas in which topics could be explored. Due to the traditions, practicalities and accessibility, the arts curriculum commenced with visual art and handicrafts, and music was placed towards the end of the syllabus. There was the vision and potential for much growth and development for education in the future. Music education had changed from being prohibited to a possibility.

## Future developments

Stage four of the curriculum was to take place in Kabul in March 2020. Due to travel restrictions from the Coronavirus pandemic, very few international subject specialists were available to travel. There was also a changeover of staff at UNESCO. The project, as many around the world has been on hold. It is hoped that after the Coronavirus pandemic, borders will once again reopen, and the work on the new curriculum will continue.

## Conclusion

The new school curriculum for Afghanistan has been designed through the Ministry of Education, UNESCO and subject specialists. Music now has a place in the curriculum through singing the National Anthem and Nationalistic songs. It is hoped that when the Coronavirus pandemic is over, lesson plans will be designed, a textbook created, and then the new curriculum rolled out to all students in Afghanistan. For the future generation of students, this will be the first time that they can all formally have music education at school. ■

## Postscript

The Taliban seized power in Afghanistan on the 15th of August 2021. The future of music education is now uncertain.

## References

- Ayres, E.** 2017. *Danger Music: How teaching the cello to children in Afghanistan led to a self-discovery almost too hard to bear.* Allen and Unwin.
- Bergh, A. & Sloboda, J.** 2010. Music and Art in Conflict Transformation: A review. *Music and Arts in Action* 2, 2, 2–17. <http://musicandartsinaction.net/index.php/maia/article/view/conflicttransformation>
- Blacking, J.** 1974. *How musical is man.* Seattle: University of Washington Press.
- Braithwaite, L.** 2020. *Bibliographic Essay.* University of Oxford: United Kingdom. Original work unpublished.
- Chua, A.** 2018. Afghanistan. In Chua, A. (ed.) *Political tribes: Group instinct and the fate of nations.* Bloomsbury, 59–74.
- Doubleday, V.** 2011. Gendered Voices and Creative Expression in the Singing of Chaharbeiti Poetry in Afghanistan. *Ethnomusicology Forum* 20,1, 3–31. doi:10.1080/17411912.2011.552699
- Forrest, D.** 2013. The Afghanistan National Institute of Music. *Australian Society for Music Education* 1, 76–82.
- Human Rights Watch.** 2019. *Afghanistan: Little Help for Conflict-Linked Trauma.* Human Rights Watch [Online]. Available at: <https://www.hrw.org/news/2019/10/07/afghanistan-little-help-conflict-linked-trauma>, accessed: 08/02/20.

**Kary, D.** 2019. All female Afghanistan orchestra coming to Sydney. Sydney Arts Guide [Online]. Available at: [https://www.sydneyartsguide.com.au/all-female-afghanistan-orchestra-coming-to-sydney/?fbclid=IwAR2D9C7E2lxOj2RSJxh32knCa7k71rik-trYm5nkRZyGs9ly0gETyz5qc\\_I](https://www.sydneyartsguide.com.au/all-female-afghanistan-orchestra-coming-to-sydney/?fbclid=IwAR2D9C7E2lxOj2RSJxh32knCa7k71rik-trYm5nkRZyGs9ly0gETyz5qc_I), accessed: 22/11/19.

**Pruitt, L. J.** 2011. Music, youth, and peacebuilding in Northern Ireland. *Global Change, Peace & Security* 23,2, 207-222.

**Schmidt, P. & Abramo, J.** 2020. Policy, Interculturality and the Potential of Core Practices in Music Teacher Education (pp,13-30). In H. Westerlund et al. (eds.) *Visions for intercultural music teacher education, landscapes: The arts, aesthetics, and education*, 26, [https://doi.org/10.1007/978-3-030-21029-8\\_2](https://doi.org/10.1007/978-3-030-21029-8_2)

**United Nations.** 2013. Secretary General, in message for International Day, stresses importance of providing education girls deserve. <http://www.un.org/press/en/2013/sgsm15372.doc.htm>

**United Nations Educational, Scientific and Cultural Organization.** 2020. International Bureau of Education. <http://www.ibe.unesco.org/en/glossary-curriculum-terminology/c/competency-based-curriculum>

**Weir, B.** 2019. October 6. A musical reawakening. *Sunday Age*, Melbourne, 16.

## Perceived efficacy of technology mandates on sociological and pedagogical outcomes

**F**ew things in the history of education have brought as much change to schools as has technology, with music and various devices, software, and network access embedded together in the broader culture and individual lives of students. In schools, administrators, teachers, students, and parents are typically assumed to embrace the use of technology in virtually all classrooms. Strategies and the use of devices based on mandated technology policies are widely adopted. Tablets, laptops, lab workstations, and the ever-evolving frictionless social media may indeed offer new ways of stimulating student interest in music, but research specific to the perceptions of music teachers regarding the many facets of engaging students via technological tools is limited. Keeping up with purported improvements and changes in effective use in the classroom raises not only interesting pedagogical questions, but also philosophical and economic issues regarding choices and equality of access. Music teachers themselves are often under pressures to adapt and include instructional technology in their classrooms, as it has become an increasingly fundamental consideration across districts and communities.

The purpose of the current study was to explore and report on questions posed to practicing music teachers regarding the technology mandates imposed on them as curricular tools and strategies. A definition of “technology” was not provided to respondents, offering a flexible interpretation of the term, and additional questions pursued sociological, pedagogical, and psychological implications on their professional teaching experiences.

### Background and related literature

Early technology adoption in schools was based upon the emergence of computers and largely emphasized unquestioned acquisition, later focusing on training teachers for skills in use and appropriate knowledge of software and hardware. Communicative technologies were later adopted readily by schools, as described by Minkel (2005), often under the general description of distance learning processes. Teachers and administrators would eventually come to recognize the importance of social processes and cultural values integration (Murphy & Potts, 2003), and the external determinism of progressing technology as the agent of change.

Within the arts education community, Levinson (1999) suggested that Marshall McLuhan had perhaps best understood early media technologies as optimistic extensions of human sensitivities and perceptions, and the foreshadowing within the arts of those agents of change. Considerations aligned with the more infamous, pessimistic side of McLuhan might well suggest that technocratic approaches (or purported solutions by way of technology) bypassed ethical questions and broader social awareness. Indeed, the democratizing potential of widespread initiatives to place computers at the fingertips of all students in schools has been suggested to be socio-culturally inadequate and naive (Armstrong, 2011).

Accreditation and curriculum policy organizations have recommended technology oversight in recent decades. The United States National Core Arts Standards include language intended to be applicable to technology-based music teaching, although the language is essentially the same as within traditional music areas (creating, performing, responding, connecting). This may be unhelpful to less experienced, non-musical administrators hoping

to guide and develop policies for teacher expectations and evaluations, curriculum development, and student assessments. The International Society for Technology in Education provides guidelines for teaching with technology and related school experiences, though these documents do not prescribe specific curriculum or assessments in technology-based music areas, leaving these curriculum and faculty development decisions to district and school level administration and teachers (Dorfman, 2019).

Public schools are often thought to be the standard by which we assess participation in traditional music education programs in the United States. In the recent years paralleling the broad adaptation of technology in schools, charter schools in the United States have also become common, and music programs provide a useful comparative measure across traditional public schools and charter schools in describing curricular offerings and enrollment. An initial study of 122 music programs across the United States by Austin and Russell (2008) demonstrated that music instruction of any type was largely contingent upon grade level, with general music being the most commonly cited offering in both traditional and charter schools. Elpus (2012) surveyed 39 administrators in charter schools in New York City and found the most common type of music instruction to be choral. Curiously, no respondents in either of those studies were cited as having made any mention of technology in music offerings, even as the access to computers and labs in schools was, by the years 2008 and 2012, widespread.

Kelley and Demorest (2016) completed a more recent, similar study of the Chicago traditional public and charter schools, inquiring about compulsory and elective curricula in all possible areas specific to music being offered. While a number of somewhat less traditional offerings were cited (mariachi, drumlines, guitar, and popular musics), no specific examples of the curricular use of technology in classrooms were provided. The apparent absence of technology related offerings in these substantive and recent studies would seem to be problematic in that they suggest not only a lack of available current and relevant curricula, but also a very limited role of digital citizenship and the modeling of responsible and ethical use of technology by teachers and school leaders. This would seem to be in sharp contrast to the last several years among traditional (and largely compulsory) general music programs, where the school policy pressures to embrace and utilize the technology that districts have provided at considerable expense has only expanded. Elementary general teachers seem to be increasingly expected to use technology even with the youngest of students. Exploring the teacher perceptions of these expectations, their larger social functions and pedagogical value as well as likely future use within schools, was the intent of the current study.

## Study and results

In this study, in-service elementary level general music teachers ( $N=34$ ) responded to a series of questions regarding the application and effectiveness of technology-based strategies in their schools. The application of the word *technology* was not further defined, although the term computer was also utilized on the response form. Three broad areas were addressed: 1) sociological topics (power of shared group experiences, communication of values through music, enjoyable engagement, exploring cultural norms, etc), 2) pedagogical topics (processes, musical concepts, listening, singing, musical response, etc.), and 3) psychological and professional perceptions (school mandates for use of technology, perceived stress levels as a result of mandates for computer use, effects on isolation and professional respect, etc.). Open response comments were also requested regarding personal and predictive experiences in their ongoing professional roles.

Data were collected via a series of questions requesting a rated response on a 5-point Likert-type scale with anchors “strongly agree” and “strongly disagree” on the variable re-



sponse continuum. To the initial question in the series regarding school-level expectations, respondents indicated a very high level of agreement ( $M=4.56$ ) to the statement suggesting that their school or district expected them to implement technology in their teaching. This initial statement on the survey also demonstrated the highest level of implied agreement (lowest variability, with a  $SD=.70$ ) on the entire survey instrument. The statement that music teachers are more respected professionally because of their implementation of technology generated the highest variability ( $SD=1.16$ ) with a mean agreement response of 3.56, followed by a statement suggesting they feel better about their professional roles as a teacher as a result of their use of technology ( $M=3.53$ ,  $SD=1.10$ ).

A series of statements posed questions about the effectiveness of technology in teaching music as focused specifically on content. Musical concepts were indicated as the most effectively taught ( $M=3.65$ ,  $SD=.95$ ), while emotional musical response was the lowest ( $M=1.85$ ,  $SD=.95$ ), the lowest mean response for an item in the study. Singing and playing skills were also rated low as taught via technology ( $M=2.15$ ,  $SD=1.02$ ).

Another series of statements posed questions about the effectiveness of teaching described as beyond basic content also using a 5-point Likert-type scale, slightly modified semantically (“effective” rather than “agree” etc.). The statements were drawn from previous research in the broad functions of music and were based on the anthropological study of music by Alan Merriam and the therapeutic use of music by E. Thayer Gaston (Misenhelter & Kaiser, 2006). These statements were all rated considerably lower than the basic content area. Music as a group experience through which we communicate shared values was rated lowest ( $M=2.53$ ,  $SD=1.19$ ), with music as a means to encourage social norms and the teaching of values and ideals also rated quite low ( $M=2.56$ ,  $SD=.99$ ). Highest effectiveness ratings were for music as a means of enjoyable engagement ( $M=3.24$ ,  $SD=1.21$ ), and for musical expression as a means whereby the uniqueness of a culture is exposed ( $M=3.29$ ,  $SD=1.08$ ).

An opportunity for open response was provided, and statements by teachers were generally optimistic and constructive, including positive predictions regarding student capacity for exploring composition and musical discovery, and “accessing amazing musical examples.” Other positive statements suggested that technology allowed students to beneficially share their compositions with others, that lessons can be embedded into smart notebooks, and that student work would be able to be helpfully accessed at home. Open response teacher concerns (negatives) suggested that no amount of technology will ever effectively take the place of a real teacher, with another respondent suggesting that younger students are already demonstrating an inability to behave appropriately unless they have a device in their hands.

As an exploratory corresponding measure and in an attempt to corroborate the teacher responses, pre-service undergraduates ( $N=28$ ) enrolled in a required university music education course were asked to cite examples of technology use witnessed in visited elementary general classrooms during their required observations. Interactive smart board use was cited most frequently (13 instances) with comments that included noting the smart board as keeping the teacher on track, for displaying online lessons, being used to teach note names and the staff, for games, for teaching words to a new song, and for engaging breathing exercises to calm a class of kindergarteners. In one instance it was suggested that the smart board unit worked poorly and functioned as a distraction for the students and problem for the teacher. Other uses of technology observed included videos, audio playback, an electronic keyboard, and iPads given to a very young class to play musical games.

### Summary and implications

Teachers seem to indicate that broad initiatives to embrace technology in their schools and districts do include music classrooms. In the area of pedagogy, teacher responses demon-

strate a belief that musical concepts are taught very effectively through technology, while singing, playing, and musical response are not. Sociological functions in their broad association and use for musical content areas are largely not seen as being conveyed effectively, with enjoyable student engagement and unique cultural exposure being the noteworthy exceptions. Professionally, teachers suggest that some stress reduction is associated with their use of technology, and that they feel somewhat less isolated as a result of the utilization. Teachers also indicate that they expect these technology requirements and opportunities to continue. ■

## References

- Armstrong, V.** 2011. *Technology and the gendering of music education*. Ashgate.
- Austin, J. & Russell, J.** 2008. Charter schools: Embracing or excluding the arts. In L. K. Thompson & M.R. Campbell (eds.), *Diverse methodologies in the study of music teaching and learning*. Information Age 163-182.
- Dorfman, J.** 2019. Policy, standards, and assessment in technology-based music instruction. In T. J. Brophy (ed.), *The Oxford handbook of assessment policy and practice in music education*, (Vol. 2). Oxford University Press 829-854.
- Elpus, K.** 2012. Music education and school choice reform. In L. K. Thompson & M. R. Campbell (eds.), *Situating inquiry: Expanded venues for music education research*. Information Age 79-98.
- Kelley, J. & Demorest, S.M.** 2016. Music programs in charter and traditional schools: A comparative study of Chicago elementary schools. *Journal of Research in Music Education* 64, 1, 88-107.
- Levinson, P.** 1999. *Digital McLuhan*. Routledge.
- Minkel, W.** 2005. It's a bird. It's a plane. It's internet2. *School Library Journal*, 50, 5, 39.
- Misenhelter, D. & Kaiser, K.** 2009. Social functions of music in music education. *Journal of Creative and Artistic Education* 2, 2, 61-74.
- Murphie, A. & Potts, J.** 2003. *Culture and technology*. Palgrave and MacMillan.
- State Education Agency Directors of Arts Education** 2014. *National Core Arts Standards*. State Education Agency Directors of Arts Education (SEADAE).

# Reframing leadership as scholarship: A new paradigm for 21st century global arts higher education

## Introduction: Setting direction in the role of leader

In reframing leadership as scholarship, one of the most critical roles of a leader is to set direction and to inspire others to explore their own interests, while at the same time being open to the world and its possibilities. Within this realm, interdisciplinary thinking, as well as collaboration and global research in the arts have particular resonance. Such an outlook broadens a leader's worldview, underscoring the importance for a continuous growth mindset in leadership roles. The advantage in expanding one's knowledge is emphasized by the author David Epstein (2019) in his book *Range: Why Generalists Triumph in a Specialized World*. He explains: "One good tool is rarely enough in a complex, interconnected and rapidly changing world" (p. 51). He further quotes the historian and philosopher Arnold Toynbee, who said: "No tool is omnicompetent" (p. 51).

Artists live in a dynamic and vital space, particularly attuned to looking at the world with a strong focus on creativity and innovation. Therefore, it is especially invigorating to think about the leadership sphere of 21<sup>st</sup> century global arts higher education as rooted in scholarship and discovery. This reframing of the concept is a culture shift from the dominant way of looking at leadership, which is largely service-based. Effective leadership emanates from the authenticity of the person assuming the role. Arts educators should be encouraged to explore a myriad of leadership career possibilities. Reframing leadership as scholarship opens up tremendous growth opportunities for artists.

The well-respected leadership textbook by Lee G. Bolman and Terrence E. Deal (2003) entitled *Reframing Organizations: Artistry, Choice and Leadership* focuses on this key term: "Reframing requires an ability to understand and use multiple perspectives, to think about the same thing in more than one way" (pp. 4–5). A pivotal identity shift occurs when an expert in an arts field takes on a leadership position. It is, in fact, the integration between these two distinct knowledge sectors that catalyzes the reformulation of leadership as scholarship. This approach will unlock a successful new paradigm for arts leaders in higher education.

Weaving together autobiographical narrative, stories and a selected review of the literature about creativity and design, three broad areas will be examined; (1) the creative advantage that artists bring to the leadership role; (2) openness to ideas, original thinking and peripheral vistas; and (3) the power of an individual with a vision to be a transformative leader. Together, these ways of knowing the world compose a tool kit for arts leaders.

## The creative advantage of artists as leaders

Artists have unique insights that can lead to imaginative perspectives. Many years ago, I heard a story that conveys this point. Jules Engel, the American filmmaker, painter, sculptor, graphic artist, set designer, animator and teacher, told his students about an experience he had each day when he came home from work in Los Angeles, where he served as an animator for the Disney Studios and other major film companies. Every evening he would walk up the stairs leading to his apartment. The walls were unadorned, but on the plain

walls he saw inspiring images that could influence his art practice. He shared this story to impart the true nature of the artist – who sees something that others do not, which is also a critically important value an artist brings to the leadership role.

Artists have a creative advantage as leaders. In the Bolman and Deal (2003) book previously referenced, the authors discuss this aspect of leadership:

*We also continue to emphasize artistry. Overemphasizing the rational and technical side of an organization often contributes to decline or demise. Our counterbalance emphasizes the importance of art in both management and leadership. Artistry is neither exact nor precise; the artist interprets experience, expressing it in forms that can be felt, understood and appreciated. Art fosters emotion, subtlety and ambiguity. An artist represents the world to give us a deeper understanding of what is and what might be. (pp. xvii-xviii)*

### **Openness to ideas, original thinking and peripheral vision**

Cultivating the agency to be an active observer with original perspectives, and then taking initiative, will open the door to unique experiences. The following stories provide examples of living and thinking in a resourceful and innovative way – leading to sometimes unexpected and even quirky outcomes, but most importantly, paving the way to the invention of possibilities that did not previously exist.

In the late 1970s and early 1980s, an era in which I was a violist in the Jerusalem Symphony Orchestra, the orchestra invited choirs to perform in oratorio performances for orchestra and chorus. On one occasion, a choir from Glasgow, Scotland joined the JSO for some concerts. In a casual conversation with one of the singers, I mentioned a very special work for solo viola, choir, and chamber orchestra (*Flos Campi* by Ralph Vaughan Williams) that I hoped to perform in the future. After subsequent conversations, and upon discovery that my colleague conducted a choir back in Scotland, he and I devised a way to rent the Glasgow Town Hall for a day, hire musicians from the BBC Scottish Orchestra, teach the choir this work and locate the music and score to make this happen. Make it happen we did! On a lovely summer day in 1982, I performed *Flos Campi* in Glasgow. Ursula Vaughan Williams (the composer's widow), who had become an acquaintance, came to hear the performance. This idea came to fruition because of my Glaswegian colleague's amazing ingenuity, my great desire to perform this work, and the fact that it never occurred to either of us that it couldn't happen. More recently, when I heard an artist's talk at a conference, in the corner of a PowerPoint in small print, in my peripheral —not front and center on the slide —was the mention of the Dhaka Art Summit in Bangladesh, where this artist had previously exhibited work. When I researched the project, I came across some captivating artists' perspectives that I hadn't seen elsewhere. I decided to attend the 2020 Dhaka Art Summit. As a result of my taking the initiative to contact an artist in Bangladesh, sessions were arranged for me to make presentations and to work with students at the University at Dhaka and at a local cultural center, in addition to visiting an arts collective and artist residency program. Not only was this an incredibly enriching experience, but as Dean of the College of Fine Arts at University of Nevada, Las Vegas, I was able bring back fascinating global arts viewpoints to my university colleagues.

How will the new leadership paradigm create a platform for productive scholarship? In crafting a tool kit with ideas for discovery and analysis, I suggest turning to the “design thinking” literature. Coming out of a Stanford University design program, the book *Designing Your Life: How to Build a Well-Lived, Joyful Life* by Bill Burnett and Dave Evans (2019), discusses what good design does: “it releases the best of what was always there waiting to be found and revealed” (p. 221).

The concepts offered in this book, which also align with the course of the same name taught in Stanford University's d. school (formally known as the Hasso Plattner Institute of Design), are: "(1) be curious (curiosity), (2) try stuff (bias to action), (3) reframe problems (reframing), (4) know it's a process (awareness) and (5) ask for help (radical collaboration)" (Burnett and Evans, 2019, p. 221).

Other congruent resources are *Designing for Change: Using Social Learning to Understand Organizational Transformation* by Beverly Wenger-Trayner and Etienne Wenger (2019), *How to Change the World: Social Entrepreneurs and the Power of New Ideas* by David Bornstein (2007) and *Creating Innovators: The Making of Young People Who Will Change the World* by Tony Wagner (2012).

### **The power of an individual with a vision to be a transformative leader**

Many years ago, during the time in which I was working on a book entitled *Your Own Way in Music: A Career and Resource Guide* (Uscher, 1990), I traveled the globe to undertake research about artists' lives. Shortly after I arrived in Fiji for a residency at the University of the South Pacific, I was inspired by a musician I met named Ueta Solomona. Mr. Solomona came from Western Samoa and had attended four years of college in the United States on a Fulbright scholarship, majoring in music education. After graduation he returned to his native Western Samoa and there he created a music curriculum in the schools, introducing Western instruments and fashioning a program of Western and Samoan music. Armed with determination, vision and a trunk of instruments, he vastly changed the culture of the region. He started a Western-style orchestra, teaching all of the instruments single-handedly to community members. In Fiji, where I met him, he founded the music program at the University of the South Pacific, guided programming on the local radio station, and started a police band. He inaugurated a music theory and appreciation curriculum through distance correspondence courses for citizens of the Solomon Islands, Tonga and other places without access to an arts education. He was also active as a local pianist and composer in the musical life of Fiji. One person with an unwavering sense of purpose and a big dream had transformed his communities, embedding new educational opportunities in the Western Samoan and Fijian societies.

This narrative presents a vivid illustration of how the inventive spirit, tenacity and generous spirit of a single person can make such a meaningful difference in the lives of others. Mr. Solomona, working within a reframed leadership paradigm, had successfully integrated the two complementary areas of expertise (arts and leadership) to build a career that encompassed curiosity, agility, and the deep satisfaction of using his boundless imagination to make a big dream real.

### **Reflections for the future**

In his profound work *Man's Search for Meaning*, Viktor Frankl (1984) says: "This uniqueness and singleness which distinguishes each individual and gives meaning to his existence has a bearing on creative work as much as it does on human love" (p. 87). Perhaps the most important reflection for the future is that each artist-leader has the potential to make meaning in a distinctive way. Through the scholarship embedded in the reframing of leadership, the quest for discovery and the capacity to create knowledge are lifelong endeavours. ■

## References

- Bolman, L. G. & Deal, T. E.** 2003. Reframing Organizations: Artistry, Choice and Leadership (3rd edition). Jossey-Bass.
- Bornstein, D.** 2007. How to Change the World: Social Entrepreneurs and the Power of New Ideas. Oxford University Press.
- Burnett, W. and Evans, D. J.** 2019. Designing your Life: How to Build a Well-Lived, Joyful Life. Alfred A. Knopf.
- Epstein, D.** 2019. Range: Why Generalists Triumph in a Specialized World. Riverhead Books, Penguin Random House LLC.
- Frankl, V.-E.** 1984. Man's Search for Meaning (3rd Edition). Touchstone Edition, Simon & Shuster, Inc.
- Uscher, N.** 1990. Your Own Way in Music: A Career and Resource Guide. St. Martin's Press.
- Wagner, T.** 2012. Creating Innovators: The Making of Young People Who Will Change the World. Scribner, Simon & Shuster.
- Wenger-Trayner, B. & Wenger, E.** 2019. Designing for Change: Using Social Learning to Understand Organizational Transformation. Learning 4 a Small Planet.

# The Finnish school system: Coherence, flexibility and individual support in curriculum and pedagogical practices

## History

Until the 1960's Finland had a traditional German type tracked system in basic education. The educational reform on that time concentrated on changing a two-track system to a comprehensive school, a school common for all students. The main argument for the reform was growing societal and regional inequality in access to academic education. In the two-track system the students at the end of grade four in primary (elementary) school elected to continue to either an academic stream consisting of 8 further grades leading to Matriculation and university entrance or a civic stream of 3–5 grades, which led to employment or vocational schools. (Linnakylä 2004.) The goal of the new system was for Finland to become internationally economically competitive by producing a better-educated population, while at the same time improving the equality of educational opportunities (Tuovinen 2008). The Finnish comprehensive school was implemented throughout Finland in the 1970s. The model for the new basic education was introduced from Sweden only with some adaptations for the Finnish context. However, until the mid 1980s students were divided into different levels in mathematics, science and most foreign languages. The streaming was abolished altogether in 1985. (Välijärvi et al. 2007)

## The comprehensive school reflecting Finnish education policy

In the 1970 Comprehensive School Curriculum, the ideas of pluralism, pragmatism, and equity were stressed. At the early stages of the comprehensive school, the implementation of equity was assessed as equal access to education. More recently it has been seen also as equal opportunities for good learning within the school. Nowadays, all students work together in heterogeneous groups, and support for students with special needs is closely integrated in regular classes. (Linnakylä & Välijärvi 2005; Välijärvi 2018.) Heterogeneous grouping seems to favour lower achieving students, in particular, but at the same time the Finnish system has managed to keep the level of the most talented students as one of highest among the high performing countries. (OECD 2010, 2019a).

In Finland, student's family background affects the selection of school in basic education much less than in most other countries. All children go to similar comprehensive school and in most cases to the nearest one, although since the 1990s parents have been granted a free choice of the school (Basic Education Act 1998). Even at the lower secondary level 80 per cent of the students go to the school nearest to their residence (OECD 2016). In the light of PISA results, the influence of family background on the outcomes of the students has traditionally been less marked in Finland than in other countries on average. However, the latest international comparisons show that the impact of the parents' socio-economic status on a child's achievement is growing, and nowadays reaches the average level of OECD-countries (OECD 2010, 2019; Mullis et al. 2020.)

One of the most important aims of the education policy within the last 50 years has been to guarantee high quality instruction all over the country. The international studies indicate that Finland has been successful in achieving this target. The between school vari-



ation in Finland is smaller than in any other country. School's economic, social and cultural status has only a very little effect on the outcomes. (Väljärvi & Malin 2002; OECD 2019a). For example, in Japan, Germany, Italy, Korea the status of a school is a crucial factor explaining the variation between schools (OECD 2010). The differences between city and rural schools or between different regions are in most cases insignificant.

The Finnish education system doesn't consider competition as an important driving force for raising the quality and developing the system. That's why there are no nationwide tests comparing individual schools and students during or at the end of comprehensive school. The results in core subjects are monitored with national surveys where schools and students (6-8 per cent of an age cohort) are selected randomly. In addition to the national surveys every education provider is obliged to evaluate its own education system on regular basis and publish the main findings of the evaluations for public review. (Basic Education Act 1998.) Instead of competition the Finnish way to organize compulsory basic education and assure the quality are based on trust on teachers and schools, and investments in teacher education. Because of the small differences between schools and the low level of competition the Finnish parents are not so much interested in selecting a school for their children as parents in many other countries. They can be quite convinced that the quality of teaching is high in any school. However, in big cities also the Finnish parents are becoming more aware of their right to choose a school. At the same time, most of these cities are working hard to assure equal instructional quality over all their schools e. g. with so-called positive discrimination. This means giving more resources for school which are struggling with demanding circumstances, and, because of that, are not able to reach as high results as other schools. (Väljärvi et al. 2007.)

### **The structure and investments**

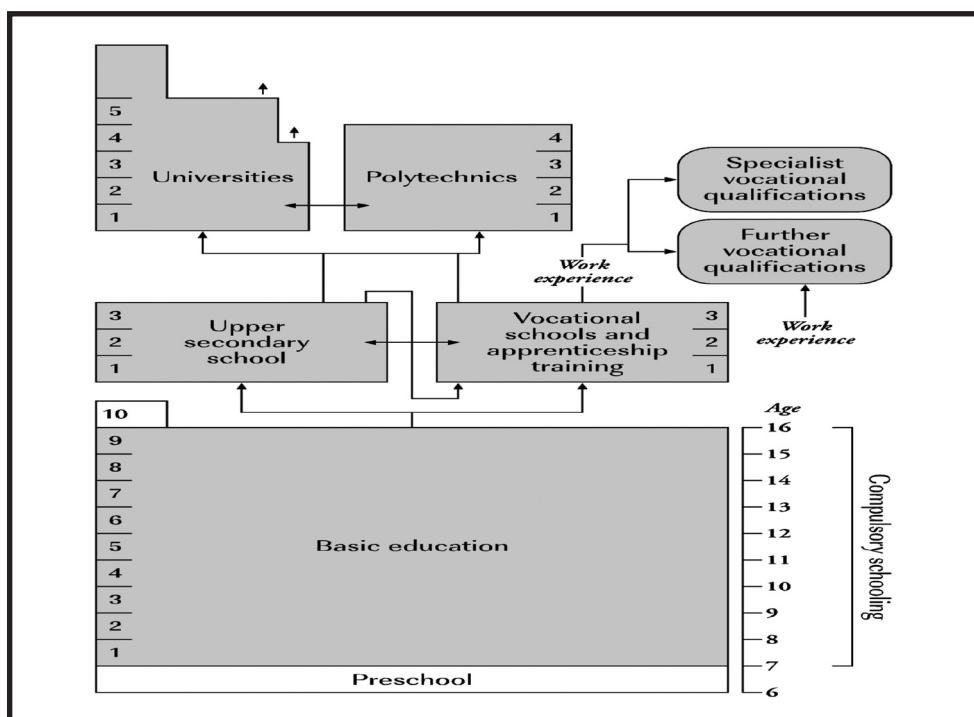
There are two official languages in Finland: Finnish is spoken by 87.3 and Swedish by 5.2 per cent of the population. Both language groups have a right to education and training in their own mother tongue. In addition, the indigenous Saami language has a similar official status in the northern part of the country. The size of the non-Finnish/Swedish speaking population is increasing rapidly but still is rather small. It is obvious that the special needs of the students with immigrant background need more political attention, and resources for Finnish/Swedish language teaching, in particular. Nowadays they are falling behind the native students more than in any other OECD-country (OECD 2019a).

Ministry of Education and Culture is responsible for primary and secondary education in Finland. Finnish National Agency of Education, a national agency on the sector of education, is responsible for implementation of the education policy e. g. by providing the national core curriculum. At local level, the municipalities are responsible for running the schools. The municipalities as well as (semi)private education providers receive state subsidies for running the schools. Both providers are obliged to provide a local curriculum within the framework decided in the national core curriculum. Traditionally a lot of efforts have been made to provide all population groups and regions of the country with equal opportunities to learn. Nowadays this is becoming a challenging task when a birth rate has declined dramatically, and families are leaving countryside to big cities.

Decision-making power within a municipality rests with the elected municipal council. The Council appoints the municipal executive board and several advisory boards. Each municipality has at least one board looking after education. Each school can and usually does have a managing board where teachers, non-teaching staff, students and parents are represented. The main tasks of the managing board are developing the work of the school and promoting cooperation inside the school and between the school, parents and the local community.

Each comprehensive school has a principal of its own. In some cases, same person may act as a principal for two or even more schools. This usually takes place because of economic reasons and is not considered desirable from pedagogical point of view. Only a qualified teacher can be recruited for a principal. Albeit no specific training is demanded as compulsory for the job many new principals acquire such a training at some university.

Regular education system is financed almost entirely by public funds. Nearly all educational institutions are owned by municipalities (primary and secondary level institutions and polytechnics) or the state (universities). Only 1.5 per cent of the primary and lower secondary students go to (semi)private schools. The funding of the private sector is almost totally dependent on public funding. The comprehensive school and education leading to a qualification has traditionally been free of charge to students. Free education covers also the instruction in higher education. Students receive free tuition, free instructional materials, warm school meals, health and dental care and, if necessary, transport and accommodation at the primary and lower secondary level. Free education covers also the instruction in upper secondary and higher education. (Andere 2008.)



**Figure 1.** The Finnish education system.

Children generally start school in the year they turn seven. Before the comprehensive school, children have to participate in one-year pre-school education. This pre-primary class has been compulsory only since 2014. The government is planning to extend pre-school education to start two years before the basic education. Nowadays a student has to go to school until he/she turns 16 or has finished basic education (comprehensive school). However, the Parliament just approved a new education act that raises the school leaving age until 18 years. The aim of this reform is that in future all students should take at least a secondary level (academic or vocational) qualification.

Nowadays the Finnish education system consists of comprehensive school (primary and lower-secondary), post-comprehensive general and vocational education (upper secondary level), higher education and adult education (tertiary level). The officially expressed goal for the future is to streamline the system and develop it in accordance with the principle of lifelong learning and to make it internationally compatible. Usually, for the first six years of comprehensive school the children are taught by a class teacher (elementary school), during the last three years by specialised subject teachers (lower secondary school). However, there is a growing number of so-called unified schools where elementary and lower secondary levels have been merged into one unified school. All comprehensive school students have the same core subjects and similar syllabuses within these subjects. However, about 10 per cent of the classroom hours are reserved in most schools for elective optional studies freely chosen by the student and his/her parents on grades 7 to 9 (Figure 2).

<b>International Society for Music Education Commission</b>		
<b>Time allocation in compulsory education (grades 1 to 9)</b>		
	<i>Lessons (á 45 min)</i>	<i>%</i>
Mother tongue and literature	1596	18,75
Second national language	228	2,68
Foreign language	684	8,03
Mathematics	1216	14,29
Science and environmental studies	1178	13,84
Religious education or ethics	380	4,46
History and social science	456	5,36
<b>Non-academic subjects</b>	<b>2354</b>	<b>27,68</b>
Music	304	
Visual art	342	
Crafts	418	
Home economics	114	
Physical education	760	
Elective studies	418	
Guidance counselling	76	0,89
Elective subjects	342	4,02
Minimum amount of lessons (Second foreign language)	8512 456)	

**Figure 2.** Subjects and time allocation in comprehensive school.

In Finland students' time investments in education are lower than in most other countries. They use very little time for education outside the compulsory classroom hours compared, for instance, to their schoolmates in East-Asian countries. Private tutoring or any other kind of private based support systems are almost unknown in Finland, and in other Nordic countries, too. Students and their parents want clearly separate students' school time and their free time. This also means that they want to own their holidays totally for themselves, not for school. According to their self-reports Finnish ninth graders spend around 36 hours per week for classroom hours, homework and other school related activities. Among the over 70 countries participating in Pisa research programme this is the smallest amount. Correspondingly, the OECD average is around 35 hours, and e. g. in many Asian countries, students report that on average they spend more than 50 hours per week for different kind of school activities. (OECD 2016.)

After comprehensive school, students can choose between general and vocational upper secondary education. Traditionally 55-60% of students have opted for general (academic) upper secondary education. However, the popularity of vocational studies has increased, and the proportion continuing at academic track has declined to 50 %. Like few comprehensive schools, some of the upper secondary schools also specialize in a particular subject; currently there are 50 specialized schools, mainly in sports and arts. General upper secondary education comprises a minimum of 75 courses (each comprising 38 class hours), 45–49 of which are compulsory. The curriculum has been designed to extend over three years, but because there are no specific year classes pupils may graduate in a longer or shorter time than this.

Upper secondary school ends in a national matriculation examination. The examination consists of at least five tests; one of them, the test in the candidate's mother tongue, is compulsory for all candidates. The candidate then chooses three other compulsory tests from among the following four tests: the test in the second national language, a foreign language test, the mathematics test, and one test in the general studies battery of tests (sciences and humanities). As part of his or her examination, the candidate may additionally include one or more optional tests.

In Finland initial vocational education and training has traditionally been mainly institution-based. Lately, however, many measures are being taken to add to the share of work-based learning in vocational education. Young people increasingly study for qualifications in apprenticeship training. In addition, longer periods of on-the-job learning will be included in institutional training programmes. Secondary level vocational programmes take typically three years to complete; of this time a minimum of six months, and many cases more is devoted to practical on-the job training.

### **Heterogeneous grouping of students**

The philosophy of the compulsory comprehensive school stresses equality of students. In practice this means that all students, including students with learning problems and the most talented students, work together in heterogeneous groups. By the age 16, practically all students (99.7 per cent) have completed the comprehensive school, which gives them eligibility for further studies at the secondary level. Around 98 per cent of students pass the comprehensive school in nine years. The pedagogy of the comprehensive school differs considerably from the pedagogy applied in systems characterised by explicit tracking and streaming. Heterogeneous groups necessitate highly educated teachers, genuine experts in pedagogy. Heterogeneous grouping, as shown by studies conducted in the 1970s and 1980s, when the comprehensive school was still under construction, and confirmed more recently by the PISA data, appears to be of the greatest benefit to the weakest students. The performance of the best students, in contrast, seems to remain virtually the same irrespective of how the groups are formed (OECD 2016). In heeding the heterogeneity of students also the size of the teaching groups is a critical issue. On the lower secondary (grades 7 to 9) the average size of the group in core subjects (mathematics, science, mother tongue, foreign languages) is small, typically 18–20 students. Among the countries participating in Pisa programme this has always been the smallest. In primary classes (grades 1 to 6) the teaching groups are slightly bigger, 20–22 students on average, and in academic upper secondary school considerably higher.

Special education has always played an important role in catering for students who have problems with following regular teaching. Special needs education is usually closely integrated into mainstream teaching, which is more and more inclusive by nature. Nowadays, only 1.5 % of students are studying in the special schools for disabled children. On the

primary level, where class teachers have the main responsibility for instruction, special education mostly centres on reading and writing skills along with mathematics skills. On the lower secondary level a student with problems in (a) particular subject(s) typically has the opportunity of studying once or twice a week in a small group of 2-5 students or even individually with a special teacher. The special teacher may, alternatively, also attend regular classes working together with subject teachers. A student's right to special needs education is stipulated in the Finnish school laws (Linnakylä 2004; National Core Curriculum 2016).

Every student also has a right to student counselling. Schools are to provide students with guidance in study skills, choice of options (e. g. elective courses) and planning of post-compulsory studies. At grade levels 7 to 9, every school has a student counsellor, who provides individual guidance to those who need or want it. Student counsellors are usually subject teachers who have taken extra studies (half a year in minimum) in guidance and counselling. The common initial teacher education helps student counsellors to work efficiently together with other teachers even in cases where a student has severe social or pedagogical problems in her/his studies.

### Teachers and teacher education

Teachers' professional status has stayed high in Finland. Although the salaries of Finnish teachers are internationally only average (OECD 2020), young people find teacher's occupation a quite attractive option. Thus, the students seeking to teacher training usually make up an outstanding, highly motivated and selected group; for instance, in classroom teacher programmes only about 15% of the candidates are admitted (Luukkainen 2000; Niemi et al. 2019). Teacher training attracts especially multi-talented students who are good not only in academic subjects but also in arts, music and physical education. Concerning secondary education (grades 7 to 9) that is run mostly by subject teachers the overall situation is not as good, however: there is a growing shortage of teachers in mathematics, science and English, for example.

Historically, teacher education in Finland has taken shape gradually and separately for each school type and even for each individual type of teaching assignment. However, the idea about academic training for all teachers has a long tradition. The new Decree was issued in 1978 and led to the creation of degree programmes for class teachers, comprehensive and upper secondary school subject teachers, as well as programmes for special needs teachers and student counsellors, which could be characterised as postgraduate studies.

Nowadays, students in early childhood teacher programmes complete the Bachelor of Education degree consisting of 120 credits. The degree may be completed in three academic years. The training of class teachers emphasises the theoretical and methodological contents of multidisciplinary educational science and the subjects taught at school and their practical applications. The objective is to link teaching and study to scientific research so that students would become capable of independently analysing and solving educational problems and of developing their work through research (Silander & Välijärvi 2013; Niemi et al. 2019). The main subject in class teacher training is education. It will provide the theoretical foundation for dealing with teaching duties. The scope of the Masters' degree in education is 300 credits<sup>1</sup> (usually 4–5 years of studies at the minimum) and students with the degree are eligible for postgraduate studies in education.

Minimum amount of lessons to be taught by a teacher in a week:	
<i>Class teacher</i> (primary school)	24
<i>Subject teachers (secondary schools):</i>	
Mother tongue and literature	18
• Foreign languages	20
• Mathematics, physics, chemistry, art, music	21
• Biology, geography, religion, ethics, history and social studies, health educ., home economics	23
• Physical education, guidance	24
• Special education teacher	22-24

**Figure 3.** Teaching duties.

Subject teacher training includes studies in one or two teaching subjects and teacher's pedagogical studies as part of the Masters' degree. Studies in a teaching subject mean studies that promote the command of the subject as required by teaching work. Teaching subject studies consist of advanced studies in one subject, with a minimum scope of 85 credits, and subject studies in a possible second subject, with a minimum scope of 60 credits. The training is divided into two tracks; the faculties of education are responsible for some training, while another part of the training is carried out in co-operation between teacher education departments and different subject departments. Students apply directly for subject teacher training (such as training for subject teachers in mathematics, physics and chemistry, or history, religion etc.). In addition, it is also possible to graduate as a subject teacher by taking teacher's pedagogical studies separately upon completion of a university degree. (Silander & Välijärvi 2013.)

However, nowadays subject teachers may get qualification to teach also grades 1-6, but this presupposes about 6 months of extra studies in pedagogy. Correspondingly, class teachers can earn subject teacher's qualification in a subject by taking approximately 6 months extra studies in that subject. When teacher's professional development is defined as a process continuing throughout the work career, integration between pre-service and in-service education becomes a crucial issue. Today, the responsibility for teacher's pre-service education rests with the universities, whereas their role regarding in-service training is but a small one. In-service training for teachers is provided by many private as well as publicly funded organisations. Also, teachers' own associations provide plenty of such training services. In general, the provision for in-service training is poorly coordinated and the quality of services varies to a great extent. (Silander & Välijärvi 2013; Niemi et al. 2019.)

Many surveys indicate that there are considerable differences in the amounts of continuing education and training received both in regional terms and between different teacher groups. During the period that Luukkainen (2000) studied (years 1996-1998), some teachers (3.5%) were not provided with any education. One fifth of teachers (22%) received five days of education during that time frame. The average number of days of participation in continuing education or in-service training was 32.5 days during the three-year period under investigation. The latest studies (e. g. OECD 2019b) indicate that the situation has not changed much during the last 20 years.

One of the key questions for Finnish teacher education in the future is how to integrate pre-service and in-service training more effectively to support teacher's professional development throughout their work careers. Another important point relates to support for newly graduated teachers entering the working life. Research has shown that this induction phase, as it is called, includes many problems.

In recent years teachers' in-service training has become an important policy issue. Finnish Ministry of Education and Culture has allocated a lot of money for projects to develop new innovative models for teachers' in-service training (the OSAAVA programme). This means around 60 per cent growth in the yearly investments for teachers' career development. By these funds the Ministry has supported especially such new forms of training that promote longer-term programmes, educational effectiveness and linking with teachers' pre-service training. Other key areas for this new funding include both mutual collaboration between schools and networking with the local community.

The Ministry has also appointed the Teacher Education Forum to review and reform the presents teacher education programmes at the Finnish universities. The Forum gathers around 100 experts from universities, education providers, teacher unions, schools and non-governmental organizations to brainstorm and develop the future modes of teacher education. The Forum arranges seminars and workshops with teachers, parents and students trying to find consensus about the main qualifications needed for the work of tomorrow's teachers. The Forum has also launched many new research projects to create new models for teachers' professional development.

## Standards and evaluation

In the Finnish model of evaluation, the main idea is to support and help schools to enhance themselves, not to control them. Interaction between the bottom-up and top-down evaluation has been emphasised (Salonen-Hakomäki et al. 2016). On the other hand, it is equally important to monitor, at the national level, the development in terms of between-school differences to enable timely intervention to prevent possible deterioration of equal educational opportunities. In 1999, uniform evaluation criteria were prepared for each compulsory subject. These criteria serve as recommendations defining the skill and knowledge levels that the student should master at the end of the comprehensive school. In the year 2020, these criteria were reformed and clarified to advance the uniformity of assessment practices over all schools.

Under the educational legislation, educational institutions are obligated to evaluate their own operations and their effects. The aim of self-evaluation is to help individuals at institutions to form an integrated idea of the operations and to make the activities transparent to external interest groups. Knowledge of one's own situation helps in facing the challenges coming from the surrounding environment. Even though the dimensions and criteria for self-evaluation have been defined, their significance in practice has been questionable. They surely have functioned in making schoolwork visible and served as a development tool, but self-evaluations, as such, have not yet yielded an adequate basis of reliable and valid data for educational indicators (Linnakylä 2004; Tikkanen 2020).

It is not overstated to say that quality assurance in Finnish education system is largely based on trust. We believe that academically educated teachers are the best experts to design their teaching in practice, within the fairly loose frame of national curricula. We also trust that they do their best in the classroom to promote learning. This may sound quite idealistic, but in view of the results of the recent international studies, at least, the teachers have deserved this trust. It is also important to keep in mind that in terms of educational investment Finland has clearly made a choice different from most other countries. Instead



of external valuation, Finland has invested heavily on teacher education. It seems that these investments have yielded good results and kept up the high esteem and popularity of the profession.

Rigorous standards have often been seen in Finland as restricting teachers' innovative thinking and pedagogical freedom. To set standards for educational practices and student outcomes is a task quite different from, say, setting standards for industrial products or services. To educational goals there are always many parallel routes which can be equally effective, and the effectiveness depends largely on the context in which teachers and schools do their work. The standards are seen as aids and tools that schools and teachers may use at their discretion. Teachers' academic education prepares them quite well for applying the standards creatively in adjusting their own teaching. Teacher education provided by different universities is also consistent to such extent that teachers' conceptions about good learning and teaching would be highly coherent even without any set standards, although then textbooks would easily form the guiding standard for many teachers. (Silander & Välijärvi 2013.)

### **Research and school development in Finland**

In Finland the dialogue between research, administration and schools is basically frank and open. This is promoted by organising joint seminars and expert groups, for example. Under the Finnish National Board of Education there is a council for administration and research. The University of Jyväskylä arranges an annual forum where especially researchers, school principals and administrative staff can meet. Particularly in the 1980s and still in the early 1990s all major national development projects included research activities. The progress of development projects was evaluated on a regular basis in joint workshops, where the researchers presented their results. The economic recession in the mid-1990s cut off the resources for this kind of systematic interaction between research and school development. In the 1990s, the responsibility for development work for curricula and teaching was shifted increasingly to the schools and local authorities. Hence, also the linkage between research and school development projects had to be negotiated primarily at the local level. In the biggest cities, such as Helsinki, Turku, Tampere, Oulu, and Jyväskylä, research expertise is still used widely in practical school development activities and results assessment. This work takes place mostly in collaboration with local universities. Particular themes include, for instance, promoting the pedagogical use of ICT at schools, accounting for students' individual needs in teaching, and designing teaching arrangements that activate the students. However, the projects are often rather small in scale and poorly resourced. A challenge here is how to disseminate the experiences. For this purpose, there are electronic data banks available, in which the development results can be recorded and displayed to everybody interested.

Also, some larger-scale projects, which often involve international cooperation, have become possible mainly owing to EU funding. This kind of research-based development schemes have been used particularly actively in the field of vocational education and training, focusing on a range of themes such as learning-on-the-job, recognition of prior learning, and revision of assessment practices. Research has traditionally played an important role in the design of national curricula in Finland. In the 1960s and 1970s curricula were designed and teacher education reformed under the direct supervision of professors. Although researchers' role has later become less pivotal in this respect, their expertise has been used in many ways. For example, university researchers and teacher educators specialised in learning and teaching of specific school subjects are always represented in the ministerial working groups responsible for curricular revisions.

Although school development belongs now largely to the local level, the Ministry of Education and Culture is financing also national development projects in fields considered important for education policy. In these projects universities usually play a central role. In recent years the themes have included, for example, prevention of bullying, enhancing the pedagogical use of ICT, the use of mentoring in the induction training for newly qualified teachers, and promoting student involvement in the work of school communities. Of course, also in Finland a considerable part of school research is of a critical nature and may criticise politicians' and school authorities' decisions quite plainly. Critical research is important for the development of the education system, and it generates innovative thinking for systemic reforms. Different research paradigms and alternative ways to produce research-based knowledge complement each other.

The previous government set up in 2016 The Comprehensive School Forum to bring together teachers, researchers, unions and companies, municipalities, policy maker, parents and students to develop and reform the Finnish comprehensive for the challenges of the coming 30–50 years. The Forum was obliged to formulate a vision and common goals for the future school and to define measures for achieving these. The Forum has specified 10 critical topics where to proceed to gain these targets:

1. Clear values for the future comprehensive school
2. Collaborative school culture
3. Support for teachers' professional development
4. Individualized learning paths
5. Strong basic skills to pave future competencies
6. Wellbeing of students and teachers
7. Enhancing leadership on school, regional and national level
8. Research-based school development and teacher education
9. Assessment supporting learning and equity
10. Sufficient, stable and predictable resources for education institutions

The present government is continuing this process and has appointed a new Forum. It has also launched a new project, a Right to Learn Programme (<https://minedu.fi/en/qualityprogramme>), to promote these same targets in early childhood and basic education. As for the latest national curriculum reform, it also supports the same political and pedagogical aspirations. By integrating schoolwork and 'real life' more closely, the new National Core Curriculum struggles for enhancing meaningfulness and joy of learning. A student should be more an active learner, and not so much an object of teaching. Generic competencies, instead of fragmented knowledge, and deep learning are much in focus, but also students' identity development and wellbeing of students. The new Core Curriculum underlines the importance of school as a community that fulfils the principles of sustainable way of living. To be successful in achieving these goals the basic values, objectives and main content areas were reshaped. Inquiry-based learning by integrating separate subject to coherent multidisciplinary modules is important pedagogical tool to promote students' transversal competences.

### **Conclusion: Equality and equity as the main goals**

In the 1990s the Finnish educational policy geared more strongly towards decentralisation, individuality and freedom of choice. Since 1992 textbooks are no longer examined and approved by the national authorities. At the same time also the national school inspection system was disbanded. Consequently, schools started to write their own syllabi that were based on the national framework curriculum but constructed in collaboration with teach-

ers, students and parents of the school. At present, education policy has taken some steps backwards towards more centralised school administration. However, still teachers' pedagogical freedom is rather large, schools are not controlled with nationwide tests, and Finland has not brought back school inspectors like, for instance, Sweden did. This guarantees quite a large autonomy for schools and local authorities to organize their daily schoolwork.

The legislation relative to the state subsidies was amended and the new provisions took effect at the beginning of 1993. State education subsidies, which up till then had been based on expenditure and educational tasks, were replaced with state subsidies that no longer are earmarked in advance, i.e., designated to a particular field of municipal duties. The municipalities can thus freely decide how to allocate the appropriations received. (Laukkanen 2008). This has changed the structure, administration and functioning of local education systems. The number of schools has declined rapidly, the average size of schools has grown, and schools have become more dependent on local resources. Consequently, variation in organizing compulsory education has increased and the issues of educational equity and equality have become, once again, burning in Finnish public debate. ■

## Note

[1] In the new curriculum "a credit" corresponds to about 25–28 hours of student work.

## References

**Andere, E.** 2008. The lending power of PISA. League tables and best practices in international education. The University of Hong Kong. Comparative Education Research Centre. CERC Monograph Series in Comparative and International Education and Development 6. Hong Kong.

**Basic Education Act.** 1998. Valtioneuvosto. Helsinki.

**Laukkanen, R.** 2008. Finnish strategy for high-level education for all, in N. C. Soguel & P. Jaccard (eds.) Governance and performance of education systems. Springer 305–324.

**Linnakylä, P.** 2004. Finland. In H. Döbert, E. Klieme & W. Stroka (eds.) Conditions of school performance in seven countries. A quest for understanding the international variation of PISA results. Waxmann 150–218.

**Linnakylä, P. & Välijärvi, J.** 2005. Secrets to literacy success: the Finnish story. Education Canada Canadian Education Association 45, 34–37.

**Luukkainen, O.** 2000. Teachers in 2010. Final Report. Anticipatory project to investigate teachers' initial and continuing training needs (OPEPRO). Report 15. National Board of Education.

**Mullis, I., Martin, M., Foy, P., Kelly, D. & Fisbein, B.** 2020. TIMSS 2019. International results in mathematics and science. Boston College.

**National Core Curriculum.** 2016. Helsinki: Finnish National Agency for Education.

**Niemi, H., Toom, A. & Kallioniemi, A.** (eds.) 2019. Miracle of education: The principles and practices of teaching and learning in Finnish schools. Sense Publishers. HYPERLINK "[https://doi.org/10.1007/978-94-6300-776-4\\_1](https://doi.org/10.1007/978-94-6300-776-4_1)" doi:10.1007/978-94-6300-776-4\_1

**OECD** 2010. What students know and can do. Student performance in reading, mathematics and science. Pisa 2009 results. Paris: OECD.

**OECD** 2016. Excellence and equity in education. Pisa 2015 results. Paris: OECD.

**OECD** 2019a. What students know and can do. Pisa 2018 results. Paris: OECD.

**OECD** 2019b. Teachers and school leaders as lifelong learners. TALIS 2018 results, vol. I. Paris: OECD.

**OECD** 2020. Education at a glance. Paris: OECD.

**Salonen-Hakomäki, S., Soini, T., Pietarinen, J. and Pyhältö, K.** 2016. The way ahead for Finnish comprehensive school? Examining state-level school administrators' theory of change. *Journal of Curriculum Studies* 48(5), 671–691.

**Silander, T., & Välijärvi, J.** 2013. The theory and practice of building pedagogical skill in Finnish teacher education. In *Pisa, power and policy: The emergence of global educational governance. Oxford Studies in Comparative Education*, 23, 1. Symposium Books 77–98.

**Tikkanen, L.** 2020. Yhteisöllistä oppimista ja jaksamista tukevan koulun kehittämisen anatomia. [How to promote learning and reduce burdening in school development?]. University of Helsinki, Faculty of Educational Sciences Helsinki Studies in Education, 73.

**Tuovinen, J. E.** 2008. Learning the craft of teaching and learning from world's best practice. The case of Finland. In D. M. McInerney & A. D. Liem (eds.), *Teaching and learning: International best practice*. Information Age Publishing 51–77.

**Välijärvi, J.** 2018. La Finlande construit l'école du nouveau millénaire. *Nordiques*, 36, 27–44. Retrieved from HYPERLINK "<http://revue-nordiques.com/en/article-pdf/178-la-finlande-construit-lecole-du-nouveau-millenaire.html>" <http://revue-nordiques.com/en/article-pdf/178-la-finlande-construit-le...>

**Välijärvi, J. & Malin, A.** 2002. The effects of socio-economic background on the school-level performances. In S. Lie, P. Linnakylä & A. Roe (eds.) *Nordic Lights: PISA in Nordic Countries*.

**Välijärvi, J., Kupari, P., Linnakylä, P., Reinikainen, P., Sulkunen, S., Törnroos, J. & Arffman, I.** 2007. The Finnish success in PISA—and some reasons behind it 2. Institute for Educational Research. Retrieved from HYPERLINK "[http://ktl.jyu.fi/img/portal/8302/PISA\\_2003\\_screen.pdf](http://ktl.jyu.fi/img/portal/8302/PISA_2003_screen.pdf)" [http://ktl.jyu.fi/img/portal/8302/PISA\\_2003\\_screen.pdf](http://ktl.jyu.fi/img/portal/8302/PISA_2003_screen.pdf)

## Current Issues | Ajankohtaista

# Tasa-arvo peruskoulun taidekasvatuksessa: Avaimia kestäviin ratkaisuihin

## Johdanto

**A**rts@School -ryhmä on yksi Taideyliopiston koordinoiman, kuusivuotisen ArtsEqual -tutkimushankkeen kuudesta tutkimusryhmästä.<sup>1</sup> Hankkeen käynnistyessä syksyllä 2015 suomalaisissa peruskouluissa valmisteltiin edellisenä vuonna hyväksytyjen perusopetuksen opetussuunnitelman perusteiden käyttöönottamista. Ryhmä kohdisti suunnitteluvaiheessa huomionsa niihin mahdollisuuksiin, joita uudet opetussuunnitelman perusteet voisivat avata koulun taidekasvatuksen kehittämiseksi ja sen aseman parantamiseksi. Opetussuunnitelman perusteissa kuvattu oppimiskäsitys huomioi myös kehollisuuden ja aistit. Ne myös nostivat esiin uudenlaisia painotuksia, kuten ilmiöpohjaisuuden, oppiainerojen ylittämisen ja kulttuurisen moninaisuuden (Opetushallitus 2014). Ryhmä asetti tavoitteekseen tutkia, miten taidekasvatus voi tukea tasa-arvoisia mahdollisuuksia oppimiseen ja osallistumiseen suomalaisissa kouluissa. Koko ArtsEqual-hankkeen mukaisesti tavoitteena oli analysoida, millaiset rakenteet ja mekanismit edistävät tai ehkäisevät tasa-arvon toteutumista koulun taidekasvatuksen kontekstissa. Lisäksi tehtävänä oli kehittää toiminnallisia, yhteisöllisiä ja moniaistisia taidepedagogisia menetelmiä, toteuttaa niihin perustuvia ko-keiluja (interventioita) ja seurata niiden toteutumista ja vaikuttavuutta pääosin laadullisin menetelmin.

Vuosi 2015 toi kuitenkin mukanaan yhteiskunnallisia muutoksia, joita Arts@School -ryhmä ei ollut tutkimussuunnitelmassaan ennakoanut ja jotka suuntasivat ryhmän tutkimusta osin uudelleen. Ilmiö, jota on kutsuttu ”pakolaistulvaksi” tai ”pakolaiskriisiksi” oli yllättävä ja poikkeuksellinen. Suomeen saapui vuoden 2015 aikana 32.476 turvapaikanhakijaa (Maahanmuuttovirasto 2016; edellisenä vuonna turvapaikkaa haki 3651 henkilöä). Samana vuonna Suomen hallitus teki muutoksia ulkomaalaislakiin ja tuotti maahanmuuttopoliittisen ohjelman, jossa esitettiin yli 60 toimenpidettä pakolaisuuden ja turvapaikanhaun rajoittamiseksi.<sup>2</sup> Valtioneuvoston julkaiseman tuoreen tutkimuksen (Pirjetanniemi et al. 2021) mukaan muutoksilla oli kielteisiä vaikutuksia turvapaikanhakijoiden asemaan. Muutokset kohdistuivat turvapaikkamenettelyn tehostamiseen, eikä hakijoiden perus- ja ihmisoikeuksia ole huomioitu riittävästi. Seurauksena on ollut lisääntyvä määrä väliinputoajia, joille vaikutukset ovat olleet kohtuuttomia. Arts@School -ryhmän näkökulmasta huomionarvoista on erityisesti se, että tutkimuksen mukaan muutosten ”lapsivaikutusten arviointi on jäänyt ohueksi” (Pirjetanniemi et al. 2021, 199).

Tultaessa uudelle vuosikymmenelle, ArtsEqual -hankkeen loppusuoralla, on yhteiskunnallinen tilanne edelleen haasteellinen, kenties yhä haasteellisempi. Maahanmuuttoon ja ihmisoikeuksiin liittyvät globaalit haasteet ovat edelleen voimakkaasti politisoituneet. Vuodet 2015–2021, joina ArtsEqual -hanke on ollut käynnissä, ovat olleet maailmanlaajuisestikin polarisoitumisen ja populismin säilyttämiä. Brexit ja Trumpin valinta presidentiksi käynnistivät osaltaan tapahtumaketjuja, joiden vaikutukset ulottuvat laajalle, myös kasvatukseen ja koulutukseen. Arts@School ryhmän kansainväliset kumppanit kohdistivat huomionsa tähän kehityskulkuun jo hankkeen ensivaiheissa pohtien niin henkisten kuin fyysistenkin raja-aitojen vaikutusta muun muassa kansainväliseen yhteistyöhön, opiskelijoiden liikkuvuuteen ja sitä kautta kulttuuriseen moninaisuuteen aloillamme (Rowe, Martin, Buck & Anttila 2018). Vaikka globaali pandemia on väliaikaisesti tukahduttanut pakolaivirran, ovat jako-

linjat syvenemässä entisestään. Euroopan Unioni kamppailee yhtenäisyytensä säilyttämiseksi ja pandemiasta selviämiseksi, samalla kun oikeusvaltioperiaatetta ja ihmisoikeuksia koetellaan häkellyttävästi. Pakolaisuus- ja maahanmuutto”kriisi” ovat edelleen käynnissä, ja Syyrian 10 vuotta kestänyt sisällissota jatkuu edelleen raskain seurauksin (Martin 2019; 2020). Etelä- ja Itä-Euroopan pakolaisleirien kurjuutta on vaikea käsittää, ja ongelmien suhteettomuus pakenee ymmärrystä. Peruskoulun opetussuunnitelman perusteiden uudistusten ja taidekasvatuksen tasa-arvoisuuden merkitys näyttää kalpenevan, kun jopa lasten oikeuksista käytävä keskustelu politisoituu ja polarisoituu.<sup>3</sup>

Arts@School -ryhmän tutkimustyön painoarvo tässä yhteiskunnallisessa tilanteessa voi vaikuttaa ensisilmäyksellä vaatimattomalta. Erottuuhan suomalainen peruskoulu myös taidekasvatuksen osalta erääksi maailman mallimaista. Ryhmän tavoite, suomalaisen peruskoulun taidekasvatuksessa vallitsevien eriarvoistavien mekanismien tunnistaminen, on kuitenkin osoittautunut merkitykselliseksi myös yleisemmän yhteiskunnallisen eriarvoisuuden tarkastelussa. Instituutiona peruskoulu ei elä tyhjiössä, se kytkeytyy ympäröivään yhteiskuntaan ja heijastaa siinä vallitsevia rakenteita monin tavoin. Eriarvoistuminen ja ylisukupolvinen huono-osaisuus (Saari 2015) näkyvät kouluissa muun muassa kiusaamisena ja uupumisena (Salmela-Aro & Tuominen-Soini 2013). Pakolais- ja maahanmuutto”kriisi” heijastuvat suomalaisen koulun arkeen ehkä viiveellä, ja ainakin paikallisina ilmiöinä.

Taidekasvatuksen mahdollisuudet maahanmuuttajien valmistavassa opetuksessa ja kotoittamisessa ovat vielä pitkälle hyödyntämättä. Arts@School -ryhmän tutkimus tuo tähän, ja peruskoulun taidekasvatuksen kehittämiseen laajemminkin, merkittävän panoksen, josta on tärkeää jatkaa, sillä avoimia kysymyksiä on yhä paljon. Olisi ensiarvoisen tärkeää huolehtia alan tutkimustyön jatkumisesta ja tutkimuksen edellytysten vahvistamisesta. Koveneva kilpailu tutkimusrahoituksesta sekä toistuvien muutosten tuoma epävarmuus koettelevat alan tutkijoiden kestävyyttä ja tutkimustyön jatkuvuutta huolestuttavasti.

Ryhmän työskentely on kohdistunut peruskoulun tehtävään tasa-arvon ja lasten oikeuksien vaalijana. Hankkeen tullessa päätökseen on kohdallista tarkastella ryhmän tavoitteita, lähtökohtia, tutkimustoimintaa ja sen tuloksia, sekä koota yhteen toimenpiteitä, joilla taidekasvatuksen tasa-arvo ja lasten kulttuuriset oikeudet voisivat toteutua.

## Työryhmän esittely

Arts@School -ryhmän jäseniä on yhdistänyt kiinnostus tasa-arvon ja oikeudenmukaisuuden edistämiseen koulun kontekstissa. Tutkijaryhmään on kuulunut tanssi- ja teatteripedagogiikan, musiikkikasvatuksen ja kuvataidekasvatuksen ammattilaisia, eri pituisilla ja -kokoisilla rahoituskausilla. Kaikilla heillä, tohtorikoulutettavista professoreihin, on takanaan taidepedagogiikan alan koulutus ja laaja käytännön työkokemus taidekasvatuksen parissa. Lisäksi ryhmään on kuulunut affilioituneita jatko-opiskelijoita eri yliopistoista, asiantuntijoita liikuntakasvatuksen, oppimispsykologian aloilta, kansainvälisiä partnereita ja useita tutkimusassistentteja.

Alusta alkaen Arts@School -ryhmän toimintaan osallistuivat musiikkikasvatuksen professori Marja-Leena Juntunen (Taideyliopiston Sibelius-Akatemia), tutkijatohtori, peruskoulun musiikin lehtori Hanna Nikkanen (Taideyliopiston Sibelius-Akatemia) sekä tutkijatohtori ja tanssipedagogi Isto Turpeinen (Taideyliopiston Teatterikorkeakoulu). Työskentelyn alkuvaiheessa mukana oli aktiivisesti myös musiikkikasvatuksen tutkijatohtori, sittemmin professori Heidi Partti (Sibelius-Akatemia), ja teatteripedagogiikan lehtori Riku Saastamoinen (Teatterikorkeakoulu). Aktiivisia tohtorikoulutettavia ryhmässä ovat olleet Minja Koskela, Analia Capponi-Savolainen (Sibelius-Akatemia), Liisa Jaakonaho (Teatterikorkeakoulu), Tomi Dufva (Aalto-yliopisto), Katja Sutela (Oulun yliopisto) sekä Tanja Linnavalli (Helsingin yliopisto). Tutkijatohtorina ensimmäisinä vuosina toimi myös Mari Martin (Teatterikorkeakoulu).



Arts@School -ryhmä on laajasti verkottunut sekä kotimaassa että kansainvälisesti. Keskeisiä kotimaisia kumppaneita ovat olleet erityisesti yliopistonlehtori Mariana Siljamäki (Jyväskylän yliopisto), taidekasvatuksen professori Anniina Suominen (Aalto-yliopisto), professori Mari Tervaniemi, yliopistonlehtori Kaisa Tiippa ja yliopistonlehtori Minna Törmänen (Helsingin Yliopisto). Mukaan liittyi sittemmin myös post doc -tutkija Cecilia Björk (Åbo Akademi). Helsingin yliopistosta mukaan tuli myös maisterivaiheen tutkijoita, kuten Karolina Ginman. Keskeisiä kansainvälisiä partnereita ovat koko hankkeen ajan olleet professori Charlotte Svendler Nielsen (Kööpenhaminan yliopisto), professori Ralph Buck, Nicholas Rowe (Aucklandin yliopisto) ja lehtori Rose Martin (Aucklandin yliopisto). Vuoden 2020 alusta lähtien Martin on toiminut taidekasvatuksen professorina NTNU:ssa (Norwegian University of Technology and Science), vastuullaan erityisesti monikulttuurisuus.

Yksi ryhmän keskeisistä vuorovaikutuskumppaneista on ollut Zodiak – Uuden tanssin keskus, jonka käynnistämä kinesteettisen kielenoppimisen työpajamenetelmä (TALK) sai Arts@School -ryhmän työskentelyn yhteydessä kaipaamansa tutkimuksellisen ulottuvuuden. Myös Suomen lastenkulttuurikeskusten liitto ja Opetus- ja kulttuuriministeriön lastenkulttuurin toimiala, sekä sittemmin Suomen taide- ja kulttuurikasvatuksen observatorio muodostuivat merkittäviksi kumppaneiksi, joiden yhteistyö on tiivistynyt hankkeen edetessä, ja yhteistyöstä on muodostunut pysyvä, taide- ja kulttuurikasvatusta ja sen tutkimusta edistävä rakenne. Tutkimus- ja kehitystyö Zodiakin ja Observatorion kanssa jatkuu ArtsEqual -hankkeen jälkeenkin; näistä lisää tuonnempana.

## Taustaa

Hankkeen alkaessa ryhmä kartoitti jäsenten tutkimusintressejä, yhteistä tutkimuskenttää ja keskeisiä ongelmia. Yhteisten keskustelujen, aiempien tutkimusten ja niin kansallisten kuin kansainvälistenkin selvitysten perusteella lähtökohta oli pian selvillä. Oli ilmeistä, että jo ennen kouluikää tapahtuu merkittävää eriarvoistumista lasten osallistumisessa ja osallisuudessa taide- ja kulttuuripalveluihin (ks. esim. Af Ursin 2016; Knell 2015, 15). Oli myös selvää, että vaikka peruskoulu tavoittaa suurimman osan ikäluokasta, ja vaikka sen nimenomainen tehtävä on tasapainottaa eriarvoisten lähtökohtien vaikutusta, ei peruskoulun taide- ja kulttuurikasvatus kykene tavoittamaan taide- ja kulttuuripalveluiden ulkopuolelle jääneitä lapsia ja nuoria riittävällä tavalla, eikä tasoittamaan ennen kouluikä ja kouluiän aikana tapahtuvaa, koulun ulkopuolisista seikoista johtuvaa eriarvoistumista. Tämä on pääteltävissä mm. siitä, että valinnaisia taideaineita valitsevat erityisesti ne oppilaat, jotka harrastavat taidetta vapaa-ajallaan, sekä taideopetuksen oppimistuloksista, joissa on merkittävää jakautumista muun muassa sukupuolen mukaan (Laitinen, Hilmola & Juntunen 2011). Lisäksi on havaittavissa, että taideaineiden opetuksen pedagogiset käytännöt ruokkivat erityisesti niiden oppilaiden kiinnostusta ja oppimista, jotka ovat saaneet kosketuksen taiteisiin koulun ulkopuolella.

On ilmeistä, että eriarvoistuminen kohdistuu erityisen vakavasti oppilaisiin, jotka kuuluvat kahteen tai useampaan eriarvoisuudelle altistavaan ryhmään, kuten maahanmuuttajataustaiset pojat tai erityistä tukea tarvitsevat maahanmuuttajataustaiset oppilaat. Oppimistulosten perusteella voidaan myös päätellä, että eriarvoistuminen jatkuu monien oppilaiden kohdalla läpi kouluiän ja ilmenee suurina eroina taideaineiden osaamisessa, harrastuneisuudessa, mahdollisuuksissa hakeutua koulun ulkopuolella annettavaan (yleensä maksullisiin) taideharrastuksiin, taidealojen ammatilliseen koulutukseen tai syventäviin opintoihin, sekä mahdollisuuksissa nauttia taide- ja kulttuuripalveluista (mm. Räisänen 2014; Vismanen, Räisänen & Sariola 2016; Westerlund et al. 2016). Lisäksi taide- ja kulttuuripalveluiden välilliset myönteiset vaikutukset kasautuvat epätasaisesti. Näitä vaikutuksia ovat mm. oletettu yhteys oppimisvalmiuksiin (mikä on osoitettu erityisesti musiikin harrastuneisuuden osalta),

hyvinvointiin, kouluviihtyvyyteen, sosiaalisiin suhteisiin/koheesioon ja yhteenkuuluvuuteen.

Yhteenvetona voidaan todeta, että ryhmä identifioi mm. seuraavia tekijöitä, jotka oletettavasti tuottavat eriarvoistumista suhteessa kulttuuriseen osallisuuteen jo ennen kouluikää ja lumpipalloefektin tavoin, läpi kouluvuosien:

- Perheen sosio-ekonominen tausta
- Perheen kulttuurinen pääoma, mukaanlukien vanhempien koulutustaso
- Alueelliset erot taide- ja kulttuuripalveluiden saatavuudessa
- Sukupuoleen liittyvät kulttuuriset odotukset ja käsitykset, stereotyyppit
- Ryhmänormit, yhdenmukaisuuden paine (ilmenee mm. koulukiusaamisena)

*Eriarvoisuutta tuottava mekanismi identifioitui ryhmän pohdinnoissa siten seuraavasti: edellä mainitut rakenteelliset tekijät tuottavat systemaattisesti eroja siinä, miten lapsi pääsee osalliseksi taide- ja kulttuuripalveluista ennen kouluikää. Seurauksena eriarvoiset lähtökohdat taideaineiden opiskeluun peruskoulussa, joita peruskoulu ei nykyisin kykene riittävästi tasoittamaan.*

### Ongelmanasettelua

Arts@School -ryhmä käynnisti tutkimustyönsä fokusoimalla laajaan ja kompleksiseen ongelmanvyyhtiin, joka edellä mainittujen rakenteellisten tekijöiden lisäksi kietoutuu laajempiin, erilaisuuteen ja toiseuteen liittyviin ilmiöihin. Samalla kun yhteiskunta moninaistuu, yhdenmukaisuuden paine vaikuttaa kasvavan. Lisääntyvä polarisaatio ja syvenevät jakolinjat erottavat ihmisryhmiä toisistaan. Nuorten identiteetti rakentuu yhä laajemmin ulkoisten tunnusmerkkien varaan, ja ryhmään kuuluminen edellyttää ryhmänormeihin sitoutumista ja tuottaa samankaltaisuutta. Moninaisuuden ja moniäänisyyden väheneminen on uhka yhteisöllisyydelle ja demokratialle.

Taidekasvatuksen näkökulmasta ongelmana on se, että tähänastinen tutkimus ei ole vakuuttavalla tavalla kyennyt artikuloimaan sitä, mihin taiteen vaikuttavuus perustuu ja mitä se edellyttää. Toisin sanoen, vieläkään ei ymmärretä syvällisesti, miten ”taide toimii”. Tähän ongelmaan liittyy koulun taidekasvatuksen laadullinen ja määrällinen epätasaisuus (Laitinen ym. 2011; Björk ym. 2019). Opetuksen taso, opetussuunnitelmien sisältö ja opetussuunnitelmien noudattaminen ovat sattumanvaraisia, niitä ei valvota, eikä puutteista seuraa sanktioita. Niin sanottu ”practice-policy gap” koulun taidekasvatuksen kohdalla ei vaikuta olevan kenenkään vastuulla.

Pohdimme myös syitä siihen, miksi peruskoulu ei kykene tasoittamaan ennen kouluikää tapahtunutta eriarvoistumiskehitystä suhteessa osallisuuteen taide- ja kulttuuripalveluihin. Keskusteluissamme nojasimme paitsi omaan kokemukseemme ja omiin aiempiin tutkimuksiimme, myös tutkimusevidenssiin, selvityksiin, raportteihin, tilastoihin, sekä teoreettis-filosofisiin perusteisiin. Ryhmän keskusteluissa nousivat esiin muun muassa seuraavat kehityskaaret (ks. myös Juntunen & Anttila 2019; Anttila 2018):

- vähentyneet tuntimäärät taideaineissa (musiikki, kuvataide) sekä tanssin ja teatterin/ draaman puuttuminen opetussuunnitelmista
- opettajien vaihteleva kompetenssi opettaa taideaineita; luokanopettajakoulutuksessa vähentyneet taide- ja taitoaineiden opinnot; aineenopettajia ei käytetä (mm. kustannussyistä)
- kelpoisten taideaineiden opettajien puute erityisesti maakunnissa, pienillä paikkakunnilla: vähäiset tuntimäärät eivät riitä virkojen perustamiseen
- kouluilla ei ole resursseja osallistua taide- ja kulttuuritapahtumiin (teatteri- ym. retket)

Arts@School -ryhmä asetti siis tavoitteekseen tiedostaa ja paljastaa tätä rakenteiden tuottamaa eriarvoistumista. Ryhmän tutkijat halusivat myös pohtia, mitä yksittäisen koulun ja luokkahuoneen tasolla voidaan tehdä eriarvoistumiskehityksen tasoittamiseksi. Lähestymistavaksi muotoutui käytäntöperustainen, osallistava toimintatutkimus, jossa tarkoituksena oli yhdessä kouluyhteisön ja asiasta kiinnostuneiden opettajien kanssa kehittää ja toteuttaa taidepedagogisia kokeiluja/interventioita. Ryhmän empiiriset lähestymistavat kohdistuivat kyseisiin taidepedagogisiin kokeiluihin/interventioihin. Pääosin laadullisen aineiston avulla hankittiin kokemuksellista ja havaintoihin perustuvaa evidenssiä siitä, miten erityisillä taidepedagogisilla käytännöillä voitaisiin tasoittaa ennen kouluikää (tai ennen suomalaisen peruskouluun saapumista) tapahtunutta eriarvoistumiskehitystä.

Tavoitteena oli luoda selkeitä, yksinkertaisia, matalan kynnyksen taidepedagogisia malleja, joita opettajien on helppo omaksua ja käyttää erilaisissa tilanteissa, eri oppiaineiden opetuksessa, eri luokka-asteilla. Tavoitteena oli myös tuottaa niiden pohjalta koulutus- ja oppimateriaaleja muun muassa opettajankoulutusta ja erilaisia vuorovaikutustapahtumia varten. Oppimateriaalin tuottamiseen ryhmän resurssit eivät kuitenkaan riittäneet. Ryhmän tutkimustuloksia on tiivistetty sen sijaan erityisesti ryhmän kolmessa toimenpidesuosituksessa, joista tarkemmin tuonnempana.

### Ryhmän tutkimusta ohjanneet keskeiset teoreettiset lähtökohdat ja käsitteet

Arts@School -ryhmä oli monialainen. Se työsti työskentelynsä perustaksi laajahkon tutkimussuunnitelman ja artikuloi siinä keskeiseksi teoreettiseksi lähtökohdakseen ja käsitteekseen tasa-arvon lisäksi eron/erilaisuuden. Erilaisuuden ontologia (Deleuze 1994; May 1997; Löytönen 2017, Williams 2013) oli ryhmän työskentelyä kehystävä keskeinen filosofinen viitekehys. Tavoitteena oli käsitteellinen jäsenitys ja taidepedagogisten käytäntöjen kehittäminen erilaisuuden ymmärtämisestä ja suvaitsemisesta kohti erilaisuuden esiintuomista (*performing difference*), arvostamista, jopa ”juhlimista” (*celebrating difference*). Tällaisessa taidepedagogisessa lähestymistavassa olennaista on moninaisuutta ja moniäänisyyttä sallivien, ylläpitävien ja edistävien yhteisöjen rakentuminen, joiden voidaan ymmärtää olevan demokraattisen yhteiskunnan perusta. Ryhmän työskentelyä taustoittavat kysymykset tarkentuvat Jacques Ranciéren (1991) ajattelun inspiroimana seuraaviin muotoiluihin:

- Mitä jos tasa-arvo on taidekasvatuksen lähtökohta, eikä tavoite?
- Mitä jos jokainen oppilas nähdään lahjakkaana, kykenevänä ja taitavana?
- Mitä jos jokaista lahjakkuuden muotoa arvostetaan tasa-arvoisesti/ yhtä paljon?

Tasa-arvon käsitteestä ryhmässä, kuten koko ArtsEqual -hankkeessakin, vallitsi erilaisia käsityksiä. Eräänä muotoiluna nousi esiin näkemys, jonka mukaan tasa-arvo voidaan ymmärtää toisaalta oikeutena ja mahdollisuutena esteettiseen kokemukseen, toisaalta myös kuulumisen ja osallistumisen kokemuksena (*Equality as an experience of belonging and engagement*).

Monialaisuus toki toi mukanaan paljon muitakin näkökulmia, ja yksittäiset tutkijat ja alahankkeet sitoutuivat erilaisiin teoreettisiin viitekehyksiin. Ryhmän tapaamisissa korostuikin erilaisten teoreettisten lähtökohdten välinen dialogi ja tavoitteena oli systeminen, kokonaisvaltainen näkemys tutkimusalastamme.

Tutkimussuunnitelmassamme määrittelimme *kasvatuksen (education)* kompleksiseksi, suhteiseksi yhteiskunnalliseksi systeemiksi, *oppimisen* kokonaisvaltaiseksi, paikkaan ja aikaan sidotuksi, keholliseksi ilmiöksi, ja *koulun* historiallisesti ja kulttuurisesti rakentuneeksi, valtarakenteita, normeja ja hierarkiaa ylläpitäväksi instituutioksi, mutta myös yhteiskunnallisen ja yksilöllisen kohtaamisen, kehittymisen ja uudistumisen kontekstiksi. *Taiteen* määrittelimme ontologisena välttämättömyytenä ja mahdollisuutena sosiaaliseen muutokseen ja *pedagogii-*

kan kolmen toimijan – opettajan, oppijan ja sisällön – vuorovaikutuksena tai leikkauspisteenä. Pedagogiikan tarkastelussa olennaista on ollut, Latheria (1992, 121) mukailten, näiden kolmen tekijän välisen suhteen tasa-arvoisuus.<sup>4</sup>

Kasvatukseen, oppimiseen ja pedagogiikkaan liittyen, keskeisiä teoreettisia lähtökohtia ovat olleet sosiomateriaaliset teoriat (Fenwick, Edwards & Sawchuk 2011), kognitiivinen ja sosiaalinen neurotiede (Damasio 2010; Johnson 2008; Hari & Kujala 2009), fenomenologia ja neurofenomenologia (Merleau-Ponty 1962/1995; Thompson 2007), kriittiset, feministiset ja ekososiaaliset pedagogiset suuntaukset (Freire 1972; hooks 1994; Martusewicz, Edmundson & Lupinacci 2011) moni- ja interkulttuuriset teoriat sekä postkolonialismi (Bennett 1986, Bhabha 1994) sukupuoleen, toimintavalmiuksiin, kyvykkyyteen ja vammaisuuteen liittyvät teoriat (Butler 1990; Nussbaum 2006; 2011; Sen 1993; Vehmas 2005; Wendell 1996). Näiden, ja monien muiden viitekehysten tuottama kokonaisuus heijastaa myös ryhmän kiinnostusta monialaisiin, nouseviin teorioihin, kuten affektiteoriat, uusmaterialismi, posthumanismi ja esitystutkimus, samalla kun huomio kiinnittyy vahvasti myös vallan, identiteetin ja sosiaalisen oikeudenmukaisuuden kysymyksiin. Kaikki nämä teoreettiset ja filosofiset viitekehykset ovat laajentaneet ymmärrystämme erilaisuudesta ja erojen ontologiaan (*ontology of difference, differential ontology*) perustuvasta tasa-arvokäsityksestä.

### Lähestymistavoista

Arts@School -ryhmän tutkimus oli siis suurelta osin käytäntöperustaista, osallistavaa toimintatutkimusta, jossa kehitettiin ja toteutettiin taidepedagogisia interventioita erityisesti peruskoulu- tai opettajankoulutus kontekstissa. Yhden intervention kohdalla toteutettiin myös koe- ja kontrolliryhmien myötä eräänlainen kokeellinen asetelma testauksineen, joissa kohteena oli musiikin, musiikkiliikunnan ja tanssin vaikutus mm. työmuistiin, kognitiiviseen joustavuuteen, sosiaaliseen kyvykkyyteen ja vuorovaikutukseen. Interventioiden suunnittelua ohjasivat seuraavat kysymykset, joista tutkijat halusivat tietää lisää:

- Millaisia kokemuksia monialaiset, taidepedagogiset menetelmät tuottavat?
- Miten moniaistinen, toiminnallinen ja yhteisöllinen pedagogiikka voi tukea niitä oppijoita, joiden kohdalla perinteiset pedagogiset menetelmät tuottavat haasteita?
- Miten taidekasvatus voi tukea oppimisvalmiuksia ja kouluviihtyvyyttä?
- Miten taide voi tukea jokaisen oppijan mahdollisuutta kokea olevansa pystyvä, lahjakas, erityinen ja arvokas yhteisön jäsen?

Interventioiden suunnittelussa keskeistä oli myös pyrkimys edistää erilaisten oppilasryhmien keskinäistä vuorovaikutusta (esim. turvapaikanhakijat/kantasuomalaiset; erityistä tukea tarvitsevat/yleisopetuksessa olevat; pojat/tytöt) sekä edistää erityisoppijoiden toimijuutta koulun toiminnassa ja oppimisessa. Interventiot suunniteltiin ja toteutettiin yhteistyössä kouluyhteisön kanssa.

### Käynnissä olevat tutkimushankkeet osaksi ArtsEqual -hanketta

Ryhmän tutkimustyö alkoi kuitenkin jo ennen uusien interventioiden käynnistymistä, heti syksyllä 2015. Marja-Leena Juntusen ja Heidi Partin jo käynnissä olevat tutkimushankkeet liittyivät suoraan Arts@School -ryhmän aihepiiriin. Juntusen tutkimus kohdistui pedagogiseen kokeiluun, jossa integroitiin iPadin käyttö, luova tuottaminen ja keholliset työtavat peruskoulun seitsemännen luokan musiikinopetuksessa (Juntunen 2015; 2018; 2020). Tämä jo käynnissä ollut interventio sai Arts@School -ryhmän kontekstissa nimekseen *Possibilities of socio-digital technology to support school engagement*. Tässä kokeilussa säveltämisen ja teknolo-

gian käytön integrointi liikkeelliseen harjoitteluun ja ilmaisuun yhdisti musiikin säveltämisen keholliseen oppimiseen ja multimodaaliseen ilmaisuun. Tällainen toiminta mahdollisti musiikin kehollisen oppimisen, lisäsi sosiaalista yhtenäisyyttä ja loi mahdollisuuksia luovalle kokeiluille. Luova, itseohjautuva ja kollaboratiivinen työskentely pienryhmissä motivoi oppilaiden musiikinopetukseen osallistumista. Oppimiskokemukset olivat vahvasti yhteydessä ryhmään kuulumisen kokemuksiin. Tabletin käyttö säveltämisessä mahdollisti multimodaalisen ilmaisun ja vahvisti oppilaiden musiikillista ja luovaa toimijuutta. Tutkimus tukee aikaisempia tutkimustuloksia, joiden mukaan tablettien käyttö opetuksessa motivoi oppilaiden osallistumista ja luovat tehtävät tarjoavat selkeän fokuksen niiden käytölle.

Uudenlainen teknologian käyttö musiikinopetuksessa oli kiinnostuksen kohteena myös Partin sävellyspedagogiikkaan liittyvässä tutkimustyössä (Partti 2016; 2017a; 2017b; Partti & Väkevä 2018). Työssään Partti tarkasteli luovan ja laaja-alaisen muusikkouden kehittymistä koulun musiikinopetuksessa sekä musiikkikasvattajien mahdollisuuksia luoda edellytyksiä monipuoliselle musiikilliselle toiminnalle. Hankkeen alkupuolella Hanna Nikkanen ja Heidi Westerlund (2017) tarkastelivat musiikkiesityksiä koulujen rituaaleina ja niiden merkitystä kulttuurin säilyttämisen ohella myös kulttuurisena muutosvoimana. Myös Katja Sutelan väitöstutkimus Oulun yliopistossa otsikolla *Promoting special needs students' agency through music and movement in lower secondary music education* kytkeytyi ryhmän työskentelyyn saumattomasti. Dalcroze-pedagogiikkaan pohjautuvan musiikkikasvatuksen mahdollisuuksiin erityisoppilaan toimijuuden vahvistamisessa kohdistuva artikkeliväitöskirja (Sutela 2020; Sutela, Ojala & Kielinen 2020; Sutela, Juntunen & Ojala 2016; 2017; 2019) valmistui koronakeväänä 2020. Tutkimus tukee käsitystä siitä, että Dalcroze-pedagogiikkaan pohjautuva musiikkikasvatus tarjoaa musiikkikasvattajalle välineitä vahvistaa ei-kielellisen ja kehollisen vuorovaikutuksen avulla erityistä tukea tarvitsevien oppilaiden osallisuutta ja toimijuutta ja siten myös edistää inklusiota musiikkikasvatuksessa (Sutela 2020). Näitä aiheita syvennettiin myös tutkimusryhmien ja taidealojen rajat ylittävässä yhteiskirjoittamisen projektissa, jossa perehdyttiin keholliseen vuorovaikutukseen musiikin- ja tanssinopettajien laajentuvassa ammatillisuudessa (Sutela, Kivijärvi & Anttila 2021).

Mielekäs mahdollisuus syventyä uuteen teoreettiseen ajatteluun ja kansainväliseen yhteiskirjoittamiseen avautui osallistumisella kansainväliseen kokoomateokseen, jonka aiheena oli *Dance and the Quality of Life* (Bond 2019). Yhteisartikkelissaan Eeva Anttila ja Charlotte Svendler Nielsen (2019) analysoivat uudelleen aiempien, koulumaailmaan ja tanssiin kohdistuvien tutkimustensa aineistoa Amartaya Senin ja Martha Nussbaumin (1993) ja Nussbaumin (2011) kyvykkyysteorian näkökulmasta. Teoria toi uutta valoa tanssin mahdollisuuksiin tukea tasa-arvoa koulun kontekstissa, ja kirjoittajien analyysi nosti esiin elämänlaadun yhteyden pedagogiseen laatuun. Kansainvälinen yhteistyö ja yhteiskirjoittaminen muodostuikin erääksi keskeiseksi juonteeksi Arts@School -ryhmässä. Kansainväliset kumppanit osallistuivat ryhmän tapaamisiin, konferenssiesityksiin, interventioista laadittuihin tutkimusjulkaisuihin ja muun muassa erilaisuuden ontologiaa koskevaan teoreettiseen jäsentelyyn (Anttila, Martin & Svendler Nielsen 2019).

## Taidepedagogiset interventiot

Uusissa interventioissa päästiin liikkeelle keväällä 2016, kun yhteistyö Jyväskylän yliopiston liikunnanopettajien koulutuksen kanssa avasi mahdollisuuden käytännölliseen kenttätööhön ja samalla kanavan reagoida nopeasti ajankohtaiseen yhteiskunnalliseen tilanteeseen. Helmikuussa 2016 ryhmä toisen vuoden liikunnanopettajaopiskelijoita jalkautui paikalliseen vastaanottokeskukseen, jossa he toteuttivat niin sanottuja kinesteettisiä kielityöpajoja. Työpajoja pohjusti mm. Zodiakin toteuttama TALK (taidetta ja liikettä kielenopetukseen) koulutus. Yhteistyö Zodiakin kanssa käynnistyi tuolloin, ja jatkui koko ArtsEqual -hankkeen

ajan eri konteksteissa. Tämä interventio, *Embodied dialogue: Encountering the other in/through movement and dance*, toteutui siis sekä opettajankoulutus- että peruskoulukonteksteissa. Liikunnanopettajien koulutuksen kontekstissa kinesteettisen kielenoppimisen työpajat ja niihin liittyvä kenttätyö kulttuurisesti moninaisissa ryhmissä on sittemmin vakiintunut, ja tutkimustyö aiheen parissa jatkuu edelleen (Siljamäki, Anttila, & Ponkilainen 2017; Anttila, Siljamäki & Rowe 2018; Siljamäki & Anttila 2020). Keskeisenä oivalluksena on kulttuurisesti moninaisissa konteksteissa tapahtuvan kenttätyön merkitys transformatiivisena oppimiskokemuksena (mm. Mezirow 2009; Mälkki 2011), jossa esioletukset ja totunnaiset ajattelutavat muuttuvat kokonaisvaltaisen toiminnan ja tunnekokemusten kautta.

Yhteistyö Zodiakin kanssa käynnistyi myös peruskoulussa, mutta hieman myöhemmin. *Embodied dialogue* -interventio käynnistyi ensin Arts@School -ryhmän tutkijoiden toimesta syksyllä 2016. Ensimmäisen vuoden kokemukset ”vaeltavasta pedagogiikasta” (Anttila 2018) kirvoittivat paljon kehitysideoita, ja toinen vuosi toteutettiin intensiivisempänä ja pitkäkestoisempana residenssityyppisenä toimintana, jolloin taiteellista prosessia ja valmistavan luokan oppijoiden aktiivista toimijuutta päästiin toteuttamaan (Nikkanen, Kirsi & Anttila 2020).

Syksyllä 2016 koulussa käynnistyi muitakin interventioita intensiivisen suunnittelujakson jälkeen. Suunnittelua koordinoi Hanna Nikkanen, joka toimi tutkijaopettajana sekä peruskoulussa että Arts@School -ryhmässä. Suunnittelujakson tuloksena 11 koulun opettajaa oli kiinnostunut yhteistyöstä ryhmän tutkijoiden kanssa. *Embodied dialogue* -intervention lisäksi Isto Turpeinen, Liisa Jaakonaho ja tanssipedagogi Pipsa Tuppela toteuttivat tanssipedagogisen kokeilun otsikolla *Embodying difference through/in dance*. Interventioon osallistui koulun 1. luokka (23 oppilasta) ja 1.–2. luokka, jonka oppilaat (11) olivat erityistä tukea tarvitsevia. Turpeinen ohjasi tanssityöpajoja kehittämänsä niin sanotun raakalautamenetelmän mukaan (ks. esim. Turpeinen 2017), joihin kaikki oppilaat osallistuiivat yhdessä. Jaakonaho ja Tuppela toteuttivat puolestaan pienryhmäopetusta siten, että jokaisessa ryhmässä oli oppilaita molemmilta luokilta. Eri oppilasryhmien kohtaaminen ja yhteisen toiminnan mahdollistaminen oli näin rakennettu intervention sisään. Opettajien haastatteluiden ja tutkijoiden havaintojen perusteella interventio tuotti kahdenlaista muutosta. Opettajat kertoivat omakseen uudenlaisia, oppilaslähtöisiä työtapoja. Oppilaissa muutos näkyi yhteistuntien yhteydessä tapahtuneena ryhmäytymisenä ja luokkien välille syntyneenä sidoksena. Merkittävänä muutoksena pidettiin oppilaissa näkynyttä vapautumista. (ks. Turpeinen 2018; ks. myös Houni, Turpeinen & Vuolasto 2020, 106).

Media- ja kuvataiteeseen kohdistuvaa kokeilua toteutti Tomi Dufva (*Creative coding, visual arts and embodiment* -interventio). Tämä interventio jäi suunniteltua lyhyemmäksi pääasiassa aikatauluhaasteiden takia. Dufva kuitenkin viimeisteli väitöskirjansa ArtsEqual -hankkeen aikana (Dufva 2018). Väitöskirja keskittyy muun taidekasvatuksen mahdollisuuksiin herättää kriittistä ymmärrystä digitaalisuuden asemasta ja rakenteista postdigitaalisessa nyky-yhteiskunnassa<sup>5</sup>, ja esittää luovaa ohjelmointia taidekasvatuksellisenä menetelmänä ymmärtää digitaalisuutta. Yhtenä keskeisenä tutkimustuloksenaan Dufva tuo esiin tarpeen käsittää digitaalisuus kokemuksellisesti ja kehollisesti. Tätä ilmiötä kuvaa käsite *digi-grasping*, joka viittaa monitahoisten ja punoutuneiden digitaalisten prosessien laajempaan, myös keholliseen ja kokemukselliseen ymmärtämiseen.

Hanna Nikkanen puolestaan käynnisti musiikkikasvatukseen liittyvän kokeilun yhteistyössä paikallisen musiikkioppilaitoksen kanssa (*Instrumental music education at school*). Tämä sai tukea silloisen hallituksen kärkihankkeesta ja jalostui ns. Soittostartti -toimintamalliksi (Nikkanen 2018; ks. myös Juntunen, tämä julkaisu). Kokeilun tavoitteena oli kartoittaa soittonopetuksen saavutettavuuden esteitä ja pyrkiä ylittämään niitä. Toimintamalli on vakiintunut koulussa ja ainakin luvuvuodeksi 2020–2021 siirtynyt ministeriön hankerahoitukselta kaupungin omaksi, osallistujille maksuttomaksi kerhotoiminnaksi. Hannalla oli tavoitteena



myös kehittää tutkijaopettajan positiota koulussa (*Researcher at School*) ja tämä ”kaksois-agenttius” osoittautui kompleksiseksi muun muassa eettisistä näkökulmista, mistä Hanna kirjoittaa osuvasti artikkelissaan *Double agent: Ethical considerations in conducting ethnography as a teacher researcher* (Nikkanen 2019). Kouluissa tapahtuvan tutkimuksen eettisiä haasteita ovat käsitelleet myös Cecilia Björk ja Marja-Leena Juntunen (2019).

Toisessa pääkaupunkiseudun alakoulussa toteutettiin kokeelliseen asetelmaan perustuva interventio yhteistyössä Helsingin yliopiston Kognitiivisen aivotutkimuksen yksikön (CBRU), CICEROn sekä psykologian ja logopedian osaston kanssa. Tässä kaksivuotisessa (2016–2018) *Music, movement and learning* -interventiolla tarkoituksena oli saada esiin lisätyn – eli kolmen 15 minuutin mittaisen viikoittaisen liike-,<sup>6</sup> musiikki- tai musiikkiliikuntatuokion vaikutuksia muun muassa oppimisvalmiuksiin. Interventio tuotti metodisesti monipuolisen ja laajan kvantitatiivisen aineiston, jonka analyysi on suurelta osin edelleen käynnissä.<sup>7</sup> Ginmanin (2019) sosiaaliseen kognitioon kohdistuvan pro gradu -tutkimuksen mukaan lasten kyky tunnistaa sosiaalista vuorovaikutusta kehon liikkeestä parani interventioiden jälkeen, kun taas ilman interventiota parannusta ei havaittu, joskin tulokset ovat vasta suuntaa antavia pienen otoskoon takia. Juntusen kvalitatiiviseen haastatteluaineistoon perustuva osatutkimus tästä interventiosta (2019) osoittaa, että ainakin musiikki-interventiot tuottivat pääsääntöisesti myönteisiä kokemuksia oppilaissa. Tämän osahankkeen erityispiirteenä oli se, että interventioiden toteutus tapahtui luokanopettajien toimesta. Interventioiden toteutuksessa ilmeni monenlaisia haasteita, kuten opettajien vaihtuminen, koulun remontti, sekä koulun muu tanssi- ja esitystoiminta, jotka estivät interventioiden toteuttamisen suunnitellusti.<sup>8</sup>

Lukuvuonna 2016–2017 toteutui vielä yksi interventio eräässä helsinkiläisessä peruskoulussa Riku Saastamoisen johdolla. Tämä interventio, nimeltään *Norm, error and difference* kohdistui oppilaiden vertaissuhteissa ilmeneviin statuskamppailuihin ja -hierarkioihin, ja kysyi, miten valta-asetelmien jatkuvaan vaihtumiseen perustuva, teatterin tapahtumallisuuteen pohjaava toiminta voi horjuttaa kaltaistavia normeja ja tuoda liikettä jähmettyneeseen statushierarkiaan avaamalla normeista vapaamman tilan (Saastamoinen, Jokelainen & Heiskanen 2018). Vaikka kokeilu oli lyhyt, se tuotti syvempää ymmärrystä koulukontekstissa vaikuttavista voimista, keinoja tunnistaa statushierarkioiden ja -kamppailujen merkityksiä suhteessa oppilaiden mahdollisuuksiin osallistua koulun toimintaan tasa-arvoisesti. Opettajan eettinen ja oikeudenmukainen pedagogiikka ei riitä kumoamaan vertaissuhteissa vallitsevia valtasuhteita ja normeja, jotka eivät mahdollista kaikkien tasa-arvoista osallisuutta. Kuten tutkijat toteavat, ”paljon jää opettajan näkökentän ulkopuolelle” (Saastamoinen, Jokelainen & Heiskanen 2018, 43). He myös tulkitsevat, kuinka koulussa statuskamppailut rakentuvat paljolti heteronormatiivisuuden varaan.

## Yhteistyö kansallisten vuorovaikutuskumppanien kanssa

Kansallisten vuorovaikutuskumppanien panos tutkimuksen suuntaamiseen ja sen jalkauttamiseen on ollut merkittävä. Yhteistyö Lastenkulttuurikeskusten liiton kanssa käynnistyi heti syksyllä 2015, kun Pilvi Kuitu kulttuurikeskus PiiPoosta ehdotti yhteistyötä. Vuorovaikutuskumppanuus solmittiinkin saman tien, ja yhteistyö tuotti idean kyselytutkimuksesta lastenkulttuurikeskusten asiakkaille. Kyselyä lähdettiin pian suunnittelemaan, ja sen keskeisenä tarkoituksena oli selvittää lastenkulttuurikeskusten toiminnan merkitystä kulttuurisen osallisuuden kokemuksen syntymisessä. Haluttiin siis pureutua kysymykseen, miten kokemus kulttuurisesta osallisuudesta syntyy ja miten perheiden tausta ja tilanne ohjaavat heidän lastensa osallisuutta taiteeseen ja kulttuuriin. Kyselytutkimuksen suunnittelu käynnistyi toukokuussa 2016, ja sen toteuttajaksi saatiin post doc -tutkija Mari Martin (Martin 2017). Kysely osoitti, että suuri osa vastanneista huoltajista (92%, N=273)<sup>9</sup> piti lastenkulttuurikeskusten toimintaan osallistumista kulttuurista osallisuutta tuottavana. Se kuitenkin vahvisti myös aiempien



selvitysten ja tutkimusten tuottamaa käsitystä siitä, että taiteeseen ja kulttuuriin osallistuminen kulkee suurella määrällä perintönä huoltajalta lapselle (ks. myös af Ursin 2016<sup>10</sup>).

Kansallinen vuorovaikutuskumppanuus lastenkulttuurikeskusten liiton kanssa kietoutui yksyllä 2016 odottamattomalla, mutta sittemmin merkittävällä tavalla kansainväliseen tutkimukselliseen yhteistyöhön. Charlotte Svendler Nielsen toimi aktiivisesti eurooppalaisessa ENO -verkostossa (*European Network for Observatories in the Field of Arts and Cultural Education*). Hän kehotti Suomea perustamaan hakemaan verkoston jäsenyyttä. Tämä kuitenkin edellytti kansallisen observatorion perustamista. Samanaikaisesti käynnistyneet keskustelut Opetus- ja kulttuuriministeriön lastenkulttuurista vastaavan esittelijän, Iina Berdenin ja professori Lea Pulkkinen kanssa liittyen lastenkulttuurin edistämiseen ja ns. joustavan koulupäivän toteuttamiseen vahvistivat ideaa siitä, että Suomen taide- ja kulttuurikasvatuksen observatorion perustaminen olisi järkevää. Observatorion perustaminen sai näin vauhtia, ja OKM:n tuella toiminta käynnistyi vuoden 2017 alusta, CERADAn ja Lastenkulttuurikeskusten liiton yhteenliittymänä. Mukaan liittyi pian useita toimijoita niin taidekasvatuksen tutkimuksen kuin käytännön toimijoiden tahoilta (ks. taideobservatorio.fi).

Vuorovaikutuskumppanuuden, tutkimusryhmien välisen yhteistyön, sekä tutkijoiden intressien risteymä tuotti myös muita osaprojekteja. Liisa Jaakonaho teki tällaista tutkimusyhteistyötä Lyhty ry:n koordinoimassa vaikuttavuuskampanjassa nimeltä *Ihminen on hyvä asia*. Kampanjan tavoitteena oli tarkastella ja avartaa koululaisten kehitysvammaisuuteen liittyviä asenteita.<sup>11</sup> Tutkimuksen perusteella koululaisten keskuudessa kehitysvammaisuuteen liittyy monenlaisia, ristiriitaisia ja ennakkoluuloisiaakin mielikuvia. Kampanja mahdollisti erilaisuuden teeman pohdinnan ja kehitysvammaisten ihmisten kohtaamisen aktiivisina toimijoina, mikä voi lisätä tietoisuutta sosiaalisen eriarvoisuuden ja oikeudenmukaisuuden kysymyksistä. (Jaakonaho 2019.)

### Affilioituneet väitöstutkimukset

Näiden hankkeiden lisäksi Arts@School -ryhmään liittyi useita väitöskirjatutkijoita. Kaikkien nuorten tutkijoiden ja heidän tutkimustyönsä esittely ei tässä ole mahdollista, mutta esimerkki aktiivisesta osallistumisesta on Analía Capponi-Savolaisen toiminta ryhmässä. Hänen tutkimuksensa aiheena on *Singing who we are: Children's perceptions of the roles singing plays in supporting democracy in culturally diverse Finnish schools*. Hänen mukaansa laulamista koulussa tulisi tarkastella kokonaan uudesta, kokonaisvaltaisesta näkökulmasta. Laulaminen, musiikki ja taide kietoutuvat osaksi lasten koko elämää, sen sijaan että kyse olisi yksittäisestä oppiaineesta tai taidosta. Lasten kuunteleminen on osoittautunut rikkaaksi tavaksi ymmärtää heidän kokemuksiaan koulusta. Capponi-Savolaisen mukaan jo jopa ensimmäisen luokan oppilaat pystyvät kertomaan paljon, edellyttäen että tutkijalla on taito kuulla ja tulkita myös nonverbaalia, kehollista kommunikaatiota ja äänensävyjä.

Edelleen meneillään on myös Minja Koskelan, Liisa Jaakonahon ja Riku Saastamoisen väitöstutkimustyöt. Sutelan ja Dufvan lisäksi ArtsEqualin kuluessa Taideyliopistossa on valmistunut kaksi musiikkikasvatuksen alan väitöskirjaa Arts@School -ryhmän toimintaan kytkeytyen. Alekski Ojalan väitöskirja *“Learning Through Producing: The Pedagogical and Technological Redesign of a Compulsory Music Course for Finnish General Upper Secondary Schools”* valmistui vuonna 2017, ja Olli-Taavetti Kankkusen väitöskirja *“Kuuntelukasvatus suomalaisessa perusopetuksessa: kohti yhteisöllistä äänellistä toimijuutta”* valmistui vuonna 2018.

### Yhteistyön ja -kirjoittamisen hedelmiä

Kansainväliseen yhteiskirjoittamiseen ja vuorovaikutukseen perustuva ja globaaleihin oikeudenmukaisuusteemoihin tarttuva kokoomateos *Critical Articulations of Hope from the*

*Margins of Arts Education: International Perspectives and Practices* (Anttila & Suominen 2019) rakentui Arts@School -ryhmässä syntyneiden huomioiden ja keskustelujen pohjalta. Kirjan tarkoituksena on muun muassa tuoda esiin taidekasvatuksen voimaa ja marginaaleissa tapahtuvaa toimintaa, joka harvoin saa näkyvyyttä angloamerikkalaisessa, länsimaalaisessa akateemisessa kontekstissa. Kirjoittajat edustavat eri taidemuotoja ja toimivat moninaisissa konteksteissa, akateemisten instituutioiden ulkopuolella tai marginaalisten yhteisöjen parissa. Toimittajaparina Anniina Suominen ja Eeva Anttila halusivat myös vahvistaa yliopistojen ja taidealojen välistä yhteistyötä.

Erilaisuuden/eron ontologiaan ja kulttuuriseen moninaisuuteen pureutuva kansainvälinen yhteisarikkeli *Performing difference in/through dance: The significance of dialogical, or third spaces in creating conditions for learning and living together* (Anttila, Martin & Svendler Nielsen 2019) kokoaa yhteen Arts@School -ryhmän teoreettis-filosofisia perusteita. Kirjoittajat käsittelevät kysymyksiä identiteetistä, vuorovaikutuksesta, ryhmään kuulumisesta ja erilaisuuden esiintuomisen edellytyksistä erityisesti tanssipedagogiikan näkökulmasta ja toteavat, että demokraattista elämää tukeva yhteisöllisyys edellyttää mahdollisuutta tuoda esiin näkyvien, näennäisten identiteettipiirteiden takana olevaa ontologista erilaisuutta, ja että taidekasvatus on potentiaalinen konteksti tällaiseen kokeilevaan, performatiiviseen toimintaan. Se kuitenkin edellyttää dialogista, kolmatta tilaa, jossa ilmaisun rajoja voi koetella turvallisesti, ja jossa erilaisuuden esiintuomiseen rohkaistaan.

Kansainvälistä yhteistyötä ja -kirjoittamista on harjoittanut myös esimerkiksi Cecilia Björk, yhdessä Marja-Leena Juntusen, Jens Kniggen, Bernd Papen ja Lars-Erik Malmbergin kanssa (2019). Vuosina 2018–2019 he toteuttivat kyselytutkimuksen, jossa selvitettiin millaisena ruotsinkielisten peruskoulujen opettajat kokevat kykynsä tukea oppilaita musiikin opetus suunnitelman tavoitteiden saavuttamisessa ja kuinka näiden koulujen johtajat kuvaavat musiikkiopetuksen toteuttamista kouluissaan. Tulokset viittaavat siihen, että musiikin opetus suunnitelman toteuttamisessa ruotsinkielisissä peruskouluissa on laajaa vaihtelua ja että noin kolmannes kokonaisvaihtelusta voidaan katsoa johtuvan siitä, miten opettajat hallitsevat musiikin opetus suunnitelman sisällöt, missä määrin he ovat osallistuneet musiikkiopintoihin muodollisen koulutuksensa lisäksi sekä siitä, miten musiikille on osoitettu resursseja heidän kouluissaan.

## Toimenpidesuositukset

Arts@School -ryhmä on tuottanut kolme toimenpidesuositusta. Vuonna 2017 julkaistiin Marja-Leena Juntusen laatima, koulujen rehtoreille osoitettu suositus otsikolla *Oppilaan yhdenvertainen oikeus laadukkaaseen musiikinopetukseen peruskoulussa turvattava*. Juntunen kiinnittää huomiota musiikin heikentyneeseen asemaan peruskoulussa. Huolestuttava kehitys on käynnissä, vaikka musiikin on todettu useissa tutkimuksissa tukevan oppimista ja kasvua laaja-alaisesti. Lisäksi huolta aiheuttaa se, että yli kolmasosalla yläkoulussa musiikkia opettavista opettajista ei ole muodollista kelpoisuutta tehtävään. Tämän Juntunen näkee yhtenä syynä siihen, että peruskoulun päättövaiheessa iso osa oppilaista ei hallitse edes keskeisten tavoitealueiden sisältöjä (Laitinen ym. 2011). Juntusen mukaan Musiikinopetuksen resursseihin, kuten laatuun ja tarjonnan määrään, tulisikin Juntusen mukaan kiinnittää aikaisempaa enemmän huomiota sekä ala- että yläkoulussa. Rehtoreiden asenteilla on osoitettu olevan näissä asioissa keskeinen merkitys.

Myöhemmin samana vuonna julkaistiin monialainen suositus otsikolla *Peruskoulu: Suomen suurin kulttuurikeskus* (Anttila ym. 2017). Suosituksessa todetaan, että taide- ja kulttuurikasvatusta toteutetaan useilla tahoilla, mutta ainoastaan peruskoulu tavoittaa kaikki lapset ja nuoret. Suositus nostaa esiin Arts@School -ryhmän lähtöasetelman: vaikka peruskoulun tehtävää on ehkäistä kulttuurista ja yhteiskunnan rakenteista johtuvaa eriarvoistumista ja

syRJäytymistä, sillä ei nykyisin ole riittäviä resursseja toteuttaa laadukasta ja monipuolista taide- ja kulttuurikasvatusta ja turvata oppilaiden kulttuurisia oikeuksia. Kirjoittajat ehdottavat, että taide- ja kulttuurikasvatuksen laatua, monipuolisuutta ja saavutettavuutta on mahdollista parantaa tiivistämällä peruskoulun ja muiden taide- ja kulttuurikasvatustahojen yhteistyötä. Sektorirajat ylittävällä yhteistyöllä peruskoulu voi toteuttaa tehtävänsä tasa-arvon ja kulttuuristen oikeuksien toteuttajana. Suositus oli linjassa tuolloisen hallituksen kärkihankkeen kanssa, jonka päämääränä oli taiteen ja kulttuurin saavutettavuuden parantaminen. Suositus korosti myös jokaisen oppilaan mahdollisuutta harrastaa, ja valita myös taideharrastus riippumatta esimerkiksi sukupuolesta, sosio-ekonomisesta taustasta tai asuinpaikasta. Tämä toimenpidesuositus oli laajasti pohjana myös Suomen taide- ja kulttuurikasvatuksen observatorion vaikutustyössä, jonka tuloksena ns. Suomen malli saatiin Rinteen (sittemmin Marinin) hallituksen ohjelmaan.

Arts@School -ryhmän kolmas toimenpidesuositus kohdistui tanssiin. Se julkaistiin alkuvuodesta 2019 otsikolla *Tanssi liikuttaa* (Anttila ym. 2019). Lähtökohtana tässä suosituksessa on se, että tanssi on kulttuuria ja taidetta, mutta myös kokonaisvaltaista, fyysistä toimintaa, toisin sanoen, liikuntaa. Ongelma, jota suosituksella pyritään ratkaisemaan, on monitahtoinen, ja nousee muun muassa lasten ja nuorten vähenevästä fyysisestä aktiivisuudesta. Kirjoittajat toteavat, että uusin tutkimustieto ja myös peruskoulun uusi opetussuunnitelma kannustavat lapsia pois pulpeteista oppimaan toiminnan ja liikkeen kautta. Toiminnallisen pedagogiikan kehittäminen kouluissa on kuitenkin vasta alussa. Kehollinen ilmaisu ja tanssi voisivat tuoda uudenlaisia mahdollisuuksia kokonaisvaltaiseen, keholliseen oppimiseen, kun fyysinen aktiivisuus yhdistyy tunteisiin, vuorovaikutukseen ja kulttuuriseen osallisuuteen. Suosituksen mukaan tanssi voi tukea jokaisen peruskoulun oppilaan oppimista, fyysistä aktiivisuutta, kulttuurista osallisuutta ja valmiutta ilmaista itseään monipuolisesti.

### **Keskeisiä tuloksia: Pohdintaa ja tulkintaa**

Arts@School -ryhmän tutkimustulokset ovat linjassa aiempien tutkimusten tuloksien kanssa. Ei kuitenkaan ole kovin yllättävää, että ammattitaitoiset taidepedagogit saavuttavat interventioissa toiminnalle asettamansa tavoitteet. Yleisesti voidaan todeta, että laadukas taidekasvatus tuottaa myönteisiä kokemuksia, vahvistaa ryhmähenkeä, synnyttää kulttuurista osallisuutta, tukee hyvinvointia ja vahvistaa kokonaisvaltaisia oppimisvalmiuksia. Arts@School -ryhmän näkökulmasta ja tutkimusintresseistä käsin vaikuttaa ilmeiseltä, että fokuoimalla taidekasvatustoimintaa tietyin tarkennuksin ja pedagogisiin uudistuksiin on mahdollista vahvistaa taidekasvatuksen tasa-arvoa. Tämä tapahtuu esimerkiksi tukemalla jokaisen oppijan mahdollisuutta kokea olevansa pystyvä, lahjakas, erityinen ja arvokas yhteisön jäsen, sekä kiinnittämällä erityistä huomiota niiden oppilaiden tarpeisiin, joiden kohdalla perinteiset pedagogiset menetelmät tuottavat haasteita. Tarkennukset liittyvät muun muassa eri ryhmien saattamiseen vuorovaikutukseen keskenään (mm. Jaakonaho 2017; Turpeinen 2018), sekä oppilaiden toimijuuden vahvistamiseen nostamalla toiminnan kohteena olevat oppilaat toiminnan subjekteiksi (Nikkanen, Kirsi & Anttila 2020). Tällainen pedagogiikka tuottaa osallisuuden ja kuulumisen kokemusta, ja mahdollistaa oikeuden esteettiseen kokemukseen yhä useammalle oppilaalle.

Keskeiseksi kysymykseksi nouseekin se, millaisia tavoitteita taidekasvatukselle koulun kontekstissa tulisi asettaa? Jos *tasa-arvo* rancierelaisittain ymmärrettynä sekä *erilaisuuden ontologia* omaksuttaisiin peruskoulun taidekasvatuksen lähtökohdiksi, olisiko kyse hienosäädöstä vai radikaaleista muutoksista? On ilmeistä, että kyse olisi vähintään painopisteen muutoksesta, mutta mikäli nämä näkemykset otettaisiin vakavasti, olisi kyse systeemisestä, rihmastomaisesta ja rakenteellisesta muutosten ketjusta, joka ulottuu laajemmalle kuin yksittäisten opettajien ja koulujen pedagogisiin käytäntöihin.

Arts@School -ryhmän johtajan ja tämän artikkelin kirjoittajan ominaisuudessa esitän seuraavaksi ehdotuksia ensimmäisen persoonan muodossa, toisin sanoen henkilökohtaisina johtopäätöksinä. Ensimmäinen ehdotukseni liittyy siihen, millaisilla argumenteilla ja diskursseilla, eli puhetavoilla taidekasvatusta perustellaan. Yllä mainitun kaltaiset listat taidekasvatuksen yleisistä myönteisistä vaikutuksista ovat tuttuja alan kirjallisuudesta. Vaikka taidekasvatuksen ”hyödyllisyys” on tutkimustiedon valossa perusteltu näkemys, välillisten ja instrumentaalisten vaikutusten painottaminen on ongelmallista ainakin kahdella tavalla. Ensinnäkin tällainen argumentaatio ohittaa kysymyksen siitä, *millä edellytyksillä* myönteiset vaikutukset syntyvät. Toiseksi se ei pureudu kysymykseen siitä, miten taidekasvatus eroaa vaikutuksiltaan minkä tahansa pedagogisesti korkeatasoisen toiminnan vaikutuksista. *Miten taide toimii*, verrattuna vaikkapa urheiluun, partioon tai kokkikerhoon?

Edellytyksistä keskeisin, tai ainakin yksi keskeisimmistä, on toiminnan korkea pedagoginen laatu. On perusteltua väittää, että se on kaikkien, niin välittömien kuin välillisten myönteisten vaikutusten edellytys ja sinänsä itsestään selvyys. Epäselvää on kuitenkin se, mitä pedagoginen laatu konkreettisesti tarkoittaa, miten se voidaan saavuttaa, ja miten sitä voidaan kestävästi pitää yllä, sekä se, miten pedagoginen laatu heijastuu toisaalta oppilaiden välittömissä kokemuksissa, toisaalta pitkäkestoisimmassa vaikutuksessa. Tarkentamista vaatisi myös kysymys siitä, mitä muuta kuin perinteisesti arvioitavia oppimistuloksia pitkäkestoiset vaikutukset ovat, ja miten tällaisia vaikutuksia voidaan tutkimuksellisesti todentaa. Jo tämä pedagogiseen laatuun kohdistuva kysymysten ketju osoittaa, että kysymys peruskoulun taidekasvatuksen tarkoituksesta ja lähtökohdista on erittäin moniulotteinen, systeminen ilmiö.

Arts@School -ryhmän tutkimustyön näkökulmasta pedagoginen laatu viittaa siihen, että jokaisen oppilaan yksilölliset tarpeet ja kiinnostuksen kohteet tulevat huomioiduksi samalla kun oppilaiden keskinäinen vuorovaikutus on sekä oppimisen että sosiaalisen liittymisen näkökulmista rakentavaa. Korkea pedagoginen laatu ilmenee oppilaiden keskittymisenä, innostumisena ja kiinnostuksena, toisin sanoen kokonaisvaltaisena osallistumisena toimintaan.<sup>12</sup> Korkeatasoinen taidekasvatus on saavutettavaa sanan erityisessä, vaativammassa merkityksessä, jolloin saavutettavuus tarkoittaa sitä, että toiminta tavoittaa ja aktivoi kaikki oppilaat kokonaisvaltaisesti. Tämä puolestaan edellyttää opettajalta erityisiä pedagogisia taitoja, halua huomioida jokainen oppilas yhtä arvokkaana (tasa-arvo lähtökohtana) ja tietoisesta pyrkimystä kohti inklusiivista, mukaan ottavaa pedagogiikkaa. Näitä taitoja voidaan pitää osana taidepedagogin laajentuvaa ammattilaisuutta (Sutela, Kivijärvi & Anttila 2021).

Taidekasvatus on toiminnallista, moniaistista, kehollista ja usein yhteisöllistä toimintaa. Sen puitteissa on mahdollista havaita, miten sitoutuneita oppilaat ovat, ja toisaalta, milloin heidän keskittymisensä suuntautuu muualle. Taitava opettaja toimii tuolloin spontaanisti improvisoiden ja tuo tilanteeseen oppilaita kokoavaa, kiinnostavaa toimintaa tai tarpeen vaatiessa, tilannetta rauhoittavaa reflektiivisempää toimintaa (Sutela, Kivijärvi & Anttila 2021). Toiminnallisen taidekasvatuksen toteuttaminen on pedagogisesti usein haastavampaa kuin perinteisen luokahuoneopetuksen, sillä siihen sisältyvä vapaus ja luovuus tuottaa usein myös jonkinasteista epäjärjestyä. On ilmeistä, että esimerkiksi luokanopettajakoulutuksessa taidekasvatuksen pedagogisiin erityispiirteisiin kiinnitetään liian vähän huomiota, jolloin taidekasvatuksen pedagoginen laatu jää riittämättömälle tasolle (Juntunen & Anttila 2019).

Kokonaisvaltainen osallistuminen tuottaa oppimista, jossa oppijan aistit, tunteet, keho ja ajattelu aktivoituvat, toisin sanoen, kehollista oppimista (esim. Anttila & Svendler Nielsen 2019; Juntunen 2020). Kokonaisvaltainen osallistuminen ja kehollinen oppiminen johdattavat toiseen tarkempaa analyysia vaativaan kysymykseen, eli kysymykseen siitä, *miten taide toimii*.

Ihmisen kehitys ja oppiminen on kompleksinen prosessi, jossa tietoiset kokemukset ja tiedostamattomat hermostolliset tapahtumat muodostavat kokonaisuuden (mm. Damasio

2010; Thompson 2007). Tästä johtuen taide toimii ja vaikuttaa oppijaan sekä tietoisella, esitietoisella että tiedostamattomalla (hermostollisella) tasolla. Välittömät, koetut vaikutukset perustuvat mielekkäisiin, merkityksiä tuottaviin kokemuksiin, jotka kiinnittävät oppijan henkilökohtaisen elämismaailman ympäröivän maailman ilmiöihin ja sosiaaliseen todellisuuteen. Ne myös kannattelevat kiinnostusta palata tällaisten kokemusten ja toiminnan pariin uudelleen ja uudelleen. Taiteen vaikuttavuuden erityinen luonne perustuu toisaalta *esteettisen* kokemuksen ominaislaatuun<sup>13</sup>, toisaalta välittömän, tietoisien (esteettisen ja muulla tavoin mielekkään), esitietoisien (hermostollisen) ja välillisten vaikutusten monimutkaisiin yhteisvaikutuksiin. Välillisten tai instrumentaalisten vaikutusten syntyminen tapahtuu taiteellisen toiminnan yhteydessä väistämättä, eikä niitä ole mielekästä eikä mahdollista yrittää eristää välittömistä, koetuista vaikutuksista eikä myöskään hermostollisista vaikutuksista.

Taidekasvatuksen korkea pedagoginen laatu on edellytys sekä mielekkäille välittömille kokemuksille että pitkäaikaisille välillisille vaikutuksille. Välittömät mielekkäät kokemukset herättävät kiinnostuksen, tuottavat osallisuuden kokemuksia, kokonaisvaltaista osallistumista ja kehollista oppimista. Ne tuottavat halun oppia lisää, harrastaa taidetta ja osallistua kulttuuriin. Positiivinen kierre lähtee näin käyntiin ja tuottaa edetessään monenlaista osaamista ja kyvykkyyttä. Osa tästä osaamisesta liittyy taiteisiin ja taitoon, mutta suuri osa on yleisempää hermostollista (myös kognitiivista), sosiaalista ja kokonaisvaltaista ihmisenä olemisen taitoa, myös arvoihin ja maailmankuvaan liittyvää laaja-alaista kehitystä.

Johtopäätöksenä totean, että hyötydiskurssin sijaan on syytä painottaa sitä, että kestävä tie kohti tasa-arvoa peruskoulun taidekasvatuksen kontekstissa on panostaa taidekasvatuksen laatuun. Tämä edellyttää puolestaan panostusta taideaineisiin opettajankoulutuksessa sekä opettajien täydennyskoulutuksessa. Luokanopettajakoulutus ei kuitenkaan yksinään pysty tuottamaan riittävää taidepedagogista osaamista, jollei opiskelijalla ole koulutukseen tullessaan aiempia taideopintoja tai harrastuneisuutta. Siksi luokanopettajien valinnoissa tulisi huomioida esimerkiksi taideaineiden lukiodiplomit tai muut alan opinnot. Taideaineiden sivuaineopinnot ovat myös tärkeä kehityskohde, joilla voidaan vahvistaa luokanopettajien taidepedagogista kompetenssia. Erityisen tärkeä kehittämiskohde opettajankoulutuksessa on opettajien kulttuurienvälisen osaamisen kehittäminen. Yhä useampi luokkahuone ja koulu on kulttuurisesti moninainen, ja kulttuurinen sensitiivisyys liittyy tulevaisuudessa yhä useamman opettajan työhön. Tähän teemaan liittyy myös opetussuunnitelmien kriittinen tarkastelu esimerkiksi dekolonisaation, antirasismien ja syrjinnän näkökulmista.

Opettajankoulutuksen kehittämisen ohella keskeistä tulisi mahdollistaa taideaineiden aineenopettajien työskentely jo alakoulun puolella etenkin silloin, kun koulussa ei ole taideaineisiin erikoistuneita luokanopettajia. Suomalainen yliopistokoulutus taideaineiden kohdalla on erittäin korkealla tasolla sekä sisällöllisesti että pedagogisesti. Musiikin, kuvataiteen, tanssin ja teatterin aloilta valmistuu vuosittain laaja-alaisen opettajankelpoisuuden omaavia taideopettajia. Heidän mahdollisuutensa työllistyä kokopäiväisesti on heikentynyt esimerkiksi lukiouudistusten myötä ja vaarana on, että yhä harvemmassa suomalaisessa koulussa on päteviä taideaineiden aineenopettajia. Aineenopettajien työskentely myös alakoulussa vahvistaisi koko yleissivistävän koulujärjestelmän taidekasvatuksen laatua. Myös taideaineiden aineenopettajien koulutusta tulee kuitenkin kehittää muun muassa kulttuurienvälisen osaamisen, dekolonisaation, antirasismien ja syrjintää vastustavien käytäntöjen näkökulmasta.

Suomalaisen perusopetuksen yleinen korkea laatu on kansainvälisestikin tunnustettu seikka. Eräänä menestystekijänä mainitaan usein opettajien arvostus ja korkea koulutustaso (ks. esim. Sahlberg 2015). Toisaalta opettajat toimivat suomalaisessa koulussa suhteellisen autonomisesti, eikä yhteistyölle yli ainerajojen ole perinteitä. Opettajankoulutuksessa moniammatilliseen tai oppiainerajat ylittävään yhteistyöhön ei kiinnitetä riittävästi huomiota, eikä opettajan työajassa ole varattu riittävästi aikaa yhteissuunnitteluun ja -työhön esimer-

kiksi koulun ulkopuolisten tahojen kanssa. Uusi opetussuunnitelma kuitenkin, varsin perustellusti, edellyttää ainerajojen ylittämistä ja yhteistyötä esimerkiksi paikallisten kulttuuritoimijoiden kanssa (Opetushallitus 2014). Arts@School -ryhmän taidepedagogiset interventiot nostivat esiin sekä yhteistyön haasteita että suuria mahdollisuuksia. Erityisesti taidepedagogien pitkäkestoinen, residenssityyppinen toiminta peruskoulussa voisi tuoda muutoksia paitsi taidepedagogisiin käytäntöihin nostaten toiminnan laatua ja kiinnostavuutta, myös koulun toimintakulttuuriin laajemminkin. Tämä voisi tarkoittaa esimerkiksi tilapäisiä muutoksia lukujärjestysstruktuuriin, oppilasryhmien jaotteluun, koulun tilojen käyttöön ja opettajien rooleihin ja tehtäviin, toisin sanoen joustavuutta ja kokeilullisuutta.

Laatuun panostamisen lisäksi olisi panostettava taidekasvatuksen monipuolisuuteen muun muassa siten, että sisällöissä huomioidaan kulttuurinen moninaisuus ja kaikkien oppilaiden kulttuuriset oikeudet. Monipuolisuuden näkökulmasta oman ongelman muodostaa myös se, että tanssi ja teatteri puuttuvat oppiaineluettelosta. Teatteri (tai draama) on mainittu opetussuunnitelman perusteissa usean oppiaineen yhteydessä menetelmällisenä keinona. Tämä on toki jo askel suuntaan, jossa esittävät taiteet nähtäisiin osana perusopetusta ja yleissivistystä. Kehollisuuden mainitseminen perusopetuksen oppimiskäsityksen yhteydessä on toinen askel kohti kokonaisvaltaisempaa näkemystä peruskoulun yleissivistävästä tehtävästä. Kehollisuuden mainitseminen ei vielä kuitenkaan yksistään johda pedagogisiin muutoksiin, eikä korvaa esittävien taiteiden epäsuhtaista osuutta perusopetuksen ja lukion<sup>14</sup> opetussuunnitelmissa. Tanssi ja teatteri ovat paljon enemmän kuin eri oppiaineiden sisältöjä tukevia välineitä. Ne ovat osa kulttuuria ja yleissivistystä.

On siten perusteltua todeta, että peruskoulun taidekasvatus on lähtökohtaisesti eriarvoistava. Se ei mahdollista edes yleissivistävää perustaa teatteri- ja tanssitaiteessa, eikä sellaista kosketusta näihin taidemuotoihin, joka voisi sytyttää kiinnostuksen harrastaa ja opiskella tanssia ja teatteria perusopetuksen ulkopuolella. Kuinka moni lapsi ja nuori saattaisi löytää tanssista tai teatterista harrastuksen, jossa hän tuntee kehittyvänsä, jossa hän kokee potentiaalinsa ilmenevän, ja joka kannattelee kuulumista yhteisöön ja ympäröivään maailmaan? Yleissivistävä koulujärjestelmämme ei myöskään tuota perusvalmiuksia hakeutua alan ammatillisiin tai korkeakouluopintoihin. Teatteri- ja tanssialan koulutukseen hakeutuva oppilas joutuu lähes poikkeuksetta hakemaan jatko-opintokelpoisuuteen valmistavia opintoja yleissivistävän koulujärjestelmän ulkopuolelta. Nämä opinnot ovat usein maksullisia, ja ne sijoittuvat alueellisesti kasvukeskuksiin. Alan koulutukseen hakeutuu opiskelijoita, jotka ovat saaneet mahdollisuuden opiskella teatteri- tai tanssialaa joissakin maamme erikoislukioista ja/tai taiteen perusopetuksen piirissä. Miten purkaa tällaista systeemistä eriarvoisuutta, jonka lukuisat portit läpäisee vain harva yksilö (ks. esim. Anttila 2020)? Taideaineiden eriarvoisuus perusopetuksessa on mielestäni nähtävissä systemaattisena inhimillisen potentiaalinsa ja kyvykkyyden sivuuttamisena (ks. esim. Nussbaum 2011; Anttila & Svendler Nielsen 2019).

Tällaiseen koulutuspoliittiseen ilmiöön on mahdotonta tarttua empiirisen tutkimuksen keinoin. Taideala- tai oppiainekohtainen vaikuttamis- tai lobbaustyö ei myöskään kuulu ryhmän, eikä koko ArtsEqual -hankkeen tehtävänasetteluun. Tutkimusperustaisissa toimenpidesuosituksissamme olemme kuitenkin ottaneet kannaksemme sen, että tanssin ja teatterin integrointi muihin oppiaineisiin on nykytilanteessa tärkeä keino vahvistaa perusopetuksen tasa-arvoa. Monialaiset opintokokonaisuudet ja ilmiöpohjaisuus mahdollistavat tämän periaatteessa, mutta jälleen katse kohdistuu opettajankoulutuksen kehittämiseen.

Kaiken kaikkiaan, näkemys koulusta Suomen suurimpana kulttuurikeskuksena edustaa laajasti Arts@School -ryhmän ajattelua. Se on perusteltu näkemys, joka on vaikuttanut merkittävästi siihen, että niin sanottu harrastamisen Suomen malli on nyt valtakunnallisessa pilottivaiheessa ja etenee Opetus- ja kulttuuriministeriön rahoittamana kohti vakiintunutta rakennetta. Tämä saavutus, jota voidaan pitää sosiaalisena innovaationa, on pitkäjänteisen tutkimus- ja yhteistyön tulos.



## Tutkimustyö jatkuu

ArtsEqual -hankkeen edetessä loppusuoraa kohden sain useita yhteydenottoja tutkijoilta, jotka olivat edelleen kiinnostuneita ryhmämme työskentelystä. Huomasin, että monia kiinnosti erityisesti tutkimustyömme kulttuurisesti moninaisissa konteksteissa, sekä kysymys kielen oppimisesta tanssin, liikkeen ja taiteen keinoin. Kutsuimme kaikki aiheesta kiinnostuneet vapaamuotoiseen keskustelutilaisuuteen toukokuussa 2019. Tästä käynnistyi prosessi, jonka tuloksena muodostui uusi tutkimusryhmä ja ELLA-hanke. Yhteistyö Zodiak – Uuden tanssin keskuksen, Jyväskylän yliopiston ja Kööpenhaminan yliopiston kanssa jatkuu tässä ELLA-hankkeessa, ja mukana on useita uusia yhteistyökumppaneita ja tutkijoita. ELLA (*Embodied language learning through the arts*) pureutuu siihen, mihin ArtsEqual-hankkeessa pääsimme: kysymykseen siitä, miten taide toimii, ja toisaalta myös Anneli Kauppisen (2020) esiin nostamaan kysymykseen siitä, mistä kieli meihin tulee. Tavoitteenamme on entistä syvemmin ymmärtää taiteen tuottamaa merkitystä ja vaikutusta kokonaisvaltaisessa kielen oppimisessa. Kieli ja sen oppiminen ymmärretään ELLA-hankkeessa osana vuorovaikutusta, osallisuutta, yhteenkuuluvuutta ja intersubjektiivisuutta ja siten sen tavoitteet ylittävät verbaalisen kielen oppimisen. Hanke käynnistyi konkreettisesti syksyllä 2021 Koneen säätiön rahoituksen turvin ja jatkuu vuoteen 2024 saakka. Arts@School -ryhmän perintö jatkuu ELLA:n välityksellä, ja saa uusia muotoja. Ilman ArtsEqual -hanketta ei olisi ELLA:a. Ryhmän tutkijat jatkavat työtään myös monissa muissa hankkeissa ja tahoilla. Yhteistyö ja yhteiset kiinnostuksen kohteet, sekä uuden hankkeen rakentaminen aiemman tutkimuksen tuottaman ymmärryksen varaan on näkemykseni mukaan paras keino kestävän ja vaikuttavan tutkimuskulttuurin luomisessa.

## Viitteet

[1] ArtsEqual (The Arts as Public Service: Strategic Steps towards Equality) on Taideyliopiston koordinoima laaja tutkimushanke (2015-2021). ArtsEqual tutkii, kuinka taide julkisena palveluna voisi lisätä yhteiskunnallista tasa-arvoa ja hyvinvointia 2020-luvun Suomessa. Hanketta rahoitti Suomen Akatemian Strategisen tutkimuksen neuvosto (STN; projektinnumero 314223/2017).

[2] Lisäksi joulukuussa 2015 laadittiin uusi turvapaikkapoliittinen ohjelma, ja toukokuussa 2016 uusi kotouttamisohjelma. Siirtolaisuusinstituutin entinen johtaja Ismo Söderling toteaa, että "Sipilän hallituksen maahanmuuttopoliittikka oli menetettyjen mahdollisuuksien ja tuhlettujen inhimillisten resurssien leimaama" (HS 30.12.2020, B 12).

[3] Viittaa tässä muun muassa keskusteluun lasten oikeuksien toteutumisesta AI-holin leiriin liittyen. Ks. esim. <https://www.unicef.fi/blogi/ei-ole-isislapsia-on-vain-lapsia/>

[4] Tämä tarkoittaa Latherin sanoin näiden tekijöiden välisten suhteiden ja arvon välineellistämisen vastustamista tai niiden vuorovaikutuksen kaventamisen välttämistä (Lather 1992, 121).

[5] Postdigitaalisuden käsite viittaa tilanteeseen, jossa digitaalinen teknologia on monitahoisesti punoutunut sekä yhteiskunnan rakenteisiin että jokapäiväiseen elämään. Postdigitaalisuuden esiin tuomat haasteet vaativat ymmärrystä näistä teknologioista ja niiden taustalla vaikuttavasta koodista. Tämän ymmärryksen puuttuminen vaikeuttaa osallistumista postdigitaalisen elämän rakentamiseen.



[6] "Liike" oli tässä tapauksessa ns. BrainDance -lähestymistapaan perustuvia harjoituskokonaisuuksia, jotka tässä interventiossa toteutettiin ilman musiikkia erojen esiin saamiseksi (musiikin vaikutuksen poissulkemiseksi). Siksi interventiota kutsuttiin liikeinterventioksi tanssin sijaan.

[7] Aineistoa analysoi tällä hetkellä erillisen rahoituksen turvin Tanja Linnavalli. Linnavalli on myös ohjannut kaksi pro gradu -työtä (Kainulainen 2019 ja Lahti 2020), joissa on analysoitu intervention tuottamaa aineistoa.

[8] Kokeilun toisena syksynä, v. 2017, interventioissa mukana olevat luokat osallistuivat Suomen itsenäisyyden 100-vuotistapahtumaan ja harjoittelivat Koko Suomi Tanssii -kampanjaan kuuluvia tansseja koululla viikoittain.

[9] Suurin osa vastaajista oli koulutettuja naisia. Kyselyn välittämiseen asiakkailleen (lasten huoltajille) osallistui 16 lastenkulttuurikeskusta (N=26).

[10] Af Ursinin (2016) mukaan sosiaaliset, aineelliset ja kulttuuriset voimavarat siirtyvät sukupolvelta toiselle, ja tarjonnan lisääminen kasvattaa todennäköisesti jo ennestään aktiivisten osallistumista. Kulttuuriosallisuuden tasa-arvoisuuden edistämiseksi koulu ja taidekasvatus ovat avainasemassa.

[11] Kampanjassa peruskoulujen kuudesluokkalaiset katsoivat Pertti Kurikan Nimipäivät -yhtyeestä kertovan Kavasikajuttu tai Tokasikajuttu -elokuvan. Sen jälkeen osa luokista osallistui työpajaan, jossa ohjaajina toimivat kehitysvammaiset kokemusasiantuntijat yhdessä Lyhty ry:n työntekijöiden kanssa, sekä reflektiokeskusteluun. Tutkimusaineistoa kerättiin mm. opettajien haastatteluilla. Keskeisen aineiston osan muodostavat oppilaiden vastaukset heille kirjallisesti esitettyyn kysymykseen siitä, mitkä kolme sanaa heille tulee mieleen kehitysvammaisuudesta.

[12] Taidekasvatuksen laadusta ja sen arvioinnista, ks. Siedel ym. 2009.

[13] Esteettistä kokemusta ja sen merkitystä tarkastelevaa rikasta filosofista kirjallisuutta täydentää monialainen, filosofiaa ja muita tieteenaloja, kuten evoluutiobiologiaa, yhdistävä tutkimus. Yksi tällainen tutkimusalue on neuroestetiikka, jota edustaa mm. Ellen Dissanayeke (2009), jonka mukaan esteettinen kokemus, havainto ja toiminta, on evoluutiobiologisestakin näkökulmasta ihmiselle ja ihmisyyhteisölle ominaista ja välttämätöntä.

[14] Lukion taideopetus onkin oma ongelmanyhtinsä, jota en tässä raportissa käsittele.

## Lähteet

**Af Ursin, P.** 2016. Explaining cultural participation in childhood: Applying the theory of planned behavior to German and Finnish primary school children. *Annales Universitatis Turkuensis B* 42. <http://urn.fi/URN:ISBN:978-951-29-6623-3>. Luettu 10.5.2021.

**Anttila, E.** 2018. Art education promotes the development of the child and society. Teoksessa M. Matthes ym. (toim.), *Improving the Quality of Childhood in Europe (Volume 7) Alliance for Childhood European Network Group*, 61–72. [http://www.allianceforchildhood.eu/files/Improving\\_the\\_quality\\_of\\_Childhood\\_Vol\\_7/QOC%20V7%20CH05%20DEF%20WEB.pdf](http://www.allianceforchildhood.eu/files/Improving_the_quality_of_Childhood_Vol_7/QOC%20V7%20CH05%20DEF%20WEB.pdf). Luettu 11.5.2021.

**Anttila, E.** 2019. Migrating pedagogies: Encountering immigrant pupils through movement and dance. *International Journal of Critical Pedagogy* 10, 1, 75–96. <http://libjournal.uncg.edu/ijcp/article/view/1531/1319>. Luettu 11.5.2021.

**Anttila, E.** 2020. Suo, kuokka ja Jussi – vai Chike? Yhdenvertaisen taidekasvatuksen merkitys suomalaisen kulttuurin uudistamisessa. *Opeopiskelija* 4/2020. <https://www.sool.fi/opeopiskelija/artikkelit/suo-kuokka-ja-jussi-vai-chike/>. Luettu 13.4.2021.

**Anttila, E. & Juntunen, M-L.** 2018. Näkökulmia kansalliseen lapsistrategiaan. *ArtsEqual* selvitys. <https://minedu.fi/documents/1410845/12479361/04+Eeva+Anttila+Taideyliopisto.pdf>. Luettu 21.5.2021.

**Anttila, E. & Siljamäki M. & Rowe, N.** 2018. Teachers as frontline agents of integration: Finnish Physical Education Students' Reflections on Intercultural Encounters. *Physical Education and Sports Pedagogy*, 23, 6, 609–622. <https://doi.org/10.1080/17408989.2018.1485141>.

**Anttila, E. & Suominen, A.** 2018. (toim.). *Critical articulations of hope from the margins of arts education: International perspectives and practices*. New York, NY: Routledge.

**Anttila, E. Martin, R. & Svendler Nielsen, C.** 2019. Performing difference in/through dance: The significance of dialogical, or third spaces in creating conditions for learning and living together. *Thinking Skills and Creativity*. Eva Vass (toim.), 31, 209–216. <https://doi.org/10.1016/j.tsc.2018.12.006>. Luettu 11.5.2021.

**Anttila, E. & Svendler Nielsen, C.** 2019. Dance and the quality of life at schools: A Nordic affiliation. Teoksessa K. Bond (toim). *Dance and the Quality of Life*. Springer, 327–345.

**Anttila, E., Jaakonaho, L., Juntunen, M-L, Martin, M., Nikkanen, H., Saastamoinen, R. & Turpeinen, I.** 2017. Peruskoulu: Suomen suurin kulttuurikeskus. *ArtsEqual toimenpidesuositus 2/2017*. <https://www.artsequal.fi/documents/14230/0/Koulu+kulttuurikeskus+PB/6539bc7d-4c69-4d62-a90f-91a0d12fbe6b>. Luettu 11.5.2021.

**Anttila, E., Jaakonaho, L., Kantomaa, M., Siljamäki, M. & Turpeinen, I.** 2019. Tanssi liikuttaa. *ArtsEqual toimenpidesuositus*. 1/2019. [https://sites.uniarts.fi/documents/14230/0/PB\\_Tanssi+liikuttaa+1\\_2019/d27f1e7d-31b8-4727-9aff-18499dd90539](https://sites.uniarts.fi/documents/14230/0/PB_Tanssi+liikuttaa+1_2019/d27f1e7d-31b8-4727-9aff-18499dd90539). Luettu 11.5.2021.

**Bennett, M. J.** 1986. A developmental approach to training for intercultural sensitivity. *International journal of intercultural relations* 10, 2, 179–196.

**Björk, C. & Juntunen, M.-L. Knigge, J., Pape, B. & Malmberg, L-E.** 2019. Musikundervisning förverkligas på ojämlika villkor i årskurserna 1–6 i Finlands svenskspråkiga skolor. *Finnish Journal of Music Education* 23, 2, 30–58.

**Björk, C. & Juntunen, M.-L.** 2019. Ethical considerations on conducting research about music teaching in primary schools: A virtue ethics approach. *European Journal of Philosophy in Arts Education (EJPAE)* 4, 2, 63–110. <http://www.ejpaec.com/index.php/EJPAE/article/view/36> Luettu 11.5.2021.

**Bhabha, H. K.** 1994. *The location of culture*. Routledge.

**Butler, J.** 1990. *Gender trouble: Feminism and the subversion of identity*. Routledge.

**Damasio, A.** 2010. *Self comes to mind: Constructing the conscious brain*. Pantheon Books.

**Deleuze, G.** 1994. *Difference and repetition*. (P. Patton, Trans.). Columbia University Press.

**Dissanayake, E.** 2009. The artification hypothesis and its relevance to cognitive science: Evolutionary Aesthetics, and Neuroaesthetics. *Cognitive Semiotics* 5, 148–173.

**Fenwick, T., Edwards, R. & Sawchuk, P.** 2011. Emerging approaches to educational research: Tracing the sociomaterial. Routledge.

**Freire, P.** 1972. *Pedagogy of the oppressed* (M.B. Ramos, Trans.). Penguin Education.

**Ginman, K.** 2019. Children recognise social interaction based on body motion: Effect of classroom-integrated movement and music interventions. (Master's Thesis). University of Helsinki. [https://helda.helsinki.fi/bitstream/handle/10138/304791/Ginman\\_Karolina\\_Pro\\_gradu\\_2019.pdf?sequence=2](https://helda.helsinki.fi/bitstream/handle/10138/304791/Ginman_Karolina_Pro_gradu_2019.pdf?sequence=2). Luettu 14.5.2021.

**Hari, R. & Kujala, M. V.** 2009. Brain basis of human social interaction: From concepts to brain imaging. *Physiological Reviews*, 89, 453–479.

**hooks, b.** 1994. *Teaching to transgress: Education as the practice of freedom*. Routledge.

**Jaakonaho, L.** 2017. Encountering and embodying difference through dance: reflections on a research project in a primary school in Finland. Teoksessa S. Burridge & C. Svendler Nielsen (toim.) *Dance, access and inclusion: Perspectives on dance, young people and change*. Routledge, 65–69.

**Jaakonaho, L.** 2019. Tutkimusta kehitysvammaisten taidetoiminnan etiikasta ja ”punkisti rokkaavasta” vaikuttavuuskampanjasta. Ketju-lehti, nro 1/2019, Kehitysvammaliitto. [https://ketju-lehti.fi/aiheet/tutkimuksessa-tapahtuu/tutkimusta-kehitysvammaisten-taidetoiminnan-etiikasta-ja-punkisti-rokkaavasta-vaikuttavuuskampanjasta/?fbclid=IwAR2\\_3qdCxqL7shHvjZONhvYFvDXcONUztziwQICgTP6BwcOiyEi6fiOtE61](https://ketju-lehti.fi/aiheet/tutkimuksessa-tapahtuu/tutkimusta-kehitysvammaisten-taidetoiminnan-etiikasta-ja-punkisti-rokkaavasta-vaikuttavuuskampanjasta/?fbclid=IwAR2_3qdCxqL7shHvjZONhvYFvDXcONUztziwQICgTP6BwcOiyEi6fiOtE61). Luettu 11.5.2021.

**Johnson, M.** 2008. The meaning of the body. Teoksessa W.F. Overton, U. Müller & J. L. Newman (toim.). *Developmental perspectives on embodiment and consciousness*. L. Erlbaum, 19–43.

**Juntunen, M-L.** 2015. Pedagoginen kokeilu integroida iPadin käyttö, luova tuottaminen ja keholliset työtavat peruskoulun seitsemännen luokan musiikinopetuksessa. Tapaustutkimus toimijuuden näkökulmasta. *Musiikkikasvatus / Finnish Journal of Music Education*, 18, 1, 56–76. <http://sites.uniarts.fi/web/fjme/-/vol-18-01-2015>. Luettu 12.5.2021.

**Juntunen, M-L.** 2017. ArtsEqual toimenpidesuositus. Oppilaan yhdenvertainen oikeus laadukkaaseen musiikinopetukseen peruskoulussa turvattava. Toimenpidesuositus peruskoulujen rehtoreille. ArtsEqual 1/2017. [https://www.artsequal.fi/documents/14230/0/PB\\_musiikinopetus\\_peruskoulussa/d8e8ee0c-c259-46f6-a352-21e87553defb](https://www.artsequal.fi/documents/14230/0/PB_musiikinopetus_peruskoulussa/d8e8ee0c-c259-46f6-a352-21e87553defb). Luettu 11.5.2021.

**Juntunen, M-L.** 2018. Using socio-digital technology to enhance participation and creative engagement in a lower secondary music classroom. *Nordic Research in Music Education Yearbook* 18, 47–74. <http://hdl.handle.net/11250/2484548>. Luettu 12.5.2021.

**Juntunen, M-L.** 2019. Pupils' experiences and perceptions of added music teaching in Finnish primary education. *Finnish Journal of Music Education* 23, 2, 8–29.

**Juntunen, M-L.** 2020. Embodied learning through and for collaborative multimodal composing. A case in a Finnish lower secondary music classroom. *International Journal of Education & the Arts* 21, 29, 1–30. <http://www.ijea.org/v21n29/v21n29.pdf>. Luettu 11.5.2021.

- Juntunen, M-L. & Anttila, E.** 2019. Taidekasvatus: Peruskoulun sokea piste. *Kasvatus* 50, 4, 356–363.
- Kainulainen, J.** 2019. Kognitiivisten kykyjen ja kotikielen yhteys matemaattisiin taitoihin alakouluikäisillä lapsilla. Pro gradu, Helsingin yliopisto.
- Kankkunen, O-T.** 2018. Kuuntelukasvatus suomalaisessa perusopetuksessa: Kohti yhteisöllistä äänellistä toimijuutta. *Studia Musica* 75. Taideyliopiston Sibelius-Akatemia.
- Kauppinen, A.** 2020. Mistä kieli meihin tulee. Tampere: Vastapaino.
- Knell, J.** 2015. *Enriching Britain: Culture, creativity and growth. The 2015 report of the Warwick Commission on the future of cultural value.* Coventry, UK: University of Warwick. [https://warwick.ac.uk/research/warwickcommission/futureculture/finalreport/warwick\\_commission\\_final\\_report.pdf](https://warwick.ac.uk/research/warwickcommission/futureculture/finalreport/warwick_commission_final_report.pdf). Luettu 7.4.2021.
- Lahti, O.** 2020. Toiminnanohjauksen ja P3a-vasteen yhteydet 10–11-vuotiailla lapsilla. Pro gradu, Helsingin yliopisto.
- Laitinen, S., Hilmola, A. & Juntunen, M-L.** 2011. Perusopetuksen musiikin, kuvataiteen ja käsityön oppimistulosten arviointi 9. vuosiluokalla. Koulutuksen seurantaraportit 2011:1. Opetushallitus. [https://karvi.fi/app/uploads/2014/09/OPH\\_0111.pdf](https://karvi.fi/app/uploads/2014/09/OPH_0111.pdf). Luettu 30.4.2019.
- Lather, P.** 1992. Post-critical pedagogies: A feminist reading. Teoksessa C. Luke & J. Gore (toim.), *Feminisms and critical pedagogy*. Routledge, 120–137.
- Löytönen, T.** 2017. Educational development within higher arts education: An experimental move beyond fixed pedagogies. *International Journal for Academic Development* 22(3), 1–14. Maahanmuuttovirasto 2016. <https://migri.fi/-/vuonna-2015-myonnettiin-hieman-yli-20-000-oleskelulupaa-uusia-suomen-kansalaisia-reilut-8-000>. Luettu 7.4.2021.
- Martin, M.** 2017. Lastenkulttuurikeskukset osallisuutta tuottamassa: Huoltajien taustat ja kokemukset taide- ja kulttuurikasvatukseen osallistumisen määrittäjänä. Suomen lastenkulttuurikeskusten liitto, Taideyliopiston CERADA tutkimuskeskus ja ArtsEqual -hanke. [https://helda.helsinki.fi/bitstream/handle/10138/233209/Kokos\\_2\\_2017.pdf?sequence=1&isAllowed=y](https://helda.helsinki.fi/bitstream/handle/10138/233209/Kokos_2_2017.pdf?sequence=1&isAllowed=y). Luettu 11.5.2021.
- Martin, R.** 2019. Syria, dance and community: Dance education in exile. *Journal of Dance Education*, 19, 3, 127–134.
- Martin, R.** 2020. Sustaining dance practices in turbulent times: Dance, displacement, identity, and the Syrian Civil War. Teoksessa C. Svendler Nielsen & S. Burridge (toim.), *Dancing Across Borders: Perspectives on Dance, Young People and Dance*. Routledge, 65–73.
- Martusewicz, R., Edmundson, J. & Lupinacci, J.** 2011. *EcoJustice education: Toward diverse, democratic, and sustainable communities*. Routledge.
- May, T.** 1997. *Reconsidering difference. Nancy, Derrida, Levinas and Deleuze*. The Pennsylvania University Press.
- Merleau-Ponty, M.** 1962/1995. *Phenomenology of perception*. Trans. C. Smith. Routledge.

**Mezirow, J.** 2009. An Overview on Transformative Learning. In K. Illeris (ed.) *Contemporary Theories of Learning: Learning Theorists ... in Their Own Words*. Routledge, 90–105.

**Mälkki, K.** 2011. Theorizing the nature of reflection. Helsingin yliopisto, käyttäytymistieteiden laitos. Kasvatustieteellisiä tutkimuksia. 238. <http://urn.fi/URN:ISBN:978-952-10-6982-6>. Luettu 11.5.2021.

**Nikkanen, H. M.** 2018. Soittostartti – kohti musiikin instrumenttiopetuksen yhdenvertaista saavutettavuutta. *Musiikki-lehti*, 2, 71–77. Helsinki: Suomen musiikkiteollinen seura.

**Nikkanen, H. M.** 2019. Double agent: Ethical considerations in conducting ethnography as a teacher researcher. Teoksessa H. Busher & A. Fox (toim.), *Implementing Ethics in Educational Ethnography*. Taylor & Francis, Routledge. <https://www.routledge.com/Implementing-Ethics-in-Educational-Ethnography-Regulation-and-Practice/Busher-Fox/p/book/9781138580251>. Luettu 12.5.2021.

**Nikkanen, H.M., Kirsi, K. & Anttila, E.** 2020. Artistic process as a frame for collaborative, embodied pedagogies: Combining dance with language learning. Teoksessa C. Svendler Nielsen & S. Burrige (toim.), *Dancing across borders: Perspectives on dance, young people and change*. Routledge, 134–144.

**Nikkanen, H. M. & Westerlund, H.** 2017. More than just music: Reconsidering the educational value of music in school rituals. *Philosophy of Music Education Review* 25, 2, 112–127.

**Nussbaum, M. & Sen, A.** 1993. *The quality of life*. Oxford: Oxford University Press.

**Nussbaum, M.** 2006. *Frontiers of justice: Disability, nationality, species membership (The Tanner lectures on human values)*. Cambridge: The Belknap Press of Harvard University Press.

**Nussbaum, M.** 2011. *Creating capabilities: The human development approach*. The Belknap Press of Harvard University Press.

**Ojala, A.** 2017. Learning through producing: The pedagogical and technological redesign of a compulsory music course for Finnish general upper secondary schools. *Studia Musica* 74. Taideyliopiston Sibelius-Akatemia.

**Opetushallitus** 2014. *Perusopetuksen opetussuunnitelman perusteet 2014. Määräykset ja ohjeet 2014:96*. Opetushallitus. <http://urn.fi/URN:ISBN:978-951-29-6623-3>. Luettu 10.5.2021.

**Partti, H.** 2016. Muuttuva musikkous koulun musiikinopetuksessa. *Musiikkikasvatus* 19, 1, 8–28.

**Partti, H.** 2017a. Building a broad view of technology in music teacher education. Teoksessa S. A. Ruthmann & R. Mantie (toim.), *Oxford Handbook of Technology and Music Education*. Oxford: Oxford University Press, 123–128.

**Partti, H.** 2017b. Pedagogical fundamentalism to radical pedagogy in music education. Teoksessa S. A. Ruthmann & R. Mantie (toim.), *Oxford Handbook of Technology and Music Education*. Oxford University Press, 257–276.

**Partti, H. & Väkevää, L.** 2018. *SongPump: Developing composing pedagogy in Finnish schools through collaboration between professional songwriters and music teachers*. Teoksessa C. Christophersen & A. Kenny (toim.), *Musician Teacher Collaboration: Musical Alterations*. Routledge, 73–84.

- Pirjetanniemi, E., Lilja, I., Helminen, M., Vainio, K., Lepola, O. ja Alvesalo-Kuusi, A.** 2021. Ulkomaalaislain ja sen soveltamiskäytännön muutosten yhteisvaikutukset kansainvälistä suojelua hakeneiden ja saaneiden asemaan. Valtioneuvoston selvitys- ja tutkimustoiminnan julkaisusarja 2021:10. [https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/162850/VNTEAS\\_2021\\_10.pdf?sequence=1&isAllowed=y](https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/162850/VNTEAS_2021_10.pdf?sequence=1&isAllowed=y). Luettu 7.4.201.
- Rancière, J.** 1991. *The ignorant schoolmaster: Five lessons in intellectual emancipation.* (trans.) K. Ross. Stanford University Press.
- Rowe, N. & Martin, R. & Buck, R. & Anttila, E.** 2018. Researching dance education post-2016: The global implications of Brexit and Trump on dance education. *Research in Dance Education* 19, 1, 91–109. <https://doi.org/10.1080/14647893.2017.1354839>.
- Räisänen, P.** 2014. Taide keskittyy keskustaan. Helsingin kulttuuri- ja kirjastolautakunnan avustusten alueellinen jakautuminen vuonna 2013. Helsingin kulttuurikeskus.
- Saari, J.** 2015. Huono-osaiset: Elämän edellytykset yhteiskunnan pohjalla. Gaudeamus.
- Saastamoinen, R., Heiskanen, J. & Jokelainen, J.** 2018. Teatteripedagogiikan mahdollistamia kohtaamisia koulu yhteisössä. *Synnyt.* 1/2018, 20–46. [https://wiki.aalto.fi/pages/viewpage.action?pageId=139659880&preview=/139659880/143689578/Saastamoinen\\_etAL\\_updated.pdf](https://wiki.aalto.fi/pages/viewpage.action?pageId=139659880&preview=/139659880/143689578/Saastamoinen_etAL_updated.pdf). Luettu 12.5.2021.
- Sahlberg, P.** 2015. Suomalaisen koulun menestystarina ja mitä muut voivat siitä oppia. Into.
- Salmela-Aro, K. & Tuominen-Soini, H.** 2013. Koulu-uupumuksesta innostukseen. Teoksessa J. Reivinen & L. Vähäkylä (toim.). *Välittääkö kukaan: Lasten ja nuorten hyvinvointi ja syrjäytyminen.* Helsinki University Press, Gaudeamus, 242–254.
- Siedel, S., Tishman, S., Winner, E., Hetland, L. & Palmer, P.** 2009. *Qualities of quality: Understanding excellence in arts education.* Harvard Graduate School of Education: Project Zero/Wallace Foundation. <https://www.wallacefoundation.org/knowledge-center/Documents/Understanding-Excellence-in-Arts-Education.pdf>. Luettu 12.5.2021.
- Siljamäki, M., Anttila, E. & Ponkilainen, M.** 2017. Kulttuurienvälinen osaaminen liikuntakasvatuksessa: Opiskelijoiden kokemuksia turvapaikanhakijoille pidetyistä liikunnallisista kielityöpajoista. *Liikunta ja Tiede.* Helsinki. *Liikuntatieteellinen seura ry.* 6, 88–94. Saatavana: <https://www.lts.fi/liikunta-tiede/vertaisarviodut-tutkimusartikkelit.html>.
- Siljamäki, M. & Anttila, E.** 2020. Fostering intercultural competence and social justice through dance and physical education: Finnish PE student teachers' experiences and reflections. In C. Svendler Nielsen & S. Burridge (eds.) *Dancing across borders: Perspectives on dance, young people and change.* Routledge, 53–64.
- Sutela, K.** 2020. Exploring the possibilities of Dalcroze-based music education to foster the agency of students with special needs: a practitioner inquiry in a special school. *Acta Universitatis Ouluensis* 190. Oulun yliopisto. <http://jultika oulu.fi/Record/isbn978-952-62-2587-6>. Luettu 31.5.2021.
- Sutela, K., Juntunen, M.-L., & Ojala, J.** 2016. Inclusive music education: The potential of the Dalcroze approach for students with special educational needs. *Approaches: An Interdisciplinary Journal of Music Therapy* 8, 2, 134–146.

**Sutela, K., Juntunen, M.-L., & Ojala, J.** 2017. Embodiment and ethnographic sensitivity in narrative inquiry. *Bulletin of the Council for Research in Music Education* 210–211, 43–60.

**Sutela, K., Juntunen, M.-L., & Ojala, J.** 2019. Applying music-and-movement to promote agency development in music education: a case study in a special school. *British Journal of Music Education* 37, 1, 71–85. <https://doi.org/10.1017/S0265051719000184>.

**Sutela, K., Ojala, J., & Kielinen, M.** 2020. Developing agency through music and movement. *Research Studies in Music Education*, 1–17. <https://doi.org/10.1177/1321103X20934084>. Published online Sept. 26, 2020.

**Sutela, K., Kivijärvi, S. & Anttila, E.** 2021. Moving encounters: Embodied pedagogical interaction in music and dance educators' expanding professionalism. Teoksessa H. Westerlund & H. Gaunt (toim.) *Expanding professionalism in music and higher music education – A changing game*. Sempre Routledge, 89–101.

**Söderling, I.** 2020. Maahanmuuttoasiat on todellakin mietittävä uudelleen. *Helsingin Sanomat* 30.12.2020, B12. <https://www.hs.fi/mielipide/art-2000007713084.html>. Luettu 10.5.2021.

**Thompson, E.** 2007. *Mind in life: Biology, phenomenology and the sciences of mind*. Belknap Press.

**Turpeinen, I.** 2017. Raw board working style, pedagogical love and gender. Teoksessa C. Svendler Nielsen & S. R. Koff (toim.) *Exploring identities in dance*. Proceedings of the daCi Copenhagen 2015. <http://ausdance.org.au/publications/details/exploring-identities-in-dance>. Luettu 12.5.2021.

**Turpeinen, I.** 2018. Tanssi koulussa – "Siltä jonkinlainen lukko aukes!" *Taidetutka*. <http://taidetutka.fi/author/isto-turpeinen/>. Luettu 12.5.2021.

**Vismanen, E., Räisänen, P. & Sariola, R.** 2016. *Taiteen perusopetuksen tila ja kehittämistarpeet* Helsingissä. Helsingin kulttuurikeskus.

**Vehmas, S.** 2005. *Vammaisuus: Johdatus historiaan, teoriaan ja etiikkaan*. Gaudeamus.

**Westerlund, H. ja työryhmä.** 2015. *Taiteet, tasa-arvo ja hyvinvointi: Katsaus kansainväliseen tutkimukseen*. ArtsEqual. <https://www.artsequal.fi/documents/14230/0/Katsaus+kansainv%C3%A4liseen+tutkimukseen/9c772fd2-edd5-46ee-9807-f8004590cf52>. Luettu 21.5.2021.

**Williams, J.** 2013. *Gilles Deleuze's 'difference and repetition': A critical introduction and guide*. Edinburgh University Press.



# Taiteen perusopetusta kaikille

## Johdanto

Tässä raportissa tarkastellaan ArtsEqual-tutkimushankkeen (2015–2021) ryhmän *Basic Arts Education for All* (Taiteen perusopetusta kaikille) tutkimuksia ja niiden tuloksia. Ryhmän toiminta on keskittynyt saavutettavuuden, yhdenvertaisuuden ja inklusion kysymyksiin taiteen perusopetuksen (TPO) kontekstissa. Työn taustalla ovat aikaisemmat havainnot puutteista saavutettavuuden ja yhdenvertaisuuden toteutumisessa TPO:ssa sekä ajankohtaiset yhteiskunnalliset haasteet, jotka liittyvät suomalaisen yhteiskunnan ja väestörakenteen muutoksiin tällä vuosituhanella.

Taiteen perusopetus (TPO) on ensisijaisesti lapsille ja nuorille suunnattua, koulun ulkopuolista tavoitteellista ja tasolta toiselle etenevää taideopetusta (OPH 2021; laki taiteen perusopetuksesta 633/1998). Taiteen perusopetusta annetaan musiikissa, tanssissa, esittävässä taiteissa (sirkustaide ja teatteritaide), visuaalisissa taiteissa (arkkitehtuuri, mediataiteet, kuvataide ja käsityö) sekä sanataiteessa, yleisen ja laajan oppimäärän mukaisesti. Lukuvuonna 2019–2020 taiteen perusopetusta sai yhteensä noin 128 000 oppilasta. Eniten oppilaita osallistui tuolloin musiikin, tanssin ja kuvataiteen opetukseen. (Luoma 2020.) TPO on tarkoitettu erityisesti täydentämään suomalaisen peruskoulun ja lukion taideaineiden opetusta (Tiainen ym. 2012). Siksi on tärkeää tarkastella taiteen perusopetusta myös suhteessa muihin koulutusmuotoihin ja kehittää toimintaa, joka tapahtuu koulutusmuotojen välillä ja niitä yhdistäen. Näin ollen Arts Education for All -tiimin tutkimus linkittyy *Arts @ School* -tiimin työhön, ja jotkut tapaustutkimukset ja interventiot integroituvat molempien ryhmien toimintaan (ks. Anttilan raportti tässä numerossa).

## Yhdenvertaisuuden ja saavutettavuuden haasteita taiteen perusopetuksessa

Koulutuksellinen tasa-arvo on ollut sekä yhteiskunnallinen että koulutuspoliittinen tavoite Suomessa jo 1970-luvulta lähtien, joskin sen merkitystä on tulkittu eri tavoin eri vuosikymmeninä. Koulutuksellisen tasa-arvon lähtökohtana on, että laadukasta opetusta ja tukea tarjotaan yhdenvertaisesti kaikille lapsille ja nuorille syntyperästä, sukupuolesta, maantieteellisestä sijainnista tai sosioekonomisesta taustasta riippumatta. 2000-luvulla tehdyt taiteen perusopetusta tarkastelevat selvitykset ja arvioinnit osoittavat kuitenkin, että epäkohtia saavutettavuuteen ja tasa-arvokysymyksiin liittyen on edelleen (Aluehallintovirasto 2014; Koramo 2009; Tiainen ym. 2012). Kritiikki on koskenut alueellisia eroja opetuksen tarjonnassa ja saatavuudessa; sukupuolten (epä)tasa-arvoa; vähemmistöjen kulttuuria oikeuksia; erityistä tukea tarvitsevien opetusta; opetussuunnitelmakysymyksiä ja opetuksen kehittämistä; elinikäisen oppimisen säännöksiä; sekä TPO:n suhdetta muihin (taiteen) koulutusjärjestelmiin Suomessa. Musiikin osalta kritiikki on lisäksi kohdistunut tuetun musiikinopetuksen historiallisiin, poliittisiin ja taloudellisiin perusteisiin sekä musiikkikasvatuksen ideologiseen perustaan (esim. Suomen Musiikkineuvosto 2015).

TPO:n piiriin pääsyyn vaikuttaa olennaisesti oppilaspaikkojen määrä sekä oppilaaksi otton käytännöt, joista päättää opetuksen järjestäjä. Aikaisempi tutkimus osoittaa, että on helpompi päästä opiskelemaan yleistä kuin laajaa oppimäärää (Aluehallintovirasto 2014). Mahdollisuudet vaihtelevat myös eri oppiaineiden välillä. Musiikissa, jota opiskellaan TPO-järjestelmässä eniten, käytetään oppilasvalinnoissa eniten pääsykokeita. Vuonna 2007 vain reilu puolet hakijoista pääsi opiskelemaan musiikin laajaa oppimäärää, kun taas kuva-

taiteissa ja teatterissa oppilaspaikkoja jäi täyttämättä. Tanssissa, arkkitehtuurissa ja käsitöissä sisäänpääsyprosentti oli tuolloin noin 90 tai enemmän, sirkuksessa 79. (Koramo 2009.) Tiia Luoman vuoden 2020 raportin perusteella taiteen perusopetukseen hakeneiden oppilaiden kokonaislukumäärä on laskenut. Silti edelleen kysyntä ylittää tarjonnan. Haastavin tilanne on sirkustaiteessa, jossa syksyllä 2019 opintonsa saattoi aloittaa vain 44 % laajaan oppimäärän opintoihin hakeneista (Luoma 2020).

Yhdenvertaisuutta koskevien haasteiden taustalla ovat etenkin viime vuosikymmenien aikana Suomessa tapahtuneet mittavat demografiset muutokset. Esimerkiksi Helsingissä ulkomaalaistaustaisten henkilöiden määrä on lähes kaksinkertaistunut kymmenessä vuodessa (Helsingin kaupunki 2017). Lisäksi syntyvyys on laskenut samalla kun elinajanodote on pidentynyt, mikä on antanut aiheen arvioida myöhäisikäisten taidekasvatuksen mahdollisuuksia ja tarpeita uudesta näkökulmasta. Suuri määrä ihmisiä on muuttanut maaseudulta kasvukeskuksiin, etenkin pääkaupunkiseudulle, minkä seurauksena kasvukeskuksissa on pula oppilaspaikoista. Alueellisesti taiteen perusopetus keskittyy eteläiseen Suomeen, jossa sijaitsee suurin osa oppilaitoksista (Aluehallintovirasto 2014). Alueellisen saavutettavuuden haasteita on etenkin Lapissa (mt). Taiteen perusopetuksen sekä taide- ja kulttuuripalvelujen tarjonta laajemmin vaihtelee myös kaupunkien sisällä, esimerkiksi Helsingissä eri kaupunginosien välillä (mt; Koramo 2009; Lapsiasiavaltuutetun vuosikirja 2015; Vettenranta 2015; Vismanen, Räisänen & Sariola 2016). Yli puolet TPO:n oppilaista opiskelee musiikkia (Aluehallintovirasto 2014). Taiteen harrastaminen keskittyy sosio-ekonomisesti vahvoihin perheisiin, joissa koulutusta, taiteen harrastamista ja kulttuuria myös arvostetaan (Martin 2017; Välijärvi 2019). Vaikka taiteen perusopetuksen järjestämisluvan saaneet oppilaitokset voivat saada toimintansa rahoitukseen julkista tukea, oppilaitoskohtaiset rahoituksen määrät ja oppilasmaksut vaihtelevat alueellisesti ja eri taiteenalojen välillä.

Aikaisempien selvitysten perusteella TPO:n suurin demografinen eriarvoisuus koskee sukupuolta. Keskimäärin kolme neljäsosaa kaikista TPO-opiskelijoista on tyttöjä. Taiteen perusopetuksessa poikien osallistuminen on erityisen vähäistä tanssin ja käsityön opinnoissa. Ainoastaan arkkitehtuuria opiskelevista suurin osa on poikia. (Aluehallintovirasto 2014; Luoma 2020.) Erityistä tukea tarvitsevien oppilaiden mahdollisuuksiin osallistua täysipainoisesti taiteen perusopetukseen on toistaiseksi kiinnitetty vain vähän huomiota, vaikka tehostettua tai erityistä tukea saavien määrä oli vuonna 2019 jo yli 20 prosenttia peruskoulun oppilaista (Tilastokeskus 2020). Opetusta annetaan pääsääntöisesti suomeksi ja ruotsiksi. Vuoden 2012 selvityksen mukaan ruotsin kielellä opetusta tarjosi 60 oppilaitosta, joista 15 oli kokonaan ruotsinkielisiä. Saamen kielellä opetusta ei tarjottu lainkaan. Englantia käytettiin opetuskielenä kymmenessä oppilaitoksessa (Aluehallintovirasto 2014).

Kattavaa tutkimus- ja tilastotietoa taiteen perusopetuksen kentästä on edelleen hyvin vähän tai se on puutteellista (Aluehallintovirasto 2014; Tiainen ym. 2012). Vasta vuonna 2019 opetus- ja kulttuuriministeriö on liittänyt taiteen perusopetuksen useiden muiden koulutusmuotojen rinnalle osaksi kansallista Opettajat ja rehtorit Suomessa -tiedonkeruuta. Lisäksi opetus- ja kulttuuriministeriö teetti vuonna 2019 selvityksen taiteen perusopetuksen rahoitusjärjestelmän uudistamistarpeista taiteen perusopetuksen saatavuuden turvaamiseksi sekä rahoitusjärjestelmän selkeyttämiseksi ja ajantasaisamiseksi (ks. Suominen 2019).

Taiteen ja kulttuurin saavutettavuuden kysymykset ovat olleet korostetusti esillä viime vuosina. Sipilän hallitusohjelmassa (vuodelta 2015) tavoitteeksi asetettiin helpottaa taiteen ja kulttuurin saatavuutta esimerkiksi lisäämällä TPO:n tarjontaa ja toimipaikkoja (Valtioneuvosto 2015; 2017). Lisäksi yhdenvertaisuuden ja tasa-arvon lisäämisen tavoitteet on huomioitu taiteen perusopetusta ohjaavissa laeissa, kuten tasa-arvolaisissa ja uudistetussa yhdenvertaisuuslaissa.

## Ryhmän tutkimustehtävät

Tutkimusryhmämme tavoitteena on ollut tarkastella, miten taiteen perusopetusta antavat oppilaitokset voisivat kehittää inklusiivisempia ja osallistavampia käytäntöjä, jotka lisäävät tasa-arvoa ja taidekasvatuksen saavutettavuutta (ks. myös Juntunen 2018; Väkevä 2015). Tehtävä kiinnittyy kansallisen arvioinnin (Tiainen ym. 2012) esiin nostamiin saavutettavuuden haasteisiin ja toisaalta siinä esitettyihin vaatimuksiin sisällyttää kaikista haavoittuvimmat ryhmät taiteen perusopetuksen toimintaan. Ryhmän tapaustutkimukset ja interventiot perustuvat Sengen (2006) ajatukseen, että kokeilevasta toiminnasta saadun tiedon avulla on mahdollista parantaa TPO:n institutionaalista muutosta. Kokeilut tuottavat diskursseja, jotka voivat uudistaa taiteiden perusopetusta ja edistää oppilaitostoimijoiden *systemiälykkyyttä* (*systems intelligence*) eli kykyä hahmottaa yksilö osana kokonaisuutta, tunnistaa yksilön ja institution välisiä vaikutussuhteita sekä niiden välisten riippuvuuksien pohjalta toimia viisaasti kompleksissa systeemeissä. Olennaista on pyrkimys muutokseen, joka voi liittyä ajattelun malleihin, havaitsemisen tapoihin tai yksilön tai systeemin toimintaan ja jonka taustalla vaikuttavat arvot. (Hämäläinen & Saarinen 2004; 2007.)

Liittyen ArtsEqual-hankkeen ensimmäiseen tutkimuskysymykseen (*What mechanisms in Finnish basic services in arts and arts education sustain unequal participation and, assuming equality as the starting point, how should practices in basic services in arts and arts education be changed?*) ryhmämme on keskittynyt tunnistamaan sellaisia taiteen perusopetuksen käytäntöjä, jotka tuottavat ja/tai ylläpitävät epätasa-arvoa ja toisaalta nostanut esiin, kokeillut ja esittänyt toimenpiteitä, strategioita ja pedagogisia ja institutionaalisia käytäntöjä, joiden soveltaminen laajemmin voi edistää saavutettavuutta, sosiaalista oikeudenmukaisuutta ja tasa-arvoa. Ryhmässä on esimerkiksi tuotettu ja tutkittu interventioita ja sosiaalisia innovaatioita, joiden avulla taidekasvatuspalveluiden saavutettavuutta on pyritty lisäämään.

Hankkeen kolmanteen tutkimuskysymykseen liittyen (*How can the arts and arts education be theorized from a wider societal-significance perspective towards creating equality, and what political and policy consequences arise from such a shift of perspective?*) ryhmämme on tehnyt teoreettista tutkimusta avaamalla yhdenvertaisuuteen, tasa-arvoon ja saavutettavuuteen liittyviä käsitteitä TPO:n kontekstissa. Käsitteiden teoreettisen tarkastelun sekä tutkimustiedon pohjalta ryhmä on tuottanut kolme toimenpidesuositusta sekä infopakettin ja keskustelupaperin, jotka tarjoavat käytännön ehdotuksia vastauksena ArtsEqual-hankkeen kysymykseen, miten taiteiden ja taidekasvatuksen palvelujen pitäisi muuttua, jos yhdenvertaisuus asetetaan niiden lähtökohdaksi. Toimenpidesuosituksia voidaan hyödyntää sekä TPO:n sisäisessä että sen ulkopuolisessa taidekasvatusalan valtakunnallisessa kehittämisessä osallisuuden, yhdenvertaisuuden ja hyvinvoinnin lisäämiseksi.

Tiivistetysti tutkimusryhmän on toiminnassaan pyrkinyt:

- tunnistamaan mekanismeja, jotka tuottavat ja ylläpitävät (epä)tasa-arvoa TPO:ssa
- nostamaan esiin, tutkimaan olemassa olevia ja kokeilemaan uusia sosiaalisia innovaatioita sekä institutionaalisia ja pedagogisia käytäntöjä yhteistyössä TPO:n ja muiden (taidekasvatuskentän) toimijoiden kanssa edistääkseen taidekasvatuksen saavutettavuutta, tasa-arvoa, inklusiota ja yhteisöllistä sitoutumista
- tuottamaan toimenpidesuosituksia, joita voidaan käyttää edellä mainittujen tavoitteiden saavuttamiseen.

### Tutkimusryhmän esittely

Hankkeen alkuvaiheessa (2015–16) Taiteen perusopetusta kaikille -tutkimusryhmää johti professori Lauri Väkevä. Väkevän siirryttyä Taideyliopistossa muihin tehtäviin ryhmänjohtajana on toiminut professori Marja-Leena Juntunen. Ryhmässä on toiminut lisäksi kaksi-

toista tutkijaa, joiden työjaksot ja rahoituksen määrä (jos ollenkaan) ovat vaihdelleet suuresti. Ryhmän tutkijoita ovat olleet Marja Heimonen, Alexis Kallio, Hanna Kamensky, Sanna Kivijärvi, Anna Kuoppamäki, Tuulikki Laes, Guadalupe López-Íñiguez, Isto Turpeinen ja Heidi Westerlund. Tutkimusryhmään ovat projektin kuluessa lisäksi integroituneet tutkijat Heidi Elmgren, Johanna Hasu ja Hanna Backer Johnsen. Ryhmän jäsenet edustavat musiikkikasvatusta, poikkeuksena yksi tanssikoulutusta edustava tutkija (Turpeinen). Ryhmä on kuitenkin pyrkinyt toiminnassaan huomioimaan kaikkien taiteen alojen näkökulmia. Ryhmän jäsenet ovat lisäksi kirjoittaneet julkaisuja yhteistyössä (ArtsEqual-hankkeen) muiden tutkijoiden kanssa. Koko hankkeen ajan ryhmä on tehnyt tiivistä ja aktiivista yhteistyötä Taiteen perusopetusliiton kanssa esimerkiksi yhteisten tapahtumien ja julkaisujen muodossa. Ryhmä on tehnyt yhteistyötä myös Suomen musiikkioppilaitosten liiton ja Kulttuuria kaikille -palvelun kanssa sekä Lyonin konservatorion kanssa vierailujen sekä yhteisten esitysten ja tapahtumien muodossa.

Tutkimusryhmän teemoja ovat olleet TPO:n historialliset, poliittiset perusteet ideologiset perusteet (Väkevä, Heimonen), sukupuolten tasa-arvo (Turpeinen, Kuoppamäki), kulttuurivähemmistöjen oikeudet (Kallio, Heimonen), inkluusio/poissulkeminen (Laes, Elmgren), taloudellinen ja sosiaalinen saavutettavuus (Kamensky), pedagoginen saavutettavuus (Tuovinen, Lopez-Íñiguez, Kivijärvi), erityistä tukea tarvitsevien taideopetus, taiteellinen koulutus ja taidealan ammattilaisuus erityistä tukea tarvitsevien taideopetuksesta (Laes, Kivijärvi, Westerlund) sekä aikuisten elinikäinen oppiminen (Laes). Taiteen perusopetuksen musiikkioppilaitosjärjestelmää on tarkasteltu systeemisestä näkökulmasta (Väkevä ja Westerlund) sekä sosiaalisena systeiminä järjestelmän historian valossa (Laes, Westerlund, Väkevä ja Juntunen). Lisäksi ryhmä on nostanut esiin TPO:n oppilaitoksissa viime vuosina tehtyjä toimenpiteitä saavutettavuuden lisäämiseksi sekä tuon kehittämistyön haasteita (Juntunen, Kivijärvi).

### Ryhmän tutkimusta ohjanneet keskeiset teoreettiset lähtökohdat ja käsitteet

Ryhmän tutkimuksen taustalla ei ole yksittäistä teoreettista viitekehystä, vaan tutkijat ovat lähestyneet tasa-arvon ja yhdenvertaisuuden kysymyksiä eri suunnista ja soveltaneet eri teorioita tutkimusintressiensä pohjalta. Tutkimuksissa on sovellettu muun muassa Jacques Rancièren (1991; 2006) filosofiaa koskien yhdenvertaisuutta kaiken kasvatuksen lähtökohdaksi sekä John Rawlsin poliittista filosofiaa sosiaalisen oikeudenmukaisuuden edistämisestä. Taidekasvatuksen kontekstissa Rawlsin (1999) ajatusten voidaan tulkita tarkoittavan, että koulutus on saatavilla tasapuolisesti ja että tietyt yksilöt tai vähemmistöt eivät ole epäedullisessa asemassa tai heiltä ei ole evätyä pääsyä opintojen piiriin.

Filosofi Martha Nussbaumin (2003; 2009) ja taloustieteilijä Amartya Senin (2009; myös Nussbaum & Sen 1993) ajatuksia on käytetty sosiaalisen oikeudenmukaisuuden kysymysten valaistamiseksi laajemmasta näkökulmasta. Nussbaumin teorian avulla sosiaalista oikeudenmukaisuutta taidekasvatuksen yhteydessä voidaan tutkia myös tunteiden näkökulmasta, joiden nähdään olevan keskeisiä sosiaalisen oikeudenmukaisuuden kokemisessa. Nussbaumin (2003) kyvykkyysteoriaa ja Senin (2009) oikeudenmukaisuusteoriaa on sovellettu saamelaisien oikeuksien tarkastelussa (Kallio & Heimonen 2019) ja Senin (2009) teoriaa myös pohjoismaisia musiikkioppilaitoksia vertailevassa tutkimuksessa (Heimonen & Hebert 2019).

Kriittisten poliittisten filosofien, kuten Chantal Mouffin (2007; 2013), ideoihin on tukeuduttu etenkin tarkasteltaessa, miten taideopettajat voidaan nähdä yhteiskunnan mahdollisina muutoksen tekijöinä. ”Mouffalaisessa” poliittisessa kulttuurissa vastakohtat toimivat demokratian lähtökohdaksi. Tässä mielessä taiteella on tärkeä rooli tilana, jossa vastakkaisia näkemyksiä voidaan tutkia osana demokratiaa. Edellä mainittujen lisäksi tutkimuksissa on sovellettu alkuperäiskansojen kriittistä tutkimusta liittyen saamelaisien oikeuk-

siin TPO:ssa (Kallio & Länsman 2018; Kallio & Heimonen 2019) sekä Ronald Schmidtin (2014) teoriaa ja hyve-etiikan tulkintoja musiikkikouluja tarkastelevissa tutkimuksissa (Björk ym. 2018; Björk & Heimonen 2019). TPO:n musiikkioppilaitosjärjestelmän tarkastelussa on hyödynnetty systeemiteoriaa (Väkevä, Westerlund & Ilmola-Sheppard 2017; Westerlund, Väkevä & Ilmola 2019) sekä Luhmannin (1995) sosiaaliteoriaa (Laes, Westerlund, Väkevä & Juntunen 2018).

Keskeisiä käsitteitä tutkimusryhmämme tutkimuksissa ovat *yhdenvertaisuus*, *saavutettavuus* ja *inkluisio*. Yhdenvertaisuus viittaa niiden olosuhteiden samankaltaisuuteen, jotka tarjoavat joillekin henkilöille jossain suhteessa samanlaisen aseman, oikeudet tai mahdollisuudet. Ikään, sukupuoleen, seksuaaliseen suuntautumiseen, uskontoon, kieleen, kyvykkyyteen tai sosioekonomiseen luokkaan liittyvien erojen ei tulisi johtaa yksilöiden epätasa-arvoiseen kohteluun, syrjintään tai syrjäytymiseen (ks. yhdenvertaisuus.fi). Saavutettavuuden käsitettä käytetään eri yhteyksissä ja erilaisissa merkityksissä (Rantanen ym. 2012). Usein se sekoitetaan käsitteeseen saatavuus, joka liittyy palvelujen ja tuotteiden valikoimaan. Saavutettavuus mahdollistaa osallistumisen ja osallisuuden; hyvä saavutettavuus lisää osallistumisen mahdollisuuksien yhdenvertaisuutta. Se on myös ihmisten erilaisten tarpeiden huomioon ottamista ja yhdenvertaisuuden edistämistä. Taiteen perusopetuksen saavutettavuus merkitsee etenkin lasten ja nuorten yhdenvertaisia mahdollisuuksia osallistua toimintaan (itselleen merkityksellisellä tavalla) ja sitä voidaan jäsentää alueellisen, taloudellisen, fyysisen, pedagogisen ja sosiaalisen saavutettavuuden näkökulmista. Alueellinen saavutettavuus liittyy etenkin maantieteellisiin etäisyyksiin; taloudellisen saavutettavuuden siihen, millä taloudellisilla edellytyksillä opetukseen osallistuminen on mahdollista. Fyysinen saavutettavuus koskee tilojen esteettömyyttä sekä tilojen, oppimateriaalien ja välineiden tarkoituksenmukaisuutta ja käytettävyyttä. Pedagoginen saavutettavuus liittyy mm. siihen, kuinka hyvin opetusjärjestelyt ja opetus mahdollistavat kullekin osallistujalle mielekkäitä oppimiskokemuksia ja tukevat oppimista tarkoituksenmukaisella tavalla. Sosiaalinen saavutettavuus tarkoittaa mahdollisuuksia osallistua ja toimia yhteiskunnan eri osa-alueilla. Se ilmenee myös erilaisuutta hyväksyvänä ja moninaisuutta arvostavana asenteena ja käyttäytymisenä.

Inkluisio liittyy läheisesti edellisiin käsitteisiin mutta sillä viitataan etenkin osallisuuteen sekä jatkuvan oppimisen ja osallisuuden esteiden purkamiseen yhteiskunnassa (esim. Naukkarinen, Ladonlahti & Saloviita, 2007). Käsite ”inklusiivinen kasvatus” tuli tunnetuksi UNESCO:n Salamancan julistuksesta vuonna 1994, jolloin ”integraatio” korvattiin käsitteellä ”inkluisio”. Edelleenkin inklusion tulkitaan yleisesti tarkoittavan erityistä tukea tarvitsevien oppilaiden integroimista valtaryhmään. Inklusion periaate tulisi kuitenkin ymmärtää laajana osallisuutena ja laajempien integraation prosessien lopullisena päämääränä (Saari 2011; Ketovuori & Pihlaja 2016). Tällöin koulutus nähdään yhtäältä yhtenä ihmisen perusoikeutena, joka luo perustan oikeudenmukaiselle yhteiskunnalle, ja toisaalta oikeutena osallisuuteen yhteiskunnan jäsenenä ja askeleena hyvään elämään (mt). UNESCO:n (2001) mukaan laajasti tarkasteltuna inklusiivinen koulutus tukee kaikkien oppijoiden erilaisuutta. On kuitenkin tärkeää tunnistaa, että inklusion käsite on haastava: Se viittaa siihen, että joku sisällyttää jonkun toisen ja toisaalta siihen, että joku asettaa ehdot sisällyttämiselle ja että niiden, jotka haluavat olla mukana, on noudatettava näitä ehtoja (Bingham & Biesta 2010). Käsite itsessään onkin ollut tutkimuksessamme kriittisen tarkastelun kohteena (Laes 2017a).

### Menetelmälliset valinnat

Ryhmässä on tehty monitieteistä sekä teoreettista että empiiristä, pääasiassa kvalitatiivista tutkimusta. Teoreettisissa tutkimuksissa keskiössä ovat olleet TPO:ta ohjaavien säännösten ja määräysten sekä toisaalta uskomusten, asenteiden ja toimintatapojen tarkastelu sosiaalisen oikeudenmukaisuuden, demokratian ja yhdenvertaisuuden teorioista sekä hyvä-etiikasta

käsin. Empiirisiin tutkimuksiin sisältyy interventioita ja tapaustutkimuksia. Niissä on sovellettu muun muassa alkuperäiskansojen tutkimuksen metodologiaa, osallistavia menetelmiä, toimintatutkimuksen ja kehittävän työn tutkimuksen menetelmiä sekä narratiivista ja fenomenografista tutkimusotetta. Empiirisen tutkimuksen aineistoja on kerätty pääasiassa haastattelujen avulla. Analyyseissä on sovellettu mm. kriittistä diskurssianalyysiä, narratiivista analyysiä sekä laadullista sisällönanalyysiä. Seuraavassa kuvaan teema-alueiden ja tutkijoiden tutkimusintressien mukaisesti.

### Tutkimusten kuvailua tutkijakohtaisesti

Keskeisenä tutkimustehtävänä ryhmässämme on ollut tarkastella taiteen perusopetuksen saavutettavuutta ja oppilaiden yhdenvertaisia edellytyksiä osallistua toimintaan, yhtäältä yleisellä tasolla ja toisaalta tiettyjen väestöryhmien näkökulmasta. Tavoitteeseen nostaa esiin jo käytössä olevia, tasa-arvoa ja yhdenvertaisuutta edistäviä institutionaalisia ja pedagogisia käytäntöjä olemme vastanneet TPO-oppilaitosten rehtoreille osoitetun kyselytutkimuksen avulla. Siinä kartoitettiin toimenpiteitä, joita oppilaitoksissa oli tehty opetuksen saavutettavuuden lisäämiseksi vuosina 2013–2018 (ks. Juntunen & Kivijärvi 2019). Kyselyn tarkoituksena oli myös tunnistaa ja tarkastella saavutettavuutta mahdollistavia ja estäviä tekijöitä laaja-alaisesti ja monipuolisesti.

#### Kuka voi osallistua ja millä ehdoilla?

Kysymys, kuka voi osallistua TPO-toimintaan ja millä ehdoilla, johtaa *inklusion/ulos sulkemisen* tarkastelun äärelle. Ryhmämme tutkimus on keskittynyt tarkastelemaan TPO:n saavutettavuutta sellaisten ihmisryhmien osalta, joita pidetään kulttuurisina vähemmistöinä (Heimonen, Kallio), jotka ovat yhteiskunnallisesti epäedullisessa tai haavoittuvassa asemassa (Kamensky), joilla on kyvykkyyteen tai oppimiseen liittyviä haasteita (Laes, Kivijärvi, Hasu) ja/tai joilla on jostain muusta syystä rajoitettu pääsy institutionaaliseen musiikkikoulutukseen (Laes, Kamensky).

Laeksen (2017a) väitöstutkimuksessa keskiössä ovat sekä vammaisiksi määritellyt että ikääntyvät aikuiset, jotka yleensä musiikkikasvatuksen yhteydessä määritellään erityisryhmiksi ja joilla sen vuoksi on rajoitettu pääsy TPO:hon. Tutkimuksen kontekstina oli Helsingissä toimiva musiikkikoulu Resonaari, joka tarjoaa taiteen perusopetusta kaikenikäisille ja -tasoisille oppijoille, mutta erityisesti vammaisille ja ikääntyneille, ja kouluttaa myös erityisryhmiin kuuluvia ammattimuusikoita (ks. [helsinki.fi/resonaari](http://helsinki.fi/resonaari)). Väitöskirjassaan Laes (2017a; ks. myös Laes & Schmidt 2016; Laes & Westerlund 2017) on tarkastellut inklusion mahdollisuuksia ja toisaalta sen mahdottomuutta musiikkikasvatuksessa: miten osallisuuden esteiden purkaminen ja toisaalta yhtäläisten mahdollisuuksien varmistaminen on haasteellista ja monimutkaista. Post doc -tutkimuksessaan Laes tarkastelee ikääntyneiden aikuisten osallisuuden mahdollisuuksia taidekasvatuksessa. Elmgren on puolestaan ollut kiinnostunut *ulosulkemisen* kokemuksista musiikkioppilaitoksissa. Hän on tutkinut ansioihin perustuvaa ulossulkemista musiikkiopistoissa aineiston pohjalta, joka koostui musiikkiopisto-oppilaiden kirjoituksista heidän syrjäytymisen ja osallisuuden kokemuksistaan vuosina 1995–2015 (Elmgren 2019).

#### Kulttuuristen vähemmistöjen oikeudet taiteen perusopetuksessa

Heimosen teoreettinen tutkimus keskittyy yksilöiden ja toisaalta vähemmistöryhmien, kuten saamelaisten, oikeuksiin suhteessa taiteen perusopetukseen ja erityisesti musiikkikasvatukseen osalta. Heimonen käsittelee sääntelyrakenteita, jotka tulkinnan ja soveltamisen avulla määrittelevät taiteen perusopetuksen rajat. Hän kysyy, mitä kansallinen koulutuspolitiikka voi mahdollistaa – tai rajoittaa (ks. Björk & Heimonen 2019). Heimonen on myös tarkastellut



taiteen perusopetukseen liittyviä päätöksentekoprosesseja sekä niiden vaikutuksia taidekoulujen käytäntöihin, myös suhteessa käytäntöihin muissa Pohjoismaissa (Norjassa, Ruotsissa ja Tanskassa) (ks. Björk ym. 2018).

Kallion tutkimuksessa, jota hän on tehnyt osin Heimosen kanssa (Kallio & Heimonen 2019), tarkastellaan saamelaisten mahdollisuuksia ja toisaalta esteitä osallistua taiteen perusopetukseen. Tasa-arvokysymyksiä ja tulevaisuuden näkymiä lähestytään saamelaisten taiteilijoiden, taiteen opettajien, tutkijoiden ja yhteisöjohtajien kokemana ja kertomana. Tutkimuksen ensisijaisena tavoitteena on ollut kyseenalaistaa tasa-arvon retoriikka, jota on TPO:ssa sovellettu suomalaisiin saamelaisyhteisöihin. Haastaen kansallisia kertomuksia kulttuurin homogeenisuudesta ja egalitarismista Kallion tutkimuksessa tunnustetaan tämän julkisesti rahoitetun taiteiden koulutusjärjestelmän tasa-arvoon liittyvät epäkohdat saamelaisten oppijoiden keskuudessa.

Kallio ja Heimonen (2019) ovat tarkastelleet myös saamelaisten (alkuperäiskansan ja kulttuurivähemmistön roolissa) oikeuksia alkuperäiskansojen kriittisen tutkimusteorian pohjalta, erityisesti sitä, kuinka oikeudet on määritelty TPO:ta koskevissa asiakirjoissa, kuten politiikka-asiakirjoissa, valtakunnallisissa opetussuunnitelmien perusteissa sekä viimeisimmässä Koulutuksen arviointikeskuksen tekemässä arvioinnissa TPO:n toiminnasta (vuodelta 2012), ja minkälaisia kokemuksia saamelaisilla musiikkikasvattajilla on näistä asiakirjoista. Aineisto sisälsi myös Kallion vuonna 2014 tekemät neljän saamelaisen musiikkikasvattajan haastattelut. Tutkimuksissa painottuu alkuperäiskansan itsemääräämisoikeus ja ylipäättään moninaisuuden huomioiminen. Demokraattinen päätöksenteko nähdään tapahtuvan ns. alhaalta ylöspäin.

### Taiteen perusopetuksen pedagoginen saavutettavuus

Oppilaan osallisuuteen ja kokemukseen osallistumisesta hänelle itselleen merkityksellisellä tavalla vaikuttaa sekä pedagogiset ratkaisut, kuten opetusmenetelmä- ja materiaalivalinnat, että institutionaaliset käytännöt. Kallio ja Väkevä (2017) ovat tarkastelleet pohjoismaista populaari/rytmimusiikin opetusta tasa-arvon näkökulmasta kriittisesti. Lopez-Íñiguez (2017abcd) on puolestaan tarkastellut soitonopetusta ja siinä tapahtuvaa oppimista keskityen oppijan roolia ja vastuuta korostavaan konstruktivistiseen lähestymistapaan.

Kivijärvi on tutkinut sellaisia pedagogisia ja koulutuspoliittisia toimenpiteitä, joilla voidaan edesauttaa erityistä tukea tarvitsevien ja vammaisten oppilaiden osallisuutta musiikinopetuksessa TPO:ssa ja koulussa (Kivijärvi 2019; 2021; Kivijärvi & Rautiainen 2020a, 2020b, 2021; Kivijärvi & Väkevä 2020). Tarkastelun keskiössä on opetuksen muuttaminen sekä Kuvionuotit-nuotinkirjoitus yhdenvertaisuuden välineenä. Tutkimuksen teoreettinen osa painottuu länsimaisen nuotinkirjoituksen hegemonisen aseman kritiikkiin musiikinopetuksen institutionaalisissa käytänteissä. Myös Hasun tutkimusintressi liittyy perinteisen nuotinkirjoituksen lukemisen haasteisiin soitonopetuksessa. Hän on ryhmässämme valmistellut jatkotutkimustaan alle kouluikäisten (nuotin)lukutaitoon liittyen. Yhdessä Ari Poutiainen kanssa Kivijärvi on tutkinut vuorovaikutusta ja sosiaalista pääomaa Resonaarin konsertteja koskevassa muusikko- ja yleisötutkimuksessaan (Kivijärvi & Poutiainen 2020). Lisäksi muiden tutkimusryhmien jäsenten kanssa Kivijärvi on tarkastellut kehollisuutta pedagogisessa vuorovaikutuksessa ns. erilaisten oppijoiden parissa (ks. Capponi-Savolainen & Kivijärvi 2017; Kivijärvi & Sutela 2020; Kivijärvi, Sutela & Ahokas 2016; Sutela, Kivijärvi & Anttila 2021; Koivisto & Kivijärvi 2020).

### Taiteen perusopetuksen taloudellinen ja sosiaalinen saavutettavuus

Taiteen perusopetuksen taloudellinen ja sosiaalinen saavutettavuus ovat olleet kiinnostuksen kohteena tutkimuksissa, jotka keskittyvät Floora-hankkeeseen. Kyse on TPO:ssa toimivien soitonopettajien aloitteesta vuosina 2013/2014 käynnistyneestä interventioista,



jonka tavoitteena on ollut luoda moniammatillisen yhteistyön kautta uusia reittejä osallistua musiikkiopintoihin sellaisille lapsille ja nuorille, joilla on niihin rajoitettu pääsy sosiaalisista, taloudellisista tai muista syistä (ks. myös [www.amabilery.fi](http://www.amabilery.fi)). Väitöstutkimuksessaan Kamensky (tulossa) tarkastelee, kuinka Floora-opettajat kertovat ammatistaan suhteessa sosiaaliseen vastuuseen ja mitä rooleja koulun ulkopuolisella taiteen oppilaitosjärjestelmällä voi olla sosiaalisen eriarvoisuuden torjunnassa. Tutkimuksen avulla Kamensky pyrkii rakentamaan visioita sosiaalisesti vastuuntuntoisemmalle musiikkioppilaitosjärjestelmälle, joka palvelee nopeasti muuttuvan ja monipuolistuvan suomalaisen yhteiskunnan tarpeita 2020-luvulla ja eteenpäin. Backer Johnsenin väitöstutkimus (tulossa) keskittyy puolestaan Floora-hankkeen kautta TPO:n musiikkiopintoihin osallistuneiden lasten poliittiseen toimijuuteen (Westerlund, Väkevä & Laes 2020). Lasten kokemusten kuuntelemisen kautta hänen tutkimuksensa tavoitteena on miettiä ja visioida tälle oppilasryhmälle mahdollisia ja mielekkäitä opintopolkuja musiikkioppilaitosjärjestelmässä.

### Sukupuolten (epä)tas-arvo

Sukupuoleen liittyvää epätasa-arvoa on tutkittu ryhmän kahden tutkijan, Kuoppamäen ja Turpeisen projekteissa. Molemmat tukeutuvat käsitykseen sukupuolesta sosiaalisesti rakentuneena ja performatiivisena. Turpeinen on tarkastellut miesopiskelijoiden vähemmistöroolia TPO:ssa ja erityisesti syitä, miksi tanssi on edelleen heikosti poikien saavutettavissa. Osana tutkimustaan Turpeinen järjesti *Isät ja pojat* -työpajan sekä *Dancing Boys* -työpajan (pojille, joita ei hyväksytty tanssin painotettuun opetukseen alakoulussa). Näiden työpajojen avulla hän pyrki kehittämään sukupuoli- ja kulttuurisensitiivistä taidepedagogiikkaa. Interventiot ovat nojanneet Turpeisen (2015) ajatukseen, jonka mukaan taideopetuksen interventiot voidaan toteuttaa dialogisina käytäntöinä, joissa pyritään ymmärtämään kunkin osallistujan oppimisprosessin ainutlaatuisuus. Tällä tavoin on mahdollista kyseenalaistaa ja uudelleen rakentaa sosiaalisesti määriteltyjä koodeja, jotka kehystävät ajattelua ja keskustelua kysyttäessä, kenelle taiteen koulutus on tarkoitettu. Toimintatutkimuksessaan Kuoppamäki (2015) tarkasteli 9-vuotiaiden lasten sukupuolten välisten neuvottelujen monimutkaisuutta TPO:n Musiikin perusteet -opintojakson opetuksessa; erityisesti, kuinka sukupuoliset oppijaidentiteetit ja musiikkitoimijuuden rakentaminen liittyvät toisiinsa opittaessa musiikkia ryhmässä. Kuoppamäki pyrki tunnistamaan käytännöt, joissa toimijuutta joko tuetaan tai rajoitetaan. Tutkimuksessa käsitellään oppimiseen vaikuttavaa oppilaiden sukupuolisen vuorovaikutuksen monimutkaisuutta, jopa epätasa-arvoa, sekä toisaalta tilanteita, joissa sosiaaliset rajat ylitetään ja moniäänisyyttä edistetään.

Post doc -tutkimuksessaan Kuoppamäki (Kuoppamäki & Vilmilä 2017) on tarkastellut sosiaalisia ja kulttuurisia mekanismeja, jotka rajoittavat nuorten osallistumista musiikkiin ja luovaan kulttuuritoimintaan. Tutkimus toteutettiin musiikkiopistossa tai nuorisotyön piirissä musiikkia ja sen luovaa tuottamista aktiivisesti harrastaneen 18 nuoren haastatteluna. Tutkimuksessa Kuoppamäkeä kiinnosti, kuinka nuoret kuvaavat musiikillisten oppimispolkujensa rakentumista musiikin harrastamisen erilaisissa ympäristöissä, kuten taiteen perusopetuksessa ja nuorisotyön piirissä, ja mitkä tekijät rajoittavat tai edistävät musiikin harrastamisen saavutettavuutta ja taiteen kautta syntyvän aktiivisen kulttuurisen osallisuuden rakentumista.

### Yhdenvertaisuutta ja saavutettavuuden toteutumista estäviä tekijöitä

TPO:n yhdenvertaisuutta ja saavutettavuuden toteutumista estävät tekijät liittyvät alueellisiin esteisiin, kulttuuriseen ja sosiaaliseen eriarvoisuuteen, sukupuolittuneisiin tai muuten kapea-alaisiin käsityksiin ja asenteisiin suhteessa taiteisiin ja taidekasvatukseen. Lisäksi oppilaspaiikkojen tarjonta, alueellinen ja oppiainekohtainen epätasaisuus sekä instituutioiden

eriarvoistavat käytännöt ja pedagogiset valinnat, kuten myös asenteellinen vastus ja resurssi- en vähyys ovat esteitä yhdenvertaisuuden lisäämisessä.

### **Alueelliset, kulttuuriset, sosiaaliset ja resursseihin liittyvät tekijät**

Kallion (Kallio & Länsman 2018) tutkimus vahvistaa aiemmat havainnot (Tiainen ym. 2012), että etenkin Lapissa, kaupunkikunnilla on maaseutukunti paremmat mahdollisuudet perustaa instituutioita, toteuttaa opetussuunnitelmia ja osallistua yhteistyöhön ja kehitykseen. Kallion mukaan TPO:n järjestämisessä alueellisia kulttuurieroja ja -oikeuksia ei ole otettu systemaattisesti huomioon. TPO ei tällä hetkellä esimerkiksi tarjoa opetusta saamelaisilla kielillä (Kallio & Länsman 2018). Lisäksi TPO:ssa ei ole mahdollisuuksia opiskella taideaineita saamelaispedagogiikan kautta tai saamelaisia taiteita, kuten esimerkiksi perinteistä saamelaista musiikkia – ei myöskään millään muulla TPO:n rahoitusmallia vastaavalla tavalla.

Kuoppamäen (Kuoppamäki & Vilmilä 2017) tutkimus osoittaa, että nuorten musiikillisten oppimispolkujen muotoutumiseen vaikuttavat mahdollisuudet ja rajoitukset säätelevät taidetoimintaan kiinnittymistä sekä mikrotasolla, kuten perheissä ja kaveripiireissä, että laajemmin sosiaalisesti ja yhteiskunnallisesti. Nuorten oma päättäväisyys ja toimijuus eivät yksin takaa pääsyä musiikilliseen toimintaan, vaan sosiaaliset ja kulttuuriset mekanismit, kuten asuinpaikkaan liittyvät alueelliset erot, sosioekonominen tausta, etninen tausta, musiikillinen toimintaympäristö, sosiaaliset tukiverkostot (kuten perhe, kaverit ja opettajat) ja opetuksen saatavuus, vaikuttavat siihen eriarvoistavasti. Eroja nuorten kuvaamissa oppimispoluissa esiintyy erityisesti koskien opetuksellisten resurssien saavutettavuutta, sosiaalisia tukiverkostoja ja musiikillisen toiminnan jatkuvuutta, joilla näyttää olevan keskeinen merkitys musiikillisen toimijuuden ja kulttuurisen osallisuuden rakentumisessa. Nuorilla, jotka eivät aloita koulun ulkopuolista taideharrastusta varhaisessa iässä, voi olla vaikea päästä myöhemmin elämässään toiminnan piiriin. Lisäksi tutkimus (mt.) vahvistaa aikaisemmat havainnot siitä, että sosio-ekonomiset tekijät vaikuttavat lapsen ja nuoren mahdollisuuksiin osallistua taiteisiin ja taidekasvatukseen sekä kulttuuriin yleensä (Martin 2017; Välijärvi 2019). Näitä tuloksia on syytä arvioida etenkin suhteessa niihin TPO:n oppiaineisiin, joissa suositaan varhaista aloituskäytäntöä, jolloin vanhempien rooli on keskeinen. Näyttää siltä, että vasta yläkouluiässä näistä oppiaineista kiinnostuvat nuoret jäävät helposti taiteen perusopetuksen ulkopuolelle. Toisaalta Laeksen (Laes & Valtanen, 2020) tutkimuksen perusteella aiempi harrastuneisuus vaikuttaa taidetoimijuuteen eläkeikässäkin. Täten eriarvoistavaksi tekijäksi muodostuu tottumus. Erityisesti työttömänä vanhuuseläkkeelle siirtyvillä on haasteita löytää uusia taideharrastuksia. Sen sijaan sukupuoli, ansiotaso tai työmarkkinastatus ei näytä tuottavan merkittäviä eroja. Osallisuus taiteisiin pitäisi syntyä siis varhain, mielellään jo lapsuudessa aloitetun laadukkaan taidekasvatuksen ja harrastuneisuuden keinoin, jotta tottumus tukisi elinikäistä suhdetta taiteisiin (Laes & Rautiainen, tulossa).

Vaikka nykyään inklusion ajatukseen perustuen pyritään siihen, että erityistä tukea tarvitsevia ei eroteta omaksi ryhmäkseen, käytäntö koetaan haastavaksi taiteen perusopetuksen kontekstissa, jossa perusopetuksen kaltaista kolmiportaisen tuen mallia ei ole käytössä (Juntunen & Kivijärvi 2019). Resurssien vähyden lisäksi haasteita tuo koettu ammattitaidon puute. Oppilaitoksilla ei aina ole opetustiloihin ja -välineistöön liittyviä tai riittäviä pedagogisia valmiuksia erityistä tukea tarvitsevien oppilaiden opettamiseen. Noin puolella oppilaitoksista on valmius opettaa kehitysvammaisia ja autismin kirjon oppilaita. Lisäksi henkilökohtaisten avustajien palkkaaminen ei ole usein mahdollista, vaikka ilman heitä nämä oppilaat voivat vain harvoin osallistua opetukseen (mt.).

### **(Sukupuolittuneet) käsitykset ja asenteet suhteessa taiteisiin ja taidekasvatukseen**

Kuten edellä on esitetty, TPO:n oppilaista suurin osa on naisia. Tutkimuksemme mukaan tämä on yhteydessä siihen, että taidetta pidetään feminiinisenä harrastuksena (Kuoppamäki

2015; Turpeinen 2017; Turpeinen & Buck 2016; 2019). Taiteen perusopetukseen osallistuvilla lapsilla on kulttuurisesti rakentuneita stereotyyppisiä käsityksiä pojista ja työistä oppijoina ja taiteen tekijöinä, ja nämä ennakkoluulot rajoittavat oppilaiden osallistumista taiteeseen ja taideopetukseen sekä heidän toimijuuttaan ja valinnanvapauttaan, myös ryhmäopetustilanteissa (Kuoppamäki 2015). Toisaalta poikana ja miehenä olemiseen liittyvät kulttuuriset ennakkoluulot rajoittavat heidän identiteettinsä rakentumista ja toimijuutensa kehittymistä (Lehikoinen & Turpeinen 2021; Turpeinen & Buck 2019; Turpeinen 2017).

Nämä ajatukset saivat vahvistusta Turpeisen empiirisessä tutkimuksessa, jossa tarkasteltiin poikaryhmässä TPO:n nykytanssin opetukseen lapsena/nuorena osallistuneiden miesten (N= 19, ikä 27–35) kokemuksia (Lehikoinen & Turpeinen 2021). Tutkimus osoittaa, että poikien osallistumista rajoittaa sosiaalinen mekanismi, jonka taustalla vaikuttaa sosiaalisesti rakentunut ja ylläpidetty ymmärrys sukupuolesta binaarisena arvohierarkiana, joka määrittää tanssin feminiiniseksi ja vain naisille kuuluvaksi. Tämä tekee monille miespuolisille tanssinopetukseen osallistumisen ongelmalliseksi.

Vaikka Kuoppamäki ja Turpeinen puhuvat pojista ja työistä, on tärkeää ymmärtää, että sukupuolta ei pidä ymmärtää kaksijakoiseksi. Sukupuolta on mahdollista lähestyä myös sosiaalis-kulttuurisen vuorovaikutuksen ja kokemuksen perusteella, mikä paljastaa tyttö-poika -asetelmaa hienompia eroja sukupuolen muodostumisessa. TPO:n uusissa opetussuunnitelman perusteissa (2017) asiaan on kiinnitetty huomiota. Ne ohjaavat kunnioittamaan sukupuolen moninaisuutta ja kiinnittämään huomiota sukupuolittuneiden asenteiden ja käytänteiden tunnistamiseen ja muuttamiseen.

### **Eriarvoistavat käytännöt, kuten valintakokeet, lukukausimaksut, ableismi ja meritokratia**

Saavutettavuuden näkökulmasta taiteen perusopetuksen yksi haaste on, että oppilaitoksiin ei voida ottaa kaikkia hakijoita. Ongelma koskee etenkin kasvukeskuksia. Rehtoreilta (2018) saadun tiedon mukaan pääsykokeita järjestetään vajaassa kolmasosassa oppilaitoksista, musiikin laajaa oppimäärä tarjoavista oppilaitoksista yli puolessa (Juntunen & Kivijärvi 2019). Suomessa musiikkiopinointoihin valitseminen pääsykokeiden kautta on yleisempää kuin muissa Pohjoismaissa (Heimonen & Hebert 2019). Kaiken kaikkiaan sisäänoton käytännöt vaihtelevat oppilaitoskohtaisesti, myös oppiaine-kohtaisesti, ja musiikissa jopa soitinkohtaisesti (Juntunen & Kivijärvi 2019). Myös lukukausimaksut voivat olla esteenä osallistumiselle (Kuoppamäki & Vilmilä 2017; Martin 2017; Välijärvi 2019). Niiden suuruus vaihtelee runsaasti oppiaineiden välillä, musiikissa myös yleisen ja laajan oppimäärän välillä (Juntunen & Kivijärvi 2019; Luoma 2020).

Vaikka taiteen perusopetus on lähtökohtaisesti kaikille avointa, ainakin joillakin taiteenaloilla sen on ajateltu olevan ensisijaisesti osaaville ja lahjakkaille. Esimerkiksi musiikissa, jossa musiikkioppilaitosjärjestelmää alettiin rakentaa 1800-luvun lopulla tarpeesta luoda orkesterimuusikoiden ammatillinen koulutus, on perinteisesti vaikuttanut eksperttien diskurssi, jonka ohjaa koulutettavien valikointiin musiikillisesti lahjakkaita ja kyvykkäitä suosien (Laes 2017a; Laes ym. 2018b). Järjestelmän ulkopuolelle ovat jääneet valtavirrasta kykyjensä tai muiden ominaisuuksiensa perusteella poikkeavat oppilaat. Lisäksi oppijat on totuttu erottelemaan kyvykkäisiin oppijoihin ja niihin, jotka tarvitsevat erityistä tukea (Laes 2017a). Tämä käytäntö heijastaa ableismin perusajatusta, eli sitä, että vammaisen tai muuten erityistä tukea tarvitsevan kuuluu olla ulkopuolinen ja/tai eri tavoin kohdeltu. Tämän seurauksena tavoite taiteen perusopetuksesta kaikille kuuluvana ei toteudu vaan tuottaa paradokseja siitä, mitä inkluusio tarkoittaa ja kenelle (emt.).

Myös oppilaitoksen toiminnassa voi olla käytäntöjä, jotka tuottavat tai syventävät eriarvoisuutta. Elmgrenin (2019) tutkimuksessa oppilaiden negatiiviset kokemukset opinnoista liittyivät musiikkiopiston hierarkisoiviin käytäntöihin, musiikkikoulutuksen vahvaan normatiivisuuteen ja staattiseen lahjakkuuskäsitykseen, jotka hankaloittivat opiskelijoiden henki-

lökohtaista kehittymistä. Tutkimukseen osallistuneiden oppilaiden mukaan musiikkioppilaitoksissa oli ollut implisiittisiä ja eksplisiittisiä ansioihin perustuvia hierarkioita ja ulossulkemisen käytäntöjä. Esimerkiksi taitavina pidettyjä oppilaita oli kannustettu enemmän kuin muita, minkä lisäksi he olivat saaneet erityishuomiota ja joissain tapauksissa jopa enemmän opetusta. Hierarkiat olivat toisaalta oikeuttaneet joidenkin opiskelijoiden ulossulkemisen tietyistä käytännöistä, kuten musiikkiesityksistä. Hierarkiat vaikuttavat oppilaiden näkemyksiin omasta potentiaalistaan, mikä yhdessä rajallisten oppimismahdollisuuksien kanssa voi haitata heidän kehitystään. Hierarkiat tuottavat siten itsensä toteuttavia ennusteita opiskelijoiden etenemisestä. Hierarkkisia käytäntöjä voi oppilaitoksessa kuitenkin olla vaikea kyseenalaistaa, koska ne perustuvat ansioihin, eli niissä ei mahdollisesti nähdä mitään pahaa tai epäoikeudenmukaista. Koska perhetaustalla on usein vaikutus meriittien muodostumiseen (koulutuksen ja kulttuurisen pääoman periytyvyys), meriitteihin perustuvat hierarkiat voivat syventää eriarvoisuutta. Elmgrenin tutkimus vahvistaa aiemmin esitetyt näkemykset (Westerlund & Väkevä 2010) siitä, että TPO:n järjestelmä aiheuttaa jännitteitä erityisesti musiikkikasvatuksen keskustelussa korostamalla lahjakkuutta ja ammatillista menestystä muihin koulutuksellisiin arvoihin nähden.

### Pedagogiset valinnat

Pedagogiset valinnat, jotka liittyvät esimerkiksi opetusjärjestelyihin (ryhmien koostumus ja koko, aikataulut, tilat, materiaalit ja välineet) sekä opetuksen ja arvioinnin menetelmiin vaikuttavat ratkaisevasti siihen, mitä ja miten opitaan ja minkälaiseksi oppilaan kokemus oppimisesta muodostuu. Etenkin oppimisvaikeuksia omaavien tai muuten erityistä tukea tarvitsevien osalta pedagogiset valinnat ovat ratkaisevia. Vaikka TPO:n opetussuunnitelman perusteet (2017) ohjaavat oppijan vahvaan rooliin opetuksessa, näyttää siltä, että oppilaitoksissa ei ole vielä vakiintuneita käytäntöjä oppilaiden ja heidän huoltajiensa osallistamiseen esimerkiksi päätöksenteon eri prosesseissa. Rehtorikyselyn mukaan esteettömyyden ja saavutettavuuden tarkastelussa on hyödynnetty oppilaiden, opettajien ja vanhempien palautetta vain reilussa neljäsosassa oppilaitoksia (Juntunen & Kivijärvi 2019).

Opetuksen sisällölliset valinnat ja menetelmät vaikuttavat osallistumisen mahdollisuuksiin ja motivaatioon. Musiikissa perinteisen, länsimaisen musiikin nuottikirjoituksen laaja soveltaminen luo Kivijärven mukaan eriarvoisuutta nykyisissä musiikkikasvatuksen institutionaalisissa käytännöissä, etenkin niiden oppilaiden keskuudessa, jotka ovat vammaisia tai joilla on muita erityistarpeita (Kivijärvi 2018; 2021; Kivijärvi & Väkevä 2020). Osalle TPO:n oppilaista lukivaikeus tuottaa haasteita oppimiselle (Hasu 2017). Populaarimusiikin laajaa käyttöä puolestaan usein perustellaan inklusioon vedoten. Kallio ja Väkevä (2017) kuitenkin muistuttavat, että populaarimusiikin opetus ei sinänsä ole demokraattisempaa tai inklusiivisempaa kuin muiden musiikkityylien opetus ja siihen liittyvät käytännöt voivat tosiasiaa olla eksklusiivisia. Näkemystä taustoittaa muun muassa lisääntyvä monikulttuurisuus, joka ohjaa kriittisesti pohtimaan *mitä* ja *kenen* musiikkia opetetaan *kenelle* ja *millä kriteereillä* pyrittäessä kohti oppilaiden tasa-arvoista osallistumista.

### Suosittelujen ja säästöjen toteutumattomuus ja niiden tulkintaan liittyvä väljyys

Taiteen perusopetusta ohjaavat lukuisat lait, säädökset ja asetukset, joiden pitäisi taata koulutuksellisen yhdenvertaisuus ja opetuksen saavutettavuus. Tutkimuksemme antaa kuitenkin viitteitä siitä, että Taiteen perusopetusta koskevat ohjeistukset yhdenvertaisuuteen ja tasa-arvoon liittyen eivät aina toteudu käytännössä, niiden toimeenpano on puutteellista ja että niitä tulkitaan eri tavoin (Kallio & Heimonen 2019; Juntunen & Kivijärvi 2019). Lisäksi ohjeistukset voivat lähtökohtaisesti olla epäselviä tai jopa ristiriitaisia. Henkilöillä, jotka tulkitsevat ja soveltavat ohjeistuksia käytännössä (esim. laitosten johtajat, rehtorit), on suuri merkitys (Heimonen & Hebert 2019). Lisäksi jos resurssija ei ole tarpeeksi, asiakirjoissa esi-

tetyt tavoitteet jäävät saavuttamatta. Rehtoreiden mukaan juuri resurssien puute on suurin este yhdenvertaisuuspyrkimysten toteuttamisessa. Yhdenvertaisuussuunnitelmien ja tasa-arvosuunnitelmien kirjoittamisen osalta TPO-oppilaitokset ovat täyttäneet hyvin velvollisuutensa, kun taas saavutettavuus- ja esteettömyyskartoituksia on tehty vain alle kolmasosassa oppilaitoksia (Juntunen & Kivijärvi 2019).

Jotkut havainnoistamme viittaavat siihen, että osa TPO-kentän toimijoista kokee, että he ovat jo ratkaisseet – tai ainakin pyrkineet ratkaisemaan – yhdenvertaisuuteen ja tasa-arvoon liittyvät ongelmat TPO-järjestelmässä. Toisaalta saavutettavuuden edistämiseksi asetetaan ehtoja: sen ei tule estää olemassa olevien hyvien toimintojen ja laadukkaan opetuksen jatkumista. Osassa oppilaitoksia saavutettavuus katsotaan toteutuvan lähtökohtaisesti, koska opetus on avointa kaikille, joten erityistoimiin saavutettavuuden edistämiseksi ei katsota olevan tarvetta. (Juntunen & Kivijärvi 2019.) Tämä näennäinen mahdollisuuksien tasa-arvo, joka perustuu meritokraattisesta ajatuksesta oikeudenmukaisuudesta ei kuitenkaan tämän päivän moninaisessa yhteiskunnassa riitä, jos taidekasvatuspalvelujen saavutettavuutta pidetään tärkeänä ja sitä halutaan lisätä.

### **Keinoja edistää taiteen perusopetuksen saavutettavuutta, tasa-arvoa ja inklusiota**

Seuraavassa tarkastelen ryhmän tutkimusten esiin nostamia keinoja lisätä ja edistää tasa-arvoa, saavutettavuutta ja inklusiota taiteen perusopetuksessa. Esitetyt keinot perustuvat joko interventioihin, tutkijoiden päätelmiin tutkimusaineiston tai teoreettisen tarkastelun pohjalta, ryhmässä valmisteltuihin toimenpidesuosituksiin tai tutkimuksessamme kartotettuihin, joissakin oppilaitoksissa jo käytössä oleviin toimenpiteisiin saavutettavuuden lisäämiseksi.

Toimenpidesuositus *Saavutettavuus ja esteettömyys taiteen perusopetuksen lähtökohtana* (Laes ym. 2018a) tarjoaa taiteen perusopetuksen järjestäjille tutkimusperustaista taustatietoa keskustelun tueksi sekä konkreettisia ehdotuksia saavutettavuuden ja esteettömyyden toteuttamiseksi kaikilla taiteenaloilla. Se esittää, että opetuksen järjestäjien on otettava huomioon opetuksen saavutettavuus ja esteettömyys kaikessa päätöksenteossa, strategisessa työssä ja opetuksen kehittämisessä, varmistettava oppilaitosten tasa-arvo- ja yhdenvertaisuussuunnitelmien ajantasaisuus, huolehdittava, että oppilaitokselle on tehty saavutettavuus- ja esteettömyyskartoitukset, lisättävä hallinto- ja organisaatorajat ylittävää yhteistyötä ja tarjottava riittävästi täydennyskoulutusta opettajille.

### **Alueellisen, fyysisen ja taloudellisen saavutettavuuden lisäämisen keinoja**

TPO:n alueellista saavutettavuutta voidaan lisätä konkreettisilla toimenpiteillä sekä yhteistyössä perusopetuksen ja varhaiskasvatuksen kanssa. Näitä toimia oppilaitokset ovat viime vuosina tehneetkin merkittävästi (ks. Juntunen & Kivijärvi 2019.) Fyysisen saavutettavuuden lisäämisen keinoja ovat esteettömät tilat ja kulkureitit, toimintaa sopiva tilan kalustus ja välineistö sekä tarkoituksenmukaiset opetusvälineet (mt.).

Vaikka opintomaksut yritetään TPO:ssa pitää kohtuullisina, pienikin maksu voi muodostua esteeksi opetuksen osallistumiselle. Viime vuosina TPO-oppilaitokset ovat tarjonneet maksutonta opetusta esimerkiksi yhteistyössä sosiaalitoimen tai kaupungin opetus- kulttuuri- ja liikuntapalvelujen kanssa. Muita jo käytössä olevia keinoja taloudellisen saavutettavuuden edistämiseksi ovat sisar- ja perhealennukset, joustavat maksusopimukset, työvälineiden (kuten soitinten) vuokraus ja vapaaoppilaspaiikat, alennetut oppilasmaksut, stipendit, ja maksuton toiminta (Juntunen & Kivijärvi 2019). Esimerkkinä ArtsEqual-hankkeen jatkona syntyneestä maksuttomasta toiminnasta voidaan mainita Kuoppamäen, yhdessä Petter Korkmanin kanssa, koordinoima *G SongLab* (<http://gsonglab.fi>). Se tarjoaa

kaikille oman musiikin tekemisestä kiinnostuneille nuorille avoimissa tiloissa toimivia maksuttomia biispajoja. G SongLab -konseptin on kehittänyt joukko musiikintekijöitä ja musiikkipedagogeja. Hanke tukee nuorten omaehtoista taiteen tekemistä, keskinäistä yhteistyötä ja vertaisoppimista sekä verkostoitumista toisten oman musiikin tekemisestä kiinnostuneiden nuorten kanssa. Hankkeessa tuotetaan myös tutkimustietoa niistä rakenteista, jotka tukevat nuorten luovaa musiikin tekemistä ja aktiivista kulttuurista osallisuutta (ks. Kuoppamäki, arvioitavana). Keväällä 2020 hanke aloitti yhteistyön Genelecin kanssa (ks. <https://www.genelec.fi/g-songlab>), mikä tuottaa verkkopohjaista toimintaa nuorten luovan musiikin tuottamisen tueksi. Toistaiseksi yhteistyössä Genelecin kanssa toteutetut kansainväliset G SongLab-webinaarit ovat tavoittaneet Suomen lisäksi nuoria 12 maasta.

### **Pedagogiset keinot TPO:n saavutettavuuden lisäämiseksi**

Oppilaaksi pääsemistä voidaan tukea mm. tarjoamalla matalan kynnyksen toimintaa tai maksuttomia tutustumistunteja tai -tapahtumia sekä tekemällä muuta yhteistyötä eri toimijoiden kanssa (Turpeinen ym. 2019), kuten monet oppilaitokset ovat tehneetkin. Yhä useammin oppilaaksi ottaminen tapahtuu pääsykokeen sijaan ilmoittautumisjärjestyksessä tai haastattelujen, tutustumis- tai soveltuvuuspäivien/tilanteiden pohjalta tai ryhmäopetus-periodiin osallistumisen jälkeen. Myös viestinnän saavutettavuuteen on kiinnitetty runsaasti huomiota. (Juntunen & Kivijärvi 2019.)

Oppimateriaalin ja menetelmien räätälöinti on yksi keino saavutettavuuden lisäämisessä. Esimerkiksi oppimateriaalissa voidaan ottaa huomioon oppilaan mahdolliset oppimisvaikeudet (ks. esim. Hasu 2017; 2020). Musiikissa Kuvionuottien käyttö ja muut vaihtoehdotiset notaatiojärjestelmät ovat toimivia tapoja niiden oppilaiden osalta, joille perinteisen nuotinkirjoituksen lukeminen tuottaa vaikeuksia, sekä tilanteissa, joissa oppilaan kognitiivista taakkaa olisi hyvä pienentää (Kivijärvi 2018; 2019; 2021; Kivijärvi & Väkevä 2020). Ne voivat mahdollistaa myös uudenlaista esittävän taiteen osallisuutta, kuten konserteissa esiintymistä (Kivijärvi & Poutiainen 2020). Muita pedagogisia tapoja lisätä opetuksen saavutettavuutta ovat muun muassa selkokieliset tekstit, pistekirjoitus, vaihtoehdotiset ja monipuoliset pedagogiset menetelmät, oppilaskeskeisyys, eriyttäminen ja mukauttaminen (Laes ym. 2018a; Kivijärvi & Rautiainen 2020ab).

Lopez-Iniguez (2017c) kirjoittama työkalupakki TPO:n soitonopettajille tarjoaa työtapoja konstruktivistiseen soitonopetukseen, joka ymmärretään tasa-arvoisuutta lisäävänä pedagogisena mekanismina.) Konstruktivistiset periaatteet, jotka sisältyvät myös TPO:n opetussuunnitelman perusteisiin (2017), ohjaavat ottamaan huomioon oppilaan persoona ja mielenkiinnon kohteet sekä tukemaan jokaisen oppilaan omaa ajattelua, autonomiaa ja taiteellista identiteettiä (Lopez-Iniguez 2017c). Konstruktivismi korostaa oppilaan aktiivista roolia ja vastuuta oppimisessa, opettajan ja oppilaan välistä neuvottelua ja yhteistyötä sekä oppilaiden, huoltajien, opettajien ja muiden toimijoiden välistä sosiaalista vuorovaikutusta. Oppilaiden aktiivisuuden tukemiseksi instituutioiden tulisi luoda heille mahdollisuuksia tehdä aloitteita sekä kehittää niitä. Pelkästään oppilaiden mielipiteiden kuuntelu ei takaa heidän täysivaltaista osallisuuttaan toiminnassa ja sitä koskevassa päätöksenteossa (Björk & Heimonen 2019).

Opetuksen saavutettavuutta voidaan lisätä kohdentamalla toimintaa tietyille ryhmille, kuten senioreille ja maahanmuuttajataustaisille, sekä käyttämällä eri kieliä opetuksessa ja tiedottamisessa. Monet oppilaitokset ovat näin tehneetkin. (Juntunen & Kivijärvi 2019). Vaikka koulutuksessa Suomessa vallitsee tällä hetkellä pyrkimys käytäntöihin, joissa poikia ja tyttöjä ei eroteta eri ryhmiin, opetuksen järjestäminen samaa sukupuolta edustavissa vertaisryhmissä voi etenkin harrastuksen alkuvaiheessa luoda sosiaalista turvallisuutta ja tukea motivaatiota ja osallistumista, koska etenkin poikien osalta yleinen käsitys taiteesta feminiinisenä usein rajoittaa heidän osallistumistaan TPO:hon (Kuoppamäki 2015; Lehikoinen



& Turpeinen 2021). Myös sukupuoli- ja kulttuurisensitiivinen taidepedagogiikkaa, empatia ja kokemusten jakaminen rakentavat sosiaalisesti turvallista ilmapiiriä (Turpeinen 2015; 2017; Turpeinen & Buck 2019).

TPO:n opettajat kokevat haasteelliseksi tunnistaa oppilaiden oppimisvaikeuksia ja erityistarpeita (Hasu 2017). Opettajat toivoisivatkin vanhempien kertovan oppilaiden tuen tarpeesta, jotta siihen osattaisiin varautua (Juntunen & Kivijärvi 2019). Oppilaita ei kuitenkaan tule luokitella minkään erityisen ominaisuuden, kuten etnisen alkuperän, sukupuolen tai kyvyn perusteella, ja keskittymistä oppijoihin yksilöinä ei tulisi rajoittaa heidän erityispiirteidensä tai erilaisten oppimismenetelmien tarkasteluun (Laes 2017a; Laes ym. 2018b). Oppilaiden luokitteluun liittyy monia vaaroja, kuten riski leimautua (esim. Young & Mintz 2008). Tämä puolestaan voi muokata opettajien ja oppilaiden odotuksia ja vuorovaikutusta heidän välillään. Tulisikin löytää tapoja huomioida erilaiset oppimisen tavat niin, että kaikki voivat osallistua ilman erityisyyden tai erilaisuuden leimaa. Joissakin oppilaitoksissa on rekrytoitu erityispedagogiikkaa tunteva työnhajaaja tai tukihenkilö erityisen tuen tarpeessa olevien tai suomi toisena kielenä -oppilaiden opettamisen tueksi sekä opettajien vertaismentoriksi. Toisaalta opettajien täydennyskoulutuksen avulla kaikkien opettajien valmiuksia opettaa erityistä tukea tarvitsevia oppilaita on voitu vahvistaa. (Juntunen & Kivijärvi 2019.) Opetusta voidaan eriyttää, yksilöllistää ja mukauttaa joustavilla opetussuunnitelmilla ja oppimista tukevia keinoja käyttäen, myös ilman virallista yksilöllistämispäätöstä (Juntunen & Kivijärvi 2019; Laes 2017a; Kivijärvi & Rautiainen 2020ab; myös Hasu 2017).

Kivijärven ja Pauli Rautiaisen (2020b) toimenpidesuositus *Kohtuullinen mukauttaminen musiikinopetuksen yhdenvertaisuuden edistäjänä* avaa kohtuullisten mukautusten käsitettä ja sen tulkintaa. Suositus korostaa vammaisen oppilaan ja opettajan oikeutta kohtuullisiin mukautuksiin. Kohtuullinen mukauttaminen koskee opetuksen sisältöjä ja tavoitteita. Mukautukset ovat yksilöllisiä ja konteksti- ja tilannesidonnaisia toimenpiteitä, jotka tehdään niitä tarvitsevan henkilön ja opetuksen järjestäjän yhteistyönä. Tutkimuksemme mukaan TPO-oppilaitokset käyttävät paljon mahdollisuuttaan opetuksen mukauttamiseen ja oppimäärän yksilöllistämiseen (Juntunen & Kivijärvi 2019).

Sen sijaan, että vähemmistökuultuurit pyrittäisiin sulauttamaan enemmistökuultuureihin opetuskäytäntöjen kautta, Kallion tutkimuksessa korostetaan tavoitetta työskennellä kohti TPO:n laadullista muutosta tavalla, joka paitsi ottaa huomioon vähemmistön taiteen, pedagogiikan, epistemologian ja olemisen tavat, myös sitoutuu niihin ja oppii niistä (Kallio 2018; Kallio & Länsman 2018). Tutkimuksessa on esimerkiksi visioitu saamelaiden kulttuuriperintöön nojaavia ja sen huomioivia uusia vaihtoehtoisia tapoja ja pedagogisia periaatteita yhdenvertaisuuden ja tasa-arvon lisäämiseksi saamelaisille suunnatussa taiteen perusopetuksessa (Kallio 2018). Keskustelupaperissa, joka valmistettiin yhteistyössä Inarin Saamelaismusiikki-keskuksen, Utsjoen Saamelaismusiikin aikuiskoulutushankkeen ja City-Sámit Ry Helsingin kanssa, Kallio (2018, 4) käyttää ilmaisua *kulttuurisesti kestävä pedagogiikka* viitaten opetukseen, joka tukee ”oppilaiden omaa kulttuuria ja kieltä (kuten saamelaismusiikkia ja -kieliä), edesauttaa valtakulttuurin kompetenssien saavuttamista (esim. länsimaisen taidemusiikin tiedot ja taidot) sekä ottaa huomioon kulttuuristen toimintatapojen dynaamisuuden ja jatkuvan muuttumisen.” Näin voidaan vaalia moninaisuutta yhteisen oppimisen avulla. Yleisellä tasolla yhdessä oppiminen kulttuurisen/etnisen vähemmistön kanssa, eikä dominoivan kulttuurin ehdoilla, edistää TPO:n kaltaisen koulutusjärjestelmän mahdollisuuksia tunnistaa sellaiset koulutusrakenteet ja -prosessit, jotka luovat, tukevat tai ylläpitävät eriarvoisuutta ja sitä kautta luoda vaihtoehtoisia tapoja ja edistää tasa-arvoa. Tämä on keskeistä pyrittäessä siirtymää pois kuvitteellisesta homogeenisuudesta ”suomalaisen” yhteiskunnan ihanteena. Kallio (2018) myös ehdottaa, että vähemmistöihin kuuluville, kuten saamelaisille, luotaisiin enemmän mahdollisuuksia päästä opettajiksi, johtajiksi ja päättäjiksi taiteen perusopetuksessa.



## Lakien, normien, säädösten ja käsitteistön tulkinta, toteutus ja uudelleen arviointi

Yhdenvertaisuuden ja tasa-arvon lisäämisessä on tärkeää, että tavoitteita ja ohjeistuksia päivitetään, niiden toteutumista arvioidaan jatkuvasti ja kriittisesti ja että niistä käydään avointa keskustelua ja annetaan tarpeeksi tietoa (Laes 2017a; Björk ym. 2018). Kyselysamamme oppilaitosten rehtorit toivat muun muassa esille tarpeen tiedottaa kuntapäättäjiä ja yhteistyökumppaneita saavutettavuuden tavoitteista ja toimenpiteistä (Juntunen & Kivijärvi 2019). Yhdenvertaisuuspyrkimysten tulee koskea kaikkia oppilaitoksia ja toimijoita. Lisäksi tarvitaan kehittämis- ja tutkimusprojekteja, julkista keskustelua sekä poliittisia aloitteita jatkuvan kriittisen pohdinnan ja vuoropuhelun kannustamiseksi taidealan koulutuksissa (Heimonen & Hebert 2019; Laes & Rautiainen 2018).

Muutos kohti tasa-arvoisempaa taidekasvatusta tarkoittaa käytännössä sitä, että päättäjien ja johtajien lisäksi myös opettajat sitoutuvat ottamaan oppijoiden moninaisuuden lähtökohdaksi toiminnassaan ja päätöksenteon prosesseissa niin, että kaikkein oppijoiden osallisuutta, oppimista ja toimijuutta edistetään heidän vaihtelevista kyvyistään ja lahjakkuudestaan riippumatta silloinkin, kun se vaatii totuttujen toimintatapojen muuttamista (Björk & Heimonen 2019; Laes 2017). Taidekasvatuksen saavutettavuuden lisäämisessä on muun muassa tärkeää kyseenalaistaa ja avartaa perinteistä käsitystä taiteiden oppijasta ja opiskelijasta sekä taiteilijuudesta ja yleensä ammattilaisuudesta (esim. Laes 2017a; Laes & Westerlund 2017; Laes ym. 2018b). Eri tapausten avulla tutkimuksemme on nostanut esiin, miten erityisryhmiin kuuluvat tai eri tavoin oppivat voivat saavuttaa täysivaltaisen taiteilijuuden, kun siihen luodaan mahdollisuudet, miten merkityksellistä taideoppiminen voi olla ja miten tällaiset merkitykset tulisi ottaa huomioon elinikäisen oppimisen suunnittelussa (Laes 2017a). Laeksen tutkimuksessa ymmärrystä ammatillisuudesta koeteltiin ja laajennettiin kutsumalla Resonaarin erityisryhmiin kuuluvat muusikot opettamaan musiikinopettajiksi opiskelevia (Laes & Westerlund 2017). Resonaari Soi -konsertit ovat puolestaan saaneet niihin osallistuneita arvioimaan uudelleen käsityksiään ja asenteitaan koskien muusikkoutta ja musiikillista lahjakkuutta sekä vammaisuutta ja normaaliutta (Kivijärvi & Poutiainen 2020). Olennaista on, että erityisen tuen tarpeita omaavien opiskelijoiden sallitaan ottaa vastuu esitystensä ja projektiansa taiteellisista puolista. Tällöin opettajien tehtäväksi jää tukea hienovaraisesti opiskelijoidensa riippumattomuutta. (Laes 2017a.)

Tavoitteellinen taiteellinen koulutus avaa mahdollisuuksia osallistua verkostoihin ja siten luoda, jakaa ja lisätä sosiaalista pääomaa, jopa paremmin kuin erityyppiset vuorovaikutustaitoihin keskittyvät taideterapia- ja kuntoutuspalvelut (Laes & Rautiainen 2018). Elinikäisen oppimisen näkökulman korostaminen ”terveyshyötyjen” sijaan aikuisten taideopetuksessa voi lisätä yksilön hyvinvointia ja ylittää sukupolvien aukot ikääntyvässä yhteiskunnassa. Yhteiskunnassa onkin kasvava tarve taiteille ja taiteen koulutuspalveluille vastata nykyisiin ikääntyvän yhteiskunnan haasteisiin (Laes & Rautiainen 2018; Laes & Schmidt 2018; Laes & Rautiainen, tulossa).

## Joustavuus sekä sektorirajat ylittävä yhteistyö

Lasten ja nuorten taideharrastamisen lisäämisessä eri toimijoiden joustavuus ja yhteistyö yli sektorirajojen on ensiarvoista (Laes 2017a; Laes ym. 2019; Laes & Westerlund 2017; Westerlund ym. 2019). Joustavuutta voidaan luoda myös sosiaalisten innovaatioiden kautta (Laes ym. 2018b). Esimerkiksi Floora-hankkeessa TPO:n sosiaalis-taloudellista saavutettavuutta on lisätty hallinnollisten ja organisatoristen rajojen ylittävän yhteistyön, tarkemmin musiikkioppilaitosten, koulujen ja sosiaalipalvelujen yhteistyön avulla. Floorasta on muodostunut valtakunnallinen malli koordinoida oppilaitosten ja muiden ammatillisten laitosten välistä yhteistyötä. Suuremmassa kuvassa se luo joustavuutta TPO-järjestelmään haastamalla sen määrittelemään uudelleen rajansa (Väkevä ym. 2017; Westerlund ym. 2019). Tutkimusryhmämme Lyonin konservatorion kanssa tekemän yhteistyön myötä Lyo-

nissa on toteutettu Flooraa vastaava interventio (AICO) Martin Galmishen johdolla (ks. Galmishe 2018).

Toinen esimerkki sektorirajat ylittävästä interventiosta on Martinlaakson koulussa Hanna Nikkasen, peruskoulun ja yksityisen musiikkiopiston yhteisvoimin toteuttama Soitostartti. Interventio on toteutettu alueella, jossa yli kolmannes oppilaista on maahanmuuttajataustaisia. Opetus tapahtuu koulussa heti koulupäivän päättymisen jälkeen, ja oppilas saa instrumentin lainaksi koululta. Tästä rajoja ylittävästä kokeilusta rakennetaan malli, jossa TPO ja muu harrastustoiminta tuodaan lähemmäs oppilaita ja jossa kustannuksia pienentämällä taataan jokaiselle oppilaalle ainakin yksi (taide)harrastus (ks. Nikkanen 2018; Anttila tässä numerossa).

Kolmas tutkimuksissamme esiin noussut malli sektorirajat ylittävästä yhteistyöstä on jo tekstissä aiemmin esitelty G SongLab -toiminta. Se rakentaa sektorirajoja ylittävää yhteistyötä ja verkostoja TPO:n, nuorisotyön, kansalaisopistojen ja kirjastojen välillä. Saavutettavuutta voidaan lisätä myös rakentamalla hyviä ja pitkäjänteisiä yhteistyösuhteita esimerkiksi oppilaitosten, järjestöjen, liittojen ja poliittisten päättäjien välille (Kallio 2018; Turpeinen ym. 2019). Myös uudet liiketoimintaa ja julkista toimintaa yhdistävät mallit, kuten RockHubs (www.rockhubs.com) ja G Songlab, voivat lisätä taloudellista ja sosiaalista saavutettavuutta.

TPO-oppilaitoksille suunnatun rehtorikyselyn (Juntunen & Kivijärvi 2019; ks. myös Luoma 2020) mukaan oppilaitokset tekevät runsaasti yhteistyötä kunnan, muiden TPO:n ja vapaan sivistystyön oppilaitosten, päiväkotien, koulujen ja järjestöjen kanssa. Myös yhteistyö koulutusorganisaatioiden ulkopuolisten toimijoiden, kuten kulttuurikeskusten, orkesterien, kirjastojen, seurakuntien, sosiaalitoimen, sairaaloiden, vastaanottokeskusten, järjestöjen, yhdistysten, yritysten ja yksityisten toimijoiden kanssa on kuulunut oppilaitosten tapoihin lisätä saavutettavuutta ja pienentää opiskelumaksuja. Suunta on hyvä, mutta toimia on lisättävä, jotta esimerkiksi palvelujen tarjonta alueellisesti (kuten kaupunginosien välillä) oli tasaisempaa ja osallistuminen myös sosio-ekonomisti heikompien perheiden osalta olisi mahdollista entistä paremmin.

Institutionaalinen joustavuus voi tarkoittaa myös joustavia, oppilaskeskeisiä käytäntöjä. Esimerkiksi Resonaari-musiikkikoulussa on tarpeen mukaan ollut mahdollista vaihtaa soitinta tai jopa opettajaa kesken lukuvuoden. Mukauttaminen on myös hyvä esimerkki institutionaalisesta pedagogisesta joustavuudesta. Opettajien on myös hyvä suhtautua joustavasti oppilaan taitojen ja opintojen edistymiseen: joskus oppiminen näyttää hitaalta mutta sitten edistymistä voi tapahtua nopeasti yllättävässä määrin (Laes 2017a). Lisäksi organisaatorista proaktiivisia on toimia tulevaisuuden ongelmia, tarpeita tai opetus- ja oppimisraakenteen muutoksia ennakoita (Laes & Schmidt, 2016). Tämä voi tarkoittaa poliittista ajattelua, toimenpiteitä, aktiivista vuorovaikutusta sidosryhmien kanssa ja visioiden luomista humanistisesta, inklusiivisesta ja osallistavasta taidekasvatuksesta (Laes 2017a).

### Kansalaisammattilaisuus ja aktivismi

Vaikka Suomessa yleinen koulutuspoliittinen ilmapiiri ja myös lainsäädäntö tukevat ja edistävät pyrkimyksiä yhdenvertaisuuden ja saavutettavuuden lisäämiseksi, lain hengen ja asetettujen tavoitteiden toteutuminen näyttää tutkimuksemme perusteella olevan edelleen haaste, kuten edellä olen jo todennut. Tarvitaankin aktiivisempia toimia, aktivismia, myös poliittista aktivismia sekä instituutioiden että yksittäisten opettajien taholta (Laes 2017a; Schmidt 2020). Aktivismilla tässä yhteydessä tarkoitetaan rakentavaa, aloitteellista, proaktiivista (yhteis)toimintaa, kun taas poliittinen aktivismi viittaa lähinnä pyrkimykseen vaikuttaa esimerkiksi julkaisujen, mediaesiintymisten, seminaarien järjestämisen, lobbauksen tai poliittisten päättäjien kanssa tapahtuvan vuorovaikutuksen ja yhteistyön kautta.

Hyviä esimerkkejä aktivismista ovat jo edellä kuvatut interventiot/sosiaaliset innovaatiot Floora-hanke, Soitostartti ja SongLab, jotka kaikki ovat syntyneet opettajien halusta,

innosta ja aktiivisista toimista edistää taidekasvatuksen saavutettavuutta. Floora myös havainnollistaa, kuinka taidekasvattajat ja oppilaitokset voivat sisällyttää sosiaalisen vastuun käytäntöihinsä ja osallistua yhteiskunnallisten ongelmien ratkaisemiseen tavalla, jota voidaan kutsua palaamiseksi kansalaisammattilaisuuden (*civic professionalism*, Tonkens 2016) ajatukseen, mikä avaa uusia mahdollisuuksia positiivisille muutoksille yhteiskunnassa (Laes ym. 2020). Kansalaisammattilaisina TPO-opettajat voivat pyrkiä yhdistämään työssään korkealaatuisen taidekasvatuksen sekä yhteiskunnan demokratisoitumisen. Näissä pyrkimyksissä ammattilaisten välinen yhteistyö ja pienet sosiaaliset innovaatiot ovat avainasemassa (mt.). Hyvä esimerkki aktivismista on myös Resonaari-musiikkikoulu, joka on perustettu mahdollistamaan erityistä tukea tarvitsevien osallistuminen taiteen perusopetukseen. Resonaarin aktivistinen pedagoginen ja organisatorinen työ arvostaa ja kunnioittaa erilaisuutta ja monimuotoisuutta paitsi tunnustamalla musiikillisen osallistumisen jokaisen kansalaisen ihmisoikeudeksi myös pedagogisesti ja käytännönläheisesti luottaen kaikkien mahdollisuuksiin oppia ja tehdä musiikkia. (Laes 2017a.)

Aktivismi nähdään keskeisenä myös ryhmämme toimenpidesuosituksessa *Etsivä kulttuuri-työ lisää lasten ja nuorten kulttuurista osallisuutta* (Turpeinen, Juntunen & Kamensky 2019). Se ehdottaa sektorirajat ylittävän yhteistyön avulla tapahtuvia aktiivisia toimia taidekasvatuksen ja muiden kulttuuripalvelujen saavutettavuuden edistämiseksi ja viittaa *etsivän kulttuuri-työn* käsitteeseen ja toimintamalliin tapana edistää lasten ja nuorten kulttuurista osallisuutta. Sektorirajat ylittävän yhteistyön lisäksi suositeltuja aktiivisia keinoja ovat palveluiden räätälöiminen ottamalla huomioon käyttäjien tarpeet ja kiinnostuksen kohteet, viemällä palveluita sinne, missä mahdolliset palvelun käyttäjät ovat, toiminnan tuottaminen yhteistyössä lasten ja nuorten kanssa sekä kunnissa laadittavat, toimialarajat ylittävät kulttuurihyvinvointi- ja kulttuurikasvatussuunnitelmat. Lisäksi suosituksessa ehdotetaan, että etsivän kulttuuri-työn toteuttamiseksi kunnassa tulee olla etsivän kulttuuri-työn asiantuntija.

## Johtopäätökset

TPO:n saavutettavuutta lisäävät käytännöt ja toimenpiteet vaikuttavat olevan jossain määrin vasta kehityksessä ja vakiintumisessa, mikä näkyy esimerkiksi oppilaitosten ilmauksissa tuen ja avun tarpeesta koskien ohjeistuksia, yhteistyötä, täydennyskoulutusta ja viestintää (Juntunen & Kivijärvi 2019) ja toisaalta vilkkaassa ja erilaisia tulokulmia sisältävässä keskustelussa muun muassa ryhmämme tutkimusta esittelevissä tilaisuuksissa. Vaikka ryhmämme tutkimus kattaa monia taiteen perusopetuksen alueita ja kysymyksiä, paljon on jäänyt myös tarkastelun ulkopuolelle. On valitettavaa, että ryhmällämme ei ole ollut resursseja tarkastella taiteen perusopetusta kaikilla sen taiteenaloilla. Ryhmän jatkohankkeissa esimerkiksi Laes tarkastelee musiikkikasvatuksen muutospolitiikkaa ikääntyvässä yhteiskunnassa tavoitteenaan siirtää painopiste myöhäisikäisten musiikkitoiminnan terveysvaikutuksista kohti heidän omaa musiikin oppimistaan ja esiintymistään; Elmgren tutkii musiikkiopisto-toimijoiden käsityksiä uusista OPS-perusteista integroituen Muutos Musiikinopetuksessa (MuMu) -hankkeeseen (Juntunen & Ojala), joka kokonaisuudessaan suuntautuu musiikin uusiin ops-perusteisiin liittyviin kysymyksiin sekä perusopetuksessa että taiteen perusopetuksessa (ks. <https://www.uniarts.fi/hankeemme>).

Viimeisen 30 vuoden aikana suomalaisessa koulutuksessa ja opetuksessa yleisesti on tapahtunut muutos kohti suoritus- ja tuloskeskeistä toimintakulttuuria, jota voidaan kutsua *erinomaisuuden eetokseksi* (Simola 2001). Tämä osin tasa-arvopainotuksen tilalle tullut erinomaisuuden tavoittelu on kaksijakoinen haaste taidekasvatukselle. Yhtäältä sen myötä korostuu tarve ja pyrkimys ‘lahjakkaiden’ kouluttamiseen ja esteettisesti korkeisiin tavoitteisiin, minkä rinnalla ‘taidekasvatusta kaikilla’ tavoite on vaarassa jäädä varjoon. Toisaalta kovia arvoja edustavassa kilpailuyhteiskunnassa erinomaisuuden eetos uhkaa himmentää

taidekasvatukselle ominaisen, ihmisen kokonaisvaltaiseen ja usein hitaasti tapahtuvaan kasvuun tähtäävän opetuksen ja koulutuksen merkitystä yhteiskunnassa (ks. Juntunen & Anttila 2019). Etenkin musiikinopetuksen kentällä käydään alati keskustelua siitä, onko tavoitteena musiikin harrastaminen vai pyritäänkö jopa ammatillisia tavoitteita kohti (ks. myös Björk ym. 2018).

On tärkeää, että taiteen perusopetus tarjoaa sekä mahdollisuuden harrastaa että valmiuksia ammatilliseen koulutukseen. Tämä kaksoistehtävä näkyy myös opetussuunnitelmien perusteiden jakautumisessa kahteen eri oppimäärään. Tavoite taiteen perusopetuksesta aidosti kaikkien saatavilla ja saavutettavissa olevana edellyttää kuitenkin edelleen aktiivisia toimia. Se edellyttää avointa keskustelua muun muassa siitä, kenelle yhteiskunnan varoin tuettu taidekasvatus tai taiteen ammattilaisuus kuuluu ja halutaan kuuluvan, miten osallisuutta lisätään ja tuetaan ja kenen ehdoilla yhdenvertaisuuteen/inklusioon pyritään (Laes 2017a). Se edellyttää väsymätöntä asenneilmapiirin muokkausta, asenteiden ja arvojen (uudelleen) arviointia, laaja-alaista ja sektorit ylittävää yhteistyötä, täydennyskoulutusta, seminaareja, visioita, interventiota, etsivää kulttuurityötä, kirjoituksia, lobbausta ja niin edelleen, ei vaan TPO:n saavutettavuuden vaan myös sen laadun kehittämiseksi osana kulttuurisesti, sosiaalisesti ja ekologisesti kestävästä yhteiskunnasta ja tulevaisuudesta. Lisäksi keskeistä on, että opettajankoulutuksesta valmistuu erilaisuutta ja moninaisuutta arvostavia, sosiaalista oikeudenmukaisuutta vaalivia ja rohkeasti taidekasvatusta uudistavia toimijoita.

### Kiitokset

Haluan lämpimästi kiittää kaikkia ryhmämme jäseniä sekä hankkeen muita tutkijoita ja yhteistyökumppaneita antoisasta yhteistyöstä! Kiitokset myös rahoittajalle. Ryhmän tutkimus, myös tämä artikkeli, on tuotettu osana Suomen Akatemian Strategisen tutkimuksen neuvoston Tasa-arvoinen yhteiskunta -ohjelmasta rahoitettua ArtsEqual -hanketta (hankenumerot 293199 ja 314223/2017). ■

### Lähteet

**Aluehallintovirasto** 2014. Taiteen perusopetuksen alueellinen saavutettavuus 2012. Aluehallintovirastojen peruspalvelujen arviointi. Etelä-Suomen aluehallintoviraston julkaisuja 28/2014.

**Biesta, G.** 2011. Learning democracy in school and society: Education, lifelong learning, and the politics of citizenship. Sense Publishers.

**Bingham, C. & Biesta, G.** 2010. Jacques Rancière: Education, truth, emancipation. Continuum.

**Björk, C., Di Lorenzo Tillborg, A., Heimonen, M., Holst, F., Jordhus-Lier, A., Rønningen, A., Aglen, Gry S., Laes, T.** 2018. Music education policy in schools of music and performing arts in four Nordic countries: the potential of multi-actor processes. *Musiikkikasvatus* 21, 2, 10–37.

**Björk, C. & Heimonen, M.** 2019. Music schools and human flourishing: What can national education policy enable and restrict? Teoksessa Michaela Hahn & Franz-Otto Hofecker (toim.) *The Future of Music Schools – European Perspectives*. Music School Research II. Cultural Institutions Studies. Musikschulmanagement Niederösterreich GmbH, 35–50.

**Capponi-Savolainen, A. & Kivijärvi, S.** 2017. Exploring aesthetic experience in early childhood music education: John Dewey's and Mark Johnson's views on embodiment. *Musiikkikasvatus* 20, 1, 100–106.

- Churchill, W. & Laes, T.** 2020. *Made In/visible: Erasing Disability in Music Education*. Teokessa A. Kallio (toim.) *Difference and division in music education*. Routledge.
- Elmgren, H.** 2019. Merit-based exclusion in Finnish music schools. *International Journal of Music Education* 37, 3, 425–439. <https://doi.org/10.1177%2F0255761419843990>
- Galmishe, M.** 2018. The AÏCO system: social innovation inducing a new approach to musical instrument learning in a French conservatory. *Musiikkikasvatus* 21, 2, 108–110,
- Hasu, J.** 2017. "Kun siihen pystyy kuitenkin, ei oo mitään järkeä olla tekemättä": oppimisen vaikeudet pianonsoiton opiskelussa - oppilaiden kokemuksia ja opetuksen keinoja. Väitöskirja. Jyväskylän yliopisto. <http://urn.fi/URN:ISBN:978-951-39-7187-8>
- Hasu, J.** 2020. *Klaavi Kettu musiikkimaassa. Pianonsoiton alkeisoppikirja*. Reuna.
- Heimonen, M. & Hebert, D. G.** 2019. Advancing music education via Nordic cooperation: Equity and equality as central concepts in Finland. Teoksessa D. G. Hebert & T. Bakken Hauge (toim.) *Advancing Music Education in Northern Europe*. Routledge/ Taylor & Francis, 119–140.
- Helsingin kaupunki** 2017. Helsingin ulkomaalaistaustainen väestö 2016. Tilastoja 1:2017. [https://www.hel.fi/hel2/tietokeskus/julkaisut/pdf/17\\_01\\_13\\_Tilastoja\\_1\\_Hiekkavuo.pdf](https://www.hel.fi/hel2/tietokeskus/julkaisut/pdf/17_01_13_Tilastoja_1_Hiekkavuo.pdf)
- Hämäläinen, R. P. & Saarinen, E.** 2004. *Systeemiäly-Näkökulmia vuorovaikutukseen ja kokonaisuuksien hallintaan. Systeemianalyysin laboratorio, Teknillinen korkeakoulu.*
- Hämäläinen, R. P. & Saarinen, E.** 2007. *Systems intelligence: A key competence in human action and organizational life*. Teoksessa R. P. Hämäläinen & E. Saarinen (toim.) *Systems Intelligence in Leadership and Everyday Life*. Helsinki University of Technology, 39–50.
- Juntunen, M.-L.** 2018. Promoting accessibility and equality in Finnish Basic Education in the Arts. *Musiikkikasvatus* 21, 2, 78–88.
- Juntunen, M.-L. & Anttila, E.** 2019. *Taidekasvatus: Peruskoulun sokea piste*. *Kasvatus* 50, 4, 356–363.
- Juntunen, M.-L. & Kivijärvi, S.** 2019. Opetuksen saavutettavuuden lisääminen taiteen perusopetusta antavissa oppilaitoksissa. *Musiikkikasvatus* 22, 1–2, 70–87.
- Kallio, A. A.** 2017. *Taiteen perusopetus, tasa-arvo ja saamelaisyhteisöt Suomessa*. ArtsEqual keskustelupaperi. <http://www.artsequal.fi/fi/-/basic-education-in-the-arts-equality-and-sami-communities>
- Kallio, A. A. & Heimonen, M.** 2019 (julkaistu online 2018). *A Toothless Tiger? Capabilities for Indigenous Self-determination in and through Finland's Extracurricular Music Education System*. *Music Education Research* 21, 2, 150–160. DOI: 10.1080/14613808.2018.1545014 <https://www.tandfonline.com/doi/pdf/10.1080/14613808.2018.1545014?needAccess=true>
- Kallio, A. A. & Länsman, H.** 2018. *Sami Re-Imaginations of Equality in/through Extracurricular Arts Education in Finland*. *International Journal of Education and the Arts*. 19, 7. [doi.org/10.18113/P8j1907](https://doi.org/10.18113/P8j1907)
- Kallio, A. A. & Väkevä, L.** 2017. *Inclusive Popular Music Education?* Teoksessa A.-V. Kärjä & F. Holt (toim.) *The Oxford Handbook on Popular Music in the Nordic Countries*. Oxford University Press. 75–90.

- Ketovuori, H. & Pihlaja, P.** 2016. Inklusiivinen koulutuspolitiikka erityispedagogisin silmin. Teoksessa H. Silvennoinen, M. Kalalahti & J. Varjo (toim.) Koulutuksen tasa-arvon muuttuvat merkitykset. Kasvatustieteiden tutkimuskeskuksen julkaisu, 159–182.
- Kivijärvi, S.** 2018. Nuotinkirjoituksen merkitykset yhdenvertaisuuden näkökulmasta–kuvionuotit suomalaisessa musiikkikasvatusjärjestelmässä. *Musiikki* 48, 2, 60–62.
- Kivijärvi, S.** 2019. Applicability of an applied music notation system: A case study of Figurenotes. *International Journal of Music Education* 37, 4, 654–666.
- Kivijärvi, S.** 2021. Towards equity in music education through reviewing policy and teacher autonomy. *Studia Musica* 88. Taideyliopiston Sibelius-Akatemia.
- Kivijärvi, S. & Poutiainen, A.** 2020 (julkaistu online 2019). Supplying social capital through music education: A study on interaction in special educational needs students' concerts. *Research Studies in Music Education*. 42, 3, 347–367.
- Kivijärvi, S. & Rautiainen, P.** 2020a. Contesting music education policies through the concept of reasonable accommodation: Teacher autonomy and equity enactment in Finnish music education. *Research Studies in Music Education*. E-pub ahead of print. <https://doi.org/10.1177/1321103X20924142>
- Kivijärvi, S. & Rautiainen, P.** 2020b. Kohtuullinen mukauttaminen musiikinopetuksen yhdenvertaisuuden edistäjänä. Kunnille, oppilaitoksille ja yksittäisille opettajille suunnattu toimenpidesuositus. *ArtsEqual* 2/2020.
- Kivijärvi, S. & Rautiainen, P.** 2021. Equity evolvment in Basic Education in the Arts music education in Finland through the case of "Figurenotes". *Nordic Research in Music Education* 2, 1, 20–45.
- Kivijärvi, S., Sutela, K. & Ahokas, R.** 2016. A Conceptual Discussion of Embodiment in Special Music Education: Dalcroze Eurhythmics as a case. *Approaches: An Interdisciplinary Journal for Music Therapy, Special Issue on Dalcroze approach, health and well-being* 8, 2, 169–178.
- Kivijärvi, S. & Väkevä, L.** 2020. Considering equity in applying Western standard music notation from a social justice standpoint: Against the notation argument. *Action, Criticism, and Theory for Music Education* 19, 1, 23–45.
- Koramo, M.** 2009. Taiteen perusopetus 2008. Selvitys taiteen perusopetuksen järjestämisestä lukuvuonna 2007–2008. Helsinki: Opetushallitus.
- Koivisto, T. & Kivijärvi, S.** 2020. Pedagogical tact in music education in the paediatric ward: The potential of embodiment for music educators' pedagogical interaction. Teoksessa L. O. Bonde & K. Johansson (toim.) *Music in Paediatric Hospitals: Nordic Perspectives*. Oslo: NMH-publications, 27–46.
- Kuoppamäki, A.** 2015. Gender Lessons. Girls and boys negotiating learning community in Basics of Music. *Studia Musica* 63. Taideyliopiston Sibelius-Akatemia.
- Kuoppamäki, A.** 2021 arvioitava. Institutional collaboration creating new spaces for young people's musical authorship – the case of G Songlab. Teoksessa M. Hahn, C. Björk & H. Westerlund (toim.) *Mastering Collaboration – New Professionalism for 21st Century Music Schools*.

**Kuoppamäki, A. & Vilmilä, F.** 2017. Musta tuntui, että mulla on ohjat. Nuoret musiikillisen toimijuuden sanoittajina. Nuorisotutkimus 2017/ 1–2. Helsinki: Nuorisotutkimusseura, 5–24.

**Laes, T.** 2017a. The (Im)possibility of Inclusion. Reimagining the Potentials of Democratic Inclusion in and through Activist Music Education. *Studia Musica* 72. Taideyliopiston Sibelius-Akatemia.

**Laes, T.** 2017b. Beyond participation. A Reflexive Narrative of the Inclusive Potentials of Activist Scholarship in Music Education. *Bulletin of the Council for Research in Music Education* 210–211, 137–151.

**Laes, T., Juntunen, M-L, Heimonen, M., Kamensky, H., Kivijärvi, S., Nieminen, K., Tuovinen, T., Turpeinen, I., Elmgren, H., Linnapuomi, A. & Korhonen, O.** (2018a). Saavutettavuus ja esteettömyys taiteen perusopetuksen lähtökohtana. Toimenpidesuositus Taiteen perusopetuksen järjestäjille. *ArtsEqual* 1/2018. <https://www.artsequal.fi/fi/-/toimenpidesuositus-taiteen-perusopetuksen-saavutettavuus/1.8>

**Laes, T. & Rautiainen, P.** 2018. Osallistuminen taiteeseen ja kulttuuriin – elinikäinen oikeus vai velvollisuus? *Aikuiskasvatus* 38, 2, 130–139.

**Laes, T. & Rautiainen, P.** Tulossa. Suomalaisen eläkkeensaajien taidetoimijuus.

**Laes, T. & Schmidt, P.** 2016. Activism within music education. Working towards inclusion and policy change in the Finnish music school context. *British Journal of Music Education* 33, 1, 5–23. doi: 10.1017/S0265051715000224

**Laes, T. & Schmidt, P.** 2018. Policy and Political Perspectives on Music Education in Aging Society. *Proceedings of the 19th International Seminar of the ISME Commission on Music Policy: Culture, Education, and Media*, 162–171. <https://www.isme.org/sites/default/files/documents/proceedings/ISME%20Commission%20on%20Policy%202018.pdf>

**Laes, T. & Valtanen, J.** 2020. Tutkimus: taiteen harrastaminen työikäisenä tuo hyvinvointia eläkevuosiin. <https://www.ilmarinen.fi/uutishuone/arkisto/2020/taiteen-harrastaminen-tyoikaisena-tuo-hyvinvointia-elakevuosiin/>. Luettu 13.10.2020.

**Laes, T. & Westerlund, H.** 2017. Performing disability in music teacher education. Moving beyond inclusion through expanded professionalism. *International Journal of Music Education* 36(1), 34–46. doi: 10.1177/0255761417703782

**Laes, T., Westerlund, H., Saether, E. & Kamensky, H.** 2021 painossa. Practicing civic professionalism through inter-professional collaboration: Reconnecting quality with equality in the Nordic music school system. Teoksessa H. Westerlund & H. Gaunt (toim.) *Expanding professionalism in music and higher music education – A changing game*. Routledge, Sempre.

**Laes, T., Westerlund, H., Väkevä, L. & Juntunen, M-L.** 2018b. Suomalaisen musiikkioppilaitosjärjestelmän tehtävä nyky-yhteiskunnassa: Ehdotelma systeemiseksi muutokseksi. *Musiikki* 48, 2, 5–25.

**Laki taiteen perusopetuksesta** 21.8.1998 / 633. <https://www.finlex.fi/fi/laki/ajantasa/1998/19980633>

**Lapsiasiavaltuutetun vuosikirja** 2015. Harvojen yhteiskunta vai kaikkien kansakunta? Hallituskausi 2011–2015 lapsen oikeuksien näkökulmasta.



**Lehikoinen, K. & Turpeinen, I.** 2021 painossa. Fear, Coping and Peer Support in Male Dance Students' Reflections. Teoksessa D. Risner & B. Watson (toim). *Masculinity, Intersectionality & Identity: Why Boys (Don't) Dance*. Palgrave Macmillan.

**López-Íñiguez, G.** 2017a. Constructivist Self-Regulated Music Learning. *Musiikkikasvatus* 20, 1, 134–138.

**López-Íñiguez, G.** 2017b. Teaching Instrumental Music Students Constructively and Fairly: Theoretical Overview and Practical Guidelines. Teoksessa E. Lopes (toim.) *Tópicos de Pesquisa para a Aprendizagem do Instrumento Musical (Tutkimusaiheita instrumenttiopetukseen)*. Goiânia, Brazil: Kelps. 104–120.

**López-Íñiguez, G.** 2017c. Työkälypakki soitonopettajille: Konstruktivistisen soitonopetuksen edistäminen pedagogisen tasa-arvoisuuden mekanismina. Helsinki: ArtsEqual Research Initiative, University of the Arts. doi:10.13140/RG.2.2.11593.03680).

**López-Íñiguez, G.** 2017d. The World of Possibility in the Music Classroom: Constructivism and Embodiment as Student-Centered Approaches to Learning. ArtsEqual-symposiumin raportti, Taideyliopisto 29.8.2016. *Musiikkikasvatus* 20, 1, 108–109.

**Luhmann, N.** 1995. *Social Systems*. Stanford University Press.

**Luoma, T.** 2020. Taiteen perusopetus 2020. Selvitys taiteen perusopetuksen järjestämisestä lukuvuonna 2019–2020. Raportit ja selvitykset 2020:4. Helsinki: Opetushallitus.

**Martin, M.** 2017. Lastenkulttuurikeskukset osallisuutta tuottamassa. Huoltajien arvioita lastensa osallistumisesta ja osallisuudesta taiteeseen ja kulttuuriin. Lastenkulttuurikeskusten liitto ja Taideyliopiston ArtsEqual-hanke. Kokos julkaisusarja 2 /2017. [https://helda.helsinki.fi/bitstream/handle/10138/233209/Kokos\\_2\\_2017.pdf?sequence=1&isAllowed=y](https://helda.helsinki.fi/bitstream/handle/10138/233209/Kokos_2_2017.pdf?sequence=1&isAllowed=y)

**Mouffe, C.** 2007. *Prácticas artísticas y democracia agonística (Vol. 4)*. Universidad Autónoma de Barcelona.

**Mouffe, C.** 2013. *Agonistics: Thinking the world politically*. Verso.

**Naukkarinen, A., Ladonlahti, T. & Saloviita T.** 2007. Yhteinen koulu kaikille. Opetushallitus. <http://www.edu.fi/SubPage.asp?path=498,527,6980,8914#kouluintegraatio>.

**Nikkanen, H. M.** 2018. Soittostartti - kohti musiikin instrumenttiopetuksen yhdenvertaista saavutettavuutta. *Musiikki* 2, 71–77.

**Nussbaum, M.** 2003. Capabilities as Fundamental Entitlements: Sen and Social Justice. *Feminist Economics* 9, 2–3, 33–59. doi:10.1080/1354570022000077926.

**Nussbaum, M.** 2009. Tagore, Dewey, and the imminent demise of liberal education. Teoksessa H. Sigel (toim.) *The Oxford handbook of philosophy of education*. Oxford University Press, 52–64.

**Nussbaum, M. & Sen, A.** 1993. *The Quality of Life*. Oxford University Press.

OPH 2021. Taiteen perusopetus. <https://www.oph.fi/fi/koulutus-ja-tutkinnot/taiteen-perusopetus>

**Rantanen, M., Lehtola, I., Hyryläinen, T. & Hiltunen, M. J.** 2012. Palvelujen saavutettavuuden käsite ja ulottuvuudet. Teoksessa A. Rehunen, M. Rantanen, I. Lehtola & M. J. Hiltunen, M. J. (toim.) Palvelujen saavutettavuus muutoksessa: Maaseudun vakituisten ja vapaa-ajan asukkaiden palveluympäristön kehityssuunnat ja uudet mahdollisuudet. Ruralia-instituutti, 13–21.

**Rancière, J.** 1991. *The ignorant schoolmaster: Five lessons in intellectual emancipation*. Stanford University Press.

**Rancière, J.** 2006. *Hatred of Democracy*. Verso.

**Rawls, J.** 1999. *The law of peoples: with, the idea of public reason revisited*. Harvard University Press.

**Saari, A.** 2011. Inklusion nosteet ja esteet liikuntakulttuurissa. Tavoitteena kaikille avoin liikunnallinen iltapäivätoiminta. Jyväskylän yliopisto.

**Sen, A.** 2009. *The idea of justice*. Harvard University Press.

**Senge, P.** 2006. Systems citizenship: The leadership mandate for this millennium. *Leader to Leader* 41, 21–26. doi:10.1002/ltl.186

**Schmidt, P.** 2020. *Policy as practice*. Oxford University Press.

**Schmidt, R.** 2014. Value-critical policy analysis. Teoksessa D. Yanow & P. Schwartz-Shea (toim.) *Interpretation and method. Empirical research methods and the interpretive turn*. Sharpe, 322–337.

**Simola, H.** 2001. Koulupolitiikka ja erinomaisuuden eetos. *Kasvatus* 32, 3, 290–297.  
Suomen musiikkineuvosto 2015. Oikeus musiikkiin. Suomen musiikkineuvoston musiikkipoliittinen ohjelma. Helsinki: Suomen musiikkineuvosto.

**Suominen, A.** 2019. Selvitys taiteen perusopetuksen rahoitusjärjestelmän uudistamistarpeista taiteen perusopetuksen saatavuuden turvaamiseksi sekä rahoitusjärjestelmän selkeyttämiseksi ja ajantasaistamiseksi. Opetus- ja kulttuuriministeriön julkaisuja 2019: 27.

**Sutela, K., Kivijärvi, S. & Anttila, E.** 2021. Moving encounters: Embodied pedagogical interaction in music and dance educators' expanding professionalism. Teoksessa H. Westerlund & H. Gaunt (toim.) *Expanding professionalism in music and higher music education – A changing game*. Routledge, *Sempre*, 89–101.

**Tiainen, H., Heikkinen, M., Kontunen, K., Lavaste, A-E., Nysten, L., Silo, M-L., Väliälo, C. & Korkeakoski, E.** 2012. Taiteen perusopetuksen opetussuunnitelmien perusteiden ja pedagogiikan toimivuus. Jyväskylä: Koulutuksen arviointineuvosto 57.

**Tilastokeskus.** 2020. Joka viides peruskoululainen sai tehostettua tai erityistä tukea. Julkaistu 5.6.2020. [http://www.stat.fi/til/erop/2019/erop\\_2019\\_2020-06-05\\_tie\\_001\\_fi.html](http://www.stat.fi/til/erop/2019/erop_2019_2020-06-05_tie_001_fi.html) Luettu 10.10.2020.

**Tonkens, E.** 2016. Professions, service users and citizenship. Teoksessa M. Dent, I. L. Bourgeault, J. L. Denis & E. Kuhlmann (toim.) *The Routledge companion to the professions and professionalism*. Routledge, 45–56.

**Turpeinen, I.** 2015. Raakalautaa ja rakkautta. Kolme sommitelmaa oman elämän tanssista. *Acta Scenica* 41. Taideyliopiston Teatterikorkeakoulu.

**Turpeinen, I.** 2017. Raw board working style, pedagogical love and gender. Teoksessa C. Svendler Nielsen & S. R. Koff. (toim.) Exploring identities in dance. Proceedings of the daCi Copenhagen 2015. <http://ausdance.org.au/publications/details/exploring-identities-in-dance>

**Turpeinen, I. & Buck, R.** 2016. Dance Matters for Boys and Fathers. *Nordic Journal of Dance*. 7, 2, 16–27.

**Turpeinen, I. & Buck, R.** 2019. Fathers and Sons. Discussing Encounters and Dance. Teoksessa K. E. Bond. (toim.) *Dance and the Quality of Life*. Springer, 227–243

**Turpeinen, I., Juntunen, M.-L. & Kamenski, H.** 2019. Etsivä kulttuurityö lisää lasten ja nuorten kulttuurista osallisuutta. Toimenpidesuositus kunnille ja kunnissa toimiville palveluntuottajille. *ArtsEqual* 2/2019.

**UNESCO** 2001. Unescon kulttuurista moninaisuutta koskeva yleismaailmallinen julistus (allekirjoitettu 2.11.2001). <https://minedu.fi/documents/1410845/3898342/Unescon+kulttuurista+moninaisuutta+koskeva+yleismaailmallinen+julistus.pdf>

**Valtioneuvosto** 2015. Ratkaisujen Suomi. Pääministeri Juha Sipilän hallituksen strateginen ohjelma 29.5.2015. Hallituksen julkaisusarja 10/2015.

**Valtioneuvosto** 2017. Hallituksen vuosikertomus 2016. Hallituksen julkaisusarja 1a/2017. <http://urn.fi/URN:ISBN:978-952-287-393-4>

**Vettenranta, J.** 2015. Koulutuksellinen tasa-arvo Suomessa. Teoksessa J. Välijärvi & P. Kupari (toim.) Millä eväillä osaaminen uuteen nousuun? PISA 2012-tutkimustuloksia. Opetus- ja kulttuuriministeriön julkaisu 2015:6. Helsinki: Opetus- ja kulttuuriministeriö, 72–93. Luettavissa: <http://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/75126/okm6.pdf>. Luettu 25.5.2019.

**Vismanen, E., Räisänen, P. & Sariola, R.** 2016. Taiteen perusopetuksen tila ja kehittämistarpeet Helsingissä. Helsinki: Helsingin kulttuurikeskus.

**Väkevä, L.** 2015. Arts Education for All. *Musiikkikasvatus* 18, 2, 119–120.

**Väkevä, L., Westerlund, H., & Ilmola-Sheppard, L.** 2017. Social Innovations in Music Education: Creating Institutional Resilience for Increasing Social Justice. *Action, Criticism & Theory for Music Education* 16, 3, 129–147.

**Välijärvi, J.** (toim.) 2019. Edellytykset kasvuun, oppimiseen ja osallisuuteen kaikille. Tutkijoiden havaintoja ja suosituksia lasten ja nuorten monipuolisen kehityksen, terveyden ja vaikuttamisen mahdollisuuksien edistämiseksi. Valtioneuvoston julkaisu 2019. <http://urn.fi/URN:ISBN:978-952-287-701-7>

**Westerlund, H. & Väkevä, L.** 2010. Onko demokraattinen musiikkikasvatus mahdollista 2010-luvun Helsingissä? Teoksessa T. Koskinen, P. Mustonen & R. Sariola (toim.) *Taidekasvatuksen Helsinki. Lasten ja nuorten taide- ja kulttuurikasvatus*. Helsinki: Helsingin kaupungin tietokeskus, 150–157.

**Westerlund, H., Väkevä, L. & Ilmola-Sheppard, L.** 2019. How music schools justify themselves: Meeting the social challenges of the 21st century. *European Perspectives on Music Education Vienna: Helbling*, 15–33.

**Westerlund, H., Väkevä, L. & Laes, T.** 2020. Democracy, the arts, and aesthetic education. Teoksessa M. A. Peters (toim.) *Encyclopedia of Educational Philosophy and Theory*. Springer.

**Young, K. & Mintz, E.** 2008. A comparison: Difference, dependency, and stigmatization in special education and disability studies. Teoksessa S. Gabel & S. Danforth (toim.) *Disability & the Politics of Education. An International Reader*. Peter Lang, 499-516.

# Plural possibilities of improvisation in music education: An ecological perspective on choral improvisation and wellbeing

*Lectio praecursoria*

4.6.2021, Musiikkitalo, Helsinki

## Honoured custos, honoured opponent, honoured audience

Both academic researchers and the popular media are increasingly discussing how cultural pursuits can support wellbeing in today's society. This discussion is important, and if it continues to grow it can hopefully support meaningful societal change. However, exactly how these positive effects can be brought about through cultural initiatives, and what exactly their individual contributions are, is often left unspoken. Wellbeing has often been considered to be only "an unintended by-product" of widespread societal systems such as "pedagogical processes and school practices" (Soini, Pyhältö & Pietarinen 2010, 737). And yet, bullying in schools "is the most common form of violence among children and youths" (Menesini & Salmivalli 2017, 240). What can our contribution be to furthering this discussion and helping solve such problems? Although the teaching of music in schools has been rationalised by its potential for developing academic and social skills, this view commonly involves an assumption that everyone participating in music-making—or art in general—would automatically experience similar benefits, or indeed only positive effects. These kinds of assumptions underlying music education, and education in general, ignore the inherent complexity of social situations—how learning and wellbeing are influenced by the social context and social interactions, as well as the individuality of learners and their experiences.

I have argued in my dissertation (Siljamäki 2021b) for the need to recognise the complexity of life and social systems. By this I mean how musical learning and wellbeing are interrelated throughout a broad range of contextual, physical, and mental factors such as the overall social context, the participants' past experiences, and the specific environments they are living in. In our classrooms or choir performances, it is never only music or sounds that are made; instead, the people and the environment, and their interaction with each other, are constantly and collaboratively either enhancing—or inhibiting—everyone's learning and wellbeing. As Jackson and Barnett (2020) have argued: not all social learning is "an absolute good" (p. 12).

The aim of my doctoral inquiry has been to understand how musical and social learning environments could be constructed so that they support inclusive participation through improvisation. I highlight the importance of social practices, the interactions between the participants, and the complexity of the social systems involved in the interweaving of improvisation, teaching, and learning. Sociologist Tia DeNora has argued that both learning and wellbeing can be afforded—as in provided for, or gained—from one and the same activity (DeNora 2013). With this in mind, ignoring the fact that wellbeing can be either enhanced or inhibited in educational contexts or art practices could lead to disregarding the holistic nature of the human experience, and possibly furthering the spread and effects of inequality. We need to realize and accept that, when one is making music or learning music, it can also have consequences for one's wellbeing—whether that is a specific goal or not, and whether it is a piano lesson or music therapy.

With this in mind, the learning activity I explored in this doctoral research is musical and social improvisation in two adult choirs. Although this was not a purely educational context, or an activity dealing with children, my goal has been to understand and theorize what participants in improvisation can gain from the practice, what kind of conditions support this participation, and the learning and wellbeing that occurs in those situations. For this purpose I approached improvisation not only as a musical and creative practice, but also as a fundamentally social activity that is guided, supported, and developed by its context. This means that I looked at how those spaces are constructed where the participants feel safe and able to improvise and socially participate in the ongoing music-making—or withdraw from it if they so choose.

After studying these two adult choirs, I have made suggestions about the conditions required for not only creative music making, but also equal participation. For instance, improvisation is often praised as being a democratic process that provides freedom, and one that everyone can participate in. And yet, participation in improvisation can be experienced as intimidating or unequal, as other researchers have noted (Henley 2018; Mwamba & Johansen 2021). In Finland, improvisation has been included in the national curriculum for quite some time. And yet, it has not self-evidently transferred to the actual practice of musical education. According to a survey by Dr Heidi Partti, only 14% of music educators in Finland in 2014 employed improvisation in their teaching regularly (Partti 2016). In this dissertation, I assert that the full potential of improvisation, and particularly free improvisation and its plural affordances, have not yet been recognised. Furthermore, I argue that the significance of social context and the interrelation between musical learning, wellbeing, and equality needs to be reconsidered in order to encourage participation in creative learning and promote music making equally for all. As Professor of Education Emeritus Linda Darling-Hammond and others have argued, learning is: “shaped by interactions among the environmental factors, relationships, and learning opportunities [one] experience[s]” (Darling-Hammond et al. 2020, 97). This includes the social climate, interactions with peers and teachers, and the overall surroundings.

This dissertation arose from the need to understand, from a theoretical perspective, how aspects of one’s immediate environment, and especially the participant’s prior experiences and feelings that are provoked by them, can affect their learning, improvisation, and wellbeing. As I studied the phenomenon of collaborative improvisation in the practices of two choirs, I viewed improvisation not only as a musical creative process, but as a social practice—after all, in a similar sense as collaboration, everyday social actions and teaching are also improvised (Erickson 2011, 116; Sawyer 2003).

This article-based dissertation includes three sub-studies, each published as an academic article, as well as a final synthesizing text. In the first sub-study (Siljamäki & Kanellopoulos 2020) I unravelled the complexity of the phenomenon of improvisation, along with Professor Panagiotis Kanellopoulos. Our quest was to break down the limiting hierarchical oppositions related to different understandings of and approaches to improvisation, and to understand how these different approaches are related to each other and how they co-exist. We also analysed further what kind of visions for improvisation pedagogy could emerge from these approaches. This process led to a realization of the plurality of improvisation. Our hope is that this mapping will provide a basis for not only researchers of improvisation, but also practitioners, so that they can better recognise and understand their own and others’ approaches, and also consider how they can be a source of conflictual situations even though they try to inclusively coexist.

In the second (Jansson, Westerlund & Siljamäki 2016) and third sub-studies (Siljamäki 2021a) I explored how the participants of two choirs narrated their experiences of collaborative improvisation and singing. The first case was a choir project for higher education

students living with social anxiety, which I designed and led collaboratively with a psychologist and physiotherapist from the Finnish Student Health Services (FSHS) in 2013 to 2014. We offered the students the environment and tools to cope with their social anxiety while singing and improvising collaboratively. In addition to a wide range of improvisation practices, the musical material included a set of rehearsed pieces of popular music, which we performed at the end of the project collaboratively with three other vocal groups.

The second case study was an improvisation choir where I was an equal member with other improvisation enthusiasts. We performed and practiced only improvised music, without a nominated conductor—which means that every process of the improvised music was collaborative, and that we did not make use of any conducting cues or signs. The free vocal improvisation could include all kinds of sounds, ways of moving, and positions in the room, and the music did not have to refer to specific musical genres or styles, although it could refer to them.

In addition to upholding the quality of the music, in both choirs the focus was always directed towards supporting the creative collaboration and quality of the social interactions. For this purpose the participants were immersed in an applied improvisational theatre mindset (Tint, McWaters & van Driel 2013) that was learned through the practices and supported the pedagogical atmosphere. We did not improvise scenes or stories as such, but rather employed some of the principles of practice from improvised theatre to the collaborative and musical processes. For instance, an improvised song could be started so that some of the guidelines or tenets from improvised theatre were applied as the mindset, such as “be present in the moment” and “focus on supporting the partner”. With the support of this improvisational, social, and creative mindset the improvisation in the two choirs was expanded from being a musical tool and performance medium to being a social process and pedagogical approach. This approach assumes that interaction is a multimodal process, responding and reacting to impulses with all of one’s senses and one’s whole body.

Although the idea of combining music and theatre is not new in music education, and improvisation has a long history both in music and theatre, I argue that research and practice have not yet taken into account all of the opportunities this combination could provide to educational and pedagogical contexts. This argument can be supported by the worldwide application of applied improvisational theatre, or more briefly *applied improvisation* (AI), in diverse fields; for instance, in the training of humanitarian workers for disaster response (Tint, McWaters & van Driel 2013), in the treatment of depression, and for process development in academic, organisational, and educational contexts.

In this dissertation, improvisation was viewed as an example of how people are influenced by the features of their environment and their interactions with other people. A feature of improvisation, which perhaps makes it a more delicate practice than more pre-planned activities, is the uncertainty it entails. To better appreciate this, we can think of how we actually improvise on a daily basis, for instance when starting a conversation: we cannot fully predict the future of the process, and what the other person is going to say or do. Improvisation always includes some level of uncertainty about what is coming or what is going to happen. When we are improvising, whether it is in everyday conversation or musical practice, we react to the impulses and respond according to what we see, hear, feel, and understand at that specific moment.

An understanding of the characteristic uncertainty of improvisation is vital to understanding how we are coping with the constant state of flux in today’s society. Our everyday social practices and work processes have been challenged by an accelerating state of flux, wherein we are forced to improvise as we adapt to increasingly complex environments, responding and reacting to an unstable world in interaction with the environment (see Sawyer 2005; Montuori 2003). Professor of transformative inquiry, Dr Montuori, has stated:



“life in a complex world, [...] requires the ability to improvise—to deal with and indeed to create, the unforeseen, the surprise” (ibid., 240). With this in mind, I became interested in what we do in those moments when uncertainty—and all the feelings related to uncertainty, such as discomfort or fear of mistakes—are encountered in improvisation.

Using the vantage point of socio-ecological theory, I began to unfold the social and relational processes of free improvisation and collaborative singing in the two choirs. The findings confirm that if the context and social process are guided towards a collaborative construction of safety and reciprocal support, free improvisation and collaborative singing can enable equal participation—regardless of prior musical or social skills. Supporting the quality of the social processes can allow the co-construction of environments where uncomfortable moments can be faced and mistakes can be redefined socially through interactions. These findings highlight the interrelatedness of an experience of safety and the quality of social interaction in collaborative learning.

This was particularly important in the case of the choir called the Beat, which involved students living with social anxiety. Social anxiety is characterized by a fear of social situations, and by being afraid of negative evaluations made by others. Although it touches the lives of at least 12% of the general population, it is often a concealed or hidden condition (see Henderson & Zimbardo 2010). Working with the research team, we concluded that the participants were able to socially and individually face their uncertainties and come to see social anxiety as normal, as illustrated by a quote from a participant: “Although we knew everyone was anxious, everyone looked normal.” The experience of safety in a group was essential to this process, where coping with social anxiety and the act of choral singing were combined. As described by another quote from a participant: “It didn’t require any prior skills in singing, we just began to sing.”

The feeling of safety in the group supported the participants, not only to perform at the end of the course but in the musical improvisations in the sessions, and also in everyday improvisations outside the choir. This is also an example of how the social environment became a game-changer for the students. In light of this, I would stress that it is important to develop pedagogical practices in music educational contexts, and in education at large, that support all learners engaging in reciprocal social processes. This means that in addition to upholding the quality of musical performance or teaching specific subject matter, it is important to provide the learners with resources to support the quality of their social interactions. More importantly, these two qualities need not be exclusive, and in fact could actually be *inclusive*; by which I mean that focusing on the quality or technical issues of music does not entail dismissing the support that these social processes require—and, dependent on the situation, vice versa.

In the case of the improvisation choir, I found that the practice required a collaboratively constructed safe environment, wherein the uncertainty of chaotic moments and silence could be tolerated. As the participants focused on the holistic social interaction—including sounds, bodily movements, and the use of space—they were able to individually achieve a sense of relaxation, further their singing skills, and gain the inspiration to pursue their music studies and their wellbeing, amongst other things. The experience of bodily liberation through vocal improvisation was also achieved by one of the participants, when the sounds that were made were based on and then extended from the sounds in their everyday life. As one of the participants remarked: “I don’t have any trouble making ugly and roaring sounds, because the right way to do them wasn’t taught in school. [Ugly sounds] don’t exist there”. These findings brought to light the significance of including untraditional and disruptive ways of using the voice in educational contexts. These could be incorporated into existing practices without criticisms of their musical value, and be accepted in all age groups, encouraged by playful practices, and supported by the teacher as a co-improviser

if needed. In this way, the innate creativity we all possess could hopefully be supported in educational contexts regardless of the learners' prior musical skills. As the philosopher and education researcher Gert Biesta (2010) has noted: "[Emancipatory education] starts from the assumption that students neither lack a capacity for speech, nor that they are producing noise. It starts from the assumption [...], that students already are speakers" (p. 549).

On the basis of the findings in the three sub-studies of this dissertation, in the synthesizing text I was able to discuss, from a theoretical perspective, how certain social and contextual conditions can both enable and disable, not only participation in music making, but learning, wellbeing, and equality at large. This ecological framework links music education to the discussion of how wellbeing and equality are pursued and supported in music classrooms. Both learning and wellbeing are shaped and supported, or undermined and hindered, by the interactions with the people and the environment in both musical improvisation and learning situations. Therefore, it is crucially important to emphasise good quality, holistic interactions, and to provide possibilities for all learners to musically and vocally improvise with all kinds of sounds. As a participant from the university students' Beat choir said: "Everything I did had the group's support. But there was also space to be quiet. If I felt like it, I didn't have to do anything. And then there was space to try out something else, and be affirmed by others." (an interviewee from the Beat in sub-study 2).

### Acknowledgements

This inquiry has received funding through the ArtsEqual project funded by the Academy of Finland's Strategic Research Council and its Equality in Society program (project no. 293199 and 314223/2017) and the Wihuri foundation. In addition, it has also been funded by the Sibelius Academy, University of the Arts Helsinki, and the Centre for Educational Research and Academic Development in the Arts (CERADA), where I have been employed as a research associate. ■

### References

- Biesta, G.** 2010. Learner, Student, Speaker: Why it matters how we call those we teach. *Educational Philosophy and Theory*, 42, 5-6, 540-552.
- Darling-Hammond, L., Flook, L., Cook-Harvey, C., Barron, B., & Osher, D.** 2020. Implications for educational practice of the science of learning and development. *Applied Developmental Science*, 24, 2, 97-140.
- DeNora, T.** 2013. *Music asylums: Wellbeing through music in everyday life*. Ashgate.
- Erickson, F.** 2011. Taking advantage of structure to improvise in instruction: examples from elementary school classrooms. In R. K. Sawyer (Ed.) *Structure and Improvisation in Creative Teaching*. Cambridge University Press, 113-132.
- Henderson, L. & Zimbardo, P.** 2010. Shyness, social anxiety, and social anxiety disorder. In S. G. Hofmann & P. M. DiBartolo (Eds.), *Social anxiety: Clinical, developmental, and social perspectives*. Elsevier Academic Press, 65-92.
- Henley, J.** 2018. A challenge to assumptions of the transformative power of music. Royal College of Music. (Unpublished).

- Jackson, N. & Barnett, R.** 2020. Introduction: Steps to ecologies for learning and practice. In R. Barnett & N. Jackson (Eds.) *Ecologies for Learning and Practice*. Routledge, 1-15.
- Jansson, S.-M., Westerlund, H. & Siljamäki, E.** 2016. Taide sosiaalisena oppimismuotona – opiskelijoiden kokemuksia jännittämisestä [Art as a social learning form – students' experiences of social anxiety]. *Aikuiskasvatus*, 36, 1, 37-49.
- Menesini, E. & Salmivalli, C.** 2017. Bullying in schools: The state of knowledge and effective interventions. *Psychology, Health & Medicine*, 22, Sup1, 240-253.
- Montuori, A.** 2003. The Complexity of Improvisation and the Improvisation of Complexity: Social Science, Art and Creativity. *Human Relations*, 56, 2, 237-255.
- Mwamba, C. & Johansen, G. G.** 2021. Everyone's music? Explorations of the democratic ideal in jazz and improvised music. In S. G. Nielsen & S. Karlsen (eds.) *Verden inn i musikkutdanningene. Utfordringer, ansvar og muligheter* [The world into music education: Challenges, responsibilities and possibilities], Norwegian Academy of Music, 29-54.
- Partti, H.** 2016. Muuttuva muusikkous koulun musiikinopetuksessa [Changing musicianship in music education at schools]. *Musiikkikasvatus – Finnish Journal of Music Education*, 19, 1, 8-28.
- Sawyer, R. K.** 2003. *Improvised dialogues. Experience and creativity in conversation*. Ablex Publishing.
- Sawyer R. K.** 2005. *Social Emergence: Societies as Complex Systems*. Cambridge University Press.
- Siljamäki, E.** 2021a. Free improvisation in choral settings: An ecological perspective. *Research Studies in Music Education*.
- Siljamäki, E.** 2021b. Plural possibilities of improvisation in music education: an ecological perspective on choral improvisation and wellbeing. [Doctoral dissertation, Sibelius Academy of the University of the Arts Helsinki]. *Studia Musica* 86.
- Siljamäki, E. & Kanellopoulos, P. A.** 2020. Mapping visions of improvisation pedagogy in music education research. *Research Studies in Music Education*, 42, 1, 113-139.
- Soini, T., Pyhäntö, K. & Pietarinen, J.** 2010. Pedagogical well-being: Reflecting learning and well-being in teachers' work. *Teachers and Teaching: Theory and Practice*, 16, 6, 735-751.
- Tint, B., McWaters, V. & van Driel, R.** 2015. Applied improvisation training for disaster readiness and response: Preparing humanitarian workers and communities for the unexpected. *Journal of Humanitarian Logistics and Supply Chain Management*, 5, 1, 73-94.

# Reciprocal integration in a musical thirdspace: An ethnographic study with refugee musicians and higher music education students

## *Lectio praecursoria*

7.5.2021 Musiikkitalo, Helsinki

A j a n  
kohtaista

Imagine yourself sitting together with friends, singing, playing, or listening to music you all know and love, music that binds you together, reminding you of who you are. Maybe this takes place at someone's house, in a concert hall, at a club, or at school. In the autumn of 2015, I was walking through a park with one of my children, carrying a large instrument case. As we walked, we were greeted by a person who appeared to be very happy to see musicians. It became clear that he was also a musician, a percussionist and a refugee who had only recently arrived from the Middle East. Like thousands of other people, he had fled his home country and traveled across the European continent, to eventually arrive in the strange new city of Helsinki, Finland. Surrounded by a totally unfamiliar language, he was trying to work out where it would be possible to meet other musicians and make music together. We exchanged contacts, and a few months later he was walking into a building where he had been invited to meet not only local musicians, but also other musicians who had come to Finland as refugees. He was welcomed into a room where there were already some musicians having tea and coffee, tuning up a violin, getting a guitar out of its case, or resting their hand on the skin of a drum, waiting to play. People made eye contact and smiled, greeting each other in a few different languages. We were about to play music together, although nobody quite knew yet how this would take place or what that music would sound like.

In the tumultuous year of 2015, over 32 000 refugees arrived in Finland. Temporary accommodations were arranged, and the refugees began to wait for decisions about their residence permits on the basis of international protection. The national and global debates about borders, resources, and the integration of refugees were growing intensely. At this point, many artists and educators, including students and teachers within higher music education institutions, began to find ways to encounter the newly arrived refugees and develop projects to create connections with the refugees. Within the field of higher music education, the refugee situation sparked new discussions about social engagement and social responsibility, highlighting questions of participation and difference. The notion of art's potential to contribute towards shared, intercultural spaces and promote equity was thus put to the test in very concrete ways.

In my doctoral dissertation I focus on an ensemble called World In Motion that was inspired by these times and events, where musicians who had arrived in Finland as refugees collaborated with students from the Sibelius Academy. I was one of the founders of the ensemble, which was run in partnership with the Sibelius Academy and the Caisa cultural centre in Helsinki. I led the ensemble, played the viola, and supervised the participating Sibelius Academy students. We began running the weekly ensemble workshops in January 2016, meeting every Wednesday afternoon in a cozy space called the Living Room at the

Caisa cultural centre. The workshop space was situated in the middle of the urban buzz of restaurants, shops, and offices in a building opposite the central railway station. In addition to the weekly workshops, we organized two intensive three-day summer projects at the Sibelius Academy and performed in several public events. The participating refugees came from different parts of the Middle East, and included percussionists, oud-players, guitarists, singers, and string and wind players. There were also musicians who had moved to Finland from two different European countries. Over eighteen months we learnt music from each other, improvised, composed, and arranged music collaboratively.

My research deals with fundamental questions of co-existence, cohesion, and collaboration amongst people from different backgrounds, promoting a stance that the right to inhabit space also encompasses people in transit. This has implications for how music and music education are perceived. An Arabic, Balkan, or Finnish folk song, a rhythmic pattern such as *maqsum* or *zorjina*, a composed melodic theme, or a poem composed by a singer-songwriter, for example, can all be perceived as immaterial forms of musical imagination and expression that can be transported anywhere. However, when music is viewed from the perspective of enhancing participation in society, the physical spaces where music is done, and the question about who inhabits those spaces, become as important as the musical content. In this way, music university buildings, classrooms, music studios and performance halls, and the musical action that takes place in them, come to represent the right to space – or *spatial justice*, as the geographer and urban theorist Edward Soja frames the distribution of resources and access to them. Similarly, integration deals with encounters in real, physical spaces where individual people can begin to reimagine forms of collaboration and new ways of relating to each other.

Integration is a complex reciprocal process that hinges upon social participation, and in my dissertation I argue that higher music education institutions are in a unique position to enhance integration if it is pursued in a dialogical, reciprocal way. This potential stems from several unique aspects: firstly, the nature of music itself as an artform, in other words the non-verbal qualities of music that can support intercultural interaction and collaboration. Secondly, the nature of higher music education institutions, which are expected to be hubs for ongoing artistic and pedagogical innovation, incorporating new forms of knowledge and skills into the development of teaching approaches and the expansion of musical repertoires. And thirdly, the ability of the institutions to provide extensive social and professional networks through their staff and students. As the ethnographic description in my dissertation illustrates, by opening up those networks to professional and non-professional musicians with a refugee or immigrant background, the institutions can promote spatial justice at a grassroots level.

When musicians engage with sound, whether it is precomposed or improvised, they need to be fully aware of each other's sound and actions, intentions and direction. This enables a type of participation that involves actively doing something, continuously engaging with the sound that proceeds in time, which in turn entails engaging with each other as people. When we made music in the World In Motion ensemble, we were immediately dealing with interaction in intensive, demanding ways and were invested in the musical as well as social communication. This kind of in-the-moment interactivity can produce a strong sense of mutuality, which in turn gives the individual a feeling that their contribution matters and that they are capable of acting in that particular social environment. It is possible to communicate unity, diversion, contrasts, similarity, difference, variations, questions, answers, and so on, through the sounds themselves, as well as through other non-verbal ways such as movement, gestures, and facial expressions. This way of communicating is therefore free from some of the demands and inequalities that inherently reside in intercultural communication focused on language, or in situations that require knowledge of the social systems of the receiving society.

When musical interaction is based on exploration, it allows space for pluralist views and understandings. This kind of approach is open-ended and also unpredictable. In the collaborative compositions that are described in my dissertation, the musicians started by generating musical ideas, which varied from a rhythmic pattern, chosen modality, melodic phrase, harmonic structure, or lyrics to a conceptual idea that sparked musical responses, for example. The process continued with selecting and organizing these ideas, which was often the phase where the quality of interaction, commitment to the task at hand and to each other, and responses to uncertainty were highlighted, but where the above-mentioned social and musical dimensions also developed. Many of the creative processes continued towards a performance, and when this happened the last stage of the collaborative process involved consolidating the structures and rehearsing the composition, which in the case of World In Motion included some improvised sections or solos. Each piece followed a unique path, and the approach to collaborative composition had to be reinvented within each process. Therefore, musicianship and leadership in the ensemble required reconsidering and reinventing established ways of thinking and acting, relying on the quality of the relationships on several levels. In other words, the relationships formed the “bedrock” for the experience of music making—or musicking as Christopher Small would call it. Engaging with music in this way can, at least temporarily, bring about a sense of togetherness, which if repeated often enough can enhance a sense of meaning, belonging, and trust amongst the people participating in the musical activity. However, this is where the notion of difference becomes important.

Why talk about difference, when music is perceived as an artform with such power to enable interaction and to unite, to provide happiness? As the sociologist and philosopher Zygmunt Bauman argues, when the unfamiliar appears and breaks into accepted routines, the familiar may start to symbolize happiness. Therefore, the change that threatens the unchallenged familiarity can be perceived as a threat to happiness itself. If difference is genuinely recognized, it challenges everyone involved. The musicians in the World In Motion ensemble brought into the collaboration the music they had grown up with or studied, or both. Learning music from each other was inspiring and felt meaningful, particularly against the backdrop of the way the refugee situation was being reported in the media. But the extended, creative, collaborative processes that produced new compositions and arrangements, and in a way highlighted the differences, took the interaction and negotiation to another level. These processes included navigating musical elements and ideas that were based on very different musical aesthetics, rules, and understandings. This kind of artistic incompatibility was amplified without a shared language, but at the same time it forced everyone to come up with ideas and solutions that a more pre-planned route would not have required. In this sense, the exploration itself, the ongoing discoveries, the joy of joint artistic creation through interaction – as well as the incompatibilities and even tensions – were what produced the sense of togetherness, an experience of achieving something important together. There was an emerging sense of “we”, a feeling that only this group of people, in this particular space and time, could produce this particular piece of music. In my research, this emerging, collaborative space is framed as a musical thirdspace.

During the research process, and in my role as a teacher in higher music education, I found myself constantly returning to the question of how the diversity of musical cultures in society should be reflected in teaching and learning, both at the university level and in music education for young people. One central aspect concerns diversity in musical repertoires, and the ways in which the theory and history of music are being taught. Furthermore, the question of *who* teaches them is also pertinent. Focusing on the diversity of repertoire alone presents the danger of creating a kind of museum of exoticized musics, a collection of objects to be appreciated rather than engaged with. The postcolonial theorist Homi Bhabha describes this as the “containment of cultural difference” implemented in the name of cultural diversi-

ty. Furthermore, promoting music as expressions of nations and cultures remains ubiquitous in the field of music education, which goes against understandings of identity work, and consequently of musical identity as an ongoing process. For a while now, it has been argued that music education based on the idea of people's "right to their own music" and making assumptions about a person's musical aspirations and capabilities based on their ethnicity can become a form of alienation. Such a groupist notion of individuals' musical drives seems removed from the real lives of people living in multicultural urban societies. The alternative could be to seek for new shared meanings through messier, collaborative actions, which include the individual's right to musical self-definition. Having the freedom of self-definition allows a person to choose how much, and in which ways their history is represented in a shared musical space, and to what extent this background may direct their future.

Let us now return to the notion of forming a bond between people through music. Christopher Small suggested already several decades ago that music is an act through which we participate and create meanings for the world and ourselves. When I spoke to the individual refugees about their experiences in the World In Motion ensemble, they expressed their wishes to connect with other musicians in this country and to use their musical skills in a meaningful way. One of them said that by introducing people to Arabic music and also playing a Finnish piece of music on his instrument, he tries to tell people that he is one of them. He also added that he wished to communicate to Finnish people through his music that he was not a threat to anyone. Musical collaboration with refugees brings forth the political dimension of music, because music is such an integral part of how we exist and who we want to become as social beings. The musicians in the ensemble described the emerging, shared musical practice as being human together, and feeling supported and protected by the other musicians.

This has consequences for higher music education. As music students in higher education learn their craft and become performers, teachers, composers, researchers, producers, managers, and other kinds of professionals in their field, they are balancing the conventions handed down to them with evolving questions about what they wish their professional field to look like in the future. When I spoke to the Sibelius Academy students about their experiences in the ensemble, they did not see themselves as political activists per se, but they nevertheless wanted to support the newly arrived refugees in reciprocal, collaborative ways. Studying in higher music education can be about nurturing the capacity of the students to imagine alternative possibilities for the future. Alongside dedicating time and effort to one's musical craft, this involves developing reflexivity towards one's own musical background and musical practice, and identifying how, through music, one can encounter different ways of understanding not only music but also social life. Higher music education can – and should - take an active role in the intersections of the artistic, pedagogical, and social dimensions of music, and create musical spaces that enable future musicians and educators to contribute to a more equal society. ■

## Acknowledgements

The dissertation has been produced as part of the ArtsEqual Research Initiative funded by the Academy of Finland's Strategic Research Council (n:o 314223/2017).

## Reference

**Thomson, K.** 2021. Reciprocal Integration in a Musical Thirdspace: An Ethnographic Study with Refugee Musicians and Higher Music Education Students. [Doctoral dissertation, Sibelius Academy of the University of the Arts Helsinki]. *Studia Musica* 87.



# Embodied listening and expression in the arts: Panel report

A j a n  
kohtaista



**This article examines a variety of theoretical and practical approaches to understanding aspects of *embodied listening and expression* in performing arts and arts pedagogy, drawing on presentations from the expert panel during Research Days at the Sibelius-Academy, University of the Arts Helsinki, on 8 March, 2021, chaired by Marja-Leena Juntunen.**

Marja-Leena Juntunen

## Introduction to the theme of embodied listening and expression

When discussing embodied listening and expression, it is essential first to address the notion of *embodiment*. Indeed, on a very concrete level, embodiment refers to our physical existence, to being a body and having a body. Philosophically, the notion of embodiment can be traced back to phenomenology, particularly to Merleau-Ponty's (1962) philosophy. He defended the bodily basis of human existence, experience, thinking, feeling and knowing against Cartesian mind-body separation and the general disembodiment of experience in relation to knowledge in Western culture. Embodiment recognises the body-mind as one entity and views the mind as embodied and the body as mindful (i.e., inseparable from the mind), and it focusses on how our bodies and experiences shape how we perceive, feel and think.

During the past 20 years, embodiment has become a significant research paradigm in artistic research, musicology, education, neurosciences, philosophy, psychology and digital technology research. In addition, more and more embodied practices and meditation techniques that reinforce and help people become aware of body-mind interconnectedness have been surfacing. In research, the notion of embodiment refers to a theory for understanding and studying the body-mind—a theory that comprises two main branches: phenomenology and embodied cognition theory (Marshall and Hornecker 2013). *Phenomenology*

examines phenomena as experienced subjectively, and perception is viewed as our primary way of knowing the world (Merleau-Ponty 1962). Regarding the relation between the mind and body, objective world and experienced world, Merleau-Ponty in particular focussed on the problems of perception and embodiment. For him, the self is a body subject, and we essentially are physical beings. He suggested that we experience things ‘in themselves’, as they really are in the mind-independent world, and that in our experience, no separation exists between mind and body. Objective thinking (analysis and reflection)—when detached from the lived experience—separates us from ourselves, the world in which we live, and other people with whom we interact (ibid.). In addition to examining subjectivity’s corporeality, phenomenology directs attention toward intersubjectivity and intentionality. Intersubjectivity refers to how two or more people can come to a shared understanding without having direct access to each other’s mental states (Marshall and Hornecker 2013; Zlatev, Racine, Sinha and Itkonen 2008, 1), and intentionality refers to pre-reflective ‘directedness’ towards and understanding of the world in our bodily actions.

The *embodied cognition* approach (see, e.g., Varela, Thompson & Rosch 1991) describes how the body and environment are related to cognitive processes and argues that cognition is embodied and grounded in sensorimotor and motor experiences. For example, this approach emphasises the close connection between music and movement in the brain, where the motor and auditory systems are intertwined inextricably. Within music, this theory addresses the relationship between the properties of musical sounds and how musicians and listeners experience music in their body-minds, as well as how music—and rhythm specifically—‘moves’ us (Maes et al., 2014). The enactivist approach (Varela et al. 1991) emphasises dynamic coupling’s role in brain-body-environment. In music, it uncovers how various aspects of the mental processes involved in listening to, creating and performing *music* are dependent on our sensorimotor abilities and skills (Matyja & Schiavio, 2013; van der Schyff, 2015).

In our daily activities, we constantly communicate nonverbally through the body, interacting with each other in creating, manipulating and sharing meanings and experiential content, such as feelings, perceptions and thoughts (see Marshall & Hornecker 2013). In fact, nonverbal communication forms a substantial part of our interaction with others. Even little children can grasp ‘the purposeful intentions of others through perception of bodily movements, gestures, facial expressions, etc.’ (Gallagher & Hutto 2008, 17). When people interact in arts activities, they communicate on a very different level than when using words, engaging and interacting with their whole selves and holistically, i.e., bodily, intellectually and emotionally. Thus, it could be suggested that the arts, as an embodied practice, form our primary and profound access point for understanding others (ibid., 20).

Embodiment also provides an interesting explanatory framework for understanding artistic expression in performance and perception. Artistic practices are embodied in many respects.

All the arts—music, dancing, acting, painting etc.—are bodily activities in which several qualities of expression—such as rhythmic accuracy, articulation, phrasing, sound, etc.—largely depend on the body, or rather on the harmony or functionality of the body, mind and emotions. The body is also a gateway to creative expression and a tool for gaining an open-minded and experimental attitude toward creative processes. Furthermore, the arts have unique and sometimes disturbing ways of capturing our attention and awakening us to new ways of perceiving and thinking. Artistic activities—either in creating or receiving—provide holistic ways to make sense of the world and approach life situations, including painful ones, in which critical reflection is not enough; thus, art may promote well-being, even healing (Lawrence 2012).

In artistic expression, we utilise our bodies to extend from it and reach the external world (see Leder 1990, 16). In skilful artistic actions, we do not act or respond to the world

automatically or mechanically, but rather through bodily reflection, i.e., the moving body can reflect and adjust its own actions (Merleau-Ponty 1962; Parviainen 2000). Often, gestures or other bodily expressions, as well as speech, are viewed as translated thought (see Wis 1993, 40). From the embodied perspective, drawing on Merleau-Ponty, this paradigm of a stimulus-response connection can be disputed, and expression can be viewed as a completed thought, accomplishing thought or emotion, i.e., they are one and the same (Merleau-Ponty 1962, 174–99). Likewise, there is no thinking that parallels or follows listening, i.e., listening is thinking (Langer 1989, 59).

Listening is a very physical thing, as we listen through the whole body. It is a form of vibration that starts off as a kinaesthetic sensation. When listening to music, the sound waves strike both the eardrums and skin, passing through to the bones and resonating in the whole body (e.g., Bowman 2000; 2004; Bowman & Powell 2007; Stublely 1999; Greenhead, Habron & Mathieu 2016). Eleanor Stublely (1998) employs the notion of ‘being in the sound’ to describe how sound opens up the channel that enables one to encounter music as a living being and fuse with it as one. By listening through the body – what in phenomenology is called kinaesthetic sensitivity or empathy (Parviainen 2000, 157; also Reynolds & Reason 2012) and in cognitive theories, motor resonance (e.g., Uithol et al. 2011) – we can feel, tune into and understand other people’s movements.

However, listening is not only a physical activity: ‘Hearing is intimate, participatory, communicative; we are always *affected* by what we are given to hear’, as David Michael Levin (1989, 32) writes. The human body as a whole holds a listening attitude. Levin (1989) uses the notion of ‘preconceptual’ listening, i.e., listening in which one gets attuned to what is heard through the entire body of felt experience, and describes skilful listening as a ‘practice of the Self’, a term introduced by Foucault. It guides us to listen not only to our own felt needs (ibid., 38), but also to other people’s needs and voices. According to Levin, the cultivation of listening even can help form ‘moral character, encouraging communicative relationships, awakening a compassionate sensibility and understanding it bears within it, motivating a concern for reciprocity and respect for difference’ (p. 3).

Thus, embodied listening and expression comprise a theme that extends to several fields of human existence and action. Within the context of higher education for the arts and arts education, the theme addresses the inseparable link between body, mind and emotions in artistic, pedagogical and research activities. Embodied listening and expression invite us, and maybe even require us, to get attuned to our mind-body wholeness; listen to our emotions; become connected with imagination, intuition and affect; and engage in embodied dialogue between our inner reality and the world ‘outside’, among other things. In the following sections, the panel’s members will present four different interpretations of embodied listening and expression. ■

Eeva Anttila

## Embodied listening, dialogue and pedagogy

I come from the dance field. Of course, embodiment in many ways is always present in dance practices and in dance research—in one way or another. My doctoral work focussed on dialogical dance pedagogy. I completed my doctorate in 2003, so I actually started to think about dialogue and embodiment more than two decades ago.

The reason why I start with the term *dialogue* is that listening is a key element in dialogue. Without listening, dialogue does not exist; thus, listening has been following me as I worked on this notion of dialogue for more than 20 years.

I did not start with the notion of *embodied* dialogue, as I was interested in dialogue more as a conversation or interaction—something that always involved some kind of conceptual or verbal exchange. However, through my doctoral work, I became deeply interested and intrigued by this notion of embodied dialogue, as it refers to prelinguistic or pre-reflective interaction – communication without words or nonverbal interaction.

Most of us probably have heard that nonverbal communication comprises about 70% of all interaction; however, more central than such percentages for me is understanding that embodied dialogue and listening actually shape the quality of the whole interaction process. If embodiment is understood, addressed and acknowledged as a central element in communication, it generates different qualities, even with words. If embodied listening is present in interaction, even verbal communication becomes different. Thus, embodiment and embodied listening elicit a qualitative difference in all communication.

Through my doctoral work, I realised that dialogue inherently is an embodied phenomenon, and various extant literature can be cited on this topic. One of my key sources was, and still is, the philosophy of Martin Buber, viewed as one of the fathers of dialogical philosophy, who stated that a shared silence also can be dialogue, and ‘for a conversation, no sound is necessary, not even a gesture’ (1947, 3). Thus, listening also includes listening to silence.

In any kind of communication, be it between human beings or between human beings and, for example, an artwork, silence is an important element. Without silence, I don’t think we really can understand sound. It is the same with bodily expression. If movement never stops, it is hard to understand movement, i.e., motionless, still moments or pauses are as important as sound and movement. Silent and still moments are important in all kinds of interaction and are part of embodied listening in my understanding.

The other partner when interacting, listening or seeing need not be another human being, but often, when we talk about dialogue or listening, we think about contact with other human beings. However, in this case, we are dealing with the arts and music. Buber often noted that the other partner in dialogue need not be another human being. It can be an animal, something in nature, a living or non-living element, an artwork or, of course, music, probably most self-evidently. But we can listen to dance, as well as tea kettles, as Buber noted. A baby conversing with a whistling tea kettle is one example that he provided (1937/1970, 78). He also talked about being in dialogue with natural elements, e.g., with a tree; thus, the dialogue partner can be pretty much anything.

In all, listening and dialogue in an embodied sense start with an intention. Buber and many other dialogical philosophers have an existential phenomenological background, and intentionality is a central notion in phenomenology. For Buber, intentionality means that dialogue starts from within, from an intention to turn towards the other (1937/1970; 1947). This is first an internal movement. This inner turning towards the other then becomes a bodily, physical movement that we can perceive. It is not moving as such, but rather softening the body, voice and gaze, while heightening sensory awareness. This heightened awareness then leads to bodily awareness and bodily consciousness. This is how the elements of embodied listening merge into a whole. ■

Susanne Jaresand

## Embodied listening in performing arts

**E**mbodied listening can be understood as a meaning-making action in the performative artistic process, including musicians, dancers, choreographers, conductors and visual artists, among others. This artistic approach towards listening leads to further understanding and new interpretive dimensions in artistic expressions. The concept of re-

flective listening is, for all participants of the performative process, an important parameter as a methodology for analysing how music and dance inter-operate, as well as how choreography creates a kind of corporeal listening. Contrary to how eyes perceive the world through objectification and classified distance, hearing is directed towards proximity and procedural openness (Jaresand & Calissendorff 2013). Thus, listening is a fundamental phenomenon in human relations (Wallrup 2002). This thinking and doing guided by listening can transform music into an embodied experience. The common point of departure is that listening has held a hidden place in philosophy, in which sight quickly is established as the primary sense in that which came to be called ‘ocularcentrism’ (Espinet 2009). The visual appears as fixed conditions and concrete evidence, while auditory perception is ephemeral, in-process and transformative.

There is freedom in listening to an artistic work, whether it concerns music, dance, drama or visual art, but it also can entail great constraint. Understanding a work is synonymous with perceiving its inner logic, in which the work’s integral structure exerts a veritable compulsion over the one who has this ability. Expanding the concept of comprehensibility means being able to conduct an open, embodied listening process that entails different artistic methods.

In Luigi Nono’s String Quartet piece *Fragmente-Stille, An Diotima*, the composer applies a number of pre-compositional strategies in the production of the piece, but he breaks up the various constructions, stores them on top of each other, then dissolves them. The listener is meant to face these cracks, travel into them and choose their own paths through the sounding material. In this way, listening and thinking develop in a differentiated interaction – as embodied, reflective listening open to the unexpected. Listening that is not focussed on understanding is open – including to the unknown. Open listening can lead to belonging, which can reach beyond points of the known or comprehensible and into the unknown.

Another example is the dance research project *Beauty/Schönheit/Skönhet* (see Jaresand 2014). In this performance, the choreography neither visualises the sounding music, nor simply contrasts it (e.g., strongly rhythmic music with a *legato* dance or a *fortissimo* in music with a solo dance in a movement sequence in *pianissimo*). Instead, the focus is on perceiving dance and music as equally transformable voices—transformable in the sense that both artistic expressions are using embodied listening as a common denominator through the musical elements in a structured form in which the artistic choices are based.

In a forthcoming artistic research project, the complexity of listening through the artistic processes will be highlighted, taking into account embodied listening of the dancer and musician. The process of creating a performance can be viewed as a series of performative acts of listening and responding to others’ performative episodes. In this practice-based artistic research, we will examine the *musical* acts of territorialisation that two kinds of bodies perform in mutually constitutive relationships: interacting *corporeal-performing-bodies*—with individual pasts, tendencies, wills and affective attunements (Massumi 2011)—and *musical-objects-as-bodies*. Now we have the dancing body and the playing body—embodied skills in articulated non-acoustic and acoustic sounds through performing-bodies-as-musical-objects and musical-objects-as-bodies.

This involves two levels of abstraction: ascribing body status to sound groups and doing the same for historical trajectories, cultural conditionings and dislocations, i.e., ‘the threshold or borderline concept that hovers dangerously and (is) undecidable at the pivotal joint of binary pairs’ (Grosz 1994, 23). One such binary pair that will be problematised is that of production and perception—to perform and perceive—the two perspectives on the same phenomenon. The producers are also the perceivers, and this also applies to the listeners: Acts of perception are themselves productive in the sense that they create contexts—inner movement, to be affected within – in which meaning emerges.

The concept of duration will underlie the basis for these embodied experiments. According to Wallrup, music and movement duration is concerned with temporality, as well as mobility, spatiality and materiality—all having to do with listening (Wallrup, 2012). He discusses how music is embodied by elucidating the dimensions of the musical world that emerges when a listener is attuned. If movements are auditory, they cannot be described like a movement in space. It is not space in the conventional sense, but a musical *spatiality*: ‘This is how the music is embodied. Musical spatiality is nothing other than the expanded spatiality of the lived body’ (Wallrup 2012, 224).

More specifically, the choreographer chooses a piece of music to build a frame as a starting point for the choreography. The choreography of non-acoustic corporeal music then evolves in silence in a collaborative process with the choreographer and the dancers. In an exciting moment, the performing-bodies-as-musical-objects and musical-objects-as-bodies play together equally in a two-voice counterpoint in which polyphonic and polyrhythmic elements occur.

The method also is open to implementing its opposite, in which a composer listens to and analyses a choreographed dance designed in silence, then creates a counterpoint in a musical composition. In this case, the dance takes on the role of setting the artwork’s enabling frame. In this method, the dance is choreographed in advance, with musical elements and structures as the inspiration and starting point for the form and the movement’s qualities and content. The composer then must open up to the music of the dance and ‘hear’ the dance score, live or filmed, and have this score as a frame for the musical composition. The choreography made in silence should have the possibility of being open for interpretation in the same way that an orchestral score is interpretable to the conductor and the musicians.

The dancer’s role is based on improvised movement in silence, with the musical elements as enabling constraints. Jaques-Dalcroze (1920) claimed that musical expressiveness could be taught and does not depend solely on natural talent, and also that prominent musicians often have an instinctive physical connection to music. He trained students in each of the musical elements so that they could represent these elements physically. This physical listening resulted in a virtual lexicon of musically translated movements. The parallel elements between music and dance, as suggested by Jaques-Dalcroze, are expressed in Table 1, below (Jaresand & Calissendorff 2013, 150).

<b>Music</b>	<b>Dance</b>
Pitch	Position and direction of gestures in space
Intensity of sound	Muscular dynamic
Timbre	Diversity in corporal forms
Time	Time
Rhythm	Rhythm
Rests	Pauses
Melody	Continuous succession of isolated movements
Counterpoint	Opposition of movements
Chords	Constellation of associated gestures/movements
Harmonic successions	Succession of associated movements
Phrasing	Phrasing
Construction/form	Distribution of movements in space and time
Orchestration	Opposition and combination of diverse corporeal forms

**Table 1.** Relationships between music and dance, as suggested by Jaques-Dalcroze.



The dancer's individuality, experience, imagination and embodied musical knowledge permeate the material into the style in which the choreographer is working. The dance sequence is based on interaction between listening to the natural rhythm that occurs in the dance improvisation and the choreographer's formation of movements for a musical listening purpose. The music's sounding metrics are neither controlling, nor limiting. The dance sequence then is performed to the sounding music to listen for 'meeting places'—tones/movements—in which, by coincidence, intuition, knowledge and experience will occur. It is important to provide the dance with a scale of expressions in a musical cultivation, giving the body both full control of all available elements of dynamic and agogic nature, as well as the opportunity to experience every nuance of the music to express them through the muscles. This investigation must be complemented with knowledge about agogic and spatial laws to anchor variations in the time value through listening.

Listening permeates every part of the process and should be analysed as follows:

- The dancer's own improvised sequence in relation to the choreographer's intentions.
- The co-dancers' improvised sequences in relation to their own nature as a dancer.
- The unanimous dance with the sounding music.
- The physical listening of the audience's attentive listening.

The musician's role is based on listening to the interpretation put forth through interaction between the co-musicians and/or conductor. What is relevant is the interpretation of the meeting with the 'music' of the dance as well as finding a repeatability, which deepens the interactive listening. If the music is composed with intervals of silence, the musicians can open their listening out in the space to the dance. The musician also can depart from the sheet music and add additional dimensions of inner and outer listening to the performance. The music, based on improvisational models, can lead to greater interaction between the musician and the music of the dance through collective listening.

Improvisation also will be productive entry points for questions of embodiment, perspective, subjectivity and emergent meaning. The phase, i.e., the transition between improvisation and composition, will be of interest in a coming project, as well as how the concept of *temporality and presence* can emerge and become differentiated in the different forms of expression. Lived experience is characterised by an oscillation between presence and meaning in a provocative instability and anxiety. We will build a special framework, a disposition to 'focussed intensity,' to be able to experience the excitement. It has a spatial articulation, and its temporality is an 'event'. Through embodied listening, the musical elements, transformed into materialised non-acoustic movement, will point to new meaning-creating states in the presence of an expanded 'now' (Gumbrecht 2004). This will be the performers' milieu, to be composed in time in moments of intensity. Moments of intensity or lived experience assume that the physical experience that already has taken place, followed by a becoming, the result of an interpretation of the world through action.

Anything that creates meaning needs further attention, in which human values' significance needs its own tracks in the form of personal creativity and co-creation. These thoughts form a micropolitical basis for our project, in which embodied listening is the common meaning-bearing denominator. How is the body written musically? How do we physically perceive music in a landscape of improvisation and composition and in the phase in between? The subject's materialistic foundation must be understood as a relationally embodied, affective and responsible consciousness, not just a transcendent entity.

If we assume that there is *one musical body* that both produces and perceives, subjectively forming corporeal movements and acoustic musical gestures, then where do the boundaries, thresholds and intersections of musical bodies lie? How can 'descriptions' help establish



and legitimise listening as a reliable research methodology across the disciplines, and how does reflective listening emerge? Can the abstract in music be found in dance, or must dance be comprehensible because of its corporeality? How do we think about the processes of subject formation that unfold through interactive music-making? How are performing bodies being described in relation to the musical-objects-as-bodies? Upcoming research will examine ways to describe embodied listening so that it can gain significance, and listening can enter our imagination of the real – terminology that can articulate listening in a way that is useful and adaptable to various disciplines, i.e., a vocabulary. A shareable and transferable methodology is needed that does not ignore the particularities of movement, sound and listening. ■

Marianna Henriksson

## Embodiment and historical theories of musical affects as background for interdisciplinary performance

**A**s a harpsichordist and doctoral student at the Sibelius Academy Docmus doctoral school, I approach the notion of embodiment from the perspective of historical ideas and concepts.

In my ongoing artistic research, I have concentrated on early 17th century Italian music and the underlying concepts of music's affect ability on a humoral/bodily level. I have examined the philosophical-medical ideas valid in the 17th century, such as the humoral pathology and the conceptions of musical passions as bodily events. In the degree's artistic components, I have performed both a solo repertoire and collaborative projects. I'm interested in working on this music's effects through interdisciplinary collaboration. In this text, I reflect on how the aforementioned historical conceptions function as a background for my work with choreographer Anna Mustonen, whose field is contemporary choreography.

In my doctoral study, the research questions are: How was music's bodily affectivity understood in the 17th century, and what influence does this historical knowledge have on my work as a performer? What kind of performances are created within this scope of this understanding in a contemporary performative context?

The 17th century thought system that guided the understanding of the human body and music's function in it is sometimes called *Galenist affect theory* (Wentz 2010, 52–53). Galen was one of the classical authorities who continued to dominate medical science at least until well into the 18th century (Wentz 2010, 53; Gordon 2004, 20). It commonly was believed that humans' health was based on the balance of four basic bodily fluids called humours: blood; phlegm; yellow bile; and black bile. These were connected with corresponding temperaments: sanguine; phlegmatic; choleric; and melancholic. Every individual had a personal complexion and fluid mixture. The balance could be maintained and altered through so-called non-naturals: food and drink; breathing; exercise and rest; excrement; and affects. Music's affect ability connected it with this system. Its capability to move was understood quite literally: The vibrating air penetrated the body by entering through the ears, and once inside, set vital spirits in motion. The spirits stirred the bodily fluids, eliciting passions or emotions. It was very clear to people at the time that music could both heal and harm, and it did so by causing changes in the body (Joutsivuo & Mikkeli 1995, 37–40; Gouk 2000, 173).

Studying these themes has made a strong impact on how I want to perform the music of the 17th century. If the aim is to make the music physically enter the body and move it from the inside, I must really try to play out the music's frictions, meaningful intervals and gestures. However, the impact expands from my personal instrumentalist practice towards

questions of collaborative work. For me, these early theories act like an invitation to search for performance contexts that best allow bodily stirrings to happen. So, how can one reach this state of affectivity today with a contemporary audience? My tendency has been to move away from the context of a classical concert (in itself, fully anachronistic—for this music anyway) and towards contemporary performance surroundings.

I started my collaboration with choreographer Anna Mustonen in 2004. We realised that contemporary choreography and 17th century music share the questions of internal stirrings of the body, and that we could work together to make them happen. We have sought to make the stirrings tangible by sharing the same stage and creating performances that are somewhere between concerts and dance pieces. It is an internal part of our work to discuss the affective elements in our chosen music. The discussions, often drawing from historical affect theories, serve as a basis for the performances to find their shapes.

Our previous project was called *Maria-vesper* (which premiered in 2018 as a co-production of Helsinki Baroque Orchestra and Zodiak Centre for New Dance Helsinki), Monteverdi's *Vespro della beata Vergine* as a choreographed version for six singers, three dancers and an instrumental ensemble. In this work, we developed practices in which dance is intertwined deeply with listening to music, and the music-making movements can be experienced as dance. The Vespers are a sacred music collection containing both monumental renaissance polyphony and intimate solo songs, and they offered a very versatile foundation for experimenting with bodily listening. Singers were dancing, dancers were singing and instrumentalists were set on the same round stage with the audience surrounding the stage. Mustonen's choreography partly comprised dance based on what we call a 'listening-moving-practice', i.e., a bodily task in which the performer allows the music to travel through their body and affect the body's being and movement by listening to the body and the music simultaneously.

We will continue our collaboration in an upcoming project, *Eros the Bittersweet* (working title), scheduled to premiere in fall 2022. I am currently in the process of writing more about our collaborative work.

It is artistically very fruitful to set the historical conceptions of passions and affects in dialogue with the present-day understanding of embodiment. It is deeply moving (sic) for me that centuries-old (and, scientifically speaking, false) theories on music's influence echo so strongly in our current artistic practices. Over the years, many have expressed basically this same fact in numerous ways: Music is an embodied experience. ■

Erik Söderblom

## Embodiment as a state of existence

**M**y background is in classical music. Currently, I work as a professional musician in the fields of opera and theatre; thus, I approach the issue of embodiment from a very practical perspective of 'search', rather than 'research'.

When discussing embodied listening and expression, we actually are dealing with a very essential dilemma of human life known as the Cartesian mind-body dualism, which has affected Europe's history significantly. Ever since antiquity, there has been a split between the body and mind. The oldest description of this split goes back even before classical times, to the myth of the 'forbidden fruit', taken from 'the tree of knowledge' in the biblical Book of Genesis. In a way, stealing the apple was the moment when the animal became a human – the moment when consciousness was formed, the animal became aware of itself and the split between body and mind came into being. It also was the moment when the 'animal' became aware of the fact that one can 'think out' or 'think away' from your body.

The body is the body, but the soul is something separate. However, an animal's life—in a simplified way—can be viewed as pure embodiment. Animals do not need an intellectual apparatus or intellectual functions; they just react to what they experience, living in an embodied way, whereas humans have lots of trouble trying to find their way back to this pure state of existence, which includes the body in a direct, unreflected way.

In the theatre, the edge of the stage, the line between the proscenium and the audience (*ramppi*, in Finnish), is a very central phenomenon in this dilemma. Theatre performance, in my view, is a very clear, original, animistic metaphor and projection of how we exist as human beings, how our self-consciousness works. This line, the *ramppi*, is a border that separates the living and the dead—*dead* not being in a literal sense here—but spiritually, as souls of our ancestors living in the world of spirits. In the mythology of antiquity, this line between the living and the dead was conceived as the River Styx in Greek mythology (in Finnish mythology, it is called the River of Tuonela; the Finnish word *tuonela* means 'that, on the other side'). When we sit in the audience and watch people on the stage, we see embodied spirits. Also, from the performer's perspective, when you are on the stage, you are in the 'state of embodiment'. It is a state in which the ego, personality, individuality, persona and the person with responsibilities in society loosen up. When we perform, we leave our social signum at home and go on the stage with a performer's state of mind, in which there is no line, no separation between our thinking—the mind—and our physical experience—the body. We are, in a way, back in an 'animal' state.

An issue seldom discussed related to this phenomenon is hypnosis. We all can be hypnotised in the sense of becoming *enchanted*. *Chant* means a song or to sing. It also refers to praying. When entering the mental state of praying, our ego, the 'me' part, gets loosened up or is dissolved. This state of mind is how we perceive any work of art. You must believe in the work of art; you must believe in what happens on the stage. If you do not, the artwork does not speak to you. What we experience in this state of mind is a kind of embodiment.

The whole issue of embodiment further reflects the tension between the individual and the group, i.e., the flock. Genetically, we are flock animals, by which I mean that this ability to become enchanted is connected to flock animals' characteristics. The animal, as a member of the flock, is not intellectually considering or discussing its future actions; it just moves on. The flock is enchanted by the leader animal and, thus, becomes one entity. Any group of human beings, in fact, has this kind of dynamic as well. In a way, any group must choose the alpha animal to lead the group, and the other members of the group must give in, must let themselves become enchanted by the leader animal's suggestivity. To do this, the group needs to be stable in a hierarchical way. On the stage, you become the leader animal of the audience that is the flock.

Simultaneously, the world around the flock is an unstable system. Like the weather, it changes all the time; therefore, an inevitable tension exists between the group of humans (the flock) and the world around it. This elicits the need to get away from this individual, intellectual perspective to be able to loosen up and take in the ever-changing circumstances that surround us. Thus, art as a phenomenon deals with the tension between the flock and the real world outside of art. The artwork—be it a concert, theatre performance, painting, or something else—is a proposal for the flock on how to deal with the change, the tension between the stable and, thus, stiff hierarchy of the flock and the ever-changing reality. Art is about adjustment, about accepting change. Art is society's development department.

Thus, embodiment in art describes the individual's ability to let go of the self, the ability to become enchanted, borderless and limitless. In this enchanted, ecstatic state, we experience ourselves as being 'whole' or 'united'. This unification also goes with the group, the tribe. We speak of an atavistic dynamic that always has been there and always will be. Art deals very much with this dynamic. ■

## References

**Bowman, W. D.** 2000. A somatic, "here and now" semantic: music, body, and self. *Bulletin of the Council for research in Music Education* 144, 45–60.

**Bowman, W.** 2004. Cognition and the body: Perspectives from music education. In L. Bresler (Ed.) *Knowing bodies, moving minds*. Netherlands: Springer, 29–50.

**Bowman, W. & Powell, K.** 2007. The body in a state of music. In L. Bresler (Ed.) *International handbook of research in arts education, Part 2*. Netherlands: Springer, 1087–1106.

**Buber, M.** 1947. *Between man and man* (R.G. Smith, trans). London: Kegan Paul.

**Buber, M.** 1937/1970. *I and Thou* (W. Kaufman, trans.). Edinburgh: T.&T. Clark.

**Dourish, P.** 2001. *Where the Action Is: The Foundations of Embodied Interaction*. Cambridge, MA: The MIT Press.

**Espinat, D.** 2009. *Phänomenologie des Hörens: eine Untersuchung im Ausgang von Martin Heidegger*. Tübingen: Mohr Siebeck.

**Gallagher, S. & Hutto, D.** 2008. Understanding others through primary interaction and narrative practice. In: J. Zlatev, T. Racine, C. Sinha and E. Itkonen (Eds.) *The Shared Mind: Perspectives on Intersubjectivity*. Amsterdam: John Benjamins, 17–38.

**Gordon, B.** 2004. *Monteverdi's Unruly Women. The Power of Song in Early Modern Italy*. Cambridge University Press.

**Gouk, P.** 2000. Music, Melancholy, and Medical Spirits in Early Modern Thought. In P. Horden (Ed.) *Music as Medicine. The History of Music Therapy since Antiquity*. Ashgate, 173–194.

B 2016. Dalcroze Eurhythmics. In E. Haddon & P. Burnard (Eds.) *Creative teaching for creative learning in higher music education*. London: Routledge, 211–226.

**Grosz, E.** 1994. *Volatile Bodies: Toward a Corporeal Feminism*. Bloomington, IN: Indiana University Press.

**Gumbrecht, H.U.** 2004. *Production of presence: what meaning cannot convey*. Stanford, Calif.: Stanford University Press.

**Henriksson, M. & Mustonen, A.** 2018. *Maria-vesper. A performance*, Helsinki.

**Jaresand, S.** 2014. *Beauty/Schönheit/Skönhet*. Available: (Jan 30, 2018) <https://www.youtube.com/watch?v=xDIRiNSJT58&t=2088s>

**Jaresand, S. & Calissendorff, M.** 2013. A Physical Interpretation of a Score in a Listening Attitude In: P. de Assis., W. Brooks & K. Coessens (Eds.) *Sound & Score*. Leuven: Leuven University Press, 184–194.

**Joutsivuo, T. & Mikkeli, H.** (Eds.), 1995. *Terveiden lähteillä. Länsimaisten terveystieteiden kulttuurihistoriaa*. SKS, Helsinki.

**Langer, M.** 1989. Merleau-Ponty's phenomenology of perception. A guide and commentary. London: Macmillan Press.

**Lawrence, R. L.** 2012. Transformative learning through artistic expression. The handbook of transformative learning: Theory, research, and practice, 236–242.

**Leder, 1990.** The absent body. Chicago, IL.: The University of Chicago Press.

**Levin, D. M.** 1989. The listening self. Personal growth, social change and the closure of metaphysics. New York & London: Routledge.

**Maes, P. J., Leman, M., Palmer, C. & Wanderley, M.** 2014. Action-based effects on music perception. *Frontiers in Psychology* 4, 1008. <http://doi.org/10.3389/fpsyg.2013.01008>

**Marshall, P. & Hornecker, E.** 2013. Theories of Embodiment in HCI. In S. Price, C. Jewitt & B. Brown (Eds.) *The SAGE handbook of digital technology research*. London: SAGE, 144–158.

**Massumi, B.** 2011. *Semblance and event: activist philosophy and the occurrent arts*. Cambridge, Mass.: MIT Press.

**Matyja, J. & Schiavio, A.** 2013. Enactive music cognition: Background and research themes. *Constructivist Foundations* 8, 3, 351–357.

**Merleau-Ponty M.** 1962. *Phenomenology of perception*. New York & London: Routledge.

**Parviainen, J.** 2000. Kehollinen tieto ja taito. [Bodily knowing and skills.] In S. Pihlström (Ed.) *Ajatus* 57. The yearbook of the Finnish Philosophical Association, 147–166.

**Reuter, M.** 1999. Merleau-Ponty's notion of pre-reflective intentionality. *Synthese*, 118, 69–88.

**Reynolds, D. & Reason, M.** (Eds.) 2012. *Kinesthetic empathy in creative and cultural practices*. Bristol, UK: Intellect.

**Stubley, E.** 1998. Being in the body; being in the sound: a tale of modulating identities. *Journal of Aesthetic Education* 32, 4, 93–106.

**Stubley, E.** 1999. Musical listening as bodily experience. *Canadian Journal of Research in Music Education* 40, 4, 5–7.

**Uithol, S., van Rooij, I., Bekkering, H., & Haselager, P.** 2011. Understanding motor resonance. *Social neuroscience* 6, 4, 388–97. <http://autismodiario.org/wpcontent/uploads/2014/08/Understanding-motor-resonance.pdf>

**van der Schyff, D.** 2015. Praxial music education and the ontological perspective: An enactivist response to *Music Matters* 2. *Action, Criticism and Theory for Music Education* 14, 3, 75–105.

**Varela, F., Thompson, E., & Rosch, E.** 1991. *The embodied mind. Cognitive science and human experience*. Cambridge, MA: MIT Press.

**Wallrup, E.** 2012. *Musical Attunement: The concept and phenomenon of Stimmung in music*. Diss. Stockholm: Stockholms universitet press.

**Wentz, J.** 2010. *Gesture, Affect and Rhythmic Freedom in the Performance of French Tragic Opera from Lully to Rameau*. Chapter 2; Galenist musical affect theory and its place in the reconstruction process. Dissertation, Leiden University. Stuble, E. 1999. Musical listening as bodily experience. *Canadian Journal of Research in Music Education* 40, 4, 5-7.

**Wis, R. M.** 1993. *Gesture and body movement as physical metaphor to facilitate learning and to enhance musical experience in the choral rehearsal*. Ph. D. dissertation. Evanston, IL: Northwestern University.

**Zlatev, J., Racine, T., Sinha, C. & Itkonen, E.** (Eds.). 2008. *The shared mind: Perspectives on intersubjectivity*. Amsterdam: John Benjamins.

## Book review

### **Advancing Music Education in Northern Europe**

Hebert, D.G., & Hauge, T.B. (Eds) 2019. Routledge.

In *Advancing Music Education in Northern Europe*, the reader discovers the history, activities, and output of the NNME (Nordic Network for Music Education), as well as the benefits of international networking for music education research and training.

When I participated in the annual conference of the ISME (International Society for Music Education) for the first time in Baku (Azerbaijan) in 2018, I was happy and grateful to be practically adopted by the Finnish delegation, as I was the only French participant at the conference. This did not really surprise me, as I had already observed that the French were rather absent from most of the international meetings on music education. Here, what needs to be examined is not really the international engagement of the French music education community, but rather the French music education system as a whole and, above all, its (non-)relationship with the world of research. In this regard, the history of the NNME as seen from France should be an inspiring example, as it shows how the interaction between music education practice, music education training, and music education research at the national level fosters international cooperation, and *vice versa*.

In their book, the editors give a brief history of the NNME, starting, like most histories, with people meeting each other and imagining a common future. The story started in 1992 with a study tour taken by Torunn Bakken Hauge and his students and colleagues from Bergen University to visit Frede Nielsen and his colleagues and students at the Danish School of Education in Copenhagen. Torunn Bakken Hauge had become convinced, from this and other international experiences, of “the great value of obtaining a broader perspective on the field of music education and wanted more students to benefit from such experiences” (p. 9). Thus, in 1997, the idea of the NNME was born. Nowadays, the NNME consists of fifteen partner institutions in Norway, Iceland, Denmark, Sweden, Finland, Estonia, Latvia, and Lithuania, connecting music teachers, music education professors, students, and researchers. Its most important activities are the intensive courses it arranges and its sponsorship of mobility, which together enable international exchange in the field of higher music education. It is worth highlighting that, according to various recollections, most participants consider that they benefit from exchanges not only with respect to their own training, but also the opportunity to share “thoughts and research” (p. 16).

Since 1997, these exchanges have been organised within the frame of four multiple-year projects: *professionalization* (1997-2007), *democracy* (2008-2010), *sustainability* (2011-2014), and *universality of music* (2015-2018). On the occasion of the twentieth anniversary of the NNME this book brings together contributions of authors from across the entire network, and is framed by three main themes: *current practices and background*, *higher education reforms*, and *professional networks*.

Ferm Alqvist (Sweden) authored the second chapter. She has participated in many NNME seminars in different roles, from master’s student to keynote speaker. Her long, varied experience in the seminars allows her to stand back and offer a fascinating vision of the NNME through the particular lens, among others, of Hannah Arendt’s conception of democracy. Following Arendt, she argues that “the impossibility of relying on and trusting oneself completely is the price that must be paid for freedom” (p. 43). To her, the way that the NNME seminars are designed exemplifies this assertion, and is the way democracy has



to be understood, “as the possibility of transforming the self, of putting the self in question, which is crucial when others’ ideas, projects, texts and work are to be commented” (p. 42). This requires, but also constructs, “common trust” (p. 42), and enables “all voices to be heard” (p. 43). There is a clear coherence here between NNME’s philosophy regarding the seminars as democratic spaces, and the questions regarding equity, equality, and democracy that are often raised in the research topics presented in the book. For instance, Ferm Alqvist addresses the subject of inclusion and equality in ensemble playing courses. More generally, this may exemplify the relationship that exists between the way we practice research collectively and the very contents of our research questions themselves.

After briefly describing the music education landscape in Sweden, Saether and Di Lorenzo Tillborg (Sweden) address the question of democracy within *El Sistema*, a famous system that originated in Venezuela and was implemented in Sweden to expand the social impact of music education. *El Sistema* has been implemented in Sweden for more than ten years, after the Swedish reform that opened up higher music education to include all genres, for example Nordic folk music and music from other ethnic groups. As a result, “*El Sistema*, with its dominance of Western classical music, as it lands in Sweden, disturbs the hegemonic position of pop-rock music in Swedish music classrooms, a point easily misunderstood by observers from outside Scandinavia” (p. 53). Indeed, in France, as in other countries, *El Sistema*-like programmes are sometimes perceived as hegemonic in the sense that they somehow present western classical music as a noble goal unto itself. Nevertheless, the authors argue that *El Sistema* is a space of negotiation where all of the actors have to allow themselves to be questioned and, following Michel Foucault, where the “repressed and excluded discourses” need to be exposed (p. 58). This can be seen through the (less consensual) lens of Chantal Mouffe’s agonistic pluralism, where democracy is a constant struggle between incompatible positions.

Schei (Norway) has been involved in the NNME since 2003 as a master’s program teacher and leader. In her chapter on tacit self-censorship in musical performances, she explores the identification processes involved in musical performance through a Foucauldian lens, and tries to “disentangle *how* power operates between the subjects, seen from the perspective of the performer, as well as from the audience” (p. 76). She concludes that “as music educators and researchers, we should make it our task to teach future teachers and performers about self-censorship, emotion and the power mechanisms that inhere in all performance, and how they may become obstacles to performing with joy and confidence” (p. 76).

Johansen (Norway) addresses the question of globalization and the universality of music in a helpful, provocative way. As he points out, this question is connected to the question of advocacy for music education. There is a common discourse suggesting that “music, by fostering peace and friendship across cultures and religions, is valuable for the growth of society on a global basis” (p. 82). Johansen regards such arguments as “romantic” (p. 82). Indeed, it is easy to find counter-examples showing that music and music education do not always lead to peace and dialogue. The author lists four examples, including the “aggressive learning environment” sometimes ascribed by participants to “*El Sistema*” (p. 84). Also, the simple assertion that “music is good for you” clearly has some hegemonic traits, and is mainly derived from the Western tradition. Furthermore, it is clear that “what is universal are the differences from culture to culture” (p. 85). Johansen uses a “descriptive-analytic approach” from both the music education perspective and the sociological perspective. He concludes that “what music educators have in common is difference, dynamics and growing recognition that music education and society affect each other reciprocally”, and that “music education should be discussed in the light of the relationship between the global and the local” (p. 88).

Gudmundsdóttir briefly traces the history of Iceland's participation in the NNME, starting in 2002. The participation of Iceland in the network really took off in 2008, when "it became mandatory for the teachers in Iceland to hold a master's degree" (p. 94). She also addresses the question of the languages used in the NNME intensive courses. The use of English in the NNME meetings became mandatory for the first time in 2005 in Oslo, which has had a positive impact as, she argues, social interaction plays a crucial role in NNME courses, in particular during breaks and informal times.

Gudmundsdóttir tries to place Iceland in the overall picture of music education in the Nordic Region. In the Scandinavian region, popular music culture has gained considerable space in music classrooms. In the Baltic region, Western art music is more apparent (probably due to traditional ties with Eastern Europe and the former Soviet Union) and "the strong sense of preservation of local folk music traditions can be explained by imminent threats to their sovereignty" (p. 99). The history of formal music education in Iceland started with the creation of the Reykjavik music conservatory in 1930. Nowadays there are approximately 90 public music schools in Iceland. Most importantly, there is a strong collaboration between music schools within the compulsory public school system, providing good results in terms of accessibility and quality. "However, at the high school and college level music is usually not offered as a subject" (p. 101). Music education in compulsory schools is mainly based on singing. In the 70's, the textbooks were widely influenced by the Kodaly approach, and by the Orff approach in the 90's, although singing remained the most common activity. The author also addresses the question of research methods in music education in the Nordic Countries. In contrast with the majority of Nordic researchers using qualitative methods or philosophical inquiry, she advocates for more quantitative approaches in the NNME, denying the common assumption that quantitative researchers often "jump to simple conclusions based on their results" (p. 103).

Brinck's contribution is a fascinating advocacy for a deeply human, relational, collective and creative approach to music education. Such an approach, he argues, is particularly important in Rhythmic Music, *e.g.* popular music, jazz, electronica etc, as taught for instance in the Rhythmic Music Conservatory (RMC) in Copenhagen. It is interesting to note that the word *conservatory* can be used in the name of an institution where *inventing* seems to be more important than *conserving*. But, in the end, what is it that has to be conserved? Brinck's contribution is a beautiful answer to this question: What should be conserved is what may be the most ancient, fundamental role of music, namely its social, relational, collective and creative one. In this endeavour, Brinck brilliantly highlights the importance of building bridges between our artist stance and our teacher stance, and between our theoretical research and our everyday practices. To Brinck, the NNME network, by giving an international dimension to music education research, fosters this bridging in a concrete way, in particular through the intensive courses.

Finland, as can be understood through Heimonen and Hebert's contribution, is the exemplar *par excellence* of research and research-based practice in music education. The structure of the Finnish music education system is based on curricular, general music education in schools, and an extensive web of schools providing extra-curricular, basic arts education according to an advanced syllabus. But the most significant aspect of the Finnish system may be the close links that are maintained between the music education training programmes and music education research, with a strong influence of philosophical pragmatism. Also, based on an egalitarian tradition, the concepts of equity and equality are often present in Finnish research on music education, which has clearly had an impact on music education practice, for instance regarding gender issues. However, there are still many debates over the question of entrance examinations in music schools, and tensions are perceptible regarding the notion that music should be for everyone. Another danger is

the decreasing involvement of the state in the funding of music schools, which increases the registration fees for the students and, therefore, has an impact on their accessibility. To put it briefly, there seems to be a tension in Finland between a slow trend of decreasing accessibility to music education and a (partly) research-based conception of music for all as a creative practice: “A shift from music listening and performing to creative music making is underway in Finland” (pp. 123-124). This is also supported by the principle of a “good relationship to music”, which has been taken into the syllabus by the National Board of Education, and further investigated by Dr. Cecilia Björk in her doctoral dissertation. While Finland is sometimes seen as a “miracle” in terms of education, it is not immune to the risk of taking education as a means of economic development. For instance, “even technology that is usually seen as a means of enhancing freedom and autonomy in studies is narrowed to serve the economy of effectiveness; in other words, saving costs” (p. 128). The chapter was written before the Covid-19 pandemic, but this obviously takes on a particular meaning today. More generally, there is clearly a philosophical debate over how music education should be understood in political terms. Nowadays the aims are broader than just the selection of future professionals, and the recognition of pupils’ needs is central, as exemplified by the creation and development of the RESONAARI music school in Helsinki. Also, the authors argue that it is critical to maintain the funding of music education at a high rate, for the lack of places in the music education system makes the “music for all” principle impractical and inevitably drives the system towards being selective, based on more-or-less unfair criteria from the perspectives of both equality and equity. The authors further develop the question of equity by comparing music education in Finland and Sweden, two countries that have similarities for historical reasons. They argue that on many points Sweden is still an example to Finland in terms of local democracy, equity, and pupil-centred education, but that the Finnish music education system is also careful to not imitate certain mistakes, such as the excessive dominance of the popular music repertoire.

In Estonia, as explained by Sepp, Läänemets and Kiilu, there is an old tradition of music education at school, starting with the first curriculum decree of 1874. At that time, “all teachers (...) were also music teachers at the same time, and active leaders of cultural life in all rural areas, conducting choirs and orchestras” (p. 142). Above all, there is a strong vocal tradition, as “singing as a part of ethnic culture starts at home” (p. 143). This tradition was amplified by the enhancement of choir practice during the Soviet period. Since 1991, new trends have emerged in the Estonian approach to music education, including democracy, pupil-centred pedagogy, and a strong commitment to the in-service training of music educators. Today, the Estonian music education system is still functioning from the preschool age up to the end of upper secondary school; the music teachers follow a five-year long training programme, and “the obtained educational qualification corresponds to the present-day master’s level” (p. 145). Music education in Estonia has been widely influenced by Riho Päts (1899-1977), an Estonian composer, music educator, conductor, and author of numerous music books, who constructed an integrated pedagogy based on Orff, Kodaly, and others. Even though the “development of a new national curriculum (...) has not been an easy process since 1991” (p. 147), the syllabus has evolved and now includes the following features: “the importance of singing, playing different musical instruments, also musical creativity and thinking, developed through rhythmic and melodic improvisation and accompaniment” (p. 149). It “still leaves much freedom for teachers” (p. 149) and also aims to derive joy from music and to foster pupils’ involvement. Above all, there is an “enormous popularity of choir singing among the whole society” (p. 149), and “music is often called the second mother tongue after the native language Estonian” (p. 147). In conclusion, “How to find balance between new and traditional learning environments?” (p. 151). “The activities of professional networks uniting music teachers of different countries can further

most meaningfully contribute to professionalization of music education in all countries by sharing their research and practical experience” (p. 151).

Marnauza and Madalane offer an overview of music education in Latvia, where “the content of higher education for teachers (including music teachers) has been experiencing a paradigm shift from a focus on knowledge and skills to a new focus on the competency-based approach, particularly in the period of 2011–2013” (p. 160). This paradigm shift, they argue, has been mainly triggered by the “strengthening connections between school education and research in higher education” (p. 160), and exemplifies the benefit of such “strengthening connexions” that support the development of important components such as: reflection, research competence, emotional competence and professional competence.

In Lithuania, as explained by Lasauskiene, music education and music teacher education face many challenges. The author argues that any music teacher should not only be a musician but also an educator, a manager, and a researcher. This requires not only a deep reflection on the content and structure of music education training programmes, but also a more active strategy for targeted research at the national level. It seems that since the re-establishment of independence in 1990, “the pace of reorganization of music teacher education system is not very fast in Lithuania” (p. 181). In addition, the profession is “far from regarded as prestigious” (p. 187) and there is a need for “making teaching into a more attractive profession” (p. 187). Navickiene *et al.*’s chapter describes other, more positive elements of music education in Lithuania. They argue that “music education in Lithuania is a unique system functioning at the cross-roads of traditions and innovations” (p. 193), that has its roots in an ancient tradition of “the child’s engagement in folk musical activities (singing and playing instruments) within their living environment” (p. 193). Currently, the Lithuanian system embraces diverse ways of teaching music. For instance, the authors here introduce the emotional imitation method (EIM), whose philosophical foundations are as varied as Sartre’s existentialism, Dewey’s pragmatism, neo-Thomistic psychology, and Aristotle’s approach to virtues.

In Husby and Hebert’s contribution, the reception of Björk’s *Biophilia* Project is investigated, a programme integrating the learning of music and science. This investigation is also an opportunity to reflect on the bridges between arts and sciences from a general point of view (a topic which is of particular interest to me, as I was previously a researcher in fluid mechanics). The *Biophilia* Project was initially based on Björk’s “appalbum” of the same name, in which the “songapps” are designed to sharpen the user’s curiosity for both sciences and music. This “appalbum” has been presented to primary school teachers and other education actors in workshops since 2011, generating a wide educational programme in primary schools in Iceland and, later on, in other Nordic countries. Using a grounded theory approach including interviews, document analysis, and a clinical trial, the study addresses many technical questions such as the stability and efficiency of the applications and the accessibility of iPad technology, as well as the controversy that emerged from the fact that *Biophilia* could be seen as serving Björk’s notoriety. But it also addresses more fundamental questions such as the educational power of *Biophilia* and the underlying philosophical foundations of Björk’s project, a kind of “creed” as stated by the authors (p. 237), where “some ideological and pedagogical principles are established” (p. 237). These principles are further detailed in a document called “Learnteach”, which serves as a guide for the teachers wherein “learning and teaching are inextricably interwoven” (p. 237) and which is “meant to provide a ‘welcome change from the heavily verbal focus of traditional education” (p. 237). The authors’ findings suggest that “*Biophilia* is able to engage children on a deep level, and despite the technical flaws of the app, it is able to hold their concentration and focus for long durations of time” (p. 241). However, they also suggest that “*Biophilia* is not suitable as an end-to-end learning tool” and that “the app is aging quickly” (p. 241).

It is doubtless that Biophilia is a “vast concept” and that Björk’s vision is “both noble and innovative” (p. 242). This is valuable as such since, as the authors state, music education needs diversified approaches. However, one may be sceptical of “creeds” establishing noble rules aiming at tackling the “establishment”. This, after all, may be seen as a top-down approach, which does not seem to fit with the initially declared vision of pedagogy in *Biophilia*. On the ground, many teachers are already reflecting on the role of creativity in both the teaching and learning processes, and what they need is trust from society and stakeholders. Coming back to the question of building bridges between the sciences and arts, this is a central point: what if the most salient common point between the arts and sciences were creativity, and if the ultimate vocation of scientific and artistic pedagogies were to be accompanying the children in their re-invention of the world? Extensive programmes imposed from above are sometimes perceived on the ground as ignoring the job as it already exists, and the reflection and innovation of local actors. Let us hope that *Biophilia*, a superb idea, is able to avoid these pitfalls.

The concluding chapter in *Advancing Music Education in Northern Europe* offers an overview of the book, striving to both highlight the coherence of the whole and stress the particularities of each contribution. What seems to emanate from an integrated reading of the book is an omnipresent reflection on democracy and contiguous issues such as equality, equity, openness, and agency. It is fascinating to observe, throughout the book, how the question of democracy in music education encompasses such a wide range of scales. The smallest scale is the individual, the intimate scale of the learner. At this scale, it seems that the most advanced approaches of music education put the learner at the centre of artistic choices. In some approaches such as “band rotation, “whereby pupils take turns playing each different instrument part”, some overconfident students “assume that their teachers are even ‘unnecessary’” (p. 258). This example may be placed in a bigger picture, keeping in mind that, as stated by the authors, music education across much of Northern Europe tends to be shaped by the concept of *Bildung*, borrowed from Germany, where the learner is an active actor in her/his own education. At the classroom scale, democratic practices arise from the teachers’ awareness of related issues regarding equity and inclusion, which not only depends on their own convictions but also on their training. This engages the institutional scale, where the music education teacher programmes are elaborated. At the country scale, democracy arises from how music education is spatially distributed and financed, and how it is organised so that it is accessible to all in a sustainable way. Sustainability itself is widely conditioned by public responsibility (not only from the economic but also from the institutional point-of-view, a topic that is not deeply investigated in the book). Finally, the national scale is nested within the international scale through their methods of cooperation in training and research. In Northern Europe, the NNME plays a crucial role at the end of this chain because, as Ferm Alqvist states (Chapter 2), it offers “spaces in which we are expected to – in the words of philosopher Hannah Arendt—“think, imagine, value and reflect—activities that constitute *Vita Contemplativa*” “ (p. 256).

Now, let’s show a little imagination. What if France were located thousands of kilometres further north? Then it might have the chance to be part of the NNME, and what would a French chapter look like in this book? I will not try to draw here a complete portrait of music education in France, but, as my job is mainly focused on music education in public primary schools (children from three to ten years old), I will reflect further on this topic in particular. Music education is mandatory in French primary school programmes, but, that said, it is important to pose the following questions: who teaches music in schools, and how are the professionals trained who teach music in this context? These questions directly lead to focusing on the profession of *musicien intervenant* (hereafter MI), a profession that is very specific to France since the 80’s. MIs work mainly in primary schools, but also in other envi-

ronments such as extracurricular workshops, kindergartens, hospitals, psychiatric hospitals, and prisons. Therefore, although this title is usually translated as “musicians-in-schools” in English, it is often more relevant to use the French term. MIs are trained in CFMIs (Training Centres for MIs, or *Centres de Formation des MIs*), which have been in operation since 1984. The role of MIs is crucial, as there are no permanent music teachers in French primary schools and, unfortunately, the training of primary school teachers in music education is almost non-existent nowadays. The primary school teachers are supposed to handle music education in collaboration with MIs whenever possible. The MIs are usually employed by local collectivities and their availability depends on local policy.

The (full-time) two-year training programme for CFMIs puts the emphasis on the designing of creative musical projects with the class as a whole, during school time, in collaboration with the school teachers. Over these two years, the students follow 1500 hours of lessons based on both an embodied and creative approach, and 500 hours of practical training with classes. The programme has been evolving since the 80’s towards a high-level of training in terms of professionalism, collaborative competencies, cultural mediation in connection with the local musical life, and of course both musical and pedagogical skills. All of these skills are aimed at allowing the MIs to cross the borders between the world of art and culture and the world of public national education. Yet, maintaining and sustaining the CFMIs is a constant, never-ending struggle, partly because they operate at the crossroads of the Ministry of Education and the Ministry of Culture (which are two distinct ministries unlike in Finland) as well as the Ministry of Higher Education.

However, going back to the initial observation in the present review, there is clearly a lack of connection between research and music education practices in France. This is a huge challenge to be considered, which also includes another challenge in terms of international cooperation. As a student in the music education doctoral school at the Sibelius Academy, I am extremely fortunate to be experiencing a double position as a practitioner in France and a researcher in Finland.

Perhaps one day France will inhabit those international spaces where music education research lives. After reading *Advancing Music Education in Northern Europe*, it is worth remembering the authors’ final advise: the crucial importance, when striving to keep such spaces alive, of human, benevolent communication, always looping back to the smallest, personal scale, and never forgetting the vital necessity of face-to-face humanity. ■



K u t s u

# Sosiaalinen kestävyys taidekasvatuksen tutkimuksessa

**Suomen taidekasvatuksen tutkimusseuran syysseminaari**

**12.11.2021 klo 13.00–16.00** (ilmoittautuminen ja kahvitarjoilu klo 12.15 alkaen)  
Teatterikorkeakoulu, Auditorio 1, Haapaniemenkatu 6, Helsinki  
(Mahdollisuus myös osallistua etänä)

Seminaarin teemana on sosiaalinen kestävyys sekä sen eri tasot: yhdenvertaisuus, monimuotoisuus, sosiaalinen koheesio sekä elämän laatu. Seminaarin tarkoituksena on tarkastella sosiaalista kestävyyttä taidekasvatuksen tutkimuksen kontekstissa sekä saada erilaisia näkökulmia tutkimusesimerkkien avulla. Kutsupuheenvuorot edustavat laajasti eri taidekasvatuksen aloja ja metodologioita. Keynote-puhujana on kasvatusteoreetikko ja Taideyliopiston vieraileva professori Gert Biesta. Seminaarin kielet ovat suomi ja englanti.

Seminaari on suunnattu seuran jäsenille – voit osallistua maksettuasi jäsenmaksun (20€/10€).  
Lisätietoa ilmoittautumisesta: [johanna.lehtinen-schnabel@uniarts.fi](mailto:johanna.lehtinen-schnabel@uniarts.fi)

**Social sustainability in arts education research  
Finnish Association of Arts Education Research' Autumn seminar**

**12.11.2021 13.00–16.00** (enrolment and coffee 12.15 onwards)  
Theatre Academy, Auditorium 1, Haapaniemenkatu 6, Helsinki  
(Possibility to also attend online)

The theme of the seminar is social sustainability and its different dimensions: equality, diversity, social cohesion and quality of life. The purpose of the seminar is to discuss social sustainability in the context of arts education research and get different perspectives with the help of research examples. Invited speakers represent a wide range of different fields and methodologies of arts education. The keynote speaker is educational theorist and visiting professor of the Uniarts Helsinki, Gert Biesta. The languages of the seminar are Finnish and English.

The seminar is aimed at the members of the Association – you can attend by paying the annual membership fee (20€/10€). More information about the enrolment: [johanna.lehtinen-schnabel@uniarts.fi](mailto:johanna.lehtinen-schnabel@uniarts.fi)

**Tietoa Suomen taidekasvatuksen tutkimusseurasta**

Vuonna 1983 perustetun Suomen taidekasvatuksen tutkimusseuran tehtävänä on edistää ja koota eri tieteiden- ja tieteenaloilla tehtävää taidekasvatuksen tutkimusta, toimia alan tutkijoiden yhdyssiteenä, levittää tietoa taidekasvatuksen alan kysymyksistä, myötävaikuttaa taidekasvatuksen kehittämiseen tieteen ja tutkimuksen alana, myötävaikuttaa taidekasvatuksen opetuksen kehittämiseen, sekä painottaa taidekasvatuksellisen näkökulman tärkeyttä nyky-yhteiskunnassa. Näiden tavoitteiden saavuttamiseksi seura järjestää vuosittain seminaareja ja tutkimussymposiumeja jäsenilleen. Seura on Tieteellisten seurain valtuuskunnan (TSV) jäsen.

Seuran johtokunta 2021-2022: Tuulikki Laes, TaiYo (pj), Johanna Lehtinen-Schnabel, Siba/TaiYo (siht.), Raisa Foster, Itä-Suomen yliopisto, Liisa Jaakonaho, Teak/TaiYo, Sanna Kivijärvi, Siba/TaiYo, Tiina Pusa, Aalto-yliopisto, Tarja Pääjoki, Jyväskylän yliopisto, Katja Sutela, Oulun yliopisto, Eeva Anttila, Teak/TaiYo (varaj.).

Lisätietoa ja jäseneksi liittyminen:  
<https://www.hollo-instituutti.fi/suomen-taidekasvatuksen-tutkimusseura/>



# Info

# Ohjeita kirjoittajille

## Käsikirjoitukset

**M**usiikkikasvatus julkaisee musiikkikasvatuksen alaa koskevia tieteellisiä ja käytäntöön liittyviä artikkeleita, katsauksia, puheenvuoroja, ajankohtaisiin tapahtumiin ja asioihin liittyviä kirjoituksia, kirjallisuusarvioiteja ja väitösluentoja. Lehden toimitukselle voi lähettää kirjoituksia joko suomeksi, ruotsiksi tai englanniksi. Kirjoitusten tulee olla sellaisia, joita ei ole lähetetty muualla julkaistavaksi. Käsikirjoitukset arvioidaan lehden toimituskunnassa, joka käyttää tieteellisten artikkeleiden osalta vertaisarviointimenetelmää.

Suomenkielisiin teksteihin tulee liittää enintään 200 sanan englanninkielinen tiivistelmä (Summary tai Abstract), muunkielisiin vastaavan mittainen suomenkielinen tiivistelmä. Käsikirjoitukset lähetetään toimitukselle sähköpostin liitetiedostona. Käsikirjoituksissa käytetään kasvatusalalla vakiintunutta merkintätapaa eli tekstinsisäisiä viitteitä (esim. Soini 2001, 9). Myös lähdeviitteissä käytetään vastaavaa merkintätapaa. Suositeltava lähdejulkaisujen maksimimäärä on n. 20 kpl.

Kirjoittaja(t) luovuttaa (luovuttavat) Taideyliopiston Sibelius-Akatemialle oikeuden julkaista teksti Musiikkikasvatus-lehden käytänteiden mukaisen arviointiprosessin edellyttämien korjausten ja toimituksellisen työn jälkeen painetussa muodossa sekä sähköisesti painettuna että sähköisessä muodossa. Kirjoittaja(t) luovuttaa (luovuttavat) samalla myös tekstien rajoitetut levitysoikeudet tieteellisten julkaisujen kansallisiin ja kansainvälisiin lisensoituihin tietokantapalveluihin tai kustantamoihin (esim. Ebsco, Rilm). Näin siirtyvästä julkaisuoikeudesta ei suoriteta tekijälle (tekijöille) rahallista korvausta. Kirjoittajalle (kirjoittajille) jää tekstiinsä omistus- ja käyttöoikeus, jonka käyttöä tämä rinnakkaisen käyttöoikeuden luovutus ei rajoita. Kirjoittaja(t) vastaa(vat) siitä, että teksti (mukaan lukien kuvat) ei loukkaa kolmannen osapuolen tekijänoikeutta.

## Esimerkkejä lähdeviitteiden merkitsemisestä | Examples of quotes

**Hakkarainen, K., Lonka, K. & Lipponen, L.** 2000. Tutkiva oppiminen. Porvoo: WSOY.

**Richardson, L.** 1994. Writing as a method of inquiry. Teoksessa N. Denzin & Y. Lincoln (toim.) Handbook of Qualitative Research. London: Sage, 516–529.

**Soini, T.** 2001. Aktiivinen transfer koulutuksen tavoitteena. *Psykologia* 36, 1-2, 9-17.

**Lehtonen, K.** 1996. Musiikki, kieli ja kommunikaatio. Mietteitä musiikista ja musiikkiterapiasta. Jyväskylän yliopisto. Musiikkitieteen laitoksen julkaisusarja A. Tutkielmia ja raportteja 17.

## Kirjoittajan yhteystiedot

Kirjoittajaa pyydetään kertomaan yhteystietonsa (nimi, oppiarvo / virka-asema, osoite ja sähköposti) toimitukselle.

## Muuta

Lehti ei maksa kirjoituspalkkioita. Artikkeleiden ja katsausten kirjoittajat saavat kaksi kappaletta kyseisen lehden numeroa ja muut kirjoittajat yhden lehden. ■

# Instructions to contributors

The Finnish Journal of Music Education publishes articles and reviews on the research and practice of music education. The Editorial Board will consider manuscripts written in the following languages: Finnish, English or Swedish. Articles written in a language other than English must include an English summary of maximum length 200 words. The journal uses in-text references. The ethical code of FJME does not allow consideration of any articles already published or submitted for publication in other journals or books. Publishing decisions on manuscripts are made by the Editorial Board of FJME. The articles are blind-reviewed by researchers with relevant topical or methodological expertise.

Please submit your text to the editor(s) by e-mail as an attachment. Further information about submitting contributions is available from the Managing Editor.

The author or authors transfer publishing rights to the Sibelius Academy of the University of the Arts Helsinki. The Sibelius Academy then has the right to publish the text in printed form and in digital form. Prior to publication, the text must undergo editing as required by the established assessment process for FJME. The University of the Arts Helsinki has the right to transfer limited distribution rights to licensed national and international databases or publishing companies for academic publications (for example, Ebsco, Rilm). This transferred right of publication will not entitle the author(s) to monetary compensation. The author(s) will retain the proprietary rights and the right of use to the text, which will not be limited by the transfer of a parallel right of use. The author(s) warrant that the text (pictures included) does not infringe the copyright of a third party.

## Contact information

Postal addresses, e-mail addresses and telephone numbers of the contributors should be enclosed.

## Other remarks

The author of an article or review published in FJME will receive two copies of the issue. ■

# Contributors | Kirjoittajat

**Anita Prest**

Associate professor  
University of Victoria  
aprest@uvic.ca

**Carlos Poblete**

Lagos Associate professor  
Metropolitan University of Educational Sciences, Chile  
carlos.poblete\_l@umce.cl

**Dale E. Bazan**

Coordinator of Music Education  
University of Louisiana at Lafayette  
dale.bazan@louisiana.edu

**Dale Misenhelter**

Professor of music education  
College of Design and Social Context, RMIT University  
dmisenh@uark.edu

**David Forrest**

Professor  
University of Arkansas  
david.forrest@rmit.edu.au

**Eeva Anttila**

professori  
Taideyliopisto  
eeva.anttila@uniarts.fi

**Eeva Siljamäki**

post doctoral researcher  
University of the Arts Helsinki  
eeva.siljamaki@uniarts.fi

**Hector Vazquez-Cordoba**

PhD  
University of Victoria  
hector280986@gmail.com

**Hyo Jung Jung**

Doctoral candidate  
University of Victoria  
hyojung.jung.me@gmail.com

**J. Scott Goble**

Associate professor  
University of British Columbia  
scott.goble@ubc.ca

**Jouni Välijärvi**

Professor emeritus  
University of Jyväskylä  
jouni.valijarvi@jyu.fi

**Katja Thomson**

Lecturer  
University of the Arts Helsinki  
katja.thomson@uniarts.fi

**Lauren Kapalka Richerme**

Associate Professor of Music Education  
Indiana University Jacobs School of Music  
lkricher@indiana.edu

**Marja-Leena Juntunen**

professori  
Taideyliopisto  
marja-leena.juntunen@uniarts.fi

**Martin Galmiche**

Doctoral candidate  
University of the Arts Helsinki  
martin.galmiche@conservatoire-lyon.fr

**Nancy J. Uscher**

Dean  
College of Fine Arts, University of Nevada  
nancy.uscher@unlv.edu

**Sharon Lierse**

Lecturer  
Queensland University of Technology Online  
sharonlierse.academicme@gmail.com

**Yan Yue**

Associate professor  
Shanghai Conservatory of Music  
yanyue@shcmusic.edu.cn

# Toimituskunnan lausunnonantajat | Review readers of the editorial board

**Randall Allsup**

Columbia University, New York, U.S.A.

**Philip Alperson**

Temple University, U.S.A.

**Elin Angelo**

Norwegian University of Science and Technology

**Eeva Anttila**

Taideyliopiston Teatterikorkeakoulu | Theatre Academy of the University of the Arts Helsinki

**Päivi Arjas**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Cathy Benedict**

The University of Western Ontario, Canada

**Tiri Bergesen Schei**

Western Norway University of Applied Sciences

**Cara Bernard**

University of Connecticut, U.S.A.

**Cecilia Björk**

Åbo Akademi | Åbo Akademi University

**Pauline von Bonsdorff**

Jyväskylän yliopisto | University of Jyväskylä

**Ulla-Britta Broman-Kananen**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Andrew Brown**

Queensland Conservatorium Griffith University, Australia

**Pamela Burnard**

University of Cambridge, U.K.

**Dave Camlin**

Royal College of Music, U.K.

**Timo Cantell**

Helsingin kaupunki | City of Helsinki

**Janet E. Cape**

Westminster Choir College of Rider University, U.S.A.

**Gemma Carey**

Queensland Conservatorium Griffith University, Australia

**Jason Chen**

The Education University of Hong Kong

**Mimi Chen**

National University of Tainan, Taiwan

**Jelena Davidova**

University of Daugavpils, Latvia

**Christopher Dye**

Middle Tennessee State University

**Petter Dyndahl**

Hedmark University College, Norway

**Ritva Engeström**

Helsingin yliopisto | University of Helsinki

**Marja Ervasti**

Oulun yliopisto | University of Oulu

**Cecilia Ferm Almqvist**

Luleå University of Technology, Sweden

**Maija Fredrikson**

Oulun yliopisto | University of Oulu

**Patrick Furu**

Hanken Svenska Handelshögskolan | School of Economics

**Claudia Gluschankof**

Levinsky College of Education, Tel Aviv, Israel

**Yosef Goldenberg**

Jerusalem Academy of Music and Dance, Israel

**Elizabeth Gould**

University of Toronto, Canada

**Ulla Hairo-Lax**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Christian Hakulinen**

Helsingin yliopisto | University of Helsinki



**Liisamaija Hautsalo**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**David Gabriel Hebert**

Western Norway University of Applied Sciences

**Marja Heimonen**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Lenita Hietanen**

Lapin yliopisto

**Airi Hirvonen**

Haaga-Helia ammattikorkeakoulu

**Anna Houmann**

Malmö Academy of Music, University of Lund, Sweden

**Laura Huhtinen-Hildén**

Metropolia ammattikorkeakoulu | Helsinki Metropolia University of Applied Sciences

**Matti Huttunen**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Eeva Kaisa Hyry**

Oulun yliopisto | University of Oulu

**Leena Hyvönen**

Oulun yliopisto | University of Oulu

**Eero Hämeenniemi**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Lotta Ilomäki**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Satu-Mari Jansson**

Helsingin yliopisto | University of Helsinki

**Geir Johansen**

Norges Musikkhogskole | Norwegian Academy of Music

**Tanja Johansson**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Maria Cecilia Jorquera Jaramillo**

Departamento de Educación Artística, Facultad de Educación, Universidad de Sevilla, Spain

**Marja-Leena Juntunen**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Pirkko Juntunen**

Helsingin yliopisto | University of Helsinki

**Antti Juvonen**

Itä-Suomen yliopisto | University of Eastern Finland

**Päivi Järviö**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Alexis Kallio**

Queensland Conservatorium, Griffith University, Brisbane, Australia

**Panos Kanellopoulos**

University of Athens, Greece

**Olli-Taavetti Kankkunen**

Tampereen yliopisto | University of Tampere

**Sidsel Karlsen**

Norwegian Academy of Music, Oslo

**Sari Karttunen**

Kulttuuripolitiikan tutkimuksen edistämisyhdistys CUPORE | Society for Cultural Research in Finland

**Eija Kauppinen**

Opetushallitus | National Board of Education

**Ailbhe Kenny**

Mary Immaculate College, University of Limerick, Ireland

**Alexandra Kertz-Welzel**

Institut für Musikpädagogik an der Ludwig-Maximilians-Universität, München | Munich, Germany

**Mikko Ketovuori**

Turun yliopisto | University of Turku

**Nuppu Koivisto**

Helsingin yliopisto | University of Helsinki

**Erja Kosonen**

Jyväskylän yliopisto | University of Jyväskylä

**Kari Kurkela**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Vesa Kurkela**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Tuire Kuusi**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Tuulikki Laes**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Roberta Lamb**

Queen's University School of Music, Canada

**Eleni Lapidaki**

Aristotle University of Thessaloniki, Greece

**Don Lebler**

Queensland Conservatorium Griffith University, Australia

**Kai Lehikoinen**

Taideyliopiston Teatterikorkeakoulu | Theatre Academy of the University of the Arts Helsinki

**Kimmo Lehtonen**

Turun yliopisto | University of Turku

**Taru Leppänen**

Turun yliopisto | University of Turku

**Monica Lindgren**

University of Gothenburg, Sweden

**Guadalupe López-Íñiguez**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Jukka Louhivuori**

Jyväskylän yliopisto | University of Jyväskylä

**Otso Lähdeoja**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Charulatha Mani**

Queensland Conservatorium Research Centre, Griffith University, Australia

**Jan-Erik Mansikka**

Helsingin yliopisto | University of Helsinki

**Roger Mantie**

University of Toronto, Canada

**Markus Mantere**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Marie McCarthy**

University of Michigan, U.S.A.

**Susanna Mesä**

Metropolia AMK & Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Laura Miettinen**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Yannis Miralis**

European University Cyprus

**Graça Mota**

CIPEM, Porto Polytechnic Institute, Portugal

**Sari Muhonen**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Minna Muukkonen**

Itä-Suomen yliopisto | University of Eastern Finland

**Pentti Määttä**

Helsingin yliopisto | University of Helsinki

**Hanna Nikkanen**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Ava Numminen**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Albi Odendaal**

School of Music, North-West University Potchefstroom, South Africa

**Juha Ojala**

Taideyliopisto | University of the Arts Helsinki

**Pirkko Paananen**

Jyväskylän yliopisto | University of Jyväskylä

**Reijo Pajamo**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Heidi Partti**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Aija Puurtinen**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Leena Pääkkönen**

Oulun yliopisto | University of Oulu

**André de Quadros**

Boston University, U.S.A.

**Thomas A. Regelski**

Helsingin yliopisto | University of Helsinki

**Inga Rikandi**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Michael Rogers**

University of Oregon, U.S.A.

**Guillermo Rosabal-Coto**

Escuela de Artes Musicales, Universidad de Costa Rica

**Heikki Ruismäki**

Helsingin yliopisto | University of Helsinki

**Inkeri Ruokonen**

Helsingin yliopisto | University of Helsinki

**Marja-Liisa Saarilampi**

Korkeakoulujen arviointineuvosto | Higher Education Evaluation Council

**Eva Sæther**

Lund University, Malmö Academy of Music, Sweden

**Miikka Salavuo**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Patrick Schmidt**

The University of Western Ontario, Canada

**Catherine Schmidt-Jones**

Independent researcher

**Tiina Selke**

University of Tallinn, Estonia

**Ryan Shaw**

Michigan State University, U.S.A.

**Eric Shieh**

Metropolitan Expeditionary Learning School, New York, U.S.A.

**Eeva Siljamäki**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Marissa Silverman**

John C. Cali School of Music Montclair State University, U.S.A.

**Sandra Stauffer**

Arizona State University, U.S.A.

**Henna Suomi**

Jyväskylän yliopisto | University of Jyväskylä

**Johan Söderman**

Malmö University, Sweden

**Ketil Thorgersen**

Stockholm University and University College of Music Education in Stockholm, SMI, Sweden

**Juha Torvinen**

Turun yliopisto | University of Turku

**Danielle Treacy**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Serja Turunen**

Itä-Suomen yliopisto | University of Eastern Finland

**Olli Vartiainen**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Lauri Väkevää**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Susanna Välimäki**

Turun yliopisto | University of Turku

**Peter Webster**

University of Southern California, U.S.A.

**Heidi Westerlund**

Taideyliopiston Sibelius-Akatemia | Sibelius Academy of the University of the Arts Helsinki

**Maria Westvall**

School of Music, Theatre and Art, Örebro University, Sweden

**Richard David Williams**

SOAS, University of London, U.K.

**Ruth Wright**

Western University, Canada

**Khin Yee Lo**

University of West London, U.K.

# Toimitus | Editorial office

## Päätoimittaja | Editor-in-chief

Heidi Westerlund, Taideyliopiston Sibelius-Akatemia |  
Sibelius Academy of the University of the Arts Helsinki

## Tämän numeron vastaavat toimittajat | Managing editors of this issue

Tuulikki Laes, Taideyliopiston Sibelius-Akatemia |  
Sibelius Academy of the University of the Arts Helsinki  
Carla Aguilar, Metropolitan State University of Denver, U.S.A.

## Osoite

Sibelius-Akatemia, Musiikkikasvatuksen, jazzin ja kansanmusiikin osasto  
PL 30, 00097 TAIDEYLIOPISTO

## Address

Sibelius Academy, Faculty of Music Education, Jazz and Folk Music  
P. O. Box 30, FI-00097 UNIARTS

## Sähköposti | E-mail

[fjme@uniarts.fi](mailto:fjme@uniarts.fi)

## Toimituskunta | Editorial Board

Cecilia Björk, Åbo Akademi University  
Sidsel Karlsen, Norwegian Academy of Music, Oslo  
Tuulikki Laes, Suomen Taidekasvatuksen Tutkimusseura  
Pirkko Paananen-Vitikka, Oulun yliopisto | University of Oulu  
Heikki Ruismäki, Helsingin yliopisto | University of Helsinki  
Suvi Saarikallio, Jyväskylän yliopisto | University of Jyväskylä





# Musiikkikasvatus 02 2021 vol. 24

The Finnish Journal of Music Education FJME

## ARTIKKELIT | ARTICLES

### **Yan Yue**

Exploring the significance of ECTS in China's professional music education

### **David Forrest**

Declarations on education: The place of music within policy

### **Carlos Poblete Lagos**

Policies, music education, and culture:  
Approaches from Chilean music education curriculum

### **Lauren Kapalka Richerme**

Fostering loyalty and integration in American public education:  
Difficult choices in the age of school choice

### **Anita Prest, J. Scott Goble, Hector Vazquez-Cordoba & Hyo Jung Jung**

On sharing circles and educational policies: Learning to enact indigenous  
cultural practices and worldviews in British Columbia music classes