Towards equity in music education through reviewing policy and teacher autonomy

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TOWARDS EQUITY IN MUSIC EDUCATION THROUGH REVIEWING POLICY AND TEACHER AUTONOMY

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Studia Musica 88

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Professor Randall Allsup, Teachers College, Columbia University, USA
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ABSTRACT

Music education policies worldwide are required to abide by the obligation to operate on the basis of equity, which is also an issue of social justice, and legal and political human rights. Yet, the complexity of issues of equity and justice remains largely unrecognised in music education, particularly in relation to the specific, more vulnerable groups of students, such as those with dis/abilities. This doctoral dissertation examines educational equity and discrimination in Finnish music education system, both as part of basic education and Basic Education in the Arts, while expanding the discussion to international music education contexts. The Finnish education system as a whole is grounded in the ideal of educational equity, indicating that everyone should have access to high-quality education and educational outcomes regardless of factors specific to individual circumstances and background. However, this education system has also imposed discriminatory practices regarding who gets to study music, in what ways, and to what extent, overlooking certain groups of students, such as people with dis/abilities. To advance equity in music education, the research examines how practice-led policy changes can be achieved through an innovative music notation system called *Figurenotes* and the accommodation of teaching as context-sensitive. Through these interlinked cases, the dissertation analyses discrimination and equity policy efforts in relation to normative assumptions about ability in music education. Theoretically, the project centres on educational equity, teacher autonomy and the broad concept of policy through the lens of ableism and disablism.

The doctoral dissertation consists of four studies published in international peer-reviewed journals and a published policy recommendation based on their findings. Two of these studies are empirical, based on the data collected through semi-structured expert interviews and analysed using qualitative data analysis methods. The first empirical study introduced the Figurenotes system as a pedagogical approach and an education policy vehicle. The second study examined a policy change in the Finnish music education system initiated by the development and application of Figurenotes. The other two studies are theoretical and draw on concepts and theories from the fields of music education, sociology, and legal studies, as well as sociocultural disability studies. The first theoretical study examined the wide use of Western standard music notation from the standpoint of educational equity and teachers' autonomous decision-making. The second theoretical study considered the potential of reasonable accommodation (Non-Discrimination Act 1325/2014 of Finland; United Nations, 2006) to prevent discriminatory practices through the local curriculum and teachers' actions in relation to music notation.

The findings of the empirical studies indicate that the use of Figurenotes has raised awareness of inequity at the institutional level and encouraged efforts to address this problem through a public policy process. The findings also suggest that the extensive use of Western standard music notation is a mechanism that creates inequities in music education, particularly by limiting the musical learning of students who have difficulties in musical perception when working with written graphic symbolic representations. From a theoretical point of view, a key contribution is the examination of the concept of reasonable accommodation and its applications to the field of music education to promote educational equity. Based on the studies, it is argued that teachers must be guided to achieve policy analysis skills and understanding to recognise, analyse, and accommodate cultural frameworks–such as pedagogical and musical conventions–that impact music educational equity in practice in support of the National Curriculum Framework and local curriculum.

Keywords: Dis/ability; educational equity; Figurenotes; reasonable accommodation; teacher autonomy; Western standard music notation

TIIVISTELMÄ

Kivijärvi, Sanna (2021). Koulutuspolitiikan ja opettajan autonomian tarkastelu yhdenvertaisuuden edistämiseksi musiikkikasvatuksessa. Taideyliopiston Sibelius-Akatemia. Studia Musica 88.

Tämä väitöstutkimus käsittelee yhdenvertaisuutta ja syrjintää suomalaisessa musiikkikasvatusjärjestelmässä, joka lähtökohtaisesti perustuu yhdenvertaisuuden ja syrjimättömyyden arvoille. Nämä arvot tarkoittavat käytännössä, että oppilaan henkilökohtaiset ominaisuudet tai tausta eivät saa vaikuttaa koulutukseen pääsyyn tai oppimistulosten laatuun. Yhdenvertaisuuteen sitoutuneesta arvoperustasta huolimatta julkisrahoitteiseen musiikkikasvatusjärjestelmään sisältyy valikoivia käytänteitä, jotka rajaavat esimerkiksi sitä, kuka, millä tavoin ja kuinka laajasti voi opiskella musiikkia. Eräs perinteisesti ulossuljettu oppilasryhmä ovat vammaiset henkilöt. Tämä väitöstutkimus tarkastelee yhdenvertaisuuteen ja syrjintään vaikuttavia tekijöitä, jotka perustuvat koulutusinstituutioiden ja opettajien autonomian, pedagogisen innovoinnin, arvoperustan ja etiikan vuorovaikutukseen musiikkikasvatuksessa. Tutkimuksen kaksi tapausta ovat kuvionuotit-nuotinkirjoitusjärjestelmä ja kontekstisidonnainen opetuksen mukauttaminen, joiden kautta tarkastellaan alhaalta ylöspäin suuntautuvaa koulutuspoliittista muutosta. Teoreettisesti tutkimus lähestyy yhdenvertaisuutta opettajan autonomian ja laajentuvan politiikan käsitteiden sekä ableismin ja disabilismin määritelmien kautta. Ableismi-käsitteen näkökulmasta tutkimuksen yhdenvertaisuus- ja syrjintänäkökulmat koskettavat kaikkia, myös ei-vammaisia oppilaita.

Väitöstutkimus koostuu neljästä osatutkimuksesta, jotka on julkaistu vertaisarvioituina artikkeleina kansainvälisissä tutkimusjulkaisuissa. Lisäksi osatutkimusten tulosten perusteella on julkaistu toimenpidesuositus, joka on suunnattu sekä suomalaiselle että kansainväliselle yleisölle. Kaksi osatutkimusta on empiirisiä ja perustuu haastatteluaineistoon, jota analysoitiin käyttämällä laadullisia analyysimenetelmiä. Ensimmäinen empiirinen osatutkimus esittelee kuvionuotteja pedagogisena ja koulutuspoliittisena välineenä. Toinen empiirinen osatutkimus tarkastelee kuvionuottien merkityksiä ja vaikutuksia suomalaisessa musiikkikasvatusjärjestelmässä segregaation, inkluusion ja yhdenvertaisuuden näkökulmista. Kaksi osatutkimusta perustuu teoreettiseen mallintamiseen, joka yhdistää musiikkikasvatuksen näkökulmia sosiologiaan, oikeustieteisiin ja yhteiskuntatieteelliseen vammaistutkimukseen. Ensimmäinen teoreettinen osatutkimus keskittyy länsimaisen nuotinkirjoituksen hegemonian kritiikkiin opettajan joustavan autonomisen toiminnan ja yhdenvertaisuuden näkökulmasta. Toinen teoreettinen osatutkimus esittää, että kohtuullisen mukauttamisen käsite (Yleissopimus vammaisten henkilöiden oikeuksista, SopS 27/2016; Yhdenvertaisuuslaki 1325/2014, 15§) mahdollistaa syrjiviin käytänteisiin puuttumisen koskien notaatiokäytänteitä ja laajemmin osana musiikkikasvatuksellista käytäntöä.

Tutkimuksen tulosten perusteella kuvionuottien kehittäminen ja käyttöönotto on edistänyt keskustelua yhdenvertaisuudesta ja kytkenyt sen institutionaaliselle agendalle musiikkikasvatuksen alalla. Tulokset osoittavat, että länsimaisen nuotinkirjoituksen laaja hyödyntäminen on eriarvoisuutta tuottava mekanismi, jolla on merkittävä rooli nykyisissä musiikkikasvatuksen institutionaalisissa käytänteissä. Tutkimuksen teoreettinen kontribuutio painottuu musiikinopetuksen yhdenvertaisuuden edistämiseen kohtuullisen mukauttamisen käsitteen kautta. Osatutkimusten perusteella esitetään, että olennaista yhdenvertaisuuden edistämisessä on opettajien ohjaaminen tunnistamaan, analysoimaan ja mukauttamaan erilaisia opetukseen vaikuttavia kulttuurisia viitekehyksiä ja vakiintuneita käytänteitä valtakunnallisen opetussuunnitelman perusteita ja paikallista opetussuunnitelmaa kunnioittaen.

Hakusanat: Kuvionuotit, kohtuullinen mukauttaminen, länsimainen nuotinkirjoitus, opettajan autonomia, vammaisuus, yhdenvertaisuus

ABSTRAKT

Sanna Kivijärvi (2021). Mot likabehandling inom musikutbildning genom en granskning av utbildningspolitik och lärarnas autonomi. Sibelius-Akademin, Konstuniversitetet. Studia Musica 88.

Musikutbildningspolitik över hela världen skulle anpassa sig till kravet att verka på rättvisa grunder, vilket också är en fråga om social rättvisa, och juridiska och politiska mänskliga rättigheter. Ändå är komplexiteten i frågor om likabehandling och rättvisa fortfarande i stort sett okänd inom musikutbildningen, särskilt i förhållande till specifika, mer utsatta grupper av studerande, som de med funktionshinder. I denna doktorsavhandling undersöker jag likabehandling och diskriminering i det finska musikutbildningssystemet, både som en del av grundskolan och grundläggande konstundervisning, samtidigt som diskussionen utvidgas till internationella musikutbildningssammanhang. Det finländska utbildningssystemet som helhet är grundat på idealet av sådan rättvis utbildning, där alla ska ha tillgång till högkvalitativ utbildning och utbildningsresultat, oavsett specifika faktorer som individuella omständigheter och bakgrund. Detta utbildningssystem har emellertid också infört diskriminerande tillvägagångssätt som påverkar vem som får studera musik, på vilka sätt, och i vilken utsträckning. Detta försummar vissa grupper av studerande, till exempel personer med funktionshinder. För att främja likabehandling inom musikutbildning undersöker jag hur praktikledda politikförändringar kan uppnås genom ett innovativt musiknotationssystem, *Figurenotes*, och tillgodoseende av en kontextanpassad undervisning. Genom dessa sammanlänkade fall analyserar jag diskriminering och likabehandling i förhållande till normativa antaganden om förmåga inom musikutbildning. Teoretiskt kan problemet om likabehandling tacklas genom lärarnas autonomi, bredare politiska begrepp samt genom definitioner beträffande *ableism* och *disablism*. Ur det sistnämnda perspektivet berör begreppen likabehandling och diskriminering oss alla inte bara dem som har funktionshinder.

Doktorsavhandlingen består av fyra studier som har publicerats i internationella referentgranskade tidskrifter, och en publicerad rekommendation som baserar sig på forskningsresultaten. Två av dessa studier är empiriska, baserade på data som samlats in genom semistrukturerade intervjuer och som analyserats med kvalitativa metoder för dataanalys. Den första empiriska studien introducerade Figurenotes-systemet som ett pedagogiskt tillvägagångssätt och ett utbildningspolitiskt medel. Den andra studien undersökte en politikförändring i det finska musikutbildningssystemet som initierades av utvecklingen och tillämpningen av Figurenotes. De andra två studierna är teoretiska och bygger på begrepp och teorier från musikpedagogik, sociologi och juridiska studier samt sociokulturella studier inom handikappvetenskap. Den första teoretiska studien undersökte den omfattande användningen av västerländsk musiknotation med utgångspunkt i pedagogisk rättvisa och lärarnas autonomi. I den andra teoretiska studien undersökte jag potentialen för rimlig anpassning (Diskrimineringslag i Finland 1325/2014; Förenta nationerna, 2006) för att förhindra diskriminerande tillvägagångssätt genom den lokala läroplanen och lärarnas agerande i samband med musiknotation.

Resultaten av de empiriska studierna tyder på att användningen av Figurenotes har ökat medvetenheten om orättvisa på den institutionella nivån och uppmuntrat försök att ta itu med detta problem genom en offentlig politisk process. Resultaten antyder också att den omfattande användningen av västerländsk musiknotation är en mekanism som skapar diskriminering i musikutbildningen, särskilt genom att begränsa det musikaliska lärandet hos de studerande som har svårigheter med musikalisk uppfattning, när de arbetar med skrivna grafiska symboliska framställningar. Ur en teoretisk synvinkel är ett viktigt bidrag att undersöka begreppet rimlig anpassning och dess tillämpningar inom musikutbildning för att främja rättvisa. Baserat på dessa resultat argumenterar jag att alla lärare måste få bättre vägledning för att uppnå färdigheter och förståelse, så att de kan känna igen, analysera och tillgodose kulturella ramverk–såsom pedagogiska och musikaliska konventioner–som påverkar likabehandling inom musikutbildningen i praktik till stöd för den nationella läroplanen och lokala läroplaner.

Nyckelord: Figurenotes; funktionshinder; likabehandling; lärarnas autonomi; rimlig anpassning; västerländsk standardmusiknotation

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In Helsinki, July 2021

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PUBLISHED WORKS BY THE AUTHOR
AS PART OF THE DISSERTATION

I Kivijärvi, S. (2019). Applicability of an applied music notation system: A case study of Figurenotes. *International Journal of Music Education, 37*(4), 654–666.

II Kivijärvi, S., & Rautiainen, P. (2021). Equity in music education in Finland: A policy window opened through the case of "Figurenotes". *Nordic Research in Music Education, 2*(1), 20–45.

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V Kivijärvi, S., & Rautiainen, P. (2020). Advancing equity through reasonable accommodation in music education. [Kohtuullinen mukauttaminen musiikinopetuksen yhdenvertaisuuden edistäjänä.] ArtsEqual policy brief 2/2020.

The reprinted articles are included in Part II of the dissertation.

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Koivisto, T., & Kivijärvi, S. (2020). Pedagogical tact in music education in the paediatric ward: The potential of embodiment for music educators' pedagogical interaction. In L. O. Bonde & K. Johansson (Eds.), *Music in Paediatric Hospitals: Nordic Perspectives* (pp. 27–46). Oslo: NMH-publications.

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KEYNOTE ADDRESS RELEVANT TO THE DISSERTATION

Equity and inclusion in music education: perspectives from Finland. 3rd Scientific Symposium on the intersections between music therapy, community music therapy and music education. Aristotle University of Thessaloniki/School of music studies, Thessaloniki, Greece. November 10, 2016.

SELECTED ACADEMIC PRESENTATIONS RELEVANT TO THE DISSERTATION

Advancing equity through reasonable accommodation in music education. Paper presentation with docent Pauli Rautiainen. Able Assembly 2021 – Intersectionality, Disability and Arts Education. Boston, USA. April 11, 2021.

Contesting educational and cultural policies through reasonable accommodation. Paper presentation with docent Pauli Rautiainen. European Sociological Conference in the Arts. Helsinki, Finland. March 12, 2021.

Weaving equity and social justice in music education in times of social crises. Panel presentation with prof. emerita Kimberly McCord, associate prof. Joyce McCall and music educators Markus Kaitila, Kenard Chambers and Nancy Brocker. Finland Center Foundation. New York City, USA. July 30, 2020.

Neoliberal politics of basic education in the Finnish National Core Curriculum – Music education as a challenger. Paper presentation with doctoral researcher Minja Koskela. Nordic Network for Research in Music Education. Stockholm, Sweden. February 26–28, 2019.

From research to policy to practice: Promoting accessibility in the Finnish Basic Education in the Arts system. Roundtable presentation with professor Marja-Leena Juntunen, post doc researcher Tuulikki Laes and doctoral researchers Hanna Kamensky and Tuulia Tuovinen. Nordic Network for Research in Music Education. Stockholm, Sweden. February 26–28, 2019.

Influencing policy makers and institutional leaders in Finnish arts education via systems thinking. Roundtable presentation with professor Lauri Väkevä, post doc researcher Tuulikki Laes and doctoral researcher Hanna Kamensky. EARLI European Association for Education Conference. Tampere, Finland, August 29–September 2, 2017.

Examining Figurenotes as a vehicle for educational equity and social participation in Finland. Paper presentation. European Sociological Association in the Arts. Porto, Portugal. September 8–10, 2016.

Figurenotes and beyond: The impact of the Figurenotes system for music educational equity in Finland. Paper presentation. International Society for Music Education World Conference. Commission on Music therapy and special music education. Edinburgh, UK. July 20–24, 2016.

The role of innovative Figurenotes in advancing educational equity in Finland. Paper presentation with Resonaari musicians Marlo Paumo and Jaakko Lahtinen. The 20th research conference of Nordic Network for Research in Music Education: Activism in Music Education, Helsinki, Finland, March 3–6, 2015.

Figurenotes broadening perspectives in the Finnish music education. Paper presentation. Danish Sociological Conference: Social stratification and inequality. Copenhagen, Denmark. January 23–24, 2014.

FUNDING STATEMENT

STATEMENT OF CO-AUTHORSHIP

I was the sole author of Article I. I co-authored Articles II, IV and V with Pauli Rautiainen and Article III with Lauri Väkevä. Both Rautiainen and Väkevä were members of the supervision steering group of the research project, and co-writing with them formed a part of the supervising process. As the first author in all articles, I was responsible for the overall structure, core content and conclusions of the studies and policy recommendation as well as carrying out the projects from the beginning to the end. The writing processes were equal and collaborative.

LIST OF FIGURES

PART II:
THE ARTICLES AND POLICY
RECOMMENDATION INCLUDED
IN THE DISSERTATION

PART I

1

INTRODUCTION

In this research, I examine the possibilities of policy instruments, such as Figurenotes and teaching accommodations, to advance equity in music education practices. These policy tools form part of the larger scale conditions and dispositions that impact educational equity and discrimination in music education. Further, I believe that the actions of educational institutions, as well as the degree of teachers' autonomy and innovation, their ideological and ethical commitments, and their interrelations have a crucial impact on educational equity. In this research, educational equity refers to the fairness of both access and outcomes for students with dis/abilities, based on the idea of justified differential treatment. The research project follows definitions of ableism and disablism positioning ability as a normative concept that also concerns non-disabled people (e.g. Goodley, 2014). In this vein, everyone moves in and out of states of dis/ability in their daily lives, and the notion of ableism can be expanded to encompass discrimination against and educational equity of all students.

The context for this research is Finland's publicly funded music education system–including the music education offered in comprehensive schools and in the Basic Education in the Arts system. In both contexts, music education is grounded in the ideals of equity and democracy, entailing that such policies should be implemented which, at least in principle, ensure that the factors specific to one's background or circumstances should not interfere with one's access to education and educational outcomes (Finnish National Agency for Education [FNAE], 2019). However, this education system has also operated on the basis of selective assumptions and discriminatory practices regarding who gets to study music, in what ways, and to what extent, (e.g., Juntunen & Anttila, 2019; Laes, 2017; Laitinen et al., 2011; Moisala, 2010; Regional State Administrative Agencies, 2014). Oftentimes the exclusion and discrimination have concerned certain groups of students, such as people with dis/abilities (Laes, 2017; Rautiainen, 2019). These tendencies are part of wider cultural environment towards people with dis/abilities in Finland, which continues to be highly ableist as a report by the Non-Discrimination Ombudsman and Ministry of Justice[1] (2016) has recently shown. The findings of the report resonate with the belated ratification of the United Nation's Convention on the Rights of People with Disabilities (CRPD), which did not take place in Finland until in 2016, making it amongst the last countries in Europe to do so. More broadly, as stated by the United Nations (2020), people with dis/abilities are the most discriminated and disadvantaged minority in the world (see also World Health Organization [WHO], 2020).

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1 According to the report, 51% of the respondents think that the attitudes towards people with disabilities are discriminative or very discriminative in Finland. Another report on the employment rates of people with dis/abilities in Finland proposes similar results (Vesala et al., 2015).

In this research I attend to matters of educational equity by examining how a music educational innovation called Figurenotes–a colour- and shape-based music notation system developed in Finland in the mid-1990s–has served as a policy instrument in Finnish music education. Another case for the project is the notion of teaching accommodation, also seen as a policy instrument from the intersecting perspectives of pedagogical tact and policy. Teaching accommodation refers to teacher's autonomous decision-making and actions in the classroom, which can entail adjustments of local curricula, pedagogical interaction and teaching approaches, and learning material and equipment modifications, among other areas of educational practice. Through these interconnected cases, I examine Western standard music notation as a normative communication system that creates inequities in music education, especially by limiting the musical learning and participation of students who have challenges in musical perception when operating with graphic symbolic representations in written form. Specifically, the use of Figurenotes is seen as an accommodation towards educational equity, where a music educator takes advantage of the professional autonomy they hold. The research project contributes to theoretical and practical understandings of the interaction between micro- and macro-level education policies, and the ways in which teacher autonomy and institutional regulation are connected in Finnish and international music education.

As a whole, I centre this research project on the issues of equity and discrimination that are also issues of social justice, as well as legal and political human rights (Braveman & Gruskin, 2003; Jorgensen, 2015; Shelton, 2013). For example, the right to education is reflected in international law in Article 26 of the Universal Declaration of Human Rights:

> *Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit. Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace. Parents have a prior right to choose the kind of education that shall be given to their children.*

In other words, the equal right to education cannot be separated from the other cultural, legal and political benefits afforded to people in democratic societies

(Shelton, 2013). Aligning with this view, music education policies worldwide are required to abide by the obligations to operate on the basis of equity. Yet, the complexity of issues of equity and justice remains largely unrecognised (Benedict et al., 2015), particularly in relation to the specific, more vulnerable groups of students such as those with dis/abilities (Darrow, 2015). In this research project, I analyse the complexity of educational equity in Finnish music education, and also unpack the relationship between equity and dis/ability in a system where full accessibility of students with dis/abilities has not yet been granted (cf. Laes & Westerlund, 2018). Overall, the issue of equity in this project is viewed across the notions of dis/ability, teacher autonomy and policy, with an aim to provide conceptual and practical tools that could prove beneficial in addressing and resolving wider education policy issues in music education for all students.

This research is motivated by scholarly works that have applied intersecting conceptual approaches to capture broad, aggregated phenomena that influence equity and policy in (music) education (e.g., Hess, 2013; Honig, 2006; Schmidt & Colwell, 2017). Because little research exists on music education from a sociocultural dis/ability studies perspective (exempts are e.g., Bell, 2017; Churchill, 2015; Darrow, 2015; see also Howe et al., 2016), this project also aims to contribute to this developing scholarly area. The initiative for this study also comes from the reality that music education systems are part of societal structures that allow active participation for some people while simultaneously hindering that for others through segregative, unjust practices. The need to study how music education's unjust practices might be combatted has become even more pressing in the face of more recent social developments, movements and crises, such as those of COVID-19 and the Black Lives Matter protests among others, that force reconsiderations of how education practices and institutions can advance equity and social justice in societies that are being confronted by global and local challenges. This social stance is not limited to considerations of immediate social problems; rather, aligning with my interest in combining both micro- and macro-level perspectives, pertaining research has suggested that inequities in music education are partly stemming from simplistic understandings and expectations of educators' professionalism that are part of the traditional professional ethos in the field (Westerlund & Gaunt, 2021). The perspective of expanding professionalism suggests that there is an identified need to rethink the relationship between music education and society by developing the capabilities and confidence to deal with complexity, uncertainties and change, and recognising the guiding values and meanings attached to the field of music education (Westerlund & Gaunt, 2021).

Such a shift in professional ethos has implications for music educators' autonomy, and for developing their analytical and critical thinking skills. I suggest that policy thinking can be used to conceptualise action towards music educational

equity and social justice more widely (see Schmidt, 2020). The rationale of this research project is guided by a juncture between systemic, structural policy incentives, which are necessary, and those that come from localised dispositions and 'gradual steps' towards equity. The first is critical but not sufficient, as in the context of Finland, since the legislation and National Curriculum Framework establishes educational equity as important and yet, its implementation is not consistent. In this study, the Figurenotes system and teaching accommodation are treated as micro-level forms of policy practice, that enable music educators to enter their educational environments, whether they be schools or any other space, as policy practitioners or enactors. While the previous music education scholarship in Finland has addressed teachers' agency and decision making in the context of policy (e.g., Kallio, 2015; Kallio et al., 2021; Laes 2017), this project aims not only to develop and expand the ongoing discussion on teachers' roles and autonomy, but also to address music education institutions' responsibilities in the advancement of equity.

Finally, through the intersecting perspectives of dis/ability, equity, policy and innovation, this research is part of the nation-wide research project The Arts as Public Service: Strategic Steps Towards Equality[2] (abbreviated as Arts-Equal, 2015–2021), funded by the Strategic Research Council of Academy of Finland (SRC). The key aim in the ArtsEqual research project is to recognise the mechanisms in the arts and arts education in Finland that sustain inequities in participation, and to examine innovative practices that increase equity. The SRC-funded projects are socially engaged, solution-oriented and multidisciplinary with a focus on policy change through research-based recommendations. Aligning with the aims and ethos of the ArtsEqual initiative by focusing on music educational practices, I investigate both teachers' and institutions' possibilities and responsibilities for advancing educational equity for all students in the context of music education, both domestically and internationally.

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2   The ArtsEqual research project reinterpreted the traditional position of the arts in Finland from the standpoints of equality and well-being. The six research groups of the project produced a variety of studies focused on the social impacts of the arts, and analysed how practical innovations and interventions in basic education, basic arts education and in social and health services impact equality and well-being. Based on the sub-projects' findings, research-based policy recommendations were provided to support political decision-making and initiate new services in the arts. In addition to schools and other educational institutions, the project took place in a close collaboration with ministries, regional state administration, municipalities, and NGOs.

1.1
THE CURRENT STATE OF FINNISH MUSIC EDUCATION FROM AN EQUITY STANDPOINT

This section introduces the research context—the selected areas of the Finnish music education system (see Figure 1)—from the standpoint of educational equity. In this research project I focus on the following two environments[3]: (1) music education as part of the basic education (perusopetus in Finnish) offered in comprehensive schools, and (2) music education offered in music schools and other institutions as part of the Basic Education in the Arts system ([BEA], *taiteen perusopetus* in Finnish). Among other goals, accomplishing music studies in the latter context prepares students for vocational or higher education studies in music and music education. Basic education is fully publicly funded and BEA is financially supported by the government and municipalities. The FNAE[4] sets the overarching goals and guidelines for education in the National Curriculum Frameworks that the schools, institutions and educators are expected to enact upon.
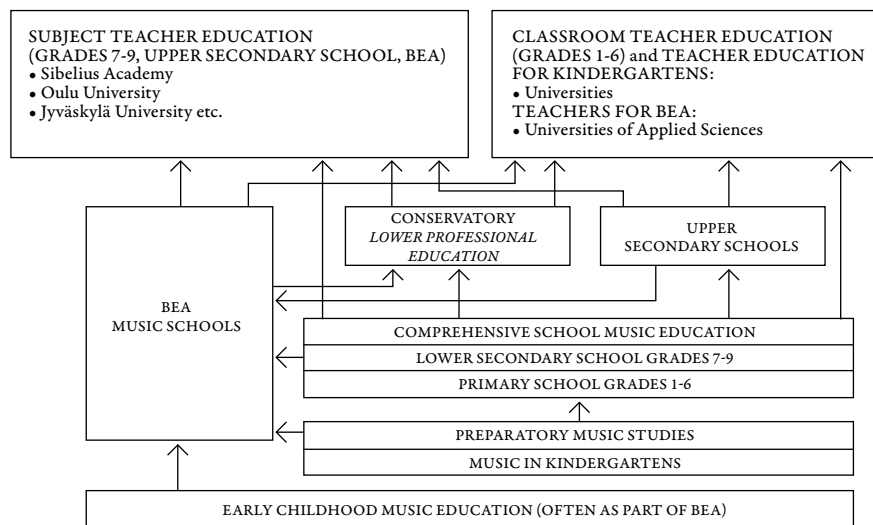
Figure 1. The music education system in Finland

3   Music education is also offered in folk high schools and congregations, for example.

4   The core tasks of FNAE are to develop the education provided at all levels of the publicly funded education system, including pre-primary and basic education, general and vocational upper secondary education, adult education and Basic Education in the Arts. The FNAE forms the National Curriculum Frameworks in collaboration with researchers, school leaders, teachers and other experts.

EQUITY AND DISCRIMINATION POLICIES IN THE FINNISH EDUCATION SYSTEM

The Finnish education system places a considerable emphasis on educational equity (Sahlberg, 2015). From a historical perspective, equity in education is connected to the development of the welfare state model in Nordic countries. Educational equity can be described as a conceptual policy context (Schmidt, 2020) that gained a strong foothold through the comprehensive school reforms of the 1970s, and that was established to offer free-of-charge education[5] for all students, ranging from the basic level to university-level education (Simola et al., 2015). In the beginning, the focus area in terms of equity was students' access to education which was later expanded to involve the equity of learning outcomes – a starting point that requires the education to be of high quality (Sahlberg, 2015).

Currently, the idea of education as and for public good is seen as a metanarrative that overlays the areas and layers of the Finnish education system (cf. Sahlberg, 2015), although the structures and professional ethos within BEA education continue to be ambiguous in terms of equity (Väkevä et al., 2017). At the procedural level, the Finnish National Agency for Education aims to guarantee equity in terms of access to high quality education. At the macro-level, the National Curriculum Framework (e.g., FNAE, 2014, 2017) is the key policy document, along with education legislation (e.g., Basic Education Act 628/1998).

The macro-level education policies seem to acknowledge equity by connecting it to pluralism, and wider societal advancements (Hammerness et al., 2017). The macro policy documents describe the value-basis of education, rather than giving detailed instructions for classroom activities, and allow flexibility in the interpretation of the National Curriculum Framework, for example implying that equity does not mean that all students should have the same learning goals, or that everyone would be expected to achieve the same outcomes (e.g., FNAE, 2014, 2017). Rather, the macro education policies in Finland enhance local policy making and give freedom for teachers to decide situationally what kinds of practices and aims are suitable for the students (Hammerness et al., 2017). Autonomy is also central to the educational ends in Finnish education system: as stated by music education researcher Marja Heimonen (2014) the overall purpose is the 'education of autonomous human

5   Education is primarily funded by municipal taxation that the state can supplement, depending on the wealth of the municipality. There are 310 municipalities in the country, and their governance is based on local policy-making among the inhabitants' elected representatives in local councils. Each municipality is required to offer basic services, such as education and healthcare. The role of municipalities is particularly important in ensuring equity of education and other services for people with dis/abilities (Hästbacka & Nygård, 2013).

beings capable of living and acting collectively in a democratic society' (Hei-monen, 2014, p. 197).

The aims and premises of autonomy and collectivity are reflected in Finland's special education policy, which is realised through a three-tier support system in basic education, where 'support for learning and school attendance' is offered under three categories: general, intensified, and special support[6] (FNAE, 2014). The purpose of the three-tier model is that students' participation in their local schools is made possible through a flexible special education system. However, if the support provided is not adequate, students can still be placed into a special education class or in a special school, under a segregation policy that has a history of being the primary approach for students who have dis/abilities (Graham & Jahnukainen, 2011). Since the implementation of the three-tier support system in 2011, it has been criticised for sustaining discriminatory structures especially for students with significant dis/abilities (Kokko et al., 2013), mainly through maintenance of similar, segregative placement models similar to those in place before the legislation (Pesonen et al., 2015). In BEA music education, where the three-tier support model has not been available, nor has any other established approach to special education, accessibility for students with dis/abilities has traditionally been low. The establishment of the Resonaari Music Centre in the mid-1990s has widened the perspectives of who gets to study under the BEA – a system that has emphasised exclusionary and hierarchical structures by aiming for the early discovery of talented students and building up their study paths towards professional musicianship (Laes, 2017).

All in all, the Finnish education system involves structures and procedures that align with both equity and discrimination. Regarding the enactment of the educational ideal of equity in music education, Laes (2017) writes that despite the adoption of equity at the macro policy level, 'certain explicit and latent understandings, structures, and attitudes still constitute restrictions on the potential of accessible and inclusive music education' (p. 2). The following sections explain the background and conditions for equity enactment in Finnish music education in more detail, especially in terms of curricular goals, professional dispositions and ethos, and pedagogical traditions.

MUSIC EDUCATION IN COMPREHENSIVE SCHOOLS

The general music education offered in comprehensive schools seeks to promote a rewarding and lifelong relationship with music for students, as well as to

6   20% of students in Finnish comprehensive schools have the status for special education as part of the three-tier support system (Official Statistics of Finland, 2020).

support their personal growth and creative thinking (FNAE, 2014). In practical terms, basic education in Finland involves a comprehensive school system comprising nine grades: primary school covers grades 1 to 6, while lower secondary school consists of grades 7 to 9.[7] In comprehensive school, music education is offered for the entire age group. A minimum number of hours for school music classes is set, but otherwise it is left to the individual schools to decide on implementation, with music education varying between one hour and four hours per week depending on the grade level. In primary school, music is usually taught by a classroom teacher, whereas in lower secondary school, music is taught by a subject teacher who has a Master's degree in music education and is educated to play a wide variety of instruments across several musics as well as in pedagogy and research (Westerlund & Juntunen, 2015).

The National Curriculum Framework in music can be described as a set of overarching guidelines that place much of the decision-making concerning both subject content and pedagogical approaches in the hands of the teachers themselves. In a music teacher's lesson planning and everyday classroom situations, much rests on what the teacher perceives[8] to be an individual child's particular interests, aims and needs. The National Curriculum Framework emphasises collaborative processes with the students as well as the development of the students' musical expression through playful activities in primary school, especially in the early grades. The aim is for music education processes to provide learners experiences with a variety of music types and encourages them to express themselves and give real form to their own ideas. Juntunen (2019) writes that school music education offers 'holistic activities that expose pupils to a wide range of music styles and encourage the expression of personal ideas' (Juntunen 2019, p. 12). The classes typically include singing in groups, playing various instruments in an ensemble, listening to music, playing games, moving with music, composing and improvising, along with music theory and history, which are often taught by intertwining theory with practice (Juntunen, 2019).[9]

7   Children enrol in basic education at the age of 7 and are required to participate in in comprehensive school and upper secondary/vocational education until they have graduated or are of legal age.

8   The freedom that the teachers hold pertains, for example, to the musical genres taught, pedagogical approaches applied, and whether to use WSMN or not. This notwithstanding, written resources used in comprehensive school music education (e.g. music textbooks) conventionally include material written in WSMN, implying that the students are expected to master musical literacy at least to some degree.

9   The classrooms in primary and secondary schools are in many cases equipped with a variety of resources, usually including band instruments such as electronic guitars and keyboards, drum kits and acoustic instruments, as well as digital music making equipment (Muhonen, 2016), but the situation regarding resourcing may vary between institutions, even drastically.

The National Curriculum Framework underlines equity by highlighting the importance of students' participation and collaborative learning processes, stating that education should enhance the well-being and active agency of students (FNAE, 2014). According to the FNAE (2014), education should facilitate students' development into members of a democratic society. Finnish music education has a long tradition of pursuing these goals, for example by adopting popular music practices that some would argue to reinforce students' agency and active participation (Allsup, 2011; Väkevä, 2006), although the democratising potentials have also been criticised (Kallio & Väkevä, 2017; Koskela et al., 2021). This argument is based on a view that popular music practices enable students to actively participate in music making from their own technical starting points through music that is meaningful to them (Kallio, 2015; Westerlund, 2006).

Following the premise of providing equal opportunities for all students, Finnish comprehensive schools do not generally perform a selection procedure for their students as each student is given a place at a nearby school (Sahlberg, 2015). Exceptions to the non-selection policy exist in the form of specialised classes that can have a curricular emphasis on certain subjects, such as music. The notion of specialised classes stems from the Kodály music education approach, which was employed and promoted by a number of teachers in the 1960s (Kosunen 2016; Seppänen & Rinne, 2015). Since the 1960s, the special emphasis policy has expanded, and it currently involves e.g., natural sciences, languages, sports and other art forms in addition to music. The students are selected and tested before entering the specialised classes in the emphasised subject area through aptitude tests (Basic Education Act, 628/1998). In practice, the specialised classes have one to three additional hours of the subject in the weekly schedule; otherwise, these classes follow the basic guidelines in the National Curriculum Framework (FNAE, 2014; Kosunen, 2016). Research shows that there is a connection between the high socio-economic status of families and students seeking to study in specialised classes (Seppänen et al., 2012). In addition, the neighbourhood school protocol does not apply to specialised classes; instead, students can apply from the entire municipal area (Seppänen et al., 2015). The provision of specialised classes is a contested issue, and arguments for and against them tend to rely on the advancement of educational equity: either their existence decreases equity due to the selective premises, or the classes increase equity in an educational and political situation where the resources for music education, for example, have been diminished (Seppänen et al., 2015; Suomi, 2019).

Despite the several structures that support equity in the educational policies, comprehensive school music education is currently impacted by the diminished number of music lessons and the cutting of music education courses in classroom teacher education in recent decades (Ahonen, 2009; Juntunen, 2015; Juntunen

& Anttila, 2019; Juvonen, 2008; Suomi, 2019). Studies have shown that the student teachers in classroom teacher education do not consider themselves competent when it comes to teaching music (Suomi, 2019; Tereska, 2003; Vesioja, 2006), which has direct implications on the equity of music educational practice and teachers' abilities to build 'a socially fair and inclusive education system that provides everyone with the opportunity to fulfil their intentions and dreams through education' (Sahlberg, 2015, p. 62). The changes in teacher education are noteworthy in terms of educational equity because comprehensive schooling is the only educational institution in the country where music education is provided for the entire age group. In fact, for some students comprehensive schools may be the only environment and chance they have to participate in active music education and music making (Juntunen & Anttila, 2019). Accordingly, in the Finnish education system little research exists on music educational equity in practice in relation to students with dis/abilities. One previous study suggests that in Finnish comprehensive schools students with extensive dis/abilities usually participate with other students in music classes taught in accordance with the National Curriculum Framework, although they may follow individualised study plans (Kokko et al., 2013). However, an examination of the level of actual participation of students with dis/abilities in music classes is lacking.[10]

FINNISH MUSIC SCHOOLS AS PART OF THE BASIC EDUCATION IN THE ARTS SYSTEM

The music education provided in institutions within the BEA system is highly regarded, and has been acknowledged as the underlying factor for the high standard of professional Finnish musicians, especially in the realm of Western art music (Väkevä & Westerlund, 2007). However, BEA music education has also been criticised among music educators, musicians and the general public for promoting inequities as well as exclusionary and meritocratic policies (e.g., Elmgren, 2019; Laes, 2017).

A starting point for understanding the educational equity issues in BEA music education is to recognise that the BEA system is legally part of the basic education system and—like comprehensive and upper secondary school education—receives public funding, although the students are also required to pay moderate fees for their education. The number of lesson hours provided by the school is a criterion for government grants, although part of the funding is offered based on the number of inhabitants in the area.

The FNAE sets the overarching goals for BEA in the National Curriculum Framework separately from the curriculum assigned for comprehensive schools;

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10   A recent practitioner inquiry by Katja Sutela (2020) focused on the development of agency of students with special education needs in and through music- and movement-based teaching experiment.

however, the National Curriculum Frameworks share a similar value-basis, learning conceptions and guidelines regarding educational aims. Music education within BEA is intended specifically to supplement the education provided by Finnish comprehensive (and upper secondary) schools. BEA offers music education with the intention of teaching skills in self-expression and preparing the students to apply to vocational or higher education programs (FNAE, 2017). Many music schools also provide early childhood music education for preschool children, even for babies accompanied by their parents or other adults. According to a recent survey on accessibility issues in BEA, adult education is offered in all schools and approximately half of all BEA institutions provide education for senior citizens of the replied institutions (Juntunen & Kivijärvi, 2019), which indicates a change in education policies as the system has traditionally overlooked older adults (Laes, 2015). However, it must be noted that the adult education provided may not in all cases be Basic Education in the Arts *per se*, but may be, for example freely organised instrument tuition targeted at adult learners (Juntunen & Kivijärvi, 2019). In recent years, collaboration between music schools and other publicly funded services, such as libraries, museums, orchestras and social and elderly care, has been increasing (Juntunen & Kivijärvi, 2019).

In practice, BEA music schools offer instrumental tuition mainly in Western art music and popular and folk musics, although exceptions exist. Usually students have an individual lesson of about 30–60 minutes for the main instrument, and possibly lessons for a secondary instrument as well. Students may also have group tuition, such as chamber music groups, orchestras, rock bands, choirs, vocal ensembles, performance rehearsals and preparations of productions. Overall, classical music takes a large share of the repertoire selections, but education in popular music is increasing (Kiuttu & Murto, 2008; Pohjannoro & Pesonen, 2009). A weekly group lesson of about 60 minutes in 'Foundations of Music' is usually offered for all students. The classes include music theory, solfège and music history. The music schools are mostly located apart from comprehensive or upper-secondary schools in their own facilities, and the lessons are offered outside the school day,[11] although music schools do collaborate with the primary, secondary and upper-secondary schools.

Teachers give between 20 and 25 weekly lessons in individual tuition, group tuition or both. In addition to the actual teaching, the teachers prepare their own lessons and participate in the planning of the local curriculum. They prepare and listen to student performances and serve as jury members during exams (Björk, 2016). Traditionally, music schools employed a graded system of exams, but the

11   An exception is Porolahti comprehensive school in Helsinki, which closely collaborates with the BEA music school in Eastern Helsinki. Instrumental lessons and group tuition, for example, have been integrated into the students' regular school day.

practices regarding assessment have become more versatile in recent years; for example, grading based on numbers has not taken place after the recent National Curriculum Framework reform in 2017 (Kauppinen, 2018).

Unlike comprehensive school education, participation in BEA is voluntary, and its providers may charge moderate fees that seem to vary between c. 100–800 euros per semester. In addition, the parents or guardians often must provide the students their own instruments, as well as any other equipment or resources needed to participate in and accomplish the studies. Some schools also have instruments available for borrowing or renting (Juntunen & Kivijärvi, 2019).

The education provided in BEA system is defined by the Finnish Ministry of Education and Culture (2020, para. 1) as 'extracurricular art education' primarily targeted to 'children and young people'. The term 'extracurricular' refers to education outside school but can be confusing as the system is in fact guided by a National Curriculum Framework for BEA. BEA music education is meant to be 'goal-oriented', to progress 'from one level to another' and to teach 'children skills in self-expression' and the capabilities needed for vocational, polytechnic and university education (Basic Arts Education Act, 633/1998). In other words, BEA's dual purpose is to promote self-expression and lifelong learning while establishing a basis for future professional studies.

The National Curriculum Framework for BEA not only describes the objectives, assessment criteria and core content areas of the educational processes but also suggests the value basis of education, the concept of learning, teaching approaches and the principles of a high-quality learning environment. The value basis for BEA is the same as for the curriculum framework for basic education offered in comprehensive schools. The BEA National Curriculum Framework is brief, flexible and learner-centred, with the purpose of enabling municipalities and schools to further elaborate the local curriculum (FNAE, 2017). The structure of the National Curriculum Framework, which is divided into two parts, a basic and an advanced syllabus,[12] is a key issue in terms of equity. As the FNAE (2017) outlines, the advanced syllabus aims to provide students with the competencies they need for vocational and higher education, whereas the basic syllabus is more flexible and focuses on promoting students' achievements of personal goals. Students are provided almost three times the number of lessons in the advanced syllabus compared to the basic syllabus (1300 vs 500 lessons annually).

Even though shortcomings endure in terms of educational equity within comprehensive school music education, BEA music education is considered to be an exception within the Finnish basic education system. It has been stated that

12   A syllabus does not refer to any detailed lesson plans or specific goals regarding study contents in the context of BEA.

balancing the purposes of providing education leading to professional studies and building good, life-long relationships with all students is a challenge for BEA music institutions, especially in terms of educational quity (Heimonen, 2002; Väkevä et al., 2017). While BEA is offered in many art forms, music has a particular importance and role in the system. BEA was originally based on a music school network established in the 1960s and 1970s in Finland, and music remains the most widely studied subject in BEA (Heimonen, 2002; Kuha, 2017; Regional State Administrative Agencies, 2014). Music is also an exceptional BEA subject in terms of its high demand, large number of providers and heavy emphasis on the advanced syllabus (Koramo, 2009). Historically, the purpose of the advanced syllabus was to justify the individual teaching that was required to achieve a professional level of musicianship, and the vast government funding when compared to other art forms (Kuha, 2017).

In addition, the two-track ideology underlying the Finnish music education system as a whole has a connection to equity and how education policies are justified and advanced. The two-track system refers to the BEA music institutions' emphasis on Western art music and the general school music education's focus on popular music (Väkevä, 2015) which has had controversial implications for how the teaching is organised and offered. As the BEA system was originally based on the upper classes regulating what is taught to the public, this had consequences for the student selection mechanisms in this education system that were put in place. The public school system originally had at least a partly ideological emphasis in its repertoire selections but after the advent of the comprehensive school system took place in the 1970s, the system started to emphasise 'the students' own musical tastes as a point of departure for repertoire selections' (Väkevä, 2015, p. 82).

Music schools that offer music education following the advanced syllabus—aimed at preparing students for possible future professional-level studies—often require admission tests. The acceptance rate is approximately 50% of the students who apply (Kangas & Halonen, 2015, p. 203),[13] but the percentage of students actually accepted may vary greatly between schools (Björk, 2016). The enduring popularity of music education and its emphasis on the advanced syllabus has lead to stricter student selection criteria, which may have an effect on the enrolment of students with dis/abilities, especially in the advanced studies preparing for vocational education. Recent research suggests that music schools are increasingly aware of these issues of equity and accessibility (Juntunen & Kivijärvi, 2019; see also Laes et al., 2018a)–for example, the majority of the schools have established equity and gender equality plans–but the burden of tradition still

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13 According to Luoma (2020), the acceptance rate to advanced studies in music is 78 %. In Juntunen and Kivijärvi (2019), the acceptance rate is calculated at only 27%.

exists. The emphasis placed on the advanced syllabus along with the effects of a number of implicit or tacit continuing practices (including entrance assessment and teachers' insecurities about working with students who have dis/abilities), may have an impact on the number of students with dis/abilities participating in BEA music education. The imbalance between equity imperatives and limited resources, combined with the prevalence of path-dependent education and the master-apprentice model, may well explain some of the more selective premises evident in the system.

RESONAARI MUSIC CENTRE – A SPECIAL SCHOOL

The Resonaari Music Centre, a BEA music school located in Helsinki, has changed the Finnish music education by providing opportunities for students with dis/abilities to receive goal-oriented music education. In 2020, over 300 students of all ages were enrolled in Resonaari's music school by attending one-on-one and group lessons once or twice a week. Several senior citizens—a student group that has been traditionally excluded from the BEA system–also take lessons at the school on a regular basis (Laes, 2017). Resonaari mainly draws its musical repertoire from popular musics, and, in this respect, it differs from many other BEA music schools, which often emphasise the so-called classical music repertoire. The Figurenotes system is used as one pedagogical approach among others at Resonaari, but almost all students at least start their studies with this system; later on, they may keep studying with this system, switch to Western music notation, or switch to, or keep playing by ear (Study I)[14].

The Resonaari Music Centre was established in 1995 by music educator Markku Kaikkonen, who was also the only teacher in the beginning. In 2004, Resonaari started to organise its teaching according to the advanced syllabus for BEA music education. In 2019, the Centre began receiving the full government funding accorded to BEA music schools that organise their teaching in accordance with the advanced syllabus. Joining the BEA system and music school network was possible because of the opportunities to employ individualised study plans and assessments offered by the National Curriculum Framework, of which Resonaari took full advantage. Through its interpretation of the core curriculum, Resonaari has demonstrated that the BEA system can be made highly accessible for a broad group of students. As Resonaari's local curriculum states, establishing good student relationships with music is the main objective in the education provided at the Centre. While high-level music making is the primary goal behind the teaching and learning processes, rehabilitative aspects are also emphasised.

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14 The original articles as part of this dissertation are referred to by Roman numerals (Studies I, II, III, IV, V).

Like any other BEA music school following the advanced syllabus, Resonaari offers opportunities for different kinds of learners the acquire skills and knowledge required for professional studies. However, in most cases, accessibility to vocational study programs is limited for students with dis/abilities, and thus actual professionalism is difficult to achieve. Resonaari meets this challenge by developing and establishing new procedures that increase the employment opportunities for different kinds of learners and, in some cases, redefine the entire profession of a musician. An example of this is the Resonaari Group, a band with full-time and part-time musicians with dis/abilities who practice and perform as a group, give concerts across the country and provide music education workshops at Finnish music education institutions, including the Sibelius Academy of the University of the Arts Helsinki (Laes & Westerlund, 2018). The group also performs in nursing homes and as a part of the activities offered by home care.

In addition to providing a music school and a supported employment program, Resonaari offers a wide range of other music education services that could be approached through the notion of expanding professionalism (Westerlund & Gaunt, 2021), which refers to music educators' attempts to reach for new education environments, practices and a highly engaged professional ethos. Resonaari is involved in the development of practices for music education in early childhood, comprehensive schools, upper secondary schools and other BEA music schools, and it is closely connected to teacher education departments in Finnish universities. Similarly, Resonaari cooperates widely with music therapists, private organisations, social and voluntary work institutions, healthcare institutions and music and arts centres both locally and internationally.[15]

The Centre also serves as a research environment for researchers in music education and related fields. Resonaari's practices have been studied at the academic level by Finnish music education scholar Tuulikki Laes (2017) who, in her doctoral dissertation, conducted case studies regarding later adulthood music education in Resonaari (Laes, 2015), policymaking through the lens of teacher activism (Laes & Schmidt, 2016), her own professional development while collaborating with the Resonaari musicians (Laes, 2017) and the ways disability can be performed in music teacher education (Laes & Westerlund, 2018). Through these individual cases that were geared towards the phenomenon of teacher activism, she built a theoretical framework where the achievement of democratic inclusion requires constant renegotiation and reimagination (see also Biesta, 2009, on democratic inclusion).

15   For more information on the practices and collaborations at the Resonaari Music Centre, see http://www.resonaari.fi.

BACKGROUND AND ASPECTS OF APPLICABILITY OF THE FIGURENOTES SYSTEM

The music educational innovation that this research is focused on is called Figurenotes, a simplified notation system created for music therapy and music education in Finland in the mid-1990s. The initial concept for the Figurenotes system was developed within the field of music therapy in 1995 by music therapist Kaarlo Uusitalo. At that time, Kaarlo Uusitalo was working as a music therapist for clients with developmental and cognitive dis/abilities. According to his account, the therapeutic procedures he employed were ineffective. In particular, clients with cognitive disabilities were unable to participate fully (if at all) in the therapeutic processes because most of them required perception and memorisation support (see Henry & Winfield, 2010, on executive functions). This observation initiated the development process of Figurenotes (Study II). Kaarlo Uusitalo developed the initial version of Figurenotes by himself, and then continued the development work with music educator Markku Kaikkonen at the Resonaari Music Centre in Helsinki, where the system is currently used as an established practice among and as part of other pedagogical approaches.

Resulting from the development work, courses and continuing education at Resonaari, Figurenotes is used both in general music education in schools and in the BEA music schools in Finland. The system is also being applied in other areas of the public sector, such as in social work and in non-profit organisations. Several Figurenotes sheet music books have been published in Finnish (Kaikkonen & Uusitalo, 1999, 2002, 2004, 2009, 2014[16]), and the system has also been introduced in various music education textbooks for comprehensive school general music education (e.g., Arola et al., 2015). Outside Finland, Figurenotes is being used in over ten countries, including Sweden, Estonia, United Kingdom, Austria, Italy, the United States, and Japan, and many professionals have published Figurenotes sheet music books and textbooks related to Figurenotes in their own native languages (e.g., Ferrari & Kaikkonen, 2005). Drake Music Scotland, an established music school based in Edinburgh, has widely applied Figurenotes as part of its educational processes and productions, and produced sheet music and software for the application of the system (Drake Music Scotland, 2019).

Figurenotes uses different colours and shapes to indicate pitch levels, and provides similar musical information to that found in traditional Western standard music notation but in a more simplified manner. Unlike Western standard music notation, the Figurenotes system does not provide time signatures or marks for

16   The books have multiple editions. The years refer to the first editions of each book.

dynamics or articulation.[17] The five octaves are indicated by a diagonal cross, a square, a circle and a triangle, respectively. The tones are marked with seven different colours, and rhythmic patterns are denoted by the sizes of the symbols. The sharps and flats are signalled by arrows over the notes: an arrow pointing to the right depicts a sharp, whereas an arrow pointing to the left depicts a flat. The different colours and shapes that indicate pitch levels are duplicated on the keyboard or fretboard of musical instruments. Typically, stickers containing the relevant colours and shapes are placed on the corresponding keys or frets of the instrument being learned. This system was originally designed for use in popular music pedagogy, particularly for pitched instruments such as electronic guitars and keyboards (see Figure 2).
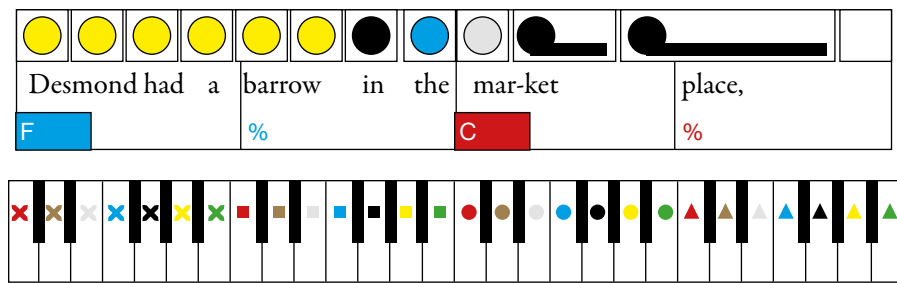

Figure 2. The Figurenotes notation: an example (Kaikkonen & Uusitalo, 2014)

To date, only a few academic research studies have focused on Figurenotes.[18] Recently, MacRitchie et al. (2020) conducted a study where they examined the cognitive, motor and social factors of music instrument training programs for older adults' improved well-being by using Figurenotes as part of the interventions. Along similar lines, Lee et al. (2019) studied the use of Figurenotes for young children in connection to developing social interactions and physical movements. Earlier, an action research by Vikman (2001) examined the teaching and learning processes with early age and special needs' students and in group teaching in basic-level piano education. The results indicated that the application

17   In Figurenotes, each note is represented by a coloured symbol, and each rest by an empty box; the duration of each note and rest is depicted by the size of the symbol. The colour of the chord is the same as that of the root note of the chord in the Figurenotes system. The sharps and flats that are a part of the chord are marked in the bar. The sharpened or flattened root note is placed outside the bar. More complex chords are marked so that an extra tone is marked outside the bar. Chords with turnarounds are marked so that the root note is in the right corner of the bar, and the other tones are played in line with it.

18   A number of master's theses have been conducted over the years, e.g., Katter (2015); Minette (2017); Nuorsaari (2016).

of Figurenotes advanced the individualisation of teaching and students' motivation towards music studying and instrument tuition.

Aligning with Vikman's (2001) study, I have involved a pedagogical aspect in this research project, but the aspects of the applicability of Figurenotes are mainly approached from an education policy perspective, including the micro-, meso- and macro-levels of education and their intersections. My purpose, however, is not to advocate the use of Figurenotes. Rather, from a pedagogical standpoint, the research project examines Figurenotes by connecting its practical utility to the philosophical discussion of the means and ends in music education. In this research project, the concept of educational method is used in relation to educational equity. The practical applicability of Figurenotes is discussed in chapter 4.

1.2
TEACHER AUTONOMY
AND INSTITUTIONAL REGULATION
IN FINNISH MUSIC EDUCATION

For the second case of this research, teaching accommodation, the broad professional autonomy and high respect that teachers hold across Finland, is an important pre-condition. All in all, Finland is internationally recognised for its high quality school education. This reputation is considered to stem from the excellence of the teacher education system, and from the respect and trust given to teachers (Sahlberg, 2015). A key point about the Finnish education system is that it requires teachers to be qualified with a Master's degree, organised as a two-cycle system in compliance with the Bologna Process, including Teacher's Pedagogical Studies (60 ECTS) in order to teach at either the primary or secondary level.[19] Academic, research-based teacher education was established already in the 1970s (Toom et al., 2010). Teacher preparation integrates education theories, research methodologies and practice, and builds on an understanding of how teaching and learning are related to each other as well as of the social role and significance of educational institutions and practices. A central goal is 'to

19   The degree programs to become a classroom teacher are popular and difficult to qualify for. In 2019, 10% of applicants attending the entrance exam for teacher preparation at University of Helsinki were admitted. Graduates of teacher education are qualified to teach music in primary schools (grades 1–6). At the Sibelius Academy's (University of the Arts Helsinki) music education department, which is one of the three institutions where the subject teachers in music for secondary schools are educated, the admission rate in 2016–2019 was approximately 11% of the applicants.

educate autonomous and reflective teachers who are capable of using research in their teaching and can be defined as pedagogically thinking teachers' (Toom et al., 2010, p. 333). Thus, the studies develop the professionalism and capabilities needed for independent decision-making and argumentation regarding contents, teaching approaches, and curriculum creation and development at the local level as well as providing an understanding of how education and society are intertwined.

Music teacher education (for secondary level schools) follows the same ethos and principles. As a master's program, it aims at achieving diverse and high-level musicianship and pedagogical competency as well as at deepening students' understanding of their chosen expert area through research studies including a bachelor's and master's thesis (Westerlund & Juntunen, 2015). Likewise, instrumental music teachers (for BEA) have a versatile and comprehensive education, albeit in most cases at the bachelor level, as they are primarily educated in polytechnic schools.[20] Their education has a strong professional emphasis.

Since teachers in Finland have a solid education, they are given wide autonomy in the form of professional independence (Toom & Husu, 2016). Teachers are not evaluated through external or standardised measures (Abrams, 2016; Toom & Husu, 2016). Instead, they are encouraged to develop their work and collaborate with other teachers (Toom & Husu, 2016; Westerlund & Juntunen, 2015). Teachers are trusted to follow the guidelines of the National Curriculum Frameworks, and within those guidelines, they have a high degree of freedom, including in music, to decide as to what to teach and how to teach it, in terms of teaching approaches, materials and student assessment (Juntunen, 2015). Teachers also participate in the creation of the National Curriculum Frameworks and are responsible, together with schools and municipalities, for local curriculum preparation. As Ropo and Välijärvi (2010, p. 214) state, 'Finnish teachers […] are considered autonomous pedagogical professionals who are allowed to work with their students, free of the pressures of strict standards, external national tests, public league tables, or inspection systems.' This aligns with Stephen Ball's (1997) notion of policy as contextual action in relation to expectations outside. In Lawson's (2004) terms, teacher autonomy in Finland can be assigned to both individual or collective conceptions, denoting that the first refers to the time that the teacher spends in the classroom and the latter to the teachers' collective efforts and power to fashion curriculum and other education policies.

The National Curriculum Frameworks also encourage teacher autonomy in the form of modification of learning objectives and the formulation of personal-

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20   The Sibelius Academy of the University of the Arts Helsinki prepares instrumental teachers with a master's degree. It is also possible to achieve a master's degree in polytechnic through a separate continuing education program.

ised study plans (FNAE, 2014, 2017). Differentiation or accommodation can be achieved, for example in terms of entrance examinations, study content, teaching materials and equipment, working approaches, assessment and time. Still, the modified learning processes and study plans must be in line with the goals defined in the National Curriculum Frameworks. The curricula emphasise student-centredness, and it may be argued that equity in terms of the pedagogical process and study content can be realised when students are guided to learn in ways that are most suitable for them (cf. Huhtinen-Hildén & Pitt, 2018).

The administrative level of the Finnish music education system allows and requires teachers to take the lead in advancing equity of educational practice within their institutions. It can be hypothesised that the flat hierarchical structures within schools offer possibilities for fostering equity and enhancing both the fluent sharing of knowledge and expertise and teachers' collaborations with principals in everyday policymaking. This part of teacher's professionalism and everyday school life could be referred to with such terms as 'policy on the ground' or 'from below' (Shieh, 2020). Pertinent research does not cover these concepts in a Finnish music education context as such but the related aspects of teachers' professionalism have been studied from a comparative perspective in relation to other education systems in Nordic countries, for example, from the standpoint of 'fast policy', referring to the increased requirements for teachers to react and proact to rapid policy changes and development (Hardy et al., 2019), and teacher autonomy in relation to curriculum development and local curriculum making (Elde Mølstad, 2015; Erss, 2018). Accordingly, the Finnish Ministry of Education and Culture regards the development of schools as 'working communities' that foster such characteristics as 'renewal, discussion and problem-solving' leading to school improvement (2001, p. 3; see also Sahlberg, 2015).

However, no matter how good (music) teacher education is and how much autonomy the teachers have, the Finnish education system has not fully succeeded in responding to inequities related to students' backgrounds and, as a consequence, they are reflected in educational processes, including learning outcomes (e.g., Välijärvi, 2019). It is obvious that music teacher preparation as it applies to equity, inclusion and accessibility of education is currently not sufficient (also Laes, 2017; Sutela 2020). Hence, music educators are not always able to use their autonomy and modify the educational processes to better meet the needs of a socially just and fair music education.

1.3
RESEARCH TASK AND QUESTION

The overarching task in this research is to address the tensions and intersections between systemic, ex ante structures and dispositions that concern music educators but are mostly represented on an institutional level (macro policies, organisational justice and behavioural ethics, curricula), and those that are linked to the interactional and micrological levels of educators and their practices (professional dispositions and ethos, pedagogical understandings, ethical commitments). In this research, I examine how practice-led policy changes can be achieved through a music educational innovation called Figurenotes as well as context-sensitive teaching accommodation. Through these interlinked cases, I discuss discrimination and equity policy efforts in relation to dis/ability in music education. The overarching research question for the project is the following:

> *How can the Figurenotes system and teaching accommodation as policy instruments increase educational equity within music education, and how do such equity policy efforts challenge the norm of able-bodiedness and established pedagogical practices, such as Western standard music notation?*

This research project consists of four studies reported in peer-reviewed journal articles with different research questions in each, and a policy recommendation based on the findings of the studies. Two of the articles are based on empirical data and two are theoretical. In addition to describing the process and reporting findings, the articles themselves provide syntheses and discussion of the topics and findings. A kappa[21] (this summary) expands the perspectives provided in the studies. Rather than pinpointing the connections between the different studies, this text presents emerging future directions based on the research task outlined in section 1.3. The aim of the kappa is to offer conceptual and practical openings through which music education professionals can better understand the connections of different policy levels, and to facilitate stronger micro-level policy actions and macro-level 'writerly' policies for educational equity.

21 The kappa is also referred to as an 'introductory chapter' or 'dissertation summary' in Finnish universities, and is typically 60–80 pages of text. This implies that the most essential part of an article-based doctoral dissertation (also called 'thesis-by publication') are the individual studies conducted as part of the research project. Usually the requirement is three to five sub-studies that are published or accepted for publication.

In the introduction of this text I have described the local research context and set out the research task and question set for the project as a whole. Following the introduction, I will present the theoretical and conceptual framework for the study (chapter 2). Chapter 3 explains the methodology and research methods employed and the implementation of the research. In chapter 4 I present the findings of the research followed by a discussion along with an assessment of trustworthiness in chapter 5. Finally, conclusions and implications for future research and practice are drawn in chapter 6. The four original articles and the policy recommendation as part of the dissertation are referred to by Roman numerals (Studies I, II, III, IV, V). The reprinted articles are included in Part II[22].

22 The articles are reprinted with the permission from the publishers. All articles have been previously published in an open access format.

2

THEORETICAL AND CONCEPTUAL ENTRIES

The theoretical framework for this research project draws on theories and literature from the fields of music education, sociology, and legal studies along with (cultural) disability studies. In this chapter I position the research in relation to pertinent scholarship and describe the theoretical and conceptual underpinnings for the research project as a whole. The chapter combines the theoretical and conceptual perspectives presented in the published articles and policy recommendation, and expands these perspectives towards the discussion on the roles of teachers and educational institutions in advancing educational equity.

In the first section, 2.1, I outline the theoretical and conceptual premises in relation to the Finnish music education system. In section 2.2 I look at educational equity and cultural hegemony as key theoretical concepts for the project as a whole, while connecting to the notions of dis/ability and policy in music education. In section 2.3 I discuss the concept of policy further, in relation to teachers' and institutions' roles in equity development in Finnish and international music education. I centre the final section, 2.4, around the concepts of pedagogical experimentation and innovation in connection to equity policy efforts and teacher autonomy.

2.1
CONCEPTUAL PREMISES
AND THE RESEARCH CONTEXT

The theoretical challenges and contributions of this research project lie in locating and translating the Finnish context-specific discrimination and equity concepts and discourses for international audiences. In this research, I approach the understanding of discrimination through the intersecting lens of ableism and disablism (cf. Goodley, 2014).[23] This lens emerges from the disability studies[24] tradition in the United Kingdom and approaches in Nordic disability studies that rely on and extend the sociocultural model of disability towards a policy-oriented approach (Hakala et al., 2018; Roulstone, 2013). In terms of policy development, this research leans on the human rights model of disability policy, seeing it as a complementary approach to the sociocultural model of disability (cf. Lawson

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23   In this research project, the concepts of ableism and disablism stem from the European scholarly and public discourses.

24   A distinction is sometimes made between disability studies and disability research, where the former refers to such research-work that is socially-oriented, whereas the latter refers to rehabilitation or medically-oriented studies.

& Beckett, 2021). In Finland, the sociocultural perspective on dis/ability gained a foothold in the 1980s through the newly established Disability Services and Assistance Act (380/1987) and the human rights perspective started developing following the UN Convention of the Rights of Persons with Disabilities (CRPD, 2006) in the 2010s.

In this research project I apply the term dis/ability following Goodley (2014), who calls for 'acknowledging the ways in which disablism and ableism (and disability and ability) can only ever be understood simultaneously in relation to one another' (p. xiii). In this research, disablism is seen as discrimination consisting of the exclusion of people with disabilities through direct segregationist practices. Ableism also refers to discrimination, but it is based on oppressive behaviours favouring non-disabled people in social life and on the distinction between people with and without dis/abilities (Campbell, 2009). As stated by Lewis (2013), ableism refers to 'social stigma and oppression against the physically different' (p. 129), or in Campbell's (2001) terms, 'A network of beliefs, processes and practices that produces a particular kind of self and body (the corporeal standard) that is projected as perfect, species-typical, and therefore essential and fully human. Disability then is cast as a diminished state of being human' (p. 44). Drawing on these conceptual considerations, I align this research with definitions of ableism and disablism locating ability as a concept and phenomenon understood normatively. Such ideas of ability suggest that one does not need to be disabled to experience ableism through the hegemony of able-bodiedness (e.g., Goodley, 2014). As McRuer (2002) writes, the norms attached to able-bodiedness are intrinsically impossible to fully achieve, and everyone is in fact temporarily able-bodied, viz. eventually all people will experience dis/ability if they live long enough. Along these lines, the notion of ableism can embody discrimination and educational equity in music for all students.

However, the scholarly, policy, and public discourses in Finland generally do not recognise or include the terms and distinctions between ableism and disablism, so I take the notion of educational equity[25] as a key conceptual premise to navigate the discussion between context-specific policies and the wider scholarly contribution of the research project. In the context of the Finnish education system, the conceptual definitions of equality and equity are ambiguous and often lack specificity. Policy documents and research often use them synonymously

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25   The UN Convention on the Rights of People with Disabilities was ratified in Finland late, in 2016. It can be hypothesised that the slow ratification process is one of the backdrops why the ableism and disablism discourses are still developing in Finland when compared to the UK, for example. The US has not ratified the CRPD either, but the notion of reasonable accommodation stems from the academic and legal discourses in the country, which have also influenced the formation of the CRPD. In the Finnish language and context, nuanced discussions on the dis/ability-related equity issues can take place through the terms discrimination and equity.

or in mixed ways, although the current legislation and FNCC for comprehensive schools clearly distinguish between the terms, using equality to refer to gender equality (Equality Between Men and Women Act 609/1986; FNCC, 2014) and equity to non-discrimination (Non-Discrimination Act in Finland 1325/2014). Overall, the legal and scholarly approaches are geared towards discussion on discrimination and non-discrimination. As discussed in section 1.1, the centrality of the notion of equal educational opportunity in the history of Finnish education cannot be avoided when defining and analysing equity in current educational practices. In this research project, educational equity refers to fairness in both access and learning outcomes for students with dis/abilities through justified differential treatment in educational policy and practice. The purpose of this study, however, is to extend the discussion to encompass equity for all students.

As an educational concept, equity is grounded in a human rights perspective holding that equity cannot be separated from any other human right, and that individuals have subjective and fundamental rights that no political actions should remove. This includes individuals' freedom from discrimination and their right to participate in society, including in education (Shelton, 2013). Following the international mandates[26], the right to basic education is a so-called subjective constitutional right in Finland, meaning that it is based on the constitution and guaranteed for all. The general goals and aims of education, including the subject of music, are included in the Basic Education Act of Finland (Basic Education Act 628/1998). In specifying this fundamental right to education, the Nordic system differs from the Anglo-American tradition, although educational case law[27] is in force in both (Heimonen, 2006). In Finland, the right to basic education is restricted by age (children and young people aged 7 to 16[28] are required to attend and graduate from basic education). Basic education should be free of charge, and the principle of equal educational opportunity underpins the selection of, and prohibits[29] discrimination against, students.

26 The 1948 United Nations' Universal Declaration of Human Rights and the 1966 International Covenant on Economic, Social and Cultural Rights state that education should be accessible to everyone: equal access to education and learning outcomes should not be affected by circumstances beyond the control of individuals, such as place of birth, gender, ethnicity, religion, language, income, wealth, or disability. The right to education is also reflected in international law in Article 26 of the Universal Declaration of Human Rights.

27 Case law refers to the body of law that is derived from the judicial decisions of courts. An example of case law pertaining to equity is the 1954 Brown v. Board of Education decision that altered the interpretation of equity when it refused to accept the notion that providing the same curriculum, regardless of location, constituted equity.

28 New legal obligations will take force in 2021, after which students are required to participate in in basic and upper secondary/vocational education until the age of 18.

However, although equal educational opportunity has strong historical roots in Finland, the notion is not unified, and can be interpreted in various ways. The most precise legislation regarding equal educational opportunity is given for basic education offered in comprehensive schools, whereas in the BEA the local decision-making has a more expansive power in interpreting what is equal educational opportunity in practice (Mäkelä, 2013). For example, both meritocratic and compensatory[30] forms of equal educational opportunity can be recognised in BEA music education, referring to the premises of how resources are distributed (cf. Elmgren, 2019; Jencks, 1988). Overall, a particularly relevant aspect for this research is the relationship between equal educational opportunity and the local policymaking and self-governance of communities in the Finnish context (Mäkelä, 2013), where teachers are among the key actors.

Therefore, in this research teacher autonomy forms the foundation for the theoretical understanding of educational equity and the resolution of discrimination and equity policy issues. In other words, each study in this research project approaches equity from a different angle, but all of the studies are anchored in the concept of teachers' professional autonomy. This concept refers not only to teachers' situational freedom in pedagogical moments, but also to the wider professional ethos allowing teachers to serve as policy agents in their local contexts (cf. Toom et al., 2010). The perspective of teacher autonomy thus facilitates educational change for the entire school or learning community and the educational system as a whole. Although teachers have a high level of autonomy in the Finnish context, the contributions of this research are applicable in a variety of educational contexts as teachers always have space—whether extensive or limited—for autonomous decision-making. In particular, this research holds that teacher autonomy is a key policy instrument to not only recognise ableist assumptions that may produce discrimination, but also to take actions of and towards equity in music education.

29 The right to education has also been reaffirmed in Articles 13 and 14 of the International Covenant on Economic, Social and Cultural Rights (1966), the UNESCO Convention against Discrimination in Education (1960), the Convention on the Elimination of All Forms of Discrimination Against Women (1981), and the Convention on the Rights of Persons with Disabilities (CRPD, 2006) with the latter being particularly relevant to this research. Article 24 of the CRPD requires organisations to ensure that people with dis/abilities have access to an education system with others, specifically insisting that the 'reasonable accommodation of impairment and disability-related needs is provided at all levels of the education system' (Lord & Brown, 2011, p. 292).

30 According to Jencks (1988), equal opportunity implies either a meritocratic distribution of resources, a compensatory distribution of resources, or an equal distribution of resources. He posits that a meritocratic conception of equal opportunity can benefit, for example, those who try hard or those are able to achieve what is expected, while a compensatory conception of equal opportunity can benefit either those who are or have been shortchanged.

2.2
VIEWING EDUCATIONAL EQUITY ACROSS THE NOTIONS OF CULTURAL HEGEMONY

In music education scholarship, educational equity has been mainly applied as a subconcept of social justice[31], and as a general term referring to policies that establish and enshrine access for all students to learning and teaching situations, in accordance with their individual characteristics, needs, and backgrounds. One important focus I have in this research (particularly through Studies III and IV) is on the discussion of educational equity in relation to social justice, both at the micro-level of pedagogical decision-making and the macro-level of educational policies, such as the international human rights law and Non-Discrimination legislation in Finland. Aligning with the theme of approximating policy efforts at different levels, Simola and others (2015) stress that without a recognition of equity at both the societal and practical levels of an education system, 'individual rights are not real rights but rather privileges enjoyed by the few' (pp. 116–117). Following this statement, from the educational equity standpoint I argue that social justice in music education is not fulfilled merely by endeavours to provide equal opportunities for learning (see McLaren, 2015, on the myth of equal educational opportunity); it also requires a recognition of inequity as a structural challenge, tied to the social fabric of community life in educational processes and outcomes as well as wider cultural frameworks.

Furthermore, this research argues that grasping the distribution of power–who has the authority and freedom to define what is meaningful in a given cultural framework–affords a recognition of hegemonic music educational practices. As in other social institutions, hegemonic practices are embedded in music education, as stated by Powell, Smith and D'Amore (2017, p. 734): 'Music education takes place in socio-political systems that institutionalise cultural hegemony and social stratification through perpetuating symbolically violent practices and unconscious assumptions regarding the purpose of music and music education in society.' For example, Matthews (2015) notes that by privileging certain traditions and practices, music education may become 'a vehicle for Anglo-European cultural hegemony and dominance' (p. 273). Similarly, Hess (2019) warns

31 Equity as a conceptual starting point has been applied in studies regarding, for example, multicultural music education (Butler et al., 2007), music teacher education (Sands, 2007), 'musicking' in elementary music classrooms (Hess, 2013, 2017), pre-service music education (Robinson, 2017), and music education and social class (Bates, 2018). Especially relevant for this project is the research that addressed the need to move between the micro- and macro-levels of equity enactment (Frierson-Campbell, 2007) and equity (policy) evolvement in extracurricular music education (Henning & Schult, 2021; Laes et al., 2018b).

against popular music and its pedagogy rising to a similar hegemonic position as Western classical music, and thus diluting the potential of popular musics and pedagogy for enhancing equity. In relation to how certain types of musics are privileged over the others, Fautley (2015) examines the connections between formative assessment and hegemony. Overall, the questions of assessment are at the heart of educational equity in terms of learning processes and outcomes in all areas of education, including music (e.g., Cumming, 2008; Spruce, 2001).

In the light of the studies outlined above, hegemonies frame the thinking and action in music education among other social domains and make certain practices self-evident, and consequently potentially serve as mechanisms for inequities and discrimination. Along similar lines, political theorist Chantal Mouffe (2005) points out that the meaning of social institutions is articulated in the hegemony of practices, and that broader societal power relations result from such articulations. Therefore, she positions pluralist politics around hegemony (Mouffe, 2005). Aligning with her view, a focus on hegemonic ways of thinking and action allows this research to discuss educational equity not only in relation to pluralism and discrimination within but, most importantly, through music education.

In this research I acknowledge that hegemony as a notion is not far from ableism and disablism, which refer to social customs grounded by actors with preferred abilities as described in the previous section 2.1. Aligning with Campbell (2009) it is stated that these notions hold different meanings: the hegemonic nature of disablism refers to the discrimination against and direct exclusion of people with dis/abilities based on the belief that able-bodiedness and typical abilities are higher-level. Ableism then is a form of discrimination that distances people with dis/abilities from the non-disabled (Campbell, 2009). Similar to racism and sexism, both ableism and disablism categorise groups of people from the assumption of prejudice, and include stereotypes and misconceptions of people with dis/abilities. If I trace the construction of ableism and disablism with Mouffe (2000), they can be seen as shaped by a constitutive outside in which every form or invocation of ableness points to some sort of disableness. To address the hegemony of able-bodiedness, this research applies the notion of dis/ability that addresses the reliance and co-construction of ableism and disablism (Goodley, 2014).

Likewise, hegemony is connected to meritocracy (Young, 1958), in that meritocratic procedures maintain existing social hierarchies and the reproduction of cultural frameworks. Along similar lines, Varkøy (2017) writes that the hegemony of technical rationality dominates music education. According to Mouffe (2005), the creation of collective identities is always tied into the creation of we/they

distinction where hegemonies play a role. In her view, deliberative theorists[32] (e.g., Rawls, 1971) are mistaken if they expect that people's need for collective identifications disappears 'since it is constitutive of the mode of existence of human beings' (Mouffe, 2005, p. 28). However, while Mouffe (2013) underlines the antagonistic dimension of the political, interlinked with the hegemonic nature of social relations and with disagreements over social structuration, she emphasises that some hegemonies are more democratic than others. According to Mouffe's (2000) view, social can become structurally open and contingent, whilst its hegemonic nature can simultaneously be acknowledged. She also argues for the discursive nature of hegemony in social life, implying that hegemony is never complete, and that re-articulations are possible as the social is always reconstructed (Mouffe, 2000). Along the similar lines, Gaztambide-Fernández (2013) proposes a rhetoric of cultural production, referring to a focus on the experience rather than the outcomes of arts education. Particularly, the notion aims to disrupt the idea of what he calls the rhetoric of effects as part of the mainstream discourses used in arts in education research today. He describes 'how this positivistic rhetoric masks the complexity of those practices and processes associated with the arts, limiting the possibilities for productively employing such practices in education' (Gaztambide-Fernández, 2013, p. 211).

Aligning with the general focus in policy research in music education, the contribution of this research is on recognising the conditions under which educational practices are likely to change or remain stable, explaining how policy and politics shape education practice, and vice versa. In this research, the cases of Figurenotes and teaching accommodation are used to expose and discuss the roots of inequities and hegemony in current institutional practices of music education. Accordingly, it must be noted that 'Conduct valued as "just" or "right" by one institution may not be accepted as "just" or "right" by another', as stated by music education philosopher Estelle Jorgensen (2015, p. 38). Thus, the purpose of this research project is not to overemphasise binaries between a hegemony and oppositional practices; rather, following Mouffe's (2000, p. 103) idea of agonism, the purpose here is to examine the ways in which music education is implemented and channel the adversary-other into commitments for equity. Aligning with the agonistic view, political conflict is not seen in this research as a problem to be overcome (Mouffe, 2005). Instead, the case is made that music education

32 The issue underlying educational equity—the (normative) problem of what is just and fair—has been widely debated in political philosophy by, for instance, Arneson (2013, 2019), Rawls (1971, 1985), Roemer (1996, 2002), and Sen (1992, 2004). One of the most well-known attempts to more comprehensively define the roots of equity, which has also been applied to music education research, is the idea of justice as fairness, posited by John Rawls (1971).

provides an important discursive context for addressing questions of equity, hegemony, and pluralism, because educational institutions serve as gatekeepers for the distribution of power in societies; this applies to music education among other educational fields. When considering music education, a commitment to equity guides educators and institutions to pay attention to the justification of pedagogical practices, acknowledging cultural situatedness of justifications as a condition for realising educational equity. Through the two interlinked cases of this research, the project discusses discrimination and equity policy efforts in relation to relevant areas of hegemony in music education.

2.3
A BROADENED CONCEPTION OF POLICY FOR EQUITY EVOLVEMENT

It has been stated that music teachers may agree on equity and social justice on a general level, but the particular circumstances in which they work are likely to impact on the ways in which their notions of justice are framed and realised in actual educational processes (Jorgensen, 2015). To advance music education scholars' and practitioners' understandings of educational equity and discrimination, both more broadly and in the Finnish music education context specifically, I bring to the fore a more versatile view of education policy than the well-established, traditional notion of top-down, centralised policymaking (cf. Schmidt, 2020).

Accordingly, education policy researchers have argued that it is challenging for teachers to participate in and disrupt policy work if one is unable to conceptualise the policy process (Ball et al., 2011; Schmidt & Colwell, 2017); therefore, theoretical understandings and theory-building are required at all levels of education systems, not only by research scholars, but also by the educators who participate in daily policymaking. Along these lines, music education policy researcher Patrick Schmidt (2020) suggests that a way forward for music education research and practice is for policy thinking to become central to the profession and for music educators to become policy savvy (see also Schmidt & Colwell, 2017), referring to their understandings of what policy is and how it affects educational processes.

According to a wider definition, policy takes multiple forms–ranging from formal to informal, and implicit to explicit–and may involve legislation, practices, analysis, and dispositions as much as a process and set of outcomes (Schmidt & Colwell, 2017, p. 12). When considering policymaking in practice,

the traditional notion of policy implementation suggests that the aim of implementation is to close the gap between what is intended and the consequences of a policy (Weible & Sabatier, 2018). To facilitate practitioners' closer engagements with policy, the concepts of mutual adaptation, sense-making, and the co-creation of policy have been developed (Datnow & Park, 2009;Yanow, 2000). Such bottom-up policy making strategies emphasise the importance of context in policy design and implementation; for example, Pressman and Wildavsky's (1973) seminal work on policy implementation explains that policies are not unidirectional: they are evolved rather than implemented.

A stream of research has particularly focused on bottom-up policymaking in order to examine the roles of policy implementers through a variety of conceptualisations; for instance, Burch and Spillane (2012) suggest that policy sense-making among teachers, and their interpretations of policy, are based on their previous knowledge and understandings of policy (also Spillane et al., 2006). In a recent study, Shieh (2020) argues for policymaking 'from below' or 'on the ground', referring to teachers' roles as key policy agents, rather than traditional top-down policymaking. He writes that 'the idea of a policy from below might also suggest the existence of multiple spaces of policymaking, all of which create and respond to policies' (Shieh, 2020, p. 20).

Honig (2006) suggests that policy implementation is about interactions between policy, places, people, and the instruments through which policies are enforced. Understood in such terms, reimagining policy must not be situated merely in the conceptualisation of legislation but also in the 'milieu of the classroom' (Schmidt, 2009, p. 41; see also Forari, 2007). Formulations of policy implementation in terms of enactment (Hubbard et al., 2006) or policy co-construction (Datnow & Park, 2009) are also efforts to extend the previous theoretical approaches of policymaking. Accordingly, Stephen Ball (1997) suggests that policy could be understood as an open problem-posing process, stating that a response to policy is a creative, contextual action offset against, or balanced by, other expectations (Ball, 1997, p. 74). According to his view, the policy recipients' contexts matter more than those of policy authorities and the recipients are the actual policy problem-solvers (Ball, 1997). In line with Ball's claim, Schmidt (2020) suggests that music teachers' framing capacity is essential in policy work. By this he refers to teachers' abilities to locate and contextualise their educational practice in a creative, emphatic, and dynamic manner, and 'talk back' to policy instead of being its subjects (Schmidt, 2020). Building on these directions, this research argues that policymaking requires the analysis and approximation of macro- and micro-levels of education while positioning music education outside the music discipline in a wider cultural framework (see also Schmidt, 2009 on thinking spherically).

When connecting policymaking with the issues of equity and discrimination, all forms of oppression that students encounter in their daily lives should be considered when reflecting on issues of equity and social justice as stated by music education scholar Juliet Hess (2017). These reflections should include the values underlying music education systems and situations, classroom environments, pedagogical approaches, students' own affinities and experiences, and repertoire selections (Hess, 2017; see also Kallio, 2015). This local policy practice can be also described with such notions as 'equity from above/below' and 'in the middle' as suggested by Unterhalter (2009). According to her, 'equity from above' refers to the institutional conditions for positive freedoms whereas 'equity from below' refers to a space for reasonable and reflective negotiation between involved individuals or groups (Unterhalter, 2009). Overall, and in terms of this research, the relationship between equity and a broadened conception of policy is conceptually interesting. A shared underpinning between these concepts–that this research also works with–is the fact that both educational equity and policy both are discursively constructed and rely on what is intelligible. Another shared starting point is that both concepts are interested in correctives, in the notion of correction or correctness of circumstances in school life and other educational environments. Drawing these points together, in order to advance the policy savviness of music educators and institutions, I hypothesise that the exchanges between various levels of analysis (micro, meso, and macro) in this project generate adaptation and contestation within traditional notions of policy, and thus have the potential for equity evolvement in music educational practice.

2.4
PEDAGOGICAL INNOVATION AND TEACHER AUTONOMY AS POLICY INSTRUMENTS

This research aims to better articulate why teachers should take advantage of the autonomy that they hold and why pedagogical innovation is necessary for providing pedagogical practice that contributes to equity in music education, particularly through a context-sensitive and situational accommodation of teaching. The study suggests that the choice and accommodation of a pedagogical approach is at the core of teachers' professionalism and consists of both autonomous work and an analysis of cultural frameworks. The more autonomous and reflective teachers are, and the better they understand the multiple ways in which

their teaching is affected by pedagogical, musical and cultural traditions and are able to situate and modify them according to the teaching and learning situation at hand, the more equitable and just their educational practices will be.

Innovation and teacher autonomy are generally seen as important components of education and pedagogy (e.g., DeLorenzo, 2016). As Randall Allsup (2015) writes: 'Importantly, inferences drawn from these contradicting truths are equally valid: there is no education without innovation. There is no education without tradition' (p. 57). While the latter aspect is well-established in the field of music education (e.g., through the widespread master–apprentice model), the tendency to cling to traditional ways of teaching, resulting in a lack of innovation, has been acknowledged and criticised[33] by various music education scholars (e.g., Benedict, 2009, 2010; Regelski, 2002). In the same vein, the concepts of best and evidence-based practices are well-established but also criticised in the field of education, including music (e.g., Biesta, 2007; Churchill & Bernard, 2020). Traditionally, institutional control has manifested itself not only through so-called 'writerly policies', such as legislation and curriculum design, but also in the pedagogical and musical conventions that guide educational practices and policymaking. Supovitz and Weinbaum (2008) refer to such conventions, routines, and established narratives that are part of school life as institutional scripts.

Aligning with the social turn as in music education (Allsup, 2010; Westerlund, 2019), an innovative music educator would entail competencies that are not tied to predetermined skills, aims, and repertoires, but would rather rely on the understanding of societal challenges, the experiences of students, and the characteristics of the learning environment. Westerlund (2019) asserts that transforming professional ethos has implications for educators' professionalism, and in terms of increasing their analytical thinking and understanding of music education professionalism as a part of social life. In this respect, the current research project argues that these skills must be connected with the ability to accommodate cultural frameworks that manifest themselves through pedagogical practice.

In practice, pedagogical innovation can appear to be either tangible or intangible and may involve, for example, a new theory, teaching approach, methodological approach, educational material or tool, learning process, or institutional structure that, when applied, produces a change in teaching and learning, in

turn leading to better student learning and even a broader educational change.[34] Accordingly, Fullan (2007) describes three dimensions that are equally important for 'real' educational change (p. 17), the first and most evident of which is when new or revised materials are introduced, such as technologies or materials relating to curriculum implementation. The second dimension involves new teaching approaches, referring to pedagogical practices. The third dimension refers to changing people's beliefs and assumptions about particular policies as part of school communities' cultures or, even more broadly, in different sub-communities within an education system. (Fullan, 2007.) If new materials are introduced without integration into, or change in, pedagogical practices, change is unlikely to occur. Similarly, changes proposed only in terms of ideals, beliefs, and values are not enough to bring about profound change (Ahtiainen, 2017). In general terms, the more easily approachable an innovation is, and the more it connects with traditional activities, the more likely it is to gain adopters (Rogers, 1995) and initiate broader change.

At best, pedagogical innovation is a way to address an institution-level policy issue. If a problem is not identified in an education system, it is unlikely that any change will occur. In Wildavsky's (1979) terms, pedagogical innovation can serve as a vehicle that reveals not only the problem at hand but the underlying values. What makes a pedagogical innovation social is the impact on the ways in which an education system operates. Conceptually, the terms scaling and diffusion have dominated descriptions of the growth of innovations and how they change (educational) institutions (Rogers 1995). Accordingly, a metaphor of policy windows can be used to describe how the recognition of an ethos or ideal (such as educational equity) becomes a part of an institutional agenda. In Kingdon's (1984/2011) view, when a policy window is open, there is a potential for policymaking to occur: 'The separate streams of problems, policies, and politics come together at certain critical times. Solutions become joined to problems, and both of them are joined to favourable political forces' (p. 21); consequently, the issue shifts on the institutional agenda and policy processes begin to address it (Bèland & Howlett, 2016).

In terms of educational change, pedagogical innovation and teacher autonomy are understood in this research as policy instruments that are used to put macro-level policies into effect. Policy instruments, then, can be described as hard or soft, according to the degree of government intervention and coercion

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33 Particularly in the North American context, Regelski (2002, 2004) refers to teaching strategies that do not inculcate a critical approach to teaching and learning as a structural weakness of music education, arguing that such modes of pre-determined, stepwise actions could be called a 'methodolatry'.

34 In terms of innovative qualities, Rogers (1995) suggests that relative advantage (referring to the perceived usefulness or 'betterness' experienced by users), compatibility with existing activities, 'trialability' as the ease of trying a new innovation, observability as the degree to which the outcomes of using an innovation are visible to others, and less complexity (referring to low difficulty in understanding and using an innovation) are among the features of an innovation that enhance its diffusion.

involved in the application of the instrument. The division stems from Nye's theory (2004, 2008) of hard and soft power (cf. Jones, 2010 on hard and soft policies in music education). While the policy perspective in music education is relatively new, it has been suggested that music education research follows the tendencies of education policy research in general, in that research focuses either on hard policies expressed in government mandates or on soft policies that manifest themselves in local curricula, textbooks, sheet music, and pedagogical interactions (Rubenstein, 2017). Jones (2010) describes soft policies in music education as including 'policies such as university admissions criteria and curricula, music teacher organisations' activities, textbook and sheet music publications, and products from the professional performing arts and music industries' (Jones, 2010, p. 28).

Typically, the notion of soft policy also aligns with 'policymaking from below' (Shieh, 2020), an applicable approach to understanding the meaning of pedagogical innovation and experimentation in policy development. Recent research on policy implementation in the Finnish education context has examined teachers' professionalism from a co-constructive perspective; for instance, the curriculum reforms in 2004–2006 and 2014–2016 were largely based on the partnership model, in which teachers, researchers, administrative bodies, and parents collaborated (Seikkula-Leino, 2011); the idea of partnerships underpins teachers' roles as change agents and empowers cross-boundary collaborations. This is related to Pesonen and others' (2015) investigation into the design and implementation of Finnish special education legislation in 2011, where they suggest that professional trust between the administrative level and teachers was a key policy instrument in successful policy implementation (see also Paradis et al., 2019). They describe how the legislation was initiated by teachers taking advantage of the autonomy accorded to them, and how the content of the reform was developed by and with the teachers throughout the process. Pesonen and others (2015) claim that, 'with trust as a policy instrument, no mandates, inducements, or monitoring were embedded in the legislation. Trust, as an instrument, relies on professional development, even though this legislation is a "mandate"' (p. 174). In alignment, Toom and Husu (2012) suggest that teachers in Finland enact the global, domestic, and local education policies through an interactional process built on professional trust (see also Sahlberg, 2015; Niemi et al., 2018).

Along these lines, I examine Figurenotes and situational, context-sensitive teaching accommodation as policy instruments, more specifically understood as soft policies for influencing the education system. As stated in chapter 1, issues of educational equity and discrimination have in many ways remained unrecognised in current music educational policies; this applies to Finland as well. Through the two interlinked cases, I approach problem recognition and educational change in

Finnish music education in connection to educational equity. The research also promotes the notion that policy needs to be approached broadly at both the individual professional and institutional levels, and that rethinking the epistemology and social basis of music education might imply increasing teachers' autonomy in pedagogical innovation and policy development.

3

IMPLEMENTATION OF THE RESEARCH PROJECT

In this chapter I will first present the methodological framework for the study (section 3.1) and then continue by explaining the research process for the two empirical studies (section 3.2). The processes of the two theoretical studies are then described (section 3.3.), after which the design of the policy recommendation based on the research as a whole is explained (section 3.4). The research ethics is discussed in the final section, 3.5, along with further reflections on methodology.

3.1
METHODOLOGICAL FRAMEWORK

A qualitative research methodology with an orientation towards interpretative policy and critical theory underpins the current research project. The implementation and strategies of this research are centred around the educational equity and policy process orientation of the project as a whole. Hill and Varone (1997/2016) argue that policy analysis has a twofold purpose: it may be directed either at the understanding of policy (analysis of policy) or at the improvement of it (analysis for policy). They suggest that the analysis of policy seeks to study the content, genesis, and development of policy, whereas the analysis for policy focuses more on the evaluation of the effects of a given policy. The examination of processes involved in policymaking systems are also central in the analysis for policy (Hill & Varone, 1997/2016). The current research is geared towards both the analysis of and for policy, also aligning with Wildavsky's (1979) description of policy research as 'creating and crafting problems worth solving' (p. 389).

More specifically, the backdrop for this research project lies in the study of social processes (e.g., Leavy, 2017), according to which education is a mechanism both to maintain and change social order and stratification. The present study is also geared towards education history, in that it is interested in examining the conditions of when 'policy regimes [are] likely to remain stable, and under what conditions are they altered in fundamental ways' (McDonnell, 2009, p. 158). Through a multilayered examination of equity, pedagogical tact, and teaching accommodation in applying Western standard music notation (WSMN) and other notation systems, the current research project is connected to sociological studies on curricula that have focused on issues of what is taught, to whom, and in what ways, both in terms of the formal curriculum and the informal or so-called 'hidden' curriculum (Apple, 1979/2019).

Regarding the epistemologies in social sciences, Cohen et al. (2011) state that despite the nuances in different research methodologies and methods, the underlying epistemological understanding is shared: 'the social world can only be

understood from the standpoint of the individuals who are part of the ongoing action being investigated and that their model of a person is an autonomous one' (p. 41), referring to the unique individuality of each person. Overall, the situations are seen as dynamic and evolving rather than fixed and static, and events change, develop and transform over time and are highly affected by context (also referred to as 'situated activities') (Cohen et al., 2011). Berliner (2002) emphasises that research in education should be highly context dependent and argues that positivist research approaches are not purposeful either for educational institutions or for learners. Along similar lines, Guba and Lincoln (1989) state 'that realities are social constructions of the mind, and that there exist as many such constructions as there are individuals (although clearly many constructions will be shared)' (p. 43). Similarly, Yanow (2000) states that interpretive research methods are guided by the presumption of a social world that is characterised by the possibilities of multiple interpretations, one where research can manifest and unfold these possibilities. In keeping with this line of thought, the starting point in the current research project is an understanding of the complex, dynamic nature of reality where multiple interpretations and perspectives of single events and situations exist at the same time. The current project emphasises context dependency in a variety of aspects of the research: the results are interpreted in the case context—namely the Finnish music education system—and the wider applicability of the results is achieved through theoretical enquiries. The aim is to develop descriptions and themes from the data and to present these descriptions, including the variety of perspectives that the participants expressed, as Creswell (2011) has stated is the purpose of qualitative research.

Previous research has suggested that the study of innovation processes requires attention to the individuals who are part of it, especially on 'to what they think, to what they value, to how they behave, and to how interrelations between actors and social systems take place' (Cajaiba-Santana, 2014, p. 48). The current research project aims to chronologically describe the development of Figurenotes to understand and potentially improve the different levels of institutional music education in Finland (Study II). It has been stated that the innovation process can be seen as a dynamic process that sheds light on the relationships between actors and structures (Mulgan, 2006) and that researching such a process is complex because the examination of people acting and engaging in the development of social systems and institutions is highly multilayered (Cajaiba-Santana, 2014). Regarding the research methodology to be used in the study of innovation, Cajaiba-Santana (2014) believes that it would be reductionist to approach such processes by applying a rational means-end framework when innovation and its wider social context are intertwined in multiple, dynamic ways. According to his view, the methodology and research methods applied should allow for capturing

the process of creation, not the mere 'outcomes' or impacts of such innovations.

The process perspective is also essential in terms of policy research because it allows the researcher to build connections between events, and make sense on why they occurred in the way they did, and how they may direct future policymaking. As Yanow (2000) puts it, 'Policy analysis has traditionally been undertaken in advance of legislative or other policy-making decisions or acts, but the sphere of activity has also extended to evaluating policies after they have been enacted, and to the evaluation of implementation activities themselves' (p. 14). It is necessary to understand not only how people act as part of educational institutions and settings, but also how they give meaning to their own actions, as well as the context in which they work (Cohen et al., 2011). Meaning (or sense) making is rarely linear and is often sensitive to institutional circumstances. For example, Schmidt (2020) argues that policy research can provide an understanding of how the institutional level and other actors in an (educational) system interact when producing policies.

The purpose of this research has been to seek to understand an innovation process where no previous theory can be directly applied as such[35]. Regarding the relationship between empirical data and theory-building in the current research project as a whole, the conceptual frameworks in each study are based on a variety of intersecting theories and concepts. The project includes two theoretical studies where the central argument is built on the empirical studies, here with an aim of expanding the key themes, namely Western music notation as a mechanism for inequity (Study III) and teachers' and institutions' roles in accommodation (Study IV). I reassembled the process retrospectively, formulating specific research questions aligning with the data and inductive approach to generate new theoretical and conceptual approaches from the data gathered through interviews. My role was to construct the evolving theory through the data that were generated from interviewees or other participants.

Kettley (2010) wrote that educational research should ideally extend and expand practices and theoretical 'explanatory' resources or representations of education, hence contributing to sound education policy. Following this line of thought, the current research is equally interested in talking to academic audiences, as well as teachers and other educational practitioners who are understood here as the key policymakers in an educational environment. To reach out to such audiences, the present project ties empirical research to theoretical inquiries and policymaking in music educational practice. A qualitative case study approach is

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35 Much like the constructivist grounded theory (Charmaz, 2017), the current work has employed a flexible process wherein prior work and knowledge of the literature informs the study, and wherein 'sensitising concepts' are derived from the data to guide the theory-building (Mills et al., 2006).

utilised to describe and understand the processes of innovation and practice-led policy change, and as a basis for theory-building and making recommendations regarding future education policy processes and decision-making.

3.2
EMPIRICAL STUDIES

3.2.1 DATA CONSTRUCTION

The current research employs an instrumental case study approach (Stake, 1995) of the pedagogical innovation known here as Figurenotes. The focus of the two empirical studies is on the selected interviewees' experiences, perceptions, and conceptualisations of Figurenotes and its application in the Finnish education system. In Stake's (1995) terms, the instrumental case study approach in this research project is applied to contribute both to providing insights to an issue and to the refinement of theory (p. 237). Through the interlinked cases of Figurenotes and teaching accommodation, wider phenomena related to educational equity in Finnish music education and beyond are examined.

I based the empirical studies of this project on the same data-set constructed through expert interviews with students, clients, parents, and the developers of Figurenotes. An information-oriented snowball sampling was used in the selection of 25 interviewees (see Creswell, 2014). The interviewees were selected based on their potential to contribute to the understanding of the specific social process. I refined the selection through snowball sampling during the data collection process, with the aim of gaining a variety of perspectives and having both confirming and disconfirming views on the research topic. Information-oriented sampling is especially appropriate for exploratory studies, where the depth of data is valued over breadth (Yin, 1994). Overall, a central criterion in the interviewee selection was their familiarity with Figurenotes and their positions in institutions or organisations, so that they would represent different areas of the Finnish music education and therapy systems.

In practice, the interviewees were contacted by sending an email explaining the topic, purpose, and expected length of the interview (one to two hours). After the interview, I asked each interviewee to recommend one or two persons to be contacted and who could be interviewed in the later stages of the data collection process. Seven interviewees were recommended by all individuals interviewed, and the rest by separate interviewees. I considered their suitability in relation to other interviewees (e.g., regarding how their field of expertise and

work experience would contribute to the data's versatility) and recruited the interviewees based on these considerations. The interviewee selections were discussed with the supervision steering group of the project. Also, two interviewees without any practical experience with Figurenotes were selected in order to increase the overall trustworthiness of the research. All interviewees who were contacted agreed to participate.

Most of the interviewees represented a range of fields related to music education and education in general. The interviewees' backgrounds are not connected with the pseudonyms used for each interviewee in the articles and in this kappa. They are not described in detail individually, because many of them would be easily recognisable, especially among Finnish (music) education practitioners and the academic community. In the following, the interviewees are described in groups based on their primary professional profile. The interviews were individual, and the interviewees did not know who else were participating in the study, except that the Figurenotes developers were being interviewed.

The Figurenotes developers, Kaarlo Uusitalo and Markku Kaikkonen, have agreed that their names can be public in the articles and dissertation summary. Kaarlo Uusitalo has a background as a self-taught musician and a music therapist, with a degree in this field. Markku Kaikkonen has a similar background, with a master's degree in music education as a graduate of the Sibelius Academy. He has also accomplished studies in music therapy.

Expert Group 1: These six experts identified themselves primarily as music teachers. They all had over seven years of experience working as music teachers in primary and secondary schools and BEA music schools. Three of them also had a background as working musicians, and three of them were committed to developing teaching materials and continuing education programmes for music teachers. All of them had an interest in research, and many had published research articles themselves or had been collaborators in data collection for such research projects.

Expert Group 2: These six experts primarily described themselves as working in different expert roles in education, such as researchers, music teacher educators, or education policy advocates. Five of them had a background as music teachers. They also had worked as members of or in advising roles for music education associations. Four of them had a background as researchers and had an interest in developing research-based music education. These four experts also contributed to developing

published teaching materials for music education, such as textbooks for educational practice or for music teacher education. Two experts characterised themselves as professionals in the music business.

Expert Group 3: These three experts primarily described themselves as music therapists or music teachers with an orientation towards rehabilitation through music. All of them had working experience of over 10 years. They all had a researcher profile either as a priority activity or as part of their therapeutic or rehabilitative practices, and had published peer-reviewed articles or were involved in the data collection processes for such articles. Two of them also had an educational background as music teachers.

Students, clients, and parents: The four interviewed students were studying music either in comprehensive schools, in BEA music schools, or in both. Three of them were aged 10 to 15 years. One student was an adult learner who was over 30 years of age. All of them had experience with studying in comprehensive school music education programmes. The two interviewed music therapy clients had been attending music therapy for two to four years. The clients were aged between 13 and 24. The two interviewed parents had been familiar with Figurenotes for over 10 years through their children who had attended Resonaari Music School, but had different backgrounds and profiles as learners.

The interviewee selection represents the span of academic research in educational and education-related professions in the Finnish context. Also, it may be considered typical that professionals in Finland are committed to professional development throughout their careers, and that they may have several professional roles at the same time. All of the expert interviewees were familiar with the principles of academic research, because they had been involved in such processes before.

I conducted the interviews between February 28th, 2014 and July 2nd, 2014. I asked the interviewees to choose a place that would be peaceful and where they would feel comfortable. I suggested Resonaari Music Centre as a possible location. Almost all of the interviews were held either at the interviewees' workplaces (15) (in schools or other educational institutions) or at the Resonaari Music Centre in Helsinki (7). Three interviews were exceptions: one of the interviews was held at a conference room booked at a university library, and two at a cafe's lounge area in the vicinity of the interviewees' work places, according to the interviewees' wishes. Two students were interviewed in their homes in accordance

with their guardians' wishes. One interview was held through an online video chat because of the significant distance between the interviewer and interviewee, and another was also conducted through an online video chat because of an unexpected family situation on the interviewee's side. In these online interviews, the orientation task, with the figure of Finnish music education system, was sent to the interviewees through email. In all situations, the physical context for the interviews was a classroom, teachers' lounge, or office type of space, as suggested by the interviewee or by the student's or client's guardian. I ensured that the space was peaceful and that interruptions would not be expected. Also, it was ensured that the quality of recording would not be compromised by any background noises. The interviews were held approximately one week apart, with the exception of the interviews of Uusitalo and Kaikkonen. The interviews were successful in terms of a lack of disruptions and the interviewees not being in a hurry.

The interviews were semi-structured and thematic (see Creswell, 2014), except for the first round of interviews with the Figurenotes developers, which were more freely organised. That being said, the data construction process as a whole started with the individual interviews of the Figurenotes developers. In these interviews, the developers were asked to freely discuss and describe the development process of Figurenotes and the impact of applying the system in music education and therapy in Finland. Based on these interviews, and after discussions with the supervision steering group, the second round of interviews with the developers and the interviews with the other interviewees were thematically divided into the following sections: (1) the interviewee's background; (2) the applicability of Figurenotes; (3) the history and development of Figurenotes; and (4) the implications of Figurenotes (see Appendix I for the interview guides). The student, client, and parent interviews followed the same structure, but focused on the interviewees' personal experiences and their individual trajectories within the Finnish education and therapy systems.

All of the interviews started with my explanation of the purpose of the study, the presentation of the informed consent protocol (see Appendix II), and an assurance that only myself and my potential research assistant would have access to the data. Next, I showed a handout with a figural representation of the Finnish music education system and asked the interviewee which areas were familiar, and where they would place themselves at the moment. The interviewees were also asked to describe their professional background in relation to the Finnish music education system and Figurenotes. I had a Figurenotes sheet music book with me in the interviews. It was placed on the table between myself and interviewee for possible further use.

DEVELOPER INTERVIEWS

Altogether, the first developer of Figurenotes was interviewed three times and the second developer twice. The first round of interviews with the Figurenotes developers was conducted at the beginning of the data collection process in February 2014. The following rounds of interviews took place at the end of the data collection process, after all the other interviews had been conducted, at the end of June 2014 and the beginning of July 2014.

As explained in the previous paragraphs, the first round of interviews started with the developers positioning themselves in the Finnish education system and describing their professional background and development. The three main questions that were posed to the developers were as follows: 1) How would you position yourself and Figurenotes in the Finnish music education system? 2) How would you describe your professional background? 3) How would you describe the development of Figurenotes? The interviews were open, and I asked additional questions during them. Any predetermined questions based on a certain theory or conceptual background were not utilised. The interviews were centred around descriptions of the people and institutions who influenced the development of Figurenotes and the establishment of the Resonaari Music Centre.

Because the developers had already described their paths in the Finnish music education system during the first round of interviews in February 2014, they were briefed on the key points they had mentioned and asked if they would like to fill in anything. Also, the figure that portrayed the education system in Finland was shown again. Both developers wished to fill in some details and correct some time-related statements, such as the years when certain events had taken place. Throughout the interviews, I checked if any of the descriptions or statements in the first round of interviews were unclear (uncertainties were, e.g., 'Is there a particular reason why you use the concept of inclusion here as in the similar occasion you used special music education?' or 'How well do you consider that you know traditional Western music notation?').

The second and third rounds of interviews with the developers proceeded in the same way as the expert interview: in line with the interview guide presented in Appendix I with the structure of (1) the interviewee's background; (2) the applicability of Figurenotes; (3) the history and development of Figurenotes; and (4) the implications of Figurenotes. Also, I pointed out some aspects or viewpoints that the other interviewees had explored in the interviews (by referring to them as interviewees without any identification of who these experts, students, clients, or parents were). The first developer wished to have two interviews after the initial interview, because there were plenty of issues to discuss and he preferred to have a pause in the middle to reflect on all the issues to be covered.

These interviews with the first developer were held on two subsequent days at the end of June 2014. The second developer was interviewed twice: once in February 2014 and then in the beginning of July 2014.

Both developers were consulted in between the interviews regarding potential Figurenotes materials, such as sheet music or early drafts of the notation, and any available statistics on collaborators abroad that could be collected and stored by myself. The interviews lasted from one to three hours each.

EXPERT INTERVIEWS

The expert interviews followed the structure posited in the interview guide: (1) the interviewee's background; (2) the applicability of Figurenotes; (3) the history and development of Figurenotes; and (4) the implications of Figurenotes. Overall, the interview guide for the expert interviews gave the basic frame for the interviews, but the order of the questions was altered depending on the flow of the discussion (Odendahl & Shaw, 2002). I provided prompts and probes throughout the interviews (Can you tell more about that? Why did you use that word/concept/example? Can you provide a concrete example?) or filled in with a more conversationalist comment while keeping in mind not to direct the interviewee and only to use such (theoretical) concepts that the interviewee had used previously. For example, the concept of 'special music education' was the term used in the interview guide, but if the interviewee started to discuss inclusion, equity, or justice, I used the same concept while noting aloud that the concept was brought up by the interviewee. Much like with the developer interviews, I sometimes took a leading role in the interview by, for example, providing anecdotes from recent media discussions on education policy or giving an example of real-life pedagogical situations where Figurenotes was applied to keep the flow of the conversation going. Five of the expert interviewees wished to exemplify their points by playing an instrument or showing an application they had developed based on Figurenotes. All of these discussions were audio recorded, transcribed, and analysed. The expert interviews lasted from 55 minutes up to two hours each.

STUDENT, CLIENT, AND PARENT INTERVIEWS

The interviews with the students, clients, and parents followed the interview guide structure: (1) the interviewee's background; (2) the applicability of Figurenotes; (3) the history and development of Figurenotes; and (4) the implications of Figurenotes. The student and client interviews were more concrete, and focused on the interviewees' experiences. The interviewee's background, their music educational background, their familiarity with Figurenotes, and other

potentially related issues were noted. I then asked the interviewees to describe the applicability of Figurenotes based on their own experiences. Regarding the history and development of Figurenotes, this was approached with open questions on whether the interviewee had any idea why or to what purpose Figurenotes had been developed (see Appendix I); this was followed with open questions similar to those posited in the developer and expert interviews.

Two of the student and client interviews were not successful in terms of the extent and depth of the interviews. The interviewees tended to reply in very short sentences or simply offer the response that they could not answer the question. In these situations, I aimed to move the conversation forward by providing concrete examples from pedagogy at Resonaari, or referring to the Figurenotes sheet music book. Even with this support, the interviews had more of an answer-type of response compared with the other interviews, which were more dialogue-like.

Two students wanted to play an instrument after the interview, to exemplify their points on certain issues brought up in the interview. The discussions in those situations were also audio recorded, transcribed, and analysed. The interviews with the students, clients, and parents were shorter than the expert and developer interviews, at approximately 30 to 45 minutes each. The interviewee atmosphere was open in all interviews.

Creswell (2014) explains that qualitative researchers often construct data from multiple sources. The researchers then 'review all the data, make sense of it, and organise it into categories or themes that cut across all the data sources' (Creswell 2014, p. 217). Although the interview data are the main data source for the study, in addition I collected a set of Figurenotes materials from the developers. This material contained the early drafts of the initial drawings of Figurenotes, the first nonpublished sheet music material, and the pilot book written by Kaarlo Uusitalo, which was the basis for obtaining the funding and publishing contracts for the actual Figurenotes book to be published. I also photographed the materials used at Resonaari and videotaped a set of lessons where Figurenotes was used, with permission from the teachers, students, and their guardians. This material was not analysed as such, but used as supportive material, especially when analysing the interviews with the Figurenotes developers.

The interviews were double-recorded with a recorder and a cell phone from the beginning to the end. The data consisted of approximately 30 hours and 53 minutes of audio recordings, of which approximately 25 hours were developer and expert interviews and almost five hours of student and client interviews. I listened to the interviews on the following day after the interview, and transcriptions were made after each interview. The tapes were transcribed and resulted in 754 pages in total (Times New Roman 12pt with 1.5 line spacing). The audio-taped

interviews were then transcribed into text by the myself (80% of the data) and my research assistant (20% of the data). I also made personal hand-written notes during and after the interviews when listening to the recording for the first time. These notes were considered an initial stage of the data analysis rather than as part of the data.

3.2.2 DATA ANALYSIS

The data analysis proceeded alongside with the interviews and informed the data construction in an iterative process. The data constructed through the semi-structured, thematic interviews (Creswell, 2014) were utilised in two studies, and the findings based on the interview data were reported in two different published articles (Studies I and II) with different research questions in each. In this process, I utilised different qualitative analysis methods: content analysis in the first study, as reported in Article I, and a content and discourse analysis in the second study, as reported in Article II.

Before the actual data analysis procedure, I made hand-written notes during the interviews that were saved and examined at the later stages of the data analysis. As explained in the previous subchapter, I first listened to the audio-recorded interviews within the data construction process before transcribing them, which can be considered a preliminary phase of analysis. I made notes during the listening stage and initial analysis of the data in a Word file that was also saved and compared with the coding in the later phases of the analysis.

QUALITATIVE CONTENT ANALYSIS

The first phase of the actual analysis was based on open or 'light' coding (Cohen et al., 2011), where each transcribed line and paragraph was read analytically and connected contextually by recognising and encoding significant, repeated patterns of words, phrases, expressions, and concepts with the best possible heading in line with the research focus (e.g., supporters in the development process, obstacles in the development process, marketing, special music education, instrument teaching, composing, singing, *Vapaa säestys* [free accompaniment in English], formal learning, informal learning, individual meanings and social meanings). These codes represent passages of text that represent the same concept or idea.

After several codes (32) were generated through open coding, axial coding was conducted to explore the relationship between the codes while creating larger categorisations of the related concepts. An axial code refers to a category label that describes a group of open codes of an issue that are similar in meaning

(Cohen et al., 2011). Aligning with Flick (2018), I posed myself questions while coding the data, such as, 'when', 'how long', 'how much', 'how strong', 'what for', and 'by which'—or in more detail 'What is this about?', 'What general ideas are the interviewees posing?', or 'What concepts come up regularly within one interview/in all interviews?'—while remaining open to engaging with the data. The open codes were organised into initial larger codes, after which the refining continued with a constant comparison, whereby each new code was compared with existing codes to better define it. Some codes were shifted to a different category, and as the characteristics of each category were refined, the category titles were revised. The codes pertaining to the ways Figurenotes was perceived and used were identified as the following: (1) Therapeutic approach; (2) Music notation; (3) Applied music notation; (4) Extension of WSMN; (5) Music education method; (6) Meanings for teacher; (7) Pedagogical flexibility; (8) Educational change; (9) Empowerment; and (10) Social change.

I continued to engage analytically with the data to understand how the axial codes relate to one another and further elaborated the categorisations of the patterns towards the conceptual level. At the final stage of the content analysis, the categories were combined into larger buckets of categories that were presented in Studies I and II. The main categories in Study I were (1) Definition of Figurenotes; (2) Pedagogical applicability of Figurenotes; and (3) Figurenotes as a method for educational and social change. The two key categories 'Innovation of Figurenotes' and 'Diffusion of Figurenotes' based on the content analysis in the second article (Study II) were placed under one main category: 'Figurenotes as a social innovation'.

Overall, the content analysis by coding was a process of going through the data several times and assigning and reassigning codes, as well as naming and renaming them. The codes were applied consistently, and the entire data set was encoded.

DISCOURSE ANALYSIS

A discourse analysis was applied in the second study to analyse the educational policy changes that took place through the use of Figurenotes. In Creswell's (2014, p. 50) terms, 'the researcher seeks to establish the meaning of a phenomenon from the views of participants'. In the current study, the aim was to recognise the variability of the underlying values in relation to teaching music with students with dis/abilities. Although the analysis started at the micro-level, a relationship of different discourses in a broader historical and social context was established (Cohen et al., 2011). The term discourse in the current study is understood as 'a particular way of talking about and understanding the world (or an aspect of the world)' (Jørgensen & Phillips, 2002, p. 7). Instead of a focus at

the individual level, the range of meaning was analysed at the level of the sample group (Creswell, 2014). As in a qualitative content analysis, the researcher can generally use coding, through which the researcher can discover patterns in the discourse and provide analytical categories to put forth the content (see Creswell, 2014).

The discourse analysis in the present study included both inductive and deductive steps, referring to the ways I moved between the data and the codes and/or categories provided. First, the focus was on the sections recognised in the open coding of the content analysis, namely those concerning 'special music education', 'educational change', and 'social change'. These codes were examined to analyse whether they could reveal the value basis underlying the use of Figurenotes and to which educational developments they could be connected. Then, the data were coded line-by-line, using the research question for Study II in the identification of broad themes in the transcriptions, and revising and adding codes to passages where the value basis of music education or the notion of 'special music education' was discussed. The research question was further revised after the reviews were received from the journal; therefore, a final round of analysis took place before submitting the manuscript to the journal editors for the final time. No changes were made to the three categories that resulted from the discourse analysis as such, but some passages were added to each code and category. This also resulted in the revision of the manuscript.

During the final phase, each code was re-examined and read in relation to other codes to create broader categories. These selections were refined in the five subsequent rounds of analysis, where the number of codes was combined together, resulting in three categories: (1) Specialisation discourse: Special music education as an exclusionary practice; (2) Inclusion discourse: Special music education as a catalyst for a paradigm shift; and (3) Equity discourse: Achieving equity through special music education (see Study II). When writing Study II, it was considered necessary to provide a detailed contextual description to avoid reducing the data to mere thematic chunks that can be interpreted free of circumstances (Jackson & Mazzei, 2012).

3.3
THEORETICAL STUDIES

The findings in social and educational research often present multiple perspectives and interpretations of events, and are often generalisable through theory-building (Cohen et al., 2011). From a policy perspective, the role of theory

is critical for framing problems, as stated by Schmidt (2020). As explained in the methodological starting points, the research process in the current project was emergent and aimed for theoretical development from the beginning. Stake (1995) refers to such an approach as a propositional generalisation, where the researcher summarises interpretations and claims and might add her own reflections. The initial plan was that the theoretical contribution of the research project would take place in the dissertation summary—this kappa—which generally aims not only to provide an introduction to the individual studies but also expands on the topic(s) and findings. As the research project proceeded, it became clear that a theoretical contribution would be purposeful in the articles. This conclusion was drawn after the data collection and first rounds of analysis based on the understandings and conceptions the interviewees expressed about the phenomenon. The actual theorising was characterised by the intent to develop new ideas based on the data.

The two theoretical studies reported in Studies (Articles) III and IV expanded on the perspectives presented in the two empirical studies. The topic of the third study (reported in Study [Article] III) was based on the content analysis of the interview data and the ways in which the hegemony of Western music tradition in BEA music education was brought up. Also, the interviewed experts reflected on the role of music notation in comprehensive school music education. These observations led me to build a wider frame for the application of Figurenotes, namely the hegemonic practices in music education and how they may impact equity in education.

The fourth study (reported in Study [Article] IV) was based on the idea of applicability that was central in the first study, and that focused on the definition and applicability of Figurenotes. The topic stems from the attempt to expand on the perspectives of applicability and methodolatry (Regelski, 2002) towards a focus on teachers' actions and how accommodation may serve as a conceptual tool for advancing equity in music education. This theoretical article focuses on reasonable accommodation in education from the standpoint of policy development. Providing reasonable accommodations refers to making modifications that are necessary for educational equity in practice, and may include, depending on the circumstances, physical or interaction-related changes. This article focuses on the definition of reasonable accommodation followed by its implications for music education practice.

In practice, I explored the empirical material to generate new concepts and conceptual relationships. The process proceeded with mind-mapping and building conceptual relationships independently and together with my co-authors and supervisors, Professor Lauri Väkevä (Study III) and Associate Professor Pauli Rautiainen (Study IV). Both processes of theoretical development involved

several conversations and draft writing together with these authors. The topics for these articles were also discussed with the third supervisor of the project, Associate Professor Patrick Schmidt. In the second phase, I wrote the first drafts of the articles. The collaboration with the co-authors was divided up so that I was responsible for constructing the structure of the article and for writing most of the text and drawing conclusions. Overall, in line with Stake's (1995) approach on case study research, discovery and interpretation occurred concurrently, and a flexible starting conceptual framework was used, which was developed in the later stages of the project.

3.4
POLICY RECOMMENDATION
BASED ON THE STUDIES

In line with the general policy orientation of the current research project, a policy recommendation based on the studies was constructed for the use of music educators in the Finnish music education system. As Schmidt (2020) argues, policy knowhow consists of intertwined theory and practice, where research can serve as an important vehicle in mediating the pertinent and new approaches to issues.

The motivation for developing a policy recommendation based on the studies stemmed from one of the funding bodies of the research. As explained in chapter 1, the research project is part of the Academy of Finland's Strategic Research Council–funded initiative 'ArtsEqual: Arts as Public Service—Strategic Steps towards Equality', where a key requirement of the funder is that policy recommendations based on the research results will be provided. The Academy of Finland's research policy emphasises 'high-quality science policy analyses and other material, and enhances the use of knowledge about science in science policy decision-making' (Academy of Finland, 2020). As part of the Academy of Finland, the Strategic Research Council (SRC) funds 'high-quality research that has great societal impact' (Academy of Finland, 2020). SRC-funded research projects should seek to find concrete solutions to challenges that require multidisciplinary approaches, and the current dissertation is grounded on the same principles. The SRC has stated that an important element of such research is active collaboration between those who produce new knowledge and those who use it; that is, the research projects should be developed and implemented in close connection with other stakeholders in the research, education, and innovation systems. To summarise, the purpose of the policy recommendations is to put the findings and conclusions into practice.

As part of the current research project, a policy recommendation based on the findings of the four studies (particularly Study IV) was planned and co-authored with a member of the supervision group, Pauli Rautiainen, a researcher in the ArtsEqual research initiative and an Associate Professor of Public Law at Tampere University. The topic of the recommendation is reasonable accommodation, and it is directed at leaders and teachers in music education institutions in Finland. One of the ArtsEqual's research groups, 'Systems Analysis and Policy Recommendations', is dedicated to reviewing policy recommendations, and the present recommendation went through several rounds of expert review comments before being published. The recommendation was published in Finnish and in English, in both electronic and printed forms. The version in English is not a word-by-word translation, but rather a reformulated document directed at the international audience.

3.5
REFLECTIONS ON METHODOLOGY
AND ETHICS

In the present research project I am responsible for the research ethics of the project as a whole, because there was no official university ethics board[36] that regulated individual research projects. The ethics of data collection and analysis were discussed and agreed upon with the principal investigator of my researcher group at the time. The issue of data collection was discussed with the project's supervisor group, and the protocol that was employed was considered sufficient. The ethical norms of the project comply with the code of ethics of the European Commission for research (EC, 2010/2017), the Responsible Conduct of Research guidelines of the Finnish Advisory Board on Research Integrity (TENK, 2012, 2019) and the ethical instructions of the University of the Arts Helsinki (UNIARTS, 2021).

In terms of data construction, I contacted the interviewees through email and provided them with a summary of the timetable, purposes, and possible outcomes of the research. It was emphasised to the interviewees that they would all remain anonymous throughout the study, and that they were free to withdraw from the study at any time. The same information was provided at the beginning of

36   This research project began while I was working at the University of Helsinki in 2014.

of the interview. This information was also provided in simple language for the students and clients who were interviewed, including the interviewees with dis/abilities (see the consent form in Appendix II). The parents or guardians of students or clients under 18 were also provided informed consent by sending them the consent form. Several efforts took place to ensure that the interviewees with developmental and/or cognitive dis/abilities were able to give informed consent.

The potential of recognisability was discussed with the participants. Ten of the interviewees stated that they approved even if their names were made public, while most interviewees stated that they preferred total anonymity throughout the research process. The developers of Figurenotes—Kaarlo Uusitalo and Markku Kaikkonen—gave permission for their names to be revealed and connected with their quotations. They had the opportunity to read through the draft articles to check that they had been interpreted correctly. It must be pointed out that in a small country such as Finland, especially in the relatively small professional field that music education and music therapy both represent, the risk of being recognised is real. Therefore, a detailed description of the interviewees' backgrounds is not provided in any of the articles or in this kappa. The data remain in my possession.

Regarding the music education system of the Basic Education in the Arts, I consider myself an insider in a way that I have gone through the education offered by the system at full length, and afterwards worked in two institutions that offer BEA music education. I have worked in and collaborated[37] with the Resonaari Music Centre in various short- and long-term assignments. These tasks mainly involved assignments in the Centre's additional music education services[38], which were established as an addition to the basic work of the Resonaari music school. The most important form of collaboration was through the Music for All research initiative (launched in 2010 and active until 2017), which involved researchers from various Finnish universities as well as collaborators from abroad. I served in the project as a coordinator and a research assistant,

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37   In addition to the articles published as part of this dissertation, I have conducted other empirical research projects that have examined Resonaari and its practices from different standpoints, such as the pedagogy of a supported employment project within the Resonaari Group (Kivijärvi, 2012), Resonaari's concert audiences from the perspective of social capital (Kivijärvi & Poutiainen, 2019; Poutiainen et al., 2013; Kivijärvi & Kaikkonen, 2013), pedagogical interaction at the Centre (Kaikkonen & Kivijärvi, 2013; Sutela et al., 2021), and Resonaari's role in developing inclusive music education in Finland (Kivijärvi & Kaikkonen, 2015) .

38   The Music for All professional development project from 2009 to 2011 (separate from the research project discussed in the text) was focused on producing workshops and teaching materials for music educators in relation to students with disabilities. The project was funded by the Central Baltic Interreg Programme IV A, European Union, and included partners from Finland, Estonia and Latvia. Another major project that the I was involved in was the ongoing Kaikki soittaa (Everyone plays) initiative, established in 2012 and funded by the Funding Centre for Social Welfare and Health Organisations (STEA), which creates music education practices specifically for social and healthcare institutions.

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organising both monthly and annual research seminars as well as collecting and analysing data from the Centre's practices. From 2010 to 2015, I was at Resonaari on a weekly basis and worked in collaboration with the staff of the Centre on a daily basis, which resulted in being well-informed of and involved in the strategic visions and management as well as becoming familiar with the staff, students, and working culture at the Centre. However, my position in relation to Resonaari has shifted during the research project to that of an outsider who occasionally collaborates with the Centre, in terms of guest lectures or the distribution of research publications to professional communities. The later collaboration has especially taken place through co-presented conference and seminar papers in the field of music education with Resonaari Group musicians, especially from 2013 to 2016 (see, e.g., the list of author's conference papers at the beginning of the dissertation).

The researcher's role in relation to Resonaari is not presented from the standpoint that this developing outsider perspective has increased the reliability of the research as such; rather, this is approached as simply explaining how the positionality of the researcher shifted and changed during the research process. Another standpoint is that the aim in the current study is not to advocate a specific pedagogical approach, but rather to examine the happenings around its application. The value basis stems from general education policy documents and guidelines that emphasise educational equity.

The research process was discussed and reflected on as part of supervision meetings held individually and in a group, as part of the regular research group meetings in the ArtsEqual initiative and the weekly doctoral student seminars at the Sibelius Academy. In addition, the research project was presented at various academic conferences that required a peer-reviewed abstract submission. These conferences represented different academic fields, including music education, general education, critical disability studies, sociology, and music therapy[39]. During the research project I also spent a full academic year at Teachers College, Columbia University (TCCU) and at New York University, where I presented my work on several occasions, including at weekly doctoral research seminars at TCCU. The article manuscripts were blind-reviewed by the standard review practices of the peer-reviewed journals by two or three reviewers, as well as commented on by the journal editors prior to being published after acceptance.

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39   Examples of conferences where I presented the work include the following: Nordic Network for Research in Music Education, Stockholm, Sweden February 26–28, 2019; Justice Through Education, Helsinki, Finland, May 22–23, 2018; European Sociological Association in the Arts, Porto, Portugal, September 8–10, 2016; International Society for Music Education World Conference. Commission on Music Therapy and Special Music Education, Edinburgh, UK. July 20–24, 2016.

4

PUBLISHED FINDINGS AND KEY CONTRIBUTIONS

In this chapter I provide an overview of the published studies that were reported in four peer reviewed journal articles, as well as a policy recommendation based on those studies. The following sections present the key contributions of each article. A separate research question was posed for each study. The relationship between these research questions is built into the overarching task for the research project, as presented in section 1.3 and repeated here:

> *The overarching task in this research is to address the tensions and intersections between systemic, ex ante structures and dispositions that concern music educators but are mostly represented on an institutional level (macro policies, organisational justice and behavioural ethics, curricula), and those that are linked to the interactional and micrological levels of educators and their practices (professional dispositions and ethos, pedagogical understandings, ethical commitments). In this research, I examine how practice-led policy changes can be achieved through a music educational innovation called Figurenotes as well as context-sensitive teaching accommodation. Through these interlinked cases, I discuss discrimination and equity policy efforts in relation to dis/ability in music education. The overarching research question for the project is the following:*

> *How can the Figurenotes system and teaching accommodation as policy instruments increase educational equity within music education, and how do such equity policy efforts challenge the norm of able-bodiedness and established pedagogical practices, such as Western standard music notation?*

The four studies approached the research task from various conceptual and empirical perspectives. Study I serves as an introduction to Figurenotes and to the research project as a whole, by examining aspects of the system's applicability. Study II focuses on the process of equity evolvement in Finnish music education in connection to Figurenotes' invention and diffusion. Study III attends to the research task by examining the hegemony of Western Standard Music Notation (WSMN) in music education from the standpoint of educational equity, and suggests context-sensitive pedagogical tact as a starting point for the use of notation systems in general. Study IV expands the perspective of teaching accommodation from a policy perspective by examining the notion of reasonable accommodation, both in relation to notation systems and to music educators' autonomy and professional practice. The policy recommendation offers research-based insights and practical examples for providing reasonable accommodations in music education, and thus for enacting educational equity. Copies of the published articles and policy recommendation can be found in Part II.

4.1
STUDY I

The first study considered various elements related to the applicability of the Figurenotes system, which was the instrumental case for this research. Study I laid the groundwork for the entire project by presenting a multi-layered analysis of the application of Figurenotes. This analysis took into consideration the applicability of Figurenotes at both the macro-level (in terms of the advancement of music education field) and the micro-level (in terms of the educational practice itself). The research question for this data-driven study was: What are the aspects of applicability of Figurenotes? Several semi-structured, thematic interviews were conducted (see Creswell, 2014) to generate the data for this qualitative study.

The concepts of methodolatry and educational method (e.g., Regelski, 2002; Väkevä & Westerlund, 2007) were employed as theoretical lenses through which the relationship between educational means and ends and teacher autonomy in regarding the application of music notation systems within particular educational contexts could be scrutinised. Regelski (2002) has described how music teachers frequently implement educational strategies simply because they have been used in the past. This approach fails to foster a critical approach to education. Regelski (2002, 2004) described approaches of this nature as 'methodolatry,' and highlights how this strategy can lead to situations in which the teachers do not draw on pedagogical thoughtfulness (or tact, as described in Study III) and, as such, indoctrinate–as opposed to educate–their students. Study I used this notion of methodolatry in an examination of the utilisation of notation systems in music education, and specifically to the extensive role of WSMN, which has presumed pedagogical value as the standard system for representing musical works.

In regard to the pedagogical relevance of notation systems in music education, Chester (1970) has argued that Western classical music follows extensional form of musical progression that starts with core musical elements and develops into more complex structures. Intentional development then is concerned with the basis of musical structuration in variants within existing parameters, such as negligible deviations from the beat in rhythmic patterns and minor pitch variations. The former is common in popular music (Chester, 1970). In this study, Chester's (1970) distinction created a sufficient basis for explaining why Figurenotes seems to be more applicable in certain music educational contexts than others.

Based on the theoretical considerations stemming from the idea of educational method (e.g., Regelski, 2002) and musical structuration (Chester, 1970), Study I indicated that WSMN can be perceived to play a fundamental role in conventional music education approaches, even in approaches that involve

playing based on ear. Many applied notation systems also appear to have been created as an intermediate step in learning WSMN, which is broadly recognised as representing the standard means of representing musical works.

The outcomes of the content analysis of the data extracted from the interviews were categorised into three descriptive analytical categories (Definition of Figurenotes; Pedagogical applicability of Figurenotes; Figurenotes as a method for educational and social change), that each contributes to the micro- and macro-level explorations of the aspects of the applicability of Figurenotes.

As opposed to delineating Figurenotes as a method, the findings highlight that Figurenotes represents a music notation system that can be applied on a situational basis. This view is aligned with Regelski's (2002) perspective that music educators should adopt an adaptable, critical, and imaginative approach to education. The findings emphasised the need for the applicability of Figurenotes to be reviewed with regards to the means and ends of specific situations in music education. For example, in some cases it allows students and teachers to exercise a level of autonomy that would otherwise be difficult to attain. The findings category on the pedagogical applicability of Figurenotes further suggested that the system lowers the threshold for learning and teaching music, and is especially useful in educational situations in which the student's cognitive load needs to be reduced. The third findings category emphasised the broader changes resulting from the application of Figurenotes, including music education policies and how such policies connect with the holistic social roles of people with dis/abilities. Study I indicated that the application of Figurenotes facilitated the achievements towards equity within music education in Finland. This social view aligns with the conception of democracy within music education, which asserts that music education practice can be viewed as an approach that modifies the social order. In addition, the social view draws a connection between the applicability of Figurenotes and educational means and ends (Väkevä & Westerlund, 2007).

Study I concluded that Figurenotes represents both a pedagogical approach and a method for advancing equity within music education. This study asserted that if students encounter challenges recognising the syntactic relationships between pitch levels and rhythmic patterns, or between wider musical forms and patterns, the exclusive use of WSMN may limit their musical learning. Students with dis/abilities, for example, may encounter challenges when limited to working with symbolic representations that are shared in written form. Figurenotes, which represents a simplified notation system, can be one means of advancing equity in music education. The study also concluded that performing a critical analysis on the application of available notation systems could act as a mechanism for a more in-depth evaluation of teachers' preconceptions and expectations of both education and music itself. Furthermore, as opposed to being viewed as a

means of documenting music, musical notation systems can be seen as pedagogical approaches that can be evaluated from an educational equity perspective.

4.2
STUDY II

Study II presented an interview-based research into how the application and development of Figurenotes have contributed, and can contribute, to the progression of equity in Basic Education in the Arts (BEA) music education through related conceptual developments. As emphasised in Section 1.1, conventionally, BEA has been heavily influenced by traditional structures and pedagogical approaches that directly impact the accessibility of music studies, such as the reliance on WSMN. The two research questions of the study are: 1) In what ways can Figurenotes, as a social innovation, advance educational possibilities in BEA music education in Finland? 2) What kinds of values are influencing this process? The interview data was extracted from a series of semi-structured interviews, and was subsequently descriptively analysed to draw insights into the development and diffusion of the social innovation as a means of generating a context for the policy change processes. Second, discourse analysis was employed on the interview data to facilitate an understanding of the relationship between Figurenotes and special music education.

The interpretation of education policy processes and changes in BEA music education presented within Study II was guided by the concept of social innovation (Murray et al., 2010). As highlighted in section 2.4, innovations in education can transpire in both concrete and abstract forms and can influence changes within a social system by influencing the prevailing beliefs, values, and practices (Westley & Antadze, 2010). The terms diffusion and scaling play a fundamental role in delineating the long-term development and institutionalisation of social innovations. Rogers (1995) highlighted how innovations spread within social systems through the diffusion of innovation, which relies on a set of people within a given social system subscribing to a given notion over a period of time. The process of social innovation commences with prototyping and piloting, following which the innovation is diffused (Nicholls et al., 2015) through social organisations.

The multiple streams theory (Kingdon, 1984/2011) was employed within Study II to facilitate an analysis of the development and implementation of social innovation, with the underlying objective of better understanding of policy processes (e.g., Lieberman, 2002; Stout & Stevens, 2000). In contrast with

traditional policy theories, this theory challenges the assumption that policymaking follows a systematic process (Turnbull, 2006). A fundamental assumption of multiple streams theory is that policymaking comprises unpredictable decisions made in ambiguous environments (Pollitt, 2008; Zahariadis, 2003).

The findings were arranged into two subchapters, with the first explaining the innovation, development, and diffusion of Figurenotes. The focus is on the ways in which Figurenotes has influenced the creation of a policy stream. This section focused on how Figurenotes has influenced the development of a policy stream. According to Kingdon (1984/2011), a policy stream is concerned with the policy solutions that groups of policymakers (e.g., experts within a given field) potentially develop and implement. The second subchapter examined three discourses concerning social innovation diffusion. The discourses on specialisation, inclusion, and equity emphasise values and ideas associated with special music education, a concept related to discrimination and equity policy endeavours in music education in Finland. The outcomes indicated that the development and diffusion of Figurenotes have drawn attention to the prevailing inequity within the institutional agenda and furthermore fostered engagement with this challenge within the public policy process. Within the multiple streams theory, Figurenotes has added to the development of a problem stream within the music education context: students who possess dis/abilities are subjected to discrimination and their chances to participate in music education are not consistent across different educational settings. The policy stream derived from a practical Figurenotes approach has introduced new ways of recognising and addressing educational inequity. Finally, the application of Figurenotes has served to foster the conceptualisation of special music education and the establishment of Resonaari Music Centre within the BEA system. Through doing so, Figurenotes has also extended broad perceptions of equity, educational opportunities, musicianship, and expertise. In combination, these aspects can be perceived to represent a political stream.

In conclusion, the opening of this policy window and its associated future potential needs further critical analysis. By applying Figurenotes, Resonaari has leveraged the independence and flexible National Curriculum Framework that BEA music schools and teachers benefit from. The Centre has effectively implemented policies that encourage teachers and members of the academic community to view diversity and equity as opportunities to improve the general development of music education. Another way to view the contribution of Resonaari within Finnish (and global) music education is that it serves to legitimise the continuation of a special school for students who have dis/abilities while concurrently preventing other educational organisations from developing their practices because they can avoid assuming responsibility for serving some

students. Institutions that are located in the metropolitan area, in particular, can easily direct potential students to Resonaari and, thereby, circumvent the requirement to reassess their policies. Opening this policy window can achieve significant improvement providing the policy context to comprehend the impact Resonaari has on equity as opposed to concentrating on special education. Consequently, as the outcomes of the study emphasise, there is a direct relationship between inclusion and exclusion (cf. Laes, 2017); inclusion maintains segregation irrespective of how it is redefined. As such, the use of educational equity as a starting point may pave the way forward for the development of music education policies from a social justice perspective.

4.3
STUDY III

Study III examined WSMN as a standardising communication approach that may pose impediments to musical learning, especially in general music education. To facilitate the examination, the 'notation argument' was presented as a means of reviewing various elements associated with the reliance on WSMN. The basis of the notation argument is that because the skills of decoding WSMN are useful in learning certain kinds of music, they can be applied broadly throughout musical traditions and music educational contexts. Through critical analysis, the study emphasised how–as is the case with any symbolic system–WSMN can fulfil a range of functions, many of which may not hold pedagogical meaning within some teaching-learning contexts. Placing emphasis on the development of literary notation skills and the application of WSMN may nurture further inequity in music education; for instance, it may restrict the musical development of learners who experience difficulties in musical perception when encountering written graphic symbolic representations. A broad shift in focus from the pedagogical reasoning for utilising WSMN and other notation systems to emphasising the achievement of social justice in music education through teaching accommodation driven by context-sensitive pedagogical tact was thus recommended (van Manen, 1991; 2015).

Within music education, a shift in focus of this nature entails that educators who strive to achieve certain conditions must participate in ethical reflections on the cultural situations that are related to how and why educational practices are employed and how learning opportunities are structured. In addition to relying on a diverse array of pedagogical approaches, this also requires educators to have the courage and competence to throw into doubt even the most commonly

accepted pedagogical approaches, conventions, and decisions. The recognition of when criticism of this nature is justified needs to be based on a general understanding of the precariousness of educational equity, which is continually challenged by inclinations of cultural meaningfulness that are broadly accepted and typically founded on ideology.

Study III analytically reconstructed the basis and application of WSMN based on prior studies. It suggested that the existing studies on the use of WSMN in music education have predominantly focused on student development and the advancement of personal music literacy skills, usually in association with learning music within the realms of the pedagogical-cultural framework of Western art music education. From the perspective of educational equity, prior studies have adhered to the notation argument and have considered either the opportunities to improve WSMN learning or alternative (notational) approaches that progress toward WSMN learning, irrespective of students' backgrounds (e.g., Gudmundsdottir, 2010; Hasu, 2017; Hultberg, 2002; Kopiez & Lee, 2006, 2008; López-Íñiguez & Pozo, 2014; Tan et al., 2008). Many researchers and practitioners have challenged this perspective and have asserted that a range of music varieties, such as those prevalent in popular music, do not rely on WSMN and have also linked WSMN usage to 'methodolatry' (Regelski, 2002; see also Bennett, 1983; Björnberg, 1993). Study III contended that music teachers who maintain an awareness of the implications associated with implementing teaching-learning opportunities and the relevance of the cultural context within which learning occurs are better situated to make effective decisions associated with what they teach and the means by which it is taught. Although the cultural context establishes specific expectations in terms of pedagogy, the ultimate decision as to what actions are needed should be made by the teacher. The most effective means of safeguarding educational equity—in terms of providing a fair and just education—is to practice pedagogical tact.

It is clearly apparent that WSMN continues to represent a resourceful way of coordinating music within the context of the conventional pedagogy of Western art music. However, there is a need to recognise that musicians throughout the world have alternative ways of organising their musical practices. For instance, the collective elements of producing music can be achieved using alternative systems of notation or by simply playing by ear. In fact, the latter could even more instinctively foster musical responsiveness than notation (Bamberger, 2005). The discussion presented in Study III indicated that there is a requirement for a broader perspective on the educational meanings of music notation and how it can lead to a normative cultural control that serves to exclude some learners.

4.4
STUDY IV

Study IV examined the grounds on which dis/ability and equity can be delineated in music education, and explored the notion of reasonable accommodation (United Nations, 2006) for the development of equity within contemporary music educational policies. The term reasonable accommodation describes the changes that are made within an educational environment to facilitate learners with dis/abilities with equity. The idea was originally presented in the United Nations' Convention on the Rights of Persons with Disabilities (CRPD), which combines the social construction of dis/ability with a more politicised viewpoint and highlights how refusal to make appropriate accommodations for learners with dis/abilities can engender discrimination (UN, 2006). Reasonable accommodation is directed by legislation within many countries (for instance, the Non-Discrimination Act 1325/2014 in Finland).

According to Konttinen (2017), the fundamental objective of reasonable accommodation is to provide learners with dis/abilities with an opportunity to fully participate and contribute to society. However, the concept of reasonable accommodation seeks to transcend typical non-discrimination acts. It is worth noting that the United Nations' Committee on the Rights of Persons with Disabilities (2018) emphasises that the accessibility issues affect groups, while the concept of reasonable accommodation is focused on individuals. Reasonable accommodations refer to the changes that need to be made to an educational environment to take into consideration the needs of all learners. In practice, reasonable accommodation can be distinguished from accessibility on the basis that the former should be enforced immediately as opposed to being implemented via a step-by-step process.

Study IV presented conceptual viewpoints on reasonable accommodation within the context of the Finnish music education system. The study also questioned the conventional music education policy thinking that mirrors the dichotomous views of normal vs. abnormal in education, which serves to label learners' needs as either special or ordinary. Specifically, Study IV extended the discourse about special and inclusive music education and urged music teachers to strive to achieve educational equity.

To extend the theoretical analysis, Study IV also shared three examples of ways by which reasonable accommodations could be employed within music education. These examples are all derived from the BEA and comprehensive school setting in Finland.

The first example concerned Figurenotes on the basis that it presents additional opportunities for learners with developmental or cognitive dis/abilities. The analysis showed that reasonable accommodation using Figurenotes is achievable in the Finnish context because there are no legislative or administrative obstacles in place. Neither the BEA nor comprehensive schools have curricular limitations on the application of notations other than Western standard music notation. With regards to reasonable accommodation, it was argued that Figurenotes works to accommodate notation conceptions in the framework of teacher autonomy.

The second example explored the use of a tablet computer as an instrument choice in a BEA music school for an individual with Spinal Muscular Atrophy. The findings revealed that the National Curriculum Frameworks in place in Finland do not restrict instrument choices in music education within the BEA and comprehensive schools. Within the context of tablet computers, reasonable accommodation addressed how conceptions of musical instruments can be accommodated as a result of teacher autonomy. Negotiating reasonable accommodations can involve practical considerations, such as the challenges associated with playing a certain type of instrument. However, considerations of this nature are part and parcel of learning to play any instrument. At heart is the need to consider the extent to which an accommodation fosters educational equity and a high degree of participation.

The third example involved a gifted wheelchair-using student who participated in a comprehensive school class with a music emphasis. The case explored how a gifted student with the ability to pass the aptitude test required to attend the class experienced discrimination when she was unable to access the learning environment and its associated equipment due to her need to use a wheelchair. There were no legal restrictions in place that would have prevented the student from participating. In this example, reasonable accommodation described the financial investment required to make any physical changes necessary for the learner to access and use the classroom. Given the fact that comprehensive schools are publicly funded and, as such, need to offer educational equity, there are no material conditions in evidence that would render the reasonable accommodation impossible or would enforce any disproportionate burden on the educational establishment.

Study IV concluded that the discrimination many learners with dis/abilities experience can be traced back to an institutional failure to address dis/ability-related issues within the education setting and the denial of social services. In line with the sociocultural frameworks of dis/ability, music educators should develop an in-depth comprehension of the cultural frameworks and conventions that influence learning contexts in order to provide appropriate accommodations

situationally and in various environments. On the one hand, from a teacher autonomy perspective, educators can be perceived to represent fundamental agents who play an important role in ensuring equity in music education policy. On the other hand, teacher autonomy can be a factor in the development of discrimination. The concept of reasonable accommodation presents all members of the school community with the conceptual tools required to preclude the enactment of detrimental musical and pedagogical practices in the local curriculum and any teacher actions that could engender inequities.

4.5
POLICY RECOMMENDATION

The policy recommendation reflected and aligned with all of the previous studies, but is primarily based on Study IV and is related to reasonable accommodation in particular. The purpose of the policy recommendation was to offer research-based guidance for comprehensive schools, upper secondary schools, and BEA music schools in developing their practices to further educational equity. The policy recommendation was directed toward local authorities, institutions, and individual teachers who aim to advance equity in music education. It utilises the Finnish music education system as a context, but the perspectives presented can be applied in a variety of education systems internationally, as well as among other art forms.

The actual recommendations are the following. Music education institutions and music teachers should:

- Implement reasonable accommodations for students and teachers with disabilities;
- Evaluate their abilities to implement reasonable accommodation as part of their institutions' equity plans, as well as accessibility evaluations and solutions;
- Offer in-service and continuing education for teachers.

Following the recommendation statement, the policy brief defines the concept of reasonable accommodation based on CRPD. The recommendation also provides three practical examples of reasonable accommodation–namely Figurenotes, the tablet computer as an instrumental choice, and a gifted student's use of a wheelchair–that stem from Study IV. Finally, the policy brief describes the current state of equity in music education by elaborating on the legal basis

for the concept and explaining the necessity of the notion of reasonable accommodation. There were two versions of the policy recommendation: the version in Finnish was directed to the local audience, and the adapted version in English for the international audience.

5

DISCUSSION

In this chapter I will discuss and expand on the perspectives provided in the overview of the individual studies, based on the educational equity, teacher autonomy, and policy framework that was presented in chapter 2. As the published articles of the project themselves provide a discussion of the findings, the focus of this chapter is on the overarching research question for the entire project, and on providing connections between the studies as well as suggestions for future research.

In the first section, 5.1, I discuss education policy change in Finnish music education through the instrumental case of Figurenotes, and how the system may challenge the hegemony of Western Standard Music Notation (WSMN) in connection to the notation argument. In the next section, 5.2, I address the roles of teachers and institutions in enacting educational equity, especially from the standpoint of teaching accommodation. In section 5.3, I explore the norm of able-bodiedness in music and music education. In the final section, 5.4, I reflect on the trustworthiness of the research project and the applicability of the findings.

5.1
CONTESTING THE HEGEMONY OF WESTERN STANDARD MUSIC NOTATION FOR EDUCATIONAL EQUITY

In this study, the Figurenotes notation system is regarded as a policy instrument that challenges the hegemony of WSMN in music education practices. By focusing on Figurenotes, I examined educational, social, and cultural issues that reach beyond considering Figurenotes merely as a pedagogical approach or tool. Figurenotes as a pedagogical approach is itself worth recognising, as are the wider phenomena its application has created or strengthened. This includes educational practices at Resonaari and the empowerment of its students (see section 1.1). However, because of the changes already identified through the previous scholarship at the micro-level, instead of focusing on the immediate pedagogical applicability, the motivation for this research project stemmed from the need to study the background of the educational system through an instrumental case in order to shape and inform future policy processes in music education.

Within the Finnish music education system, the application of Figurenotes[40] has addressed tensions and intersections between systemic structures and dispositions, and micrological levels of music educators' practices. Based on the findings of Studies I and II, I argue that, through the lens of a soft policy instrument as a 'mechanism that translate[s] substantive policy goals … into concrete actions' (McDonnell & Elmore 1987, p. 134), the Figurenotes system can be seen as an intervention in the normative culture of society regarding musical ability[41]. By challenging the traditional ideas of who gets to study music in an educational context and for whom certain kinds of skills and musics are preserved, the application of Figurenotes has opened future directions in Finnish music education, particularly by challenging the hegemony of WSMN in educational institutions. As Wildavsky (1979) explains, 'the capacity to propose solutions to more interesting and consequential problems that teach us about our preferences and our circumstances are the hallmarks of worthwhile policies' (p. 392).

In particular, the intersections that the application of Figurenotes has contested include macro-policies at the curricular level and organisational behaviour (raising equity issues into the institutional agenda and reaching beyond institutional silos through the connections between music education and therapy, and other fields), and the dispositions and ethos at interactional and pedagogical levels of music educators' practices (challenging the narrow professional ethos in BEA and the ideas of for whom music education belongs to). Following this statement, the aspects of applicability of Figurenotes could also be referred to as gate opening. To link back to the notion of pedagogical innovation, gate-openers in social systems provide options, arguments, and perspectives for change (cf. Westley & Antadze, 2010 on social innovations; Schmidt, 2020, p. 136). Instead of 'keeping' or 'closing' a gate, gate-openers address and open possibilities for change, potentially serving as vehicles for the recognition of pluralism–in Mouffe's (2005) terms–to shift potential antagonism towards agonism in an educational system. Regarding the advancement of educational equity, I suggest

40 Overall, the innovative qualities–relative advantage (experienced usefulness), compatibility with existing practices, 'trialability' (the ease of trying the innovation), observability (the extent to which the outcomes of using the innovation are visible) and less complexity (low difficulty of understanding the innovation)–described by Rogers (1962/2003, see section 2.4), can be recognised regarding the innovation development and diffusion of Figurenotes.

41 An intriguing example arising from the Finnish music education context is the international cult favourite, punk band Pertti Kurikan Nimipäivät (PKN), which came to public attention when it took part as a Finnish representative in the Eurovision Song Contest in 2015 (HS, 2015; YLE, 2015). All four members of this band have cognitive disabilities, and three of them studied within the Finnish music education system to hone their instrumental skills with *Figurenotes*, a notation system that is examined from the standpoint of reasonable accommodation in this article. The intriguing example of PKN inspires consideration not only of the music education system in Finland, which can be considered to have institutionalised punk rock through the success of PKN, but also of the conceptions and meanings of ability in music.

that successful gate-opening starts from the premise of accessibility instead of able-bodiedness[42].

Along these lines, the term 'notation argument' I coined in this research refers to the hegemony of WSMN in current music educational practices. Although counterarguments have been presented to the universal applicability of WSMN in music education, to date this debate seems to have neglected issues of educational equity. My contribution to the field of music education through Study III is the proposition that the role of WSMN in pedagogical practice is worth investigating from the standpoint of educational equity and fairness, particularly how it serves normative cultural control or as a means of exclusion for a number of students. This may lead to oppressing individuals' creative expression and learning, especially among marginalised groups.

When the notation argument is taken into the framework of broadened policy, the wide application of WSMN could be seen through the notion of institutional scripts, referring to the conventions, routines, and established narratives in school life and other learning contexts (Supovitz & Weinbaum, 2008). Institutional scripts are part of professional ethos and disposition, and can serve as gatekeeping procedures for enactment and evolvement of educational equity. Accordingly, following Butler (2005), a broadened conception of policy may provide educators with ways of thinking and talking about their institutional selves, as it 'offers the terms that make self-recognition possible' (p. 22, see also Ball, 2015) and thus advances educational change and cultural development. This focus particularly applies to assumptions about the extensive applicability of WSMN, which may unfairly and unjustly limit the musical learning of students who have difficulties in musical perception when working with written graphic symbolic representations, thus placing them in an unequal position in comparison to their peers who learn to decode such representations with less effort (Study III, p. 155). The lack of pedagogical tact makes these situations non-pedagogical (van Manen, 2015), which applies to individual learning situations as well as more general context of musical practices.

Following conceptualisations of hegemony, the un-critical use of WSMN may also be approached through the lens of symbolic violence, which holds that certain cultural practices manifest a power relation between social groups that becomes normalised (e.g., Bourdieu, 2001), and thus have implications for educational equity among other areas of social life. While representing conventionality,

42   As stated in Study I "A central motivation for inventing alternative notation systems may be to advance music making and learning by those who cannot or find no need to learn standard Western notation" (p. 658). However, in many cases the alternative notation systems have been presented as part of WSMN as scaffolding for student's early efforts at music reading. In many cases, they have also been developed from an able-bodied perspective (e.g., Boomwhacker; Colourstrings).

notation systems also connect with the ideas of musical talent and authenticity (Merriam, 1964). The aim of teaching notation systems in music education, therefore, is to make students into culturally legitimate musicians who learn from experts in an established way. This approach connects students' ability to learn and perform with a particular kind of notation (Bennett, 1983). However, the notation argument I propose in this research project must not be interpreted as an effort to dismiss or demonise any musical traditions, conventions, or music educational situations where WSMN is useful. Instead, to fight against symbolic violence, the aim of the research is to call for a context-sensitive, situational understanding of what is critical and what is secondary from an individual student's point of view in music education, as well as in terms of educational equity.

I would furthermore suggest that it is worth investigating whether the connection between music educator identity and the mastering of specific musical traditions bonds the music teacher's identity with the use of a specific notation system and its educational significance. The perspective of identity raises the question of whether the ability (and willingness) to teach musical literacy is a necessary part of a music educator's professionalism. One possible answer to this conundrum is to leave the decision regarding the use of music notation to the individual teachers, as the exercise of responsible teacher autonomy, at least as it is manifested in Finland, allows them to choose their own 'what' and 'how' in educational settings, including whether to use WSMN or any other symbolic representation systems in teaching. A devotion to musical identity based on a strong propensity to operate within the realms of specific music traditions can prevent an educator who aspires to deliver learning experiences that benefit all students from making equitable decisions. Even if the notation argument appears to make sense within the bounds of some specific cultural frameworks, it can be too narrow for other educational contexts that require solutions that are tailored to individual needs.

From Mouffe's (2005) standpoint, then, this discussion indicates that the role of WSMN could be interpreted as a hegemonic practice connected to the social meanings of an institution. While the invention and application of WSMN has successfully responded to the human vulnerabilities of limited memory and life span, its wide utilisation manifests a standard of able-bodiedness (see Campbell, 2009, in section 2.2). This claim points to the policymaking paradigms in music education, where the able-bodied (and -minded) and musically most able have the broadest policymaking power both at the macro- and micro-levels, and regarding the 'what', 'how', and 'for whom' questions in music education.

In this light, as stated in Study III, it can be asserted that the use of WSMN and the associated educational equity issues are intertwined with how music itself is conceived. Adding depth to this point, it is observed that symbolic value

can be attached to music within an educational setting, while holding onto the idea that music can be representative of something outside itself (Study III, p. 160). Based on this pattern, graphic notation provides a secondary symbolic system that can allow the access to the primary symbolic system. As Swanwick (2001, p. 232) puts it:

> *Music itself is an activity that is in some way representative of our experience of the world. Music is a primary symbolic system. Notations, verbal descriptions or graphic representations are secondary systems, offering a translation from one representational domain to another. In this process some loss of information is inevitable.*

As such, as is the case with all secondary symbolic systems, WSMN is restrictive with regards to the scope of the significance of what it represents, making its object more readily transferable and applicable in a myriad of pedagogical contexts. Particularly, WSMN is tied to the aesthetics of the Western art music tradition and emphasises the most important musical parameters of the tradition from which it emanates. In response to such narrowness of music conceptions, it is worth considering whether the notion of music can be expanded along with the implications of music education. An alternative way of thinking would be a conception of music mainly concerned with primary symbolic exchanges of sound in creative processes[43].

Linking back to Gaztambide-Fernández's (2013) arts and arts education theorisation, it could be argued that in many cases the justification for music education stems from the 'rhetoric of effects' instead of 'cultural production'. As Gaztambide-Fernández argues, a 'rhetoric of cultural production' emphasises what people do rather than what arts do to people. Such a change in rhetoric would have implications for how equity is perceived in music education: it could be argued that the rhetoric of effects continually reifies hierarchical conceptions of practices in education and broader society, and reinforces social structures

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43   The sound education approach proposed by Recharte (2019) might have transformative implications for the hierarchy of practices in music education. This conceptualisation is not centred on capabilities of producing sounds but, rather, on 'the ways that they are used creatively to engage in meaning-making that is relevant to individuals' lives' (ibid., p. 82). The perspective also aligns with some music therapeutic practices and dispositions discussed in Studies I and II. As Recharte (2019, p. 82) states, a 'sound education' approach is not about 'sounds' in opposition to 'music'; still, such a perspective could enable music educators to transcend the hegemony of WSMN, potentially influencing social and cultural capital more broadly. In reference to Gaztambide-Fernández (2013), Recharte (2019, p. 82) writes: 'Within a cultural production framework, musical and non-musical sounds are all part of a field of available cultural resources to be attended to, analysed, discussed, re-produced, re-purposed, or recombined. Thus, distinctions between art and popular, Western and non-Western, music and noise become irrelevant. All sounding phenomena are fair game.'

(Gaztambide-Fernández, 2013) such as normative understandings of music, notation, and dis/ability. Rather than making a case that something called 'the arts' should be applied to the lives of people as an effective solution, 'the argument should hinge on the understanding that the lives of all students are always-already imbued with creativity and symbolic work, whether it involves something called "the arts" or not' (Gaztambide-Fernández, 2013, p. 227).

Following on this, a broadened conception of music[44] and sound itself—aligned with the cultural production framework—might support the evolution of equity in music education. If the educational starting point genuinely stems from the idea of cultural production, then narrow understandings of ability are not applicable, and consequently the meritocratic and compensatory interpretations of educational equity and distribution resources may be disrupted or overcome (cf. Jencks, 1988). Accordingly, Churchill and Bernard (2020, p. 4) write that 'music educators must continually reexamine the choices they make, the musical material they choose to teach, and the tacit ableism that may be subsumed within these materials and practices in order to forge new curricular and musical possibilities.' This statement aligns with Mouffe's (2005, p. 24) view on the re-constructions of the social: change also requires a rethinking of 'articulatory practices'–such as the symbol systems in educational contexts–through which social institutions are embodied. Along these lines, in a nutshell I argue that Figurenotes may serve as a policy instrument (Schmidt, 2020) and a gate-opener between institutional or professional silos[45] for educational and even social equity.

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44   The smellmusic composed by Finnish music educator and composer Tytti Arola is another example of broadening the concept of music. If a musical artist can compose and perform a musical piece by using smells (as Tytti Arola did at the largest indie music festival in the Nordic countries in 2016, among other venues), what in fact is music and musical education?

45   Whether the silos are structural or cultural, this aligns with the idea of expanding professionalism (Westerlund & Gaunt, 2021) that emphasises the socially proactive role of music educators.

5.2
ON TEACHING ACCOMMODATION AND EQUITY IN MUSIC EDUCATION

In this research I defined and approached teaching accommodation from two different conceptual starting points: context-sensitive pedagogical tact (van Manen, 1991; 2015) and reasonable accommodation (UN, 2006). Reasonable accommodation is a politicised perspective, as it was initiated as part of the United Nations' mandate and is included in non-discrimination legislation in Finland and many other countries.[46] Based on the findings of empirical and theoretical studies (chapter 4), I argue that to resolve discrimination and education policy concerns about equity, one approach to teaching accommodation is not enough. Instead, I propose that what is required is a synthesis of the two approaches brought about by turning the focus towards reasonable accommodation, and by discussing the premises for accommodation in general.

By introducing the use of reasonable accommodation as a conceptual tool in the context of music education in Study IV, this research project aims to serve students, teachers, and school communities in preventing the occurrence of disadvantageous and discriminatory pedagogical conventions and practices in music education that could lead to inequities. As Toom et al. (2010) explain, teachers make educational decisions all the time, and 'need ways to justify their actions and reason using relevant arguments' (p. 339). Thus, this research presents the concept of reasonable accommodation as something that can provide heuristic guidance and tools for the justification of music educational practice in accordance with educational equity.

To assess teachers' capacities to make judgements regarding the use of reasonable accommodation, it is necessary to clarify the different forms of accommodations that education systems can use. That is to say, in many cases macro- and meso-level policies and governance, such as legislation and curricula, may suggest different types of support mechanisms for the differentiation and individualisation of studies. For a music teacher, it may be difficult to navigate between the different forms of individualisation and accommodation that these writerly policies enable. For example, reasonable accommodation aligns with the individualisation of studies as part of general education but includes matters outside the teaching and learning situation itself, such as

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46   For example, reasonable accommodation is addressed in the Equality Act 2010 in the UK. In the USA, reasonable accommodation is addressed in the Americans with Disabilities Act, even though the country has not ratified the CRPD.

entrance examinations and recruitment of staff (e.g., Non-Discrimination Act 1325/2014 of Finland).

In the following I use the notion of reasonable accommodation in the Finnish education system as an example of the teacher's sphere in terms of individualisation of studies. To begin with, reasonable accommodation can be considered in relation to the three-tier support system, as well as to the accessibility requirements as described in Figure 3. For comprehensive schools and BEA education in Finland, reasonable accommodation does not fit the framework of special education, nor is it an accessibility measure. From the perspective of a music teacher working in general education, reasonable accommodation can be placed in the sphere of a teacher's everyday individualisation of learning and teaching situations, referred to as general support in the three-tiered support system in Finnish comprehensive schools. In other words, in terms of the individualisation of pedagogical process (interaction, learning materials, time allocated per task, etc.), reasonable accommodation and the individualisation of studies are intricately linked.
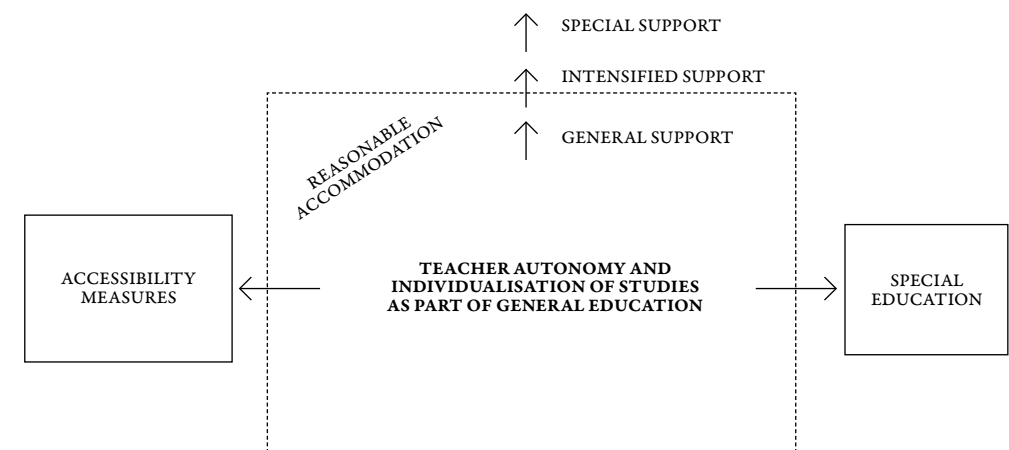
Figure 3. Reasonable accommodation in the Finnish comprehensive school system[47]

In terms of teachers' educational equity efforts accomplished through reasonable accommodation, it is important to note that, in the Finnish context, an education provider cannot refuse to make reasonable accommodations for people with dis/abilities based on economic factors, as the basic education system is publicly funded and required to advance educational equity. However, this is not

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47   © Kivijärvi & Rautiainen, 2021

the case with positive discrimination policies in Finland, which are voluntary for the education provider. Therefore, teachers should have a basic understanding of the legal and economic constraints and possibilities of their work, and the potential for equity advancement in and through music education practice (see also Schmidt, 2020 on the notion of policy framing capacity). Such conditions form the framework for the teachers' everyday decision-making, but impacting such circumstances are not entirely out of their scope either, due to, for example, low hierarchies between the teachers and pedagogical leadership in schools. In general, it is a fine line between reasonable accommodation turning from an equity policy effort into a discriminative practice. One potential pitfall could be if reasonable accommodations were planned and implemented based on expert opinions by for example medical personnel or a special education professional. Such a policy and interpretation of reasonable accommodation would contribute to building a discriminative structure while diluting the purpose of the concept. Reasonable accommodation as a concept is intended for a direct negotiation between the person with a dis/ability and the education provider.

Teacher autonomy forms the basis for providing accommodations of any kind; however, as stated in Study IV, it seems to be a double-edged sword in the context of music education in Finland, despite professional autonomy widely being acknowledged as the key ingredient in the country's successful education system (Niemi et al., 2012). It is through professional autonomy that teachers can be valuable agents and cultural workers in applying reasonable accommodations and fostering equity in music education policy processes, but autonomy can also contribute to discrimination, either unintentionally or with intention. For example, a teacher may allow active participation in music making only for certain students while some students only have an observer's role in the classroom. Another example could be a learning situation that is guided by normative pre-assumptions that some musical capabilities are achievable only for 'abled' students and a student with a dis/ability is unquestionably in need of special education. Although there are a variety of factors influencing discriminatory practices, some of which are unconscious, an underlying element in the Finnish context may be the lack of conceptual precision of educational equity at the macro policy level and research which is reflected at the level of educational practice.

Further to this point, I argue that it is not enough that an individual teacher has autonomy and that they acknowledge it, and the individualisation of studies should not be only the responsibility of individual teachers. Instead, educational institutions must guarantee the suitability of accommodations, thereby advancing educational equity. In fact, the institutions' roles in equity evolvement cannot be emphasised enough. As Levinson (2015, p. 203) states

Educators have obligations to enact justice—to take action that fulfills the demands of justice—but [they] have to do so under conditions in which no just action is possible because of contextual and school-based injustices. Under such circumstances, educators suffer moral injury: the trauma of perpetrating significant moral wrong against others despite one's wholehearted desire and responsibility to do otherwise.

By moral injury Levinson (2015) refers to the impossible situation that every teacher encounters in facing social justice obligations while their own school-based injustices (p. 217) – that is, schooling structures and educational conventions, are still in many ways inherently unjust, and in some cases difficult to change or challenge. In light of this, she states that it is the responsibility of educational and social institutions to repair these injuries (Levinson, 2015). Following this line of thought, institution-level change and support is required to address and advance equity policy efforts. It must also be noted that a large amount of music education research and scholarship in Finland and internationally is focused on teachers' actions (e.g., Kallio, 2015; Laes, 2017; Sutela, 2020), instead of addressing the positions and possibilities of school leadership and communities as a whole in tackling discrimination.

In addition to pedagogical innovation, an important focus area for educational institutions is teachers' and staff members' abilities to collaboratively plan reasonable accommodations with the individuals who require them. Facilitating such collaborative planning with students is also important for supporting students' legal rights. As the general principles of the UN Convention on the Rights of Persons with Disabilities (Article 3 in CRPD) states, the key premises in all interactions include 'respect for inherent dignity, individual autonomy including the freedom to make one's own choices, and independence of persons'. It is also worth noting that although reasonable accommodations are a collaborative effort, the responsibility for their implementation belongs to the institutions and their representatives (such as teachers), not to the individual student (or their parents) in need of accommodation.

Taking a broader focus, whether in terms of reasonable accommodation or other kinds of modifications addressing educational equity, the premises for accommodation deserve discussion. Toom et al. (2010) point out that 'Teachers' pedagogical thinking means the ability to conceptualise everyday phenomena, to look at them as part of a larger instructional process and to justify decisions and actions made during this process' (p. 339). Thus, I believe the key questions from both the teacher's and student's perspective are why, for whom, and on what grounds should accommodations be made. A common argument for making accommodations is that a given student does not learn in the same way or at the

same pace as their peers. This stance requires critical exploration, particularly in terms of curricular requirements that emphasise students' individuality (cf. FNCC, 2014, 2017). From an individual student's perspective, the purpose of accommodation is to advance their opportunities for education and their achievement of high-quality learning outcomes. Other interlinked aspects of accommodation are what and how. These dimensions of accommodation require understanding the wider cultural framework—in this context, the cultural framework refers to musical pedagogical conventions, traditions, and their re-constructions—to enable individual, student-centred learning and cultural production, as explained by Gaztambide-Fernández (2013). Following Yob (2020), who observes that 'accommodations demand creativity in conception and practice to maximize fairness for all' (p. 3), there is also a place for thinking about teaching accommodation in terms of imagination, vision, and creativity.

In general terms, I propose that accommodations can be equity-based when they entail making accommodations based on fairness and justified differential treatment, instead of needs-based accommodation, referring to the compensatory education policies followed by special education (Allan, 2008 on special educationists). Teaching accommodations of any kind must be in line with National Curriculum Frameworks and local curricula, instead of weakening their implementation and the quality of student learning. However, the learning outcomes are ambiguous in music, as in other arts, which has implications for the assessment of students' learning along with the educational process as a whole. Nonetheless, educators should only assess the skills and knowledge they have taught, regardless of whether accommodation has been applied or not.

As stated in Study IV, accommodation is intertwined with 'concerns about visibility, concealment, domination, and neglect, which are essential factors when considering educational policy priorities' (p. 4). To address these dimensions, reasonable accommodation must be combined with pedagogical tact. This research project posits that pedagogical intent and student-teacher relationships and interactions all involve decisions on teaching content and strategies. Above all, pedagogical tact is about the teacher's ability to empathetically shift perspective and view educational situations from the student's point of view with aligned decision-making (van Manen, 1991). Pedagogical tact can be defined as an intuitive understanding of how to act and interact in a learning situation. Thus, it requires conscious and analytic thinking as a backdrop to prevent discriminatory actions through, for instance, the tacit ableism as proposed by Churchill and Bernard (2020), which they describe as 'taking ableism as the unconscious default, one's capacities and accomplishments might lead teachers to take the privilege of being able-bodied/minded for granted' (Churchill & Bernard, 2020, p. 26).

Teaching accommodation is tied to the mechanisms of discrimination towards people with dis/abilities and to the ableist assumptions that pervade society. Darrow (2015) writes that 'Clearly, education can play an important role in combating ableism and creating a new disability paradigm' (p. 243). Based on the knowledge gained through this research project, a central question is whether making accommodations goes far enough in advancing educational equity and general equity in the wider social realm. Combating both ableism and disablism[48] is required for broader equity in society. In doing so, this work defends neither the position of implementing a universal design[49] nor simple inclusion as suited to all educational situations with regards to equity; rather, I present the argument that equity-based and justified differential treatment should be expanded to include everyone, although the idea of reasonable accommodation must remain the domain of students with dis/abilities, as otherwise it would become an empty concept.

5.3
ON ABLEISM IN MUSIC
AND MUSIC EDUCATION

In this research project I examined equity policy efforts in music education through the lens of dis/ability in order to contest such policy thinking in music education that seems to posit dis/ability as an individual abnormality, instead of challenging the sociocultural conditions and combating the discrimination generated through existing social practices and cultural conventions. Focusing on dis/ability may advance a wider understanding of music education and its purposes, particularly by unfolding manifestations of culturally legitimate practices of playing, performing, composing, listening, and experiencing music. Consequently, concerning the discussion presented above on WSMN, the central question seems to be the following: If the hegemony of WSMN can be disrupted or changed, what kinds of implications might it have regarding educational equity in music education?

48 As discussed in the conceptual framework of the project, ableism refers to discrimination based on distantiation between people with dis/abilities and able-bodied (and able-minded) people. Disablism, instead, refers to the discrimination of people with dis/abilities through a variety of direct exclusions and discriminatory practices.

49 The notion of a Universal Design for Learning aligns with the Americans with Disabilities Act.

On one hand, in terms of disablism-based discrimination (e.g., Goodley, 2014), the use of Figurenotes in Resonaari has enabled to combat disablism and provided equity by allowing a variety of students to enter BEA music education and become performing musicians (Kivijärvi & Poutiainen, 2019), and for some has even produced opportunities to build a professional career in music. On the other hand, from an ableist viewpoint (Campbell, 2009), the use of Figurenotes points to the power issues and value hierarchies in music education since its use can be considered less valuable than (or at least not equally important as) WSMN in the traditions and conventions of musical and pedagogical practice. Accordingly, it may be expected that the musicianship it creates and fosters is not considered in many cases equally valuable, either. This is to say that despite all efforts the distancing between abled and dis/abled people remains, which could also be referred to as the prevalence of the we/they distinction in Mouffe (2000). This distancing is in keeping with Mouffe's (2000) idea of agonism, which draws attention to how value judgements based on the repetitiveness and established positions of certain cultural conventions are part of the mechanisms that build distinctions between social groups (cf. symbolic violence in Bourdieu's [2001] terms). From the standpoint of cultural production (Gaztambide-Fernández, 2013), then, the purposes and boundaries of music education should be rethought, and the general professional interest of music educators should be in the educational process rather than in predetermined repertoires, materials, or artistic outcomes (Westerlund & Gaunt, 2021). It can be concluded that disrupting the hegemony of WSMN through the accommodation of teaching can be a vehicle to combat discrimination and advance equity at the level of music education practice, but only to a bounded extent.[50]

Broadly speaking, the tendency to label people as dis/abled (Allan, 2008), even though it would seemingly be unnecessary, unwarranted, and unjustifiable, nevertheless applies to music and education in music. By this I mean that personal characteristics irrelevant to making music are often associated with a person's abilities in music making (Howe, 2016). This is in addition to the fact that it can be contested whether musical ability equates with the capacity to play a certain instrument in a certain way, or to succeed in a musical-aptitude test. Correspondingly, I question whether the ability to perform in a particular culturally legitimate manner actually equates with musical ability (see Strauss, 2011). Such tendencies align with the construct of able-bodiedness as manifested in the conception of a 'normal performance body' (Howe, 2016, p. 196; see also Lubet, 2010), which usually refers to an individual possessing all limbs, with average hand and finger size, lung capacity, and strength (Howe, 2016). In the same vein,

50 An example could be that a teacher enacts necessary reasonable accommodations in the music classroom, but the school concert venue is not accessible.

Churchill and Laes (2020) problematise in/visibility related to dis/ability in music education. Regarding music performance cultures they point out that musical abilities that align with social expectations oftentimes gain visibility while maintaining the ableist 'centre' of music education (Churchill & Laes, 2020).

The hegemony of able-bodiedness in music and music education can also be critically examined from the cultural production framework created by Gaztambide-Fernández (2013), who proposes that 'the rhetoric of cultural production focuses on rethinking the very terms of engagement around which education happens; it focuses on the conditions that shape experience rather than the outcomes' (p. 216). In this respect, the cultural production framework also provides grounds for analysing educational policies in music based on the rational idea that individuals and their needs are unique (Vehmas, 2010). However, the characterisation of these differences as undesirable is what makes them and the surrounding educational policies problematic (Wilson, 2002). Following on this, I therefore propose that the central concern is on what grounds, and based on whose decision, specific individual characteristics and needs are deemed preferable–or not–in music education.

The contribution of music education practitioners in this regard is vital, both from the cultural production standpoint and through their ability to disrupt the norm of able-bodiedness in and through pedagogical practice. As Darrow (2015) writes regarding music educators' responsibilities: 'Being aware of the forms of ableism is the most important precursor for bringing social justice for students with disabilities' (p. 240). Yet, the educator's sphere of influence is limited to the school context. For example, accessibility measures are not under the educator's authority. Likewise, although schooling and education are significant vehicles for social change, the wider cultural environment is influenced by a variety of actors (e.g., Apple, 2006). Levinson (2015) calls them contextual injustices, referring to poverty and lack of healthcare, for example. Accordingly, Goodley (2014, p. xi) writes: 'Disablism relates to the oppressive practices of contemporary society that threaten to exclude, eradicate and neutralise those individuals, bodies, minds and community practices that fail to fit the capitalist imperative'. In this sense, education is tied into a social fabric where individual educators can serve as policy entrepreneurs, but in the fight against discrimination and the move towards broader equity, other factors are also important. These are also matters of societal policy, because dis/ability is fundamentally a collective concern that directly or indirectly affects everyone, as argued in chapter 2.

Indeed, concerns related to ability in music range from micro-level interaction processes to macro-level structures of educational equity. As a result, in order to alter the social order a recognition of hegemonies is required, and an examination of innovative practices may reveal the roots of inequities, as the

two cases in this research, Figurenotes and teaching accommodation, exemplify. If disability is being approached simultaneously as a very personal issue and the result of social discrimination, the sociocultural model of dis/ability and the human-rights orientation towards it can strengthen equity policy efforts to address concerns around dis/ability in educational policies and practices in general, instead of understanding such matters as relegated to the realm of special education (Goodley, 2014). Consequently, it may be possible that the adversary-other (Mouffe, 2000) can be developed and then transmitted into broader advancements in social life, where equity and pluralism could turn into central values in themselves. According to sociocultural models, dis/ability as a phenomenon is situational and context-related (Barnes, 2012). In alignment with the cultural production framework (Gaztambide-Fernández, 2013), this outlook leads to policies, where the central focus is on the removal of disabling structures and transformation of sociocultural conventions, with a strong emphasis on human and civil rights.

5.4
REFLECTIONS ON TRUSTWORTHINESS AND APPLICABILITY

In this study, 'trustworthiness' implies to the overall soundness of the aims, design and implementation of the research (see Creswell, 2014). It covers the indicators of the quality of the research, especially in terms of methodological soundness, and thus encompasses the ability of the selected and applied research methodology and methods to address the research task and question, the accuracy of the findings and contributions, and the usefulness of the research. I wish to highlight that, broadly speaking, the research process was guided by the objectives of understanding the policy (analysis of policy) as well as improving it (analysis for policy) (Hill & Varone, 1997/2016). As a whole, this orientation could be described as 'sensemaking' for practice and action. Yanow (2000) has noted, '[a]s living requires sensemaking, and sensemaking entails interpretation, so too does policy analysis' (p. 18). Along this line of thought, I aimed to understand a complex topic of practice-led policy change within the framework of a research task and corresponding questions, including those in Studies I–IV, which are descriptive and explanatory (Leavy, 2017).

The first area of reflection is the empirical data which were obtained through semi-structured interviews. I found that the interviews were largely successful

as they provided a wide range of insights about the interviewees' conceptions of the role of Figurenotes in the Finnish music education system. However, the interviewee recruitment occurred through a snowball sampling process, which might pose certain limitations that could be overcome with, for example, a more detailed and critical process of interviewee recruitment or the application of pilot interviews. Similarly, the collection of more comprehensive data through a higher number of interviews with students and clients, along with ethnographic orientation and observation data, could have yielded more accurate findings in terms of the pedagogical applicability of Figurenotes, although pedagogical aspects were not at the centre of this research project. With respect to the influence of Figurenotes for the education system, the scope of the data might have benefitted from including interviewees with experiences of the application of Figurenotes in contexts beyond Finland. However, such addition would have required a broadened research focus.

Regarding data analysis, studies that focus on data in written form are at risk of viewing those data through a narrow, individualistic lens that lacks applicability (Leavy, 2017). Thus, concerning the empirical research in this project, the primary challenge of trustworthiness related to how I was able to approach the data and, specifically, whether I was capable of reflecting on my own preconceptions or uncritically focused on issues that I was seeking in and through the constructed data (see Creswell, 2014). Being aware of this challenge, I believe I was able to both take advantage of my familiarity with the research context and simultaneously avoid bias in data analysis. A particularly important consideration in this balancing act was the role of the supervision steering group, which provided a constant critical commentary on the analysis process and early findings. Accordingly, although there was coding involved in the research project, the treatment of data was not simplistic (see Jackson & Mazzei, 2012). Contextualisation was essential for the project as a whole—not only to guarantee the credibility of the findings but also because the research was to be shared also with international audience through journal publications. Accordingly, the applicability of the findings is context dependent and situational as is the educational policy knowhow in general.

The notion of the trustworthiness of theoretical studies is complicated. The logical consistency of the studies was ensured by the supervision group in addition to the review processes by external reviewers. In general, my contribution in terms of conceptual development follows Schmidt's (2020) description of the role of theory in music education policy development: 'theory should not be understood as an abstract thing but the systemic, structured and analytic ways in which we (scholars and teachers) can illuminate an issue' (Schmidt, 2020, p. 52). He has further remarked that theorisation is vital to participation in policy

processes, whether in setting the agenda, addressing resource needs or devising realistic processes of enactment (Schmidt, 2020). The usefulness of the theoretical studies in this project derives from their enrichment of scholarly debate and their practical value, which can be more effectively explored in the future. Nonetheless, the publication of the studies in high-level peer-reviewed journals is an indication of their trustworthiness and international contribution.

In the early stages of the project, I already recognised that qualitative research methodologies view the nature of reality as evolving and constructed in social interactions (see Creswell, 2014). Therefore, the course of the project has aligned with this outlook. To summarise, the research task and questions evolved and specified over time while the original research topic remained consistent from the beginning to the end of the project. In this policy-oriented research project, the full usefulness of the findings and contributions warrants analysis in the future. Toma (2011) has stated that authenticity in research refers not only to awareness-raising but also implications for action in terms of catalytic and tactical authenticity. Following this proposition, this research may serve as a catalyst for further educational and research endeavours, particularly through the policy recommendation that was published as part of the project, and it might offer a possible way forward in developing music education policies that promote equity in practice. Another means of action is through teacher education. At the Sibelius Academy of the University of the Arts Helsinki, where I work, policy perspectives in general are attracting an increasing emphasis in research and practice.

6

CONCLUSIONS, IMPLICATIONS AND ACTIONS

In this research project I originally set out to reach beyond the existing research on inclusive and special music education as such. Particularly in the Finnish context, where the equity legislation addresses different forms of discrimination, further elaboration on the concept of educational equity and its potential is required. To renew music education theory and practice, educational equity as a conceptual premise may better address the nuances and complexity of discriminatory practices and equity efforts, which in many cases cannot be narrowed down to simple matters of including or excluding. In the Finnish context operationalising equity and non-discrimination is particularly relevant, as the legislative level is based on these notions. This research also suggests a stronger emphasis on a broadened conception of policy in music education as a critical enterprise that may uncover the underlying rationales of music education practices, turn a critical eye on them, and contribute to music education policies that advance educational equity; or, in Väkevä's and Westerlund's (2007) terms, making practices that practice democracy.

Following the idea of practice-led policy change, Figurenotes may continue opening further policy windows and future directions in the Finnish context. As discussed in the introduction of this summary (kappa), based on extant research at the micro-level of pedagogical practice a significant equity[51] issue in general music education in comprehensive schools is the varying amount of resources and quality of classroom teachers' competence in music (Björk et al., 2019; Suomi, 2019), in addition to the low number of teaching hours allocated to music. Still, the objective of the National Curriculum Framework, which are about building good and active relationships with music for a lifetime, should be achievable.

Aligning with this research project's overall setting and goals, the recognition and analysis of core pedagogical practices (of which WSMN is an example) may reveal wider mechanisms that create inequities in current music education policies. One leverage point might stem from a theme that the two empirical articles only briefly touched upon; namely, the intersections between music education and music therapy that the invention and diffusion of Figurenotes both addresses and creates. By offering more perspectives on how to contribute to students' wellbeing and growth, the music therapeutic stance could potentially aid in further developing the student-centred perspective that is embedded in the National Curriculum Frameworks. The findings of Studies I and II highlight how the Figurenotes system has helped solve such problems for music therapy clients who have dis/abilities, especially through a goal-oriented approach to music-making.

51 In the Finnish context, this situation is not a mere issue of quality, as comprehensive schools are the educational environment that can in fact reach the entire age group of students. As described in chapter 1, BEA complements comprehensive school education and applies selective mechanisms to who gets to study music.

An exploration of the intersections of music education and therapy may reveal ways in which distinctions are being made between to whom music education belongs and who might rather benefit from therapeutic approaches, thus excluding certain people from either goal-oriented music making or opportunities for wellbeing and growth in and through music. Another view might hold that if we accept that part of the inequity issues (and their solutions) in current music educational practices are rooted in how music is conceived, a music therapeutic approach may offer pathways to reconsiderations of music as a sociocultural practice.

Resonaari's role and overall situation as part of Finnish and international music education is peculiar. The Centre seems to both challenge and support the hegemonies and discriminative policies of the current institutionalised music education practices in Finland, and even internationally. Through the application of Figurenotes, Resonaari has utilised the institutional autonomy that is accorded to BEA music schools and the teacher autonomy granted to educators through the National Curriculum Framework. Thus, one perspective on the existence and disposition of Resonaari in the Finnish music education system is that instead of building a segregated system for students with dis/abilities, it has developed practices that motivate teachers, academic communities, and the education system as a whole to consider pluralism as a means for improving equity in music education. Another view holds that other BEA music schools, particularly those in metropolitan areas, can suggest that students study at Resonaari without the need to reconsider their own educational equity and accessibility policies. From an educational equity standpoint, Resonaari's existence can be described in terms of weak and strong humane justice (Jencks, 1988), which refers to compensation policies aimed towards people either on the basis of genetic shortcomings or adverse home conditions. Such compensations can imply the implementation of special education programmes, of which Resonaari is an example. The deficiency of compensation policies is that they advance educational equity only in the realm of compensation instead of developing full equity, which would aim at removing the profound barriers that hinder students' participation, whether in terms of access or outcomes (in Jenck's terms such policies could be addressed through the notion of democratic equality). In other words, BEA justifies the existence of a special school for students with dis/abilities under the premise of equal educational opportunity. However, this inadvertently promotes segregation and hinders other nearby educational institutions from developing their practices. As noted in this research project, the application of Figurenotes has created a policy stream that has the potential to initiate educational change towards educational equity in Finnish music education. Yet, if a parallel system of education for people with dis/abilities is created, this potential may not be fulfilled, as the application of Figurenotes may also indirectly support discrimination. However,

based on the findings of this research project, I argue that the invention and application of Figurenotes has wider educational potential if it is applied on the premise of justified differential treatment, in the direction of educational equity.

In Finnish music education, especially in environments outside the BEA, it would be reasonable to presume that most students belong to the group to which learning WSMN is unnecessary, or at least of secondary importance. If this presumption holds, then the notation argument only applies to a minority of students studying in certain specialised contexts, and possibly not all of these. On the basis of this presumption, it is proposed that (1) the extensive and un-critical use of WSMN, especially in non-specialist music classrooms, may slow down learning, decrease student motivation, and even become an obstacle for musical participation, and thus limits equal opportunities to learn and experience music; and therefore, that (2) alternative approaches that are sensitive to the educational context should be introduced to replace its hegemony in musical and pedagogical practice. Music teaching could be facilitated and supported by pedagogical approaches and tools that provide easy access to active musical participation in the classroom or other educational settings. From an educational equity perspective, based on this research project the application of Figurenotes has the practical potential for lowering the threshold in music-making, including for teachers who have a limited background in music studies. A similar applicability can be recognised in BEA music education, where the expanded application of Figurenotes could allow for a wider variety of students and teachers to study and work in educational institutions, including students and teachers with cognitive dis/abilities. In international contexts, however, the notation argument and its counterarguments may have broader relevance, depending on a variety of contextual and situation-specific issues.

However, regarding the future application of Figurenotes in music education (and music therapy), I warn against the system being unreflexively defined as an educational 'best practice' (e.g., Churchill & Bernard, 2020), referring to ready-made solutions that pre-exist and dilute the situational and context-dependent nature of learning. Such an approach would contradict the aim of achieving educational equity. Instead, the application of Figurenotes should maintain its open-endedness and adaptability, also in those educational settings where teacher autonomy may be more restricted if compared to Finland. It is the responsibility of music teacher educators, viz. the teaching staff at universities and those music education institutions that extensively apply Figurenotes, to facilitate nuanced perspectives among teachers and students on the ways of using the system.

In terms of teacher autonomy, the broadened conception of policy, and school-based injustices (Levinson, 2015), my proposal for practice is that equity-seeking institutions should support teachers through, for example, collegial discussions during work time and collaborative decision-making. A potential way forward could be through in-service education on the recognition of and grounded reflection on different forms of accommodation and individualisation; however, I acknowledge that there is a danger that such in-service education may remain disconnected from everyday school life. Therefore, following the framework of pedagogical innovation in this study, it is essential for educational institutions to encourage teachers to take advantage of the autonomy accorded to them. By building institutional and professional trust (e.g., Paradis et al., 2019; Pesonen et al., 2015), educational institutions can strengthen teachers' willingness and capacities for pedagogical experimentation and risk-taking, which may in turn lead to pedagogical innovations and educational change with educational equity as the starting point.

Accordingly, there is a danger that good intentions will turn into discriminative structures when reasonable accommodations are implemented in basic or higher music education in and outside Finland. As stated in section 5.2, if reasonable accommodation policies were based on expert opinions by special educators, psychologists, or medical personnel, such policies would run counter to the aims of educational equity. Even though such actions were possible in terms of the 'letter of law', they do not align with the origin and purpose of the concept. The notion of reasonable accommodation is grounded on the value of equity, and it is directly connected to the realisation of human rights. It aims to serve as a flexible tool for a direct dialogue between the person with a dis/ability and the educator, or other institution representative. To avoid misinterpretation, I encourage music education institutions to collaborate with the researchers specialised in reasonable accommodation, when establishing their reasonable accommodation policies.

The final issue I want to raise is that of pedagogical thinking, both in terms of innovation and more broadly. Based on the empirical findings and conceptual key contributions of this research project, I argue that teachers must be guided to achieve an understanding of policy and the skills to analyse it, in order to recognise, analyse, challenge, and accommodate cultural frameworks–such as pedagogical and musical conventions–that impact music educational equity in practice. This process should be in support of the National Curriculum Framework and local curriculum. An essential aspect in making accommodations is to develop teachers' and researchers' abilities to critically reflect on the purposes and meanings of education as a social practice. For example, from the standpoint of pedagogical moment and tact (van Manen, 1991), it is very difficult define or justify, and in many cases unnecessary to make distinctions between, special and general education in music or the other arts. A broader understanding of how the purpose of education is and can be perceived might yield new perspectives; for example, in terms of the content of educational processes, pedagogical

interaction, and the criteria determining what kinds of educational ends are desirable or necessary.

Based on the findings of this research project, I suggest that future research could further theorise (especially in contexts outside Finland) the notion of reasonable accommodation, and then focus on reasonable accommodation in practice, particularly in terms of students' experiences and learning, teacher autonomy and pedagogical development and innovation. A potential topic could be the dialogic process between the education provider and the student who requires reasonable accommodations for the planning and implementation of such modifications. As stated in the previous sections, the negotiation is essential for the enactment of students' legal rights. Another important focus area for future research is students' experiences of educational equity in music education, along with further associated methodological development in terms of research ethics and knowledge co-construction. In accordance with an intersectional lens, it would also be vital that issues of dis/ability should come to be dealt with as part of general educational equity and policy discussions and publications, instead of in separate special education needs forums in journals or conferences. Furthermore, the music education field should pay ever more attention to professional-level education and employment opportunities in music and music education for people with dis/abilities.

When considering the wider societal environment with its highly ableist tendencies, as described in the report of the Ministry of Justice in Finland (2016) and other international reports (e.g., UN, 2020; WHO, 2020) that address the situation of people with dis/abilities globally, the role and potential of the music education field for educational and social equity enactment needs to be further reinforced. Therefore, in addition to students' voices, the most important focus areas in terms of future research and practice are at the institutional level and focused on pedagogical leadership. In accordance with previous scholarship on educational change (e.g., Fullan, 2007), I suggest that it is not enough that individual teachers develop their pedagogical practices; rather, a successful educational change requires that everyone in the profession is involved. In terms of reasonable accommodation, for instance, the areas of accommodation also concern entrance examinations and employment opportunities, which are somewhat outside the sphere of teacher autonomy and are more the responsibility of institutional leadership. Following the sociocultural and human rights models of dis/ability, I propose that music education institutions must focus on combating discrimination by viewing dis/ability as an injustice that is politically structured, and by acknowledging their own central role in and for equity policy efforts. Since education is a social phenomenon, it is implied that discrimination in educational systems can be approached through social organisation rather

than through focusing on individual's characteristics. Thus, music educators at the micro- and macro-level of educational institutions need to consider the cultural-pedagogical practices and conventions of music education, and the ways they can contribute to individuals' experiences of dis/ability, and thus advance equity in music education.

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PART II

THE ARTICLES
AND POLICY
RECOMMENDATION
INCLUDED IN THE
DISSERTATION

ARTICLE I

APPLICABILITY OF AN APPLIED MUSIC NOTATION SYSTEM: A CASE STUDY OF FIGURENOTES

ABSTRACT

The purpose of this study is to examine the applicability of an applied music notation system, Figurenotes, by using the concept of educational method as theoretical lens. Figurenotes is examined through this lens at two levels: the micro level of music educational practice and the macro level of advancement of educational policies. The study is based on semi-structured interviews with experts in music education, special and general education, educational policy, music therapy, voluntary work, and music business as well as with students, clients, parents, and the developers of Figurenotes. The findings emphasise that the application of Figurenotes lowers the threshold for learning and teaching music, and is especially applicable in educational situations where the student's cognitive load needs to be lessened. It is concluded that Figurenotes can be seen both as a pedagogical approach and as a method for advancing educational equity

Keywords: educational equity, educational method, Figurenotes, music education, music notation, special music education

INTRODUCTION

In recent decades, music education for students with significant support needs[1] has drawn increased interest (Adamek & Darrow, 2010; Darrow, 2003; Dobbs, 2012; Laes, 2017; Ockelford, 2012). In Finland, this interest can be attributed to two developments. First, general awareness of the diversity of students has increased at the level of legislation and curriculum development (Zilliacus, Holm, & Sahlström, 2017; see also BEAA, 1998/633, §1; FNBE, 2014, 2017). Second, it has been acknowledged that the perspective of significant support needs may deepen understanding of educational phenomena as pedagogical innovations developed with such students often have broader general applicability (Laes, 2017; see also Vaughn & Swanson, 2015).

The aim of this study is to analyse the applicability of Figurenotes, an applied music notation system developed at the Resonaari Music Centre in Helsinki, Finland, in the 1990s to provide access to music for students who have significant support needs. The Figurenotes approach to learning and teaching musical skills uses notation based on different colours and shapes that indicate pitch levels and are duplicated on the keyboard or fretboard of musical instruments. This system was originally designed for use in popular music pedagogy, particularly for pitched instruments such as electronic guitars and keyboards.

So far, research has indicated that Figurenotes has strengthened the teaching and learning of students with significant support needs (Kivijärvi & Poutiainen, forthcoming), yet its wider applicability and educational policy meanings have been virtually unstudied at the academic level. The only study on the system demonstrated its applicability in early childhood piano teaching (Vikman, 2001). Figurenotes has also allowed students with significant support needs to attend music lessons in Basic Education in the Arts (BEA), a Finnish system of extracurricular arts instruction that follows goals and guidelines stipulated by the National Board of Education (BEAA, 1998/633, §1; FNBE, 2017). Some students who have studied with Figurenotes have also launched professional music careers. [2]

This study examines Figurenotes at two levels: the micro level of educational practice and the macro level of advancement of educational policies. The research question guiding this case study was: What are the aspects of applicability of Figurenotes?

The application of Figurenotes in various educational and therapeutic situations and environments makes its definition ambiguous. To answer the research question, therefore, this study also examines the definition of Figurenotes. The research question thus addresses the wider social, cultural and policy meanings connected with the application of Figurenotes. For this case study, semi-structured interviews were conducted with experts in the fields of music education,

special and general education, educational policy, music therapy, voluntary work and music business, as well as with students, clients, parents and the developers of Figurenotes. In the following sections, the contextual and conceptual background of the study is described. The methodological choices are then presented, followed by the findings and conclusions.

FIGURENOTES AND MUSIC EDUCATION IN FINLAND

Finland has two publicly funded music education systems. Within general education, all children and adolescents receive basic music education in comprehensive and upper secondary school. The aim of general music education is to ensure that all students can participate actively in music making and are introduced to a wide variety of musical activities (FNBE, 2014). Parallel to general music education, BEA institutions offer extracurricular music education targeted primarily at minors. The Finnish National Board of Education sets the BEA's educational goals in the national core curriculum: to provide students with self-expression skills and the competencies needed to study in secondary-level music institutions, (BEAA, 1998/633, §1; FNBE, 2017). Whereas equity is the point of departure for Finnish general education (Sahlberg, 2015), BEA has been criticised as promoting inequity. For instance, it has low accessibility for people with disabilities (Juntunen & Kivijärvi, forthcoming).

The development and application of Figurenotes is directly linked to the establishment of the Resonaari Music Centre (henceforth, Resonaari) in 1995. Resonaari has widened perspectives within BEA by providing opportunities for students with cognitive and developmental disabilities to receive goal-oriented music instruction. At the time of writing (2018), more than 300 students of all ages were enrolled in the Resonaari music school, attending one-to-one and group lessons once or twice a week. This music school frequently draws its teaching repertoire from popular music, unlike the many other BEA music institutions that emphasise classical music repertoire (Väkevä & Kurkela, 2012). At Resonaari, almost all students begin their studies with Figurenotes and later may switch to the Western standard music notation or continue with playing by ear. Figurenotes is also applied in early childhood music education, comprehensive schools, universities and applied sciences universities in Finland.[3]

FIGURENOTES AND THE PEDAGOGICAL APPLICABILITY OF NOTATION SYSTEMS

Teaching and learning with notation is widely debated within popular music education (e.g., Green, 2001; Powell, Krikun, & Pignato, 2015), and whether

students should be taught using notation or by ear has emerged as a core issue (Björnberg, 1993; Lilliestam, 1996). Learning strategies that are not notation driven, such as copying recordings by ear, have been suggested to be essential to learning popular music repertoire (Green, 2001). Learning processes focused on improvisation, arrangement and composition are also commonly utilised (Cohen, 1991).

One explanation for the infrequent use of popular music pedagogy is the different principles of structuration in popular and classical music. A seminal work in this argumentation is by Chester (1970), who suggested that standard Western classical music represents an extensional form of musical construction that takes basic musical ideas and builds up complex structures of their combinations. Chester (1970) argued that popular music, in contrast, largely follows intensional development in which the basis of musical structuration is variations in existing parameters, such as subtle modulations of pitch and slight deviations from the beat in rhythmic patterns. Meyer (1989), moreover, distinguished between primary musical parameters, or syntax-based, discrete relational categories of pitch and duration, and statistical secondary parameters, including tempo, dynamics and timbre.

Following this rationale, standard Western notation might not serve the needs of popular music pedagogy as it focuses more on symbolic representation of the primary musical parameters used as the basis of extensional musical structuration. This might explain why, in learning popular music, standard Western notation often is either never or rarely used (Lilliestam, 1996). Even when applied in this context, notation is often reduced to lyrics, melody lines and chord progressions. Instead of staff notation, chords can be represented by letters and pictograms of guitar fingerings.[4] Examples of specialised notation conventions in popular music derived from the Western musical tradition are percussion notation and chord charts. Notation systems based on numbers, colours, shapes and letters are also commonly used (Kuo & Chuang, 2013). Some examples of such notation systems are graphic notation by Murray Schafer, Nashville Number Notation, Braille music notation, and the shape note system (Kuo & Chuang, 2011; Rutherford, 2014). There is also a variety of colour-based notation systems that have been developed for the purposes of general and instrumental music education (e.g., Hoffman, 1996; Holcombe, 2006; Mencher, 1996). In Finland, a well-known colour-based notation system is Colourstrings (Szilvay & Szilvay, 2011), which is used in some BEA music institutes.

Based on these considerations, the exclusive use of standard Western music notation may limit the musical learning of students who encounter challenges perceiving the syntactic relationships between pitch levels and rhythmic patterns or between wider musical forms and patterns. Students with cognitive disabilities,

for instance, may have difficulties with such high-level musical perception, especially when working with symbolic representations in written form. One way to support more equal opportunities in music learning could be to learn repertoire by ear with the aid of a simplified or cursory notation system, such as Figurenotes, (see Figure 1).
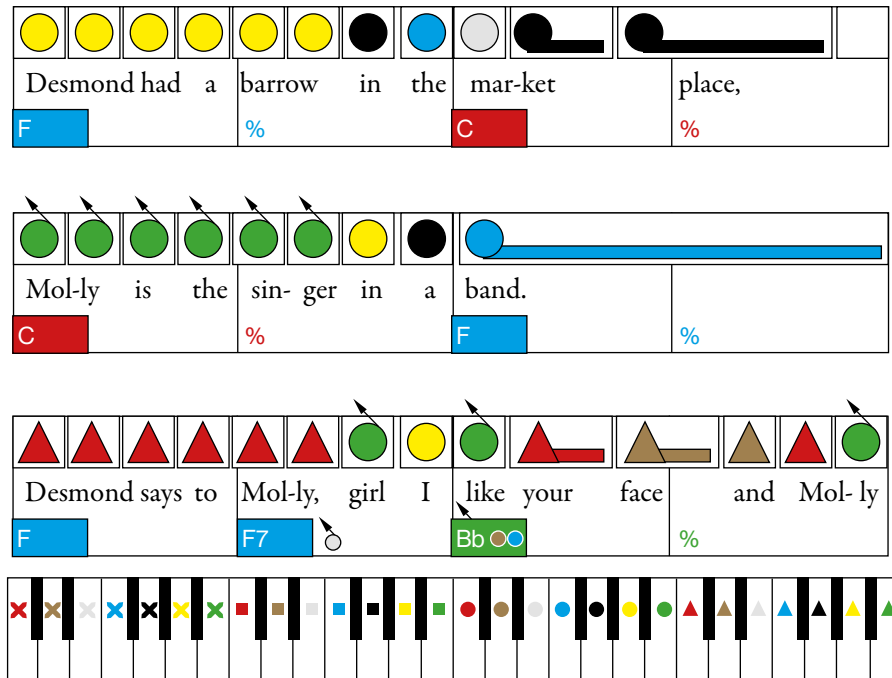

Figure 1. Figurenotes notation: An example with "Ob-La-Di-Ob-La-Da" by John Lennon and Paul McCartney, Kaikkonen & Uusitalo (2014).

In Figurenotes, each note has a corresponding coloured symbol. The symbols are usually illustrated in stickers placed on the corresponding keys or frets of an instrument. The player does not need to name the colours or shapes but instead connects the symbols to the keys or frets. Different octaves are indicated by a diagonal cross, triangle, square, circle and diamond. Rhythmic patterns are depicted by the size of the symbols, and rests are depicted as empty bars whose size represents the duration. Sharps and flats are marked with arrows over notes. An arrow pointing to the right depicts a sharp, while an arrow pointing to the left depicts a flat.

In Figurenotes, the colour of the chord is the same as that of the root note of the chord. The sharps and flats that are a part of the chord are marked in the bar. The sharpened or flattened root note is based outside the bar. More complex

chords are marked so that an extra tone is marked outside the bar. Chords with turnarounds are marked so that the root note is in the right corner of the bar, and the other tones are played in line with it. In melody playing, the shapes, colours and arrows are used together. All of them are positioned on the same static line, which is a clear difference of this system compared with Western music notation. However, chords are positioned under-neath the melody line, similar to Western music notation.

ALTERNATIVE NOTATION SYSTEMS AND THE CONCEPT OF "METHOD" IN MUSIC EDUCATION

In music education, "the underpinnings of pedagogical practice are often explained through teaching method[s]", especially the so-called "grand methods" (e.g., Kodàly, Orff, Suzuki and Dalcroze) (Huhtinen-Hildén & Pitt, 2018, p. 55). Several music education scholars, though, have warned against narrowly understanding methods as technical devices to aid teachers' work and have sug- gested that the methods' philosophical rationales should be examined, and that they should be always related to the teaching contexts (e.g., Benedict, 2010; Juntunen & Westerlund, 2011; Regelski, 2002).

From a philosophical perspective, the choice of method can be linked to the conception of the relationship between pedagogical means and ends. For instance, the ends may be pre-determined by a tradition with strict curricular definitions, whereas another view might hold that teaching should address the dynamism of students' experiences within their cultural context (Juntunen & Westerlund, 2011; Väkevä & Westerlund, 2007). According to Regelski (2002), music teachers are often trained in methods classes that do not inculcate a crit- ical approach to teaching and learning. Regelski (2002, 2004) referred to such modes of action as "methodolatry" and argued that methods are often applied in music education simply as they have been previously used. Such education typically emphasises one particular method and excludes others, so that the method applied restricts the use of other possible approaches that question musical engagements (Benedict, 2010). Consequently, educators might adopt teaching strategies without reflectivity, enacting indoctrination rather than education (Bowman, 2002). Instead of designing teaching towards fixed ends then, educators should focus on the actual learning processes based on situational needs where the relationship between the means and ends is subjected to ethical deliberation (Väkevä, 2007).

A music notation system, therefore, perhaps should be understood not as a method but as a system of representation meant to support musical practice. However, standard Western notation certainly has had a central role in traditional

music education methods, even in approaches that highlight ear training and performing by heart. Many applied notation systems seem to be developed as intermediate steps to learning Western notation, which has taken-for-granted pedagogical value as the standard way of representing musical works.

A central motivation for inventing alternative notation systems may be to advance music making and learning by those who cannot or find no need to learn standard Western notation. If we accept that music education should be aimed at opening new creative possibilities in learning situations for all, teachers should be equipped with a range of pedagogical knowledge and capabilities, including the capability to apply alternative notation systems. However, many alternative approaches of notation may be superficially understood as methods that are targeted at limited groups of students. From the standpoint proposed here, notation systems should not be seen as applied ways of representing musical events. Instead, notation systems may be understood as pedagogical tools that can be adapted flexibly, acknowledging the possibility that they might not be needed at all. At the same time, alternative notation systems seem to transgress the traditional methodological use of standard Western notation in pedagogical practice, suggesting new ways to meet the diverse pedagogical needs of learners.

RESEARCH PROCESS AND METHODOLOGICAL APPROACH

The data for this case study were constructed through semi-structured, thematic interviews (Creswell, 2014). There were 25 interviews: 15 of the interviews were conducted with experts, four with students, two with clients, two with parents, and two with the developers of Figurenotes. In this data-driven study, the analysis focuses on interviews with the Figurenotes developers (2) and other experts (15). The student, client and parent interviews were utilised to deepen the examination. Kaarlo Uusitalo and Markku Kaikkonen, the two experts who had developed Figurenotes, were interviewed. The 15 experts represented the fields of music education, special and general education, educational policy, music therapy, voluntary work, and music business. In choosing the experts, their familiarity with Figurenotes was emphasised. The experts were recruited using snowball sampling (Check & Schutt, 2012). Two music education students from comprehensive schools, one student from the Resonaari Music Centre, and another student from another BEA music school as well as two music therapy clients, were also interviewed. In addition, two parents of students who were studying music using the system were interviewed.

The individual interviews were conducted by the author between February 2014 and July 2014. The interview data consisted of approximately 30 hours of audio recordings. The interviews were thematically divided into the following

sections: (1) the interviewee's background, (2) the applicability of Figurenotes, (3) the history and development of Figurenotes and (4) the implications of Figurenotes. The student and client interviews focused on the interviewees' personal experiences and their individual trajectories within the Finnish education and therapy systems. The results based on this data will be reported in two articles with different research questions in each.

The author transcribed the audio-taped interviews into text. Specific words, phrases, and concepts were then recognised and encoded with the best possible heading in line with the research focus (e.g., Figurenotes in instrument teaching, composing, or Vapaa säestys [free accompaniment]).[5] The codes were combined into three categories.

The interviewer briefed the interviewees about the timetable and purposes of the research and emphasised that all informants would remain anonymous throughout the study, and that they were free to withdraw from the study at will (Check & Schutt, 2012). This information was also pro- vided in simple language for children and interviewees with significant support needs.

FINDINGS

The data analysis identified the following main categories: definition of Figurenotes, pedagogical applicability of Figurenotes and Figurenotes as a method for educational and social change. All the interviews were conducted in Finnish. The English translations of the quotations have been made by the author. The developers of Figurenotes gave permission to use their names publicly. The following abbreviations refer to the other interviewees: E1–E15 (expert 1–expert 15), S1–S4 (student 1–student 4), C1 and C2 (client 1 and client 2) and P1 and P2 (parent 1 and parent 2).

DEFINITION OF FIGURENOTES

Several experts described Figurenotes as either an independent or an alternative notation system. One expert (E12) summarised, "I would define Figurenotes as a music notation that is simplified, easy to understand, linear and based on colours and shapes". Another expert (E1) expressed similar views: "Figurenotes is a music notation [system] but somehow an alternative one, as it is so easy to adopt".

Students, clients and parents shared similar sentiments. A parent (P1) said, "Figurenotes is clear, and it is also a highly exceptional system to learn how to play". A student (S1) stated, "Figurenotes is a music notation, … just simpler and easier than conventional standard Western music notation". A music therapy client (C1) expressed, "I don't think there is that much difference between [the

standard Western music notation and Figurenotes]. … I know both systems. It is just faster to learn Figurenotes". The youngest students and clients described Figurenotes more concretely, naming the colours and shapes used and the instruments and contexts in which they were applied.

Almost all the interviewees reflected on whether Figurenotes could be understood as a method in the sense of consisting of the strategies and materials teachers use to facilitate students' learning and to build their ability to follow a similar, stepwise process (Benedict, 2010; Juntunen & Westerlund, 2011). One expert (E4) stated, "I would say that Figurenotes is a method but not similar to the Dalcroze method, for instance". Another expert (E9) proposed, "One can teach in various ways with Figurenotes. That is why I would define Figurenotes as a system instead of a method". The interviewees' accounts seem to reflect the view that a pedagogical method is a controlled, systematic process connected to an underlying philosophy or ideology.

Unlike most interviewees, the developers were clear on the issue of Figurenotes in relation to methodolatry (Regelski, 2002). Kaarlo Uusitalo expressed, "Figurenotes is not a method. It is a notation system". Similarly, Markku Kaikkonen stated: "People tend to think that Figurenotes is a method, perhaps because some other colour-based systems, such as Colourstrings, are methods. Figurenotes is not. It is only a way of notating music". An expert (E11) followed this line of thinking:

> I would define a method as a system that has a clear copyright and that is somehow canonised. Usually, there is some kind of imperative on how to use a system or whatever it is. … In my view, any of these features are not found in Figurenotes.

These three statements align with the international critique of the use of established methods in music education. They may also reflect the changes in the Finnish curricula since the 1990s intended to avoid the use of the grand methods and to instead emphasise teachers' autonomy and flexible educational practices in the context of changing situations (Juntunen & Westerlund, 2011).

PEDAGOGICAL APPLICABILITY OF FIGURENOTES

The interviewees first analysed the applicability of Figurenotes in different areas of Finnish music education. Uusitalo elaborated on the system's applicability:

> Figurenotes is suited for all individuals, especially those who have not used standard Western music notation. We [the Resonaari staff] have

> tested Figurenotes with learners who have highly different backgrounds and challenges. For students who have visual impairments, we developed a Braille version of Figurenotes. For students who are colour blind, the teacher can mark the first letter of the colour on the sheet note. In my opinion, Figurenotes is applicable at all levels of our [Finnish] music education system.

Kaikkonen explained:

> Figurenotes is applicable to all situations in which a music notation system is required. However, when a person has already learned standard Western music notation, the utilisation of Figurenotes is often not beneficial. This is more a pedagogical question.

The applicability of Figurenotes, therefore, depends on the learning and teaching situation. In several learning and teaching situations and pedagogical approaches, music notation is required, but in other situations, it is not justified. As discussed, such situations may be learning popular music repertoire (Green, 2001) and cases when students have difficulties perceiving the syntactic relationships between pitch levels and rhythmic patterns or wider musical forms and patterns (Chester, 1970; Meyer, 1989). By reducing the cognitive burden related to music reading, the application of Figurenotes can be especially applicable with students who have cognitive disabilities and novice students in general.

The majority of the interviewees said that Figurenotes is applicable to a wide range of learners. One expert (E3) mentioned the environments in which the system can be utilised: "Figurenotes is applicable in comprehensive schools, high schools, [BEA] music institutes, universities of applied sciences and other universities". An expert (E10) emphasized, "Figurenotes is suited to individuals of all ages and target groups". The interviewed parents, students and clients expressed similar views. A parent (P1) stated, "I think Figurenotes is for all; it is designed for all". Both developers expressed similar sentiments. Kaikkonen stressed a key idea in Figurenotes: "The key principle in the system is to find the minimum common denominator that is required for a person to start playing". He elaborated on the realisation of this idea in the application of Figurenotes: "The bottom line of Figurenotes is that one can start playing without a teacher. The information is in such a simple form that you do not need anyone to guide you. Just start playing". He also addressed the limitations of the system:

> If the musical texture is complex or dense, Figurenotes is not the best way to present it visually. In theory, it is possible, but in practice, it is not

worth the effort. Figurenotes rather loses its point: it is a tool presenting the basic principles of music in a straightforward way.

Kaikkonen argued that Figurenotes' low threshold accessibility as a notational system should be emphasized, especially for students who are not capable of learning complex musical pieces with standard Western notation. Likewise, the experts discussed the strengths and limitations of the Figurenotes system in relation to other notation systems and different musical genres. The interviewees gave particular attention to the system's applicability in instrument teaching in the context of popular music pedagogy. One expert (E12) emphasized Figurenotes' high applicability to teaching accompaniment and band playing: "I think Figurenotes is best for teaching free accompaniment [vapaa säestys] or for use in the rock band context". The interviewed students enrolled in comprehensive schools described their music activities and reported that they found Figurenotes to be suitable for these classes when learning popular music.

The interviewees also emphasized the applicability of Figurenotes in ensemble pedagogy. One expert (E11) made the following observation:

One opportunity is that one can make digressions to other instruments [from playing the main instrument]. In band playing, it is highly important that the player can also play instruments other than his or her main instrument and understand the special characteristics of instruments— their limitations and how they fit together. In these kinds of educational situations, it is highly useful if you have an application that allows one to put in minimal effort on the basics, ... like what key should I press in this instrument? I'd say that in these situations, it is much faster to deploy some things with Figurenotes. I think it is quite a big issue.

Another expert (E14) followed this line of thought, suggesting, "Well, it is an approach through which you learn very easily to play in a band. Like immediately and not after five years, which is typical". Regarding the challenges in playing with Figurenotes, an expert (E6) stressed that

... especially in band playing, they work very well, and make melody playing in bands possible. I feel like the challenge is that if the notation is dense, then it becomes difficult to read. I sometimes simplify the version if that's the case.

Another expert (E12) elaborated:
Figurenotes is at its best when you have to make chord sheets for players.

This means that some players are typically playing the basic pulse, and the rest are improvising, you know, like playing riffs and patterns and so on. I think Figurenotes can definitely better work in this kind of playing than traditional notation.

Following these considerations, some experts described Figurenotes as an application of standard Western music notation. They suggested that the basic idea of the system imitates staff notation, so it can be used for learning standard Western music notation, though it was not originally designed for doing so. An expert (E1) explained:

I think Figurenotes offers a way to learn differently. If it is too challenging to start with the traditional notation, one can begin with Figurenotes. And then slowly ... I begin to think Piano soikoon [a Figurenotes piano instruction book] is great; it makes the shift easy. First, Figurenotes, then colours on the staff, and then one can stop using the colours. My students have learned to play with Figurenotes and also with the standard Western music notation.

Thus, the information conveyed by Figurenotes may also provide the first steps to learning standard Western music notation. This process can take place, for instance, through Colournotes, an application of Figurenotes in which the noteheads are marked with the same colours as in Figurenotes. However, in the context of popular music pedagogy, the use of Figurenotes varies considerably, and in many cases, it is not considered to be necessary.

FIGURENOTES AS A METHOD FOR EDUCATIONAL AND SOCIAL CHANGE

The experts also expressed macro-level perspectives on the matter of Figurenotes and equity. One (E12) elaborated that whether Figurenotes can be defined as a method "depends on the definition of a method. I would consider Figurenotes as a method for advancing equity and inclusion in education". Another expert (E4) followed this line of thinking, addressing how educational systems and schooling structures generate inequities and exclusive policies:

Of course, exclusion happens all the time in music or art culture, likewise in education. The educational mechanisms legitimate certain things. That's why I think it [Figurenotes] is or can be a way to let people's voices be heard—those voices that would not be there otherwise. I think that

this is the value [of Figurenotes], but it has also applicability in general music education and perhaps in music didactics.

Another expert (E11) examined Figurenotes from a macro-level perspective connecting it to equity and accessibility policies in Finnish music education:

It [Figurenotes] is an open system that can be adapted to various kinds of uses. Maybe the applicability [of Figurenotes] is the primary thing that comes to my mind rather than a simple description of what it is ... rather the process of what happens when it is applied. It is an approach through which the threshold for music making can be lowered. This way, it [music making] is accessible to so many [people]; that is, it [Figurenotes] makes music and musicianship more equal. It is very significant that music making is made available for those people who haven't had the opportunity ... to make music because the [educational] system has not worked in a right manner; it has not had the means.

One expert (E8) elaborated these considerations on the applicability of Figurenotes:

For this group [learners with significant support needs], it offers opportunities for self-expression and to be part of art and musical ... musical experiences and what they engender. It [Figurenotes] provides all these [opportunities] to society as well, makes it more pluralistic. Who has access to music? Who has access to performing? Who has access to develop his or her potential?

Kaikkonen highlighted effects of the application of Figurenotes on Finnish society:

Figurenotes has been an opening. ... It enables playing for people who haven't previously had such opportunities. And if Figurenotes allows people to engage with music culture and their own relationship with music starts to deepen and develop, above all, Figurenotes enables people to engage with the cultural field as musicians and artists. Here, I'm talking about musicians who have cognitive disabilities. ... It is an extraordinary thing. For example, this band on my T-shirt [Pertti Kurikan Nimipäivät], they would not be there without Figurenotes. We can talk about a societal phenomenon.

These considerations relate to wider changes initiated by the application of Figurenotes, including music education policies focused on the social roles of students with disabilities. Based on the interviewees' statements, the application of Figurenotes has contributed to advancing equity in music education in Finland. They thus support the view that music education practice can be understood as a method that alters social order rather than merely a practice of transmitting musical traditions to students (Väkevä & Westerlund, 2007).

CONCLUSIONS

This study aimed to examine the aspects of applicability of Figurenotes using the concept of educational method as a theoretical lens. The findings make clear that, unlike standard Western notation, Figurenotes should not be seen as a standard as it can be altered depending on situational needs. Figurenotes seems to be more flexible than standard Western music notation: it is not restricted to a staff, so it can be used within several approaches in music education. For instance, in early childhood education, when colours and shapes are often used as symbols in teaching other subjects, it may be beneficial to also build pedagogical approaches in music education on colours and shapes. This adaptation of Figurenotes may be a fluent way to teach music to children in general education. However, based on the study results, it can also be concluded that Figurenotes is applicable in educational situations where students' cognitive load needs to be reduced. Moreover, the application of Figurenotes may be beneficial in cases when the repertoire is not structured following the extensional rationale as described by Chester (1970) or when complex figurations of syntactic patterns do not form the basis of musical structuring (Meyer, 1989). Finally, avoiding the often time-consuming reading of staff music notation may allow for more fluent interactions with other players and more time for practicing technical skills in playing instruments.

Based on the interviews, it seems that wider application of Figurenotes could contribute to a growing trend in Finnish music education as the system may enable students to find their individual paths to learn music as a lifelong pursuit (see FNBE, 2014, 2017). The national core curricula for general and BEA music education permit more flexibility than in the past and grant teachers a great deal of autonomy in deciding how to teach students. Teachers are free to decide in what learning and teaching situations they want to use Figurenotes and other notation systems. The curricula for general and BEA music education also encourage teachers to take the initiative to advance accessible pedagogy.

Critical reflection on the use of available music notation systems may also prompt broader analysis of teachers' preconceptions, expectations, goal setting and pedagogical practices. Instead of being conceptualised as methods for

documenting music, musical notation systems can be applied as pedagogical tools that can be evaluated from the standpoint of equity. Considering equity from the perception of participation (Ainscow, 2016), it is important to note that Figurenotes can also help students to play repertoire traditionally learned using standard Western music notation. In general, this inclusivity leads to broader consideration of the pedagogical and educational aspects of Figurenotes. As Kaikkonen stated in his interview:

> If we think of a country where we talk about an equal education system and learning democracy, it means that we have to make it happen. Those words need to mean something and have to be true. When we create something like this, and it is taken seriously, it influences the entire educational field.

Based on this study, future studies focused on the learning processes with Figurenotes and their transfer effects beyond specific learning situations could be highly beneficial. In particular, research on how music can be analysed or understood theoretically with Figurenotes could be useful. In a subsequent study, this author will provide a more detailed description of the influence of Figurenotes in education and music therapy in Finland.

DECLARATION OF CONFLICTING INTERESTS

FUNDING

NOTES

1. In line with many Finnish education policy guidelines (e.g., FNBE, 2014), this study applies the term "significant support needs" to refer to students who have, for example, support needs related to cognitive and/or developmental disabilities.
2. One example is the internationally renowned punk band Pertti Kurikan Nimipäivät who came into public view when participating as a Finnish representative in the Eurovision song contest in 2015 (YLE Broadcasting Company, 2015). All four members of this band have significant support needs and three of them studied at the Resonaari Music Centre, learning their instrumental skills with Figurenotes.
3. Resonaari Music Centre's annual report shows that the centre collaborates with approximately 40 educational institutions per year. There were 55 workshops or seminars held at Resonaari and other educational institutions in 2017. At these events, 800 education professionals were familiarised with Figurenotes (Resonaari Music Centre, 2017). According to a survey on accessibility issues in the system of Basic Education in the Arts, Figurenotes was mentioned as one of the most common approaches for individualising music education practices (Juntunen & Kivijärvi, forthcoming).
4. In addition to alternative notation systems, various kinds of instrument modifications, such as guitar ligature, are utilised extensively in music education before staff notation is introduced.
5. Vapaa säestys can be translated as "keyboard accompaniment", "keyboard harmony", "practical piano skills" or literally "free accompaniment". As vapaa säestys is mainly a Finnish phenomenon, it does not have a precise translation in English (Rikandi, 2010).

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ARTICLE II

EQUITY IN MUSIC EDUCATION IN FINLAND: A POLICY WINDOW OPENED THROUGH THE CASE OF "FIGURENOTES"

ABSTRACT

This article illustrates how a social innovation, Figurenotes, has contributed and can contribute, through conceptual change, to the advancement of equity in Basic Education in the Arts (BEA), Finland's publicly funded system of extracurricular music education. BEA has traditionally been characterised by structures and pedagogical practices–such as the use of Western standard music notation– that influence the accessibility of music studies. The theoretical framework for this interview study consists of change-theoretical concepts: namely, social innovation, multiple streams, and policy windows. The findings are presented at two levels. First, the innovation process of Figurenotes is described to explain social innovation development. Second, three different strands of discourse on the concept of special music education expose the educational policy change generated by this innovation. The findings suggest that the use of Figurenotes has raised awareness of inequity in the institutional agenda and has encouraged this problem to be addressed through the public policy process. The opening of this policy window is critically discussed in relation to the establishment of the field of special music education, and in relation to inclusion and equity policies as well as exclusion.

Keywords: educational equity, Figurenotes, multiple streams framework, policy window, social innovation, special music education

INTRODUCTION

This article illustrates how a social innovation, Figurenotes, has contributed and can contribute through conceptual change to educational equity in Basic Education in the Arts (BEA), Finland's publicly funded extracurricular music education system. Like all Finnish government-coordinated basic education, BEA is based on an ideal of educational equity in which factors specific to one's personal condition should not interfere with one's access to education. However, BEA has traditionally used selective means to determine who gets to study within the system, thereby overlooking certain groups of students, such as those with cognitive disabilities (Laes, 2017). Accordingly, it must be noted that in comparison to other art forms, music has a particular role in BEA in terms of popularity and the allocation of lesson hours and other resources. The greater emphasis of music in BEA has roots in the history of the music school network established in the 1960s and 1970s that eventually formed the basis for the BEA system, which also included other art forms. It has been argued that music education in BEA is deeply path-dependent (Heimonen, 2002). For example, Väkevä et al. (2017, p. 134) state that "The historical development of the Finnish music education system has created a structure that affects students' access to extracurricular music education and influences supply and demand through public regulation." This structure creates procedures that influence educational equity within BEA in various ways (Väkevä et al., 2017, p. 134).

The integral role of Western Standard Music Notation (WSMN) is another example of a mechanism that can limit accessibility in BEA. WSMN has been central in BEA music education since the system was founded, as music teaching in this context is generally organised in line with the Western conservatory model where instrumental and theory lessons form the core of the studies (Björk, 2016). The prevalent use of WSMN in BEA can be attributed to the fact that Western art music has been the most common musical genre studied within the system. However, the increasing focus on other genres (e.g., popular musics), specifically in music schools that follow the basic part of the national core curriculum,[1][52] suggests that the situation might change. Thus, there is a need for critical reflection on the applicability of notation systems in this context (Kivijärvi & Väkevä, 2020).

In the evolving situation regarding equity issues in BEA, an emphasis has been placed on advancing accessibility. Among the recent BEA developments is the invention of the Figurenotes notation system that is based on different colours

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52   There are two curricular tracks for BEA music schools: basic and advanced. They have different goals in terms of how goal-oriented the studying is as well as the amount of allocated teaching hours.

and shapes indicating pitch levels.[53] It has increased access to music education for many student groups who were previously excluded (Kivijärvi, 2019), largely within the field of special music education that lacks a comprehensive definition in the literature. The present article focuses on the innovation development and adoption of Figurenotes by examining how the application of this pedagogical approach has contributed to the concept and practice of special music education within Finnish music education as well as the establishment of the Resonaari Music Centre, a forerunner organisation providing goal-oriented music education for students with disabilities. To interpret education policy processes and change in BEA music education, the analysis in this article applies the concepts of social innovation (e.g., Murray et al., 2010), multiple streams and policy windows (Kingdon, 1984/2003).

The motivation for this study stems from the necessity to understand the developments in an educational system in order to inform future policy processes in music education domestically and abroad. The aim is to make sense of how the social innovation evolved by answering the following research questions: 1. In what ways can Figurenotes, as a social innovation, advance educational possibilities in BEA music education in Finland? 2. What kinds of values are influencing this process?

EDUCATION POLICY CHANGE EXAMINED THROUGH THE CONCEPT OF SOCIAL INNOVATION AND A MULTIPLE STREAMS FRAMEWORK

While topical education policy research suggests top-down mandates, policy is ultimately shaped by bottom-up initiatives and centrally and locally driven strategies (Fullan, 2007). Recent research in music education has offered insights into a more pluralistic understanding of policy (Webster, 2017). For example, Schmidt and Colwell (2017) suggested that "policy can consist of rules and regulations, legitimised because of custom or historical precedent, but it can also consist of ideas, whose adoption and implementation can lead to profound outcomes" (p. 2).

Social innovation refers to efforts "to design initiatives in a particular part of society – an organisation, a practice, or an area of activity – that signal a promising path of wider social change even as they meet a pressing need" (Unger, 2015, p. 233). More generally, social innovations take the form of ideas, actions, processes, models, systems, services, or regulations that profoundly change a social system by

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53 Figurenotes has primarily been utilised in popular music pedagogy, particularly with pitched instruments such as electronic guitars and keyboards. See examples of Figurenotes in Kaikkonen and Uusitalo (2005; 2014).

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impacting established practices, beliefs or values over the long term (Westley & Antadze, 2010). Recent music education research has studied social innovations from the standpoints of institutional resilience (Väkevä et al., 2017), music instrument learning (Galmiche, 2018), and multicultural music education (Saether, 2018).

Diffusion and scaling are prevailing terms used to describe the growth and institutionalisation of social innovations. According to Rogers (1995), innovations spread in social systems through the diffusion of innovation, "the process in which an innovation is communicated through certain channels over time among the members of a social system" (p. 31). The social innovation process begins with prototyping and piloting, after which the innovation is diffused, predominantly through social organisations (Nicholls et al., 2015).

Rogers (1995) suggested that the diffusion of an innovation is a social development with five relevant categories of adopters: innovators, early adopters, early majority, late majority and laggards. If the first adopter group sees an innovation as useful, then the second adopter group is more likely to adopt it. The early majority is more conservative than the second adopter group and decides more slowly whether to adopt the innovation. The late majority is even more sceptical; they are in contact with the early majority but are seldom opinion leaders. Laggards are usually isolated in their own social systems, meaning they interact only with others in the same group and seldom see the benefits of proposed innovations. (Rogers, 1995.) Accordingly, in the innovation adoption process, the historical institutional context of the education system plays an important role (cf. Pesonen et al., 2015).

In addition to diffusion, a social innovation may also be scaled. In such situations, innovations spread to new sectors or fields or may even impact broader society (Mulgan, 2006). The scaling process is typically prompted by an experience or event addressing a social need or injustice (Murray et al., 2010).

In this article, the development and adoption of social innovation is anchored by the multiple streams theory (Kingdon, 1984/2003), which has been widely utilised to explain educational policy processes (Holderness, 1990; Lieberman, 2002; Stout & Stevens, 2000). This framework opposes policy-making theories and models suggesting that decision-making is rational and systematic (see Turnbull, 2006). Instead, multiple streams theory proposes that policymaking is unpredictable (Nutley et al., 2007), as it happens in an ambiguous environment (Pollitt, 2008; Zahariadis, 2003, 2007).

Kingdon (1984/2003) argued that, in the multiple streams framework, recognition of an ethos or ideal (e.g., equity) in an institutional agenda involves three streams: a problem stream, a policy stream and a politics stream. Kingdon (1984/2003) stated that the problem stream involves problem recognition, which is often based on focusing on events, while the policy stream refers to

policy actors or communities that produce proposals to tackle the problem. The policy stream includes policy alternatives that must fulfil the criteria of value acceptability and technical feasibility to be accepted by policy communities (Spohr, 2016). The political stream refers to changes in public opinion or administration (Kingdon, 1984/2003). Although their actors can overlap, these three processes function largely independently. Successful policy or agenda change occurs when the streams converge, opening a "policy window" for further policy or agenda transformation. In Kingdon's (1984/2003) words, "The separate streams of problems, policies, and politics come together at certain critical times. Solutions become joined to problems, and both of them are joined to favourable political forces" (p. 21). The issue is then acknowledged on the institutional agenda and addressed by the public policy process (Béland & Howlett, 2016).

At critical points in time, these streams, all driven by different forces, converge for policy entrepreneurs to influence agendas and advocate policy alternatives (Kingdon, 1984/2003). Policy entrepreneurs, who could also be referred to as innovation developers or early adopters, are individuals who use personal resources (time, energy, money) in order to achieve policy objectives (Kingdon 1984/2003; Rogers, 1995). A central concept in Kingdon's (1984/2003) multiple streams framework is a window of opportunity, which is also referred to as a policy window in the literature on policy change. A policy window opens when a political or problem or political stream leads to combined efforts by policy entrepreneurs. Such couplings or points of intersection could be caused by a variety of factors, such as institutionalised routines (e.g., curriculum planning) or "focusing events" requiring the attention of actors in all three streams (Howlett et al., 2014). When the streams merge, a policy window opens "because of change in the political stream or ... because a new problem captures the attention of governmental officials and those close to them" (Kingdon, 1984/2003, p. 176), providing momentum for policy proposals and alternatives. If stream integration does not take place when the problem or politics streams set the governmental agenda, it is unlikely that an issue will appear on the actual decision agenda or be made actionable. Thus, when a problem is recognised along with an appropriate political environment, the policy stream should bring out applicable alternatives; otherwise, an issue is likely to fade from the decision agenda. Further, the policy window theory is bidirectional, meaning that some conditions are not defined as problems before solutions (i.e., policies) are available and acknowledged by practitioners, stakeholders, and other policymakers. (Kingdon, 1984/2003.)

The multiple streams framework has been criticised by scholars and policymakers over the past decades, as recent arguments question whether the streams in Kingdon's approach are independent (Sabatier, 1999). As Robinson and Eller

(2010) state, "This is difficult to ensure, given the ever-changing and ambiguous nature of reality" (p. 200). Kingdon (1984/2003) also notes that the three streams are loosely connected throughout the entire policy process. However, as the three streams provide adequate analytical categories, Kingdon's theory seems to work as an analytical tool for examining the complexity of policy change and policy making. The multiple streams framework is grounded in the idea that policy processes do not follow systematic "policy cycles" with ordered steps (Kingdon, 1984/2003).

EQUITY AND THE CURRICULAR, STRUCTURAL, AND PEDAGOGICAL TRADITIONS IN BEA MUSIC EDUCATION

The educational system in Finland provides music education in comprehensive (grades 1–9) and upper-secondary (grades 10–12) schools as well as the music education institutions within the BEA system. Music is also taught in adult education institutions (e.g., folk high schools) and by early childhood education providers. This article focuses on the music education organised in music education institutions in BEA, which is legislatively part of the Finnish system of basic education (Basic Arts Education Act 633/1998). Thus, similar requirements for equity can be made of BEA as of Finnish comprehensive education.

While equality refers to "sameness" (e.g., allocating the same amount of resources to every student), equity aims to promote social justice by addressing the disadvantages that restrict students' educational accessibility and achievement (Ainscow, 2016). Equity is an ethical concept based in the idea of distributive justice (Rawls, 1985) consonant with legal and political human rights principles (Braveman & Gruskin, 2003). Human rights are interconnected, and the right to education cannot be distinguished from other rights, e.g., freedom from discrimination and to societal participation (Bjørnskov & Mchangama, 2019). To address equity in education is to address the most important social and economic determinants (Pink & Noblit, 2007).

BEA music education is driven by a national core curriculum that prescribes the overarching educational goals and values (FNBE, 2017). The national core curriculum for BEA is divided into two parts: basic and advanced (also referred to as the basic and advanced syllabuses, although the texts do not include any lesson plans or detailed descriptions of how to organise teaching). As outlined by the Finnish National Board of Education (FNBE, 2017), the advanced part aims to provide students with the competencies needed for vocational and higher education, whereas the basic part is more flexible and focuses on promoting students' personal goal achievement. While the national core curriculum describes general objectives and content areas of music education, municipalities and schools are expected to specify these goals at the local level, leaving plenty of freedom to the

teachers to decide how to implement the core curricula. This freedom pertains, for example, to the pedagogical approaches and assessment criteria applied, musical genres taught, use of music notation (i.e. Western standard music notation, another notation system, or no notation at all), and student selection in the BEA context.

The national core curriculum for BEA music schools provides opportunities for greater equity through individualisation of the studies. Yet these possibilities are seldom actualised and this is because of several factors, including entrance examinations in some institutions, and teachers' self-doubt about working with students who have disabilities, so relatively few of these students participate in music education (see Kivijärvi, 2019). The conflict between equity requirements and limited resources, combined with prevailing traditions, potentially explains some of the selective premises found within the system. Music is an exceptional BEA subject in terms of its high demand, large number of providers, and heavy emphasis on the advanced part of the national core curriculum (Koramo, 2009). The popularity of music education and an emphasis on the advanced part of the national core curriculum lead to stricter student selection criteria, which has an effect on the enrolment of students with disabilities. [54]

RESONAARI MUSIC CENTRE
AND EDUCATIONAL EQUITY IN BEA

Since its establishment in 1995, Resonaari has increased accessibility within BEA music education by providing opportunities for students who have disabilities to participate in goal-oriented education. In 2004, the centre started to organise its teaching according to the advanced part of the national core curriculum for BEA, and in 2019 it started to receive a government subsidy based on teaching hours.

Joining the BEA system and music school network was possible for Resonaari as the new national core curriculum provided flexible opportunities for individualised study plans and assessments. Resonaari has demonstrated that the BEA system can be made accessible to a broad group of students. Currently, approximately 300 students of all ages are enrolled in Resonaari annually which makes the centre the main provider of BEA music education for students who have disabilities. In addition, several senior citizens who have been systematically overlooked by the BEA system take lessons at the school on a regular basis. In the context of Resonaari, special music education as a concept thus comprises marginalised students in general, and not only students who have disabilities.

[54] Music therapy has been kept separate from BEA and comprehensive school music education in Finland (Lehtonen, 1992).

Resonaari's pedagogical approach is based on the idea that students with so-called special needs can learn (and be taught) skills that are in most cases reserved for students without any such needs (Kivijärvi & Kaikkonen, 2015). Thus, the centre represents some.thing exceptional within the field of Finnish music education. For many music schools in the BEA system, entrance examinations measuring musical aptitude play a significant role in determining admissions (see Kivijärvi, 2019). This kind of pre-assessment is not applied in Resonaari. Instead, the students are admitted on a first-come first-served basis. Unlike many BEA music schools in Finland that still emphasise the classical music repertoire (Björk, 2016; Väkevä & Kurkela, 2012), Resonaari's musical repertoire is frequently drawn from popular music. The development and application of Figurenotes is directly connected to the establishment of Resonaari, where almost all students begin their studies with Figurenotes. They may later switch to Western standard music notation, another notational system, or continue to play by ear (Kivijärvi, 2019).

RESEARCH METHODS AND DATA

Methodologically, this case study based on interviews relies on two approaches. First, the interview data is analysed descriptively in order to understand the social innovation's development and diffusion and to provide context for the policy change process. Second, discourse analysis is utilised on the interview data regarding the connections between Figurenotes and the concept of special music education. Overall, research is understood here as an undertaking where researchers examine people's understandings in specific contexts (Cohen et al., 2011). In Yanow's (2000) terms, policy analysis is seen as sensemaking through context-dependent interpretation.

The data for this case study was generated through 17 semi-structured thematic interviews. The first author invited the interviewees using snowball sampling (Creswell, 2014), meaning that each interviewee suggested one or two future interviewees. The first author evaluated their suitability (e.g., how their field of expertise and work experience would contribute to the data's versatility) in relation to other interviewees and recruited the interviewees based on these considerations. Seven interviewees were recommended by all inter.viewees and the rest by individual interviewees. The interviewees were two developers of Figurenotes and fifteen experts in the fields of music, special and general education, education policy, music therapy, volunteer work, and business. Familiarity with Figurenotes was a criterion in the recruitment process. All the experts were widely acknowledged in and responsible for development in their specialised fields. They had prolonged experience and privileged access to decision-making processes (cf. Creswell, 2014 on expert interviews).

The first author conducted one-on-one interviews with the selected interviewees between February 2014 and July 2014. The first Figurenotes developer was interviewed three times and the second developer twice; each of these interviews lasted approximately two hours. The interviews with the other experts lasted from 40 to 60 minutes each and the data set as a whole comprised approximately 24 hours of recordings.

The interview themes were based on the insights from the first interviews with the Figurenotes developers. During these semi-structured but conversation-like interviews, the developers were asked to freely describe the development process of Figurenotes and the history of Resonaari. The following themes were selected for the main set of developer and expert interviews: (1) the interviewee's background; (2) the applicability of Figure-notes; (3) the history and development of Figurenotes; and (4) the implications of Figure-notes. The interviewees were asked to reflect on the importance of Figurenotes on music education and music therapy in Finland. The interviewer asked concrete open-ended narrative questions such as "Can you tell me more about that?" and "Why does that matter?" or "Do you have anything to add?" (see Odendahl & Shaw, 2002).[55]

The first author who conducted and audio recorded the interviews took notes and highlighted the key research themes already during the interviews, and the recordings were transcribed into 700 pages of text. The data and notes were read carefully to acquire an overview of the contents after which a thorough coding process was implemented using the ATLAS.ti system.

The findings based on this data are reported in two articles that address different research questions. While the current article focuses on the education policy process generated by the invention and diffusion of Figurenotes, another study on the applicability of Figurenotes is to be found in an article published in the International Journal of Music Education by the first author (see Kivijärvi, 2019).

As part of the descriptive content analysis, principles of basic qualitative inquiry (Miles & Huberman, 1994) were employed. Key phrases and concepts were recognised and encoded with headings to establish their specific relationships to the research context and conceptual framework. The first author coded the transcripts several times with the greatest possible openness to different interpretations that might be gleaned from the data. Once this step was complete, the codes were reviewed, grouped into four larger categories, and labelled accordingly.

In the discourse analysis, language use was analysed at the micro-level, and the relationship of different discourses in a broader historical and social context

55   The findings based on this data are reported in two articles that address different research questions. While the current article focuses on the education policy process generated by the invention and diffusion of Figurenotes, another study on the applicability of Figurenotes is to be found in an article published in the International Journal of Music Education by the first author (see Kivijärvi, 2019).

was emphasised (Cohen et al., 2011). Discourse in this study is understood as "a particular way of talking about and understanding the world (or an aspect of the world)" (Jørgensen & Phillips, 2002, p. 7). The contexts of the meaning generated by this study may reveal conflicting discourses that underpin the purpose and professional ethos of Finnish music education in terms of policy change (Jørgensen & Phillips, 2002; cf. Laclau & Mouffe, 1985). Identifying such discourses may reveal different values influencing the process of social innovation and equitable educational policies. The range of meaning was analysed at the level of the group rather than the individual (Creswell, 2014), and the process included several steps. First, data was coded line-by-line using the research questions to identify broad themes in the transcriptions. As the analysis proceeded, interpretive codes were given to the passages of data, which were re-examined and read in relation to other codes in order to create broader categories. In line with general coding principles, the initial stage highlighted several quotations deemed essential to the research purpose (Check & Schutt, 2012). These selections were refined in five subsequent rounds of analysis to reduce the number of codes. After receiving the reviewers' feedback for the article, the research questions, codes, and categories were revised once more (by adding some quotations to codes and renaming some categories).

Direct quotations from the interview data were selected to illustrate the findings. All the interviews were conducted in Finnish, and the quotations were translated into English by the authors. The interviewees were anonymised according to the following abbrevia.tions: D1 and D2 (Developer 1 and Developer 2), and E1–E15 (Expert 1–Expert 15).

At the beginning of each interview, the interviewer briefed the interviewees on the timetable, purposes, and possible consequences of the research. She affirmed that all the interviewees would remain anonymous and were free to withdraw from the study (either in part or in its entirety) at any time. The developers of Figurenotes have agreed that their names can be revealed in any publications based on the interview data. In this study, they are referred to as "Developers 1 and 2." Having closely collaborated with the Resonaari Music Centre, the first author was already acquainted with some of the interviewees before the research process began. She reflected on her own perceptions when analysing the data. Throughout the study, the authors, with adjacent members of their research communities, frequently elaborated on the theoretical framework and research questions as well as data collection and analysis.

FINDINGS

The analysis of the semi-structured interviews yielded a number of themes that were divided into two categories that are presented in the following subchapters.

The first category (Figurenotes as a social innovation) is based on content analysis and the latter (Scaling of social innovation through conceptual development) on discourse analysis.

FIGURENOTES AS A SOCIAL INNOVATION

This section uses the semi-structured interviews to illustrate the development and diffusion of Figurenotes. The aim here is to examine in which ways Figurenotes was seen as a social innovation and how that may have influenced the creation of a policy stream. As described above, following Kingdon's (1984/2003) view, a policy stream refers to potential policy solutions that initiate from groups of policymakers (e.g., experts in a particular field).

Innovation of Figurenotes

The initial concept for the Figurenotes system was developed in 1996 within the field of music therapy. Developer 1 (D1) created the initial version of Figurenotes by himself, and the development work continued through a collaboration with Developer 2 (D2), who worked as a music educator at Resonaari. Developer 1 explained that he created Figure-notes for the purpose of music therapy, but that it started to expand into the field of music education:

> *I did not understand that it was a new idea or something unique. I was pretty sure that this kind of system already existed. [Nor] did I know anything about music education. […] I made this innovation [Figurenotes] for the field I was working in … music therapy in Finland [where] this kind of tool did not exist, and I expected it to work well in that particular context.*

Developer 1 described how crucial it was to have a colleague with whom to continue the development work: "I just wanted to create something new, but it was difficult to take things further. Without this collaboration [with D2], Figurenotes would not have been disseminated." Developer 2, the founder of Resonaari, was introduced to Developer 1 by a common colleague in 1997, approximately two years after the Resonaari Centre was established to address inequities in the Finnish music education system, which previously offered only goal-oriented studies to students without disabilities. This situation contradicted constitutional rights that stated that the public education system should guarantee everyone equal opportunities to receive all educational services according to their ability (Constitution of Finland 731/1991, Section 16).

Figurenotes is central to Resonaari's pedagogical approaches, but it is not categorically used with all students or in a particular standardised manner (Kivijärvi, 2019). This was exemplified by one of the interviewed experts (E9) who said, "One can teach in various ways with Figurenotes. That is why I would define Figurenotes as a system instead of a method." In addition to being used at Resonaari, Figurenotes is applied in early childhood music education, comprehensive schools, and universities in Finland, as well as several other countries such as Italy, Japan, Sweden, the UK, and the USA (www.resonaari.fi). According to a survey on accessibility issues in the BEA system, Figurenotes is commonly used to individualise music education practices (Juntunen & Kivijärvi, 2019).

All the interviewed experts noted that the invention and implementation of Figurenotes influenced the establishment of the field of special music education in Finland. Figurenotes was first used in the field of music therapy, and the Resonaari Music Centre subsequently expanded the system to include special music education in the domestic context. One expert (E3) even stated that "[w]ithout Figurenotes notation, there would be no special music education [in Finland]. It is a very important pedagogical tool in this field."

Diffusion of Figurenotes

As described earlier, according to Dees, Anderson, and Weiskillern (2004), innovation diffusion is about "providing information, and sometimes technical assistance, to others looking to bring an innovation to their community" (p. 28). According to Developer 1, his development work with Figurenotes was not supported by his colleagues. Despite the national and international dissemination of Figurenotes, almost all the experts who were interviewed emphasised that its potential is insufficiently recognised both on the domestic and on the international level. From a financial perspective, this limited recognition is likely connected to the limited marketing of the Figurenotes books. Neither the Resonaari Centre nor the Finnish publisher of the Figurenotes books (the Finnish Association on Develop.mental and Intellectual Disabilities) developed any type of commercial marketing strategy to promote this pedagogical tool. Instead, the public funding of the Finnish music education system has advanced the diffusion of Figurenotes. As Developer 1 stated:

> *There is a small, marginal group of professionals using Figurenotes, and this group truly values it. I think the primary reason for this [slow diffusion] is that the [free co.urses and workshops] – almost charity – that we offer [at Resonaari] are not enough. We should have a commercial marketing strategy.*

The experts highlighted that some professionals and potential students might view Figurenotes as a tool solely for people with cognitive disabilities since it was developed by a special education centre. However, the system is clearly useful in other contexts as the disability perspective can further develop theoretical and practical understandings of educational phenomena. Such pedagogical innovations often have a wide applicability (Vaughn & Swanson, 2015). However, they may also be viewed as educational methods or tools for specific target groups (see Regelski, 2002; Vehmas, 2010). One of the experts (E8) stated:

> *I think one of the reasons [for the slow dissemination of Figurenotes] is that professionals associate Figurenotes with people with cognitive disabilities. [...] This does not necessarily indicate that the professionals resist Figurenotes. People just simply cannot – or tend to not – think 'outside of the box' and realise that [Figurenotes] might also be relevant in their teaching practice with students without any disabilities.*

Based on the interviews, the decision to apply Figurenotes is often made in relation to con-text-specific traditions and norms (see Honig, 2006), which differ across the field of music therapy, music education in comprehensive schools, and BEA music education. Nonetheless, as previous research on education policy development shows, teachers and principals are the key decision-makers for policy on pedagogical applications (Wilson, 1989). One of the experts (E1) said, "School principals, of course, play an important role in pedagogical development. They are the ones who pass on information and encourage others. They should also be aware of new pedagogical solutions." The diffusion of Figurenotes may also be hindered by some teachers finding it difficult to adopt new pedagogical tools. As E3 explained, "Teachers are not willing to update their knowledge and pedagogical understanding. They are not interested in professional development."

In the innovation adoption process, place refers to the education system's historical institutional context. Thus, in the diffusion of an innovation, continuity is essential, as innovations that comply with earlier practices are more likely to be used (Murray et al., 2010). The interviewees frequently highlighted the changes in Finland's music education system that accelerated the diffusion of Figurenotes. The general ethos of equity in Finnish general education was considered especially important for the development of the BEA system, and this ethos also influenced the invention and diffusion of Figurenotes. In the Finnish comprehensive school system, all students, including those with disabilities, are offered basic music education (FNBE, 2014). As E4 stated, "It was quite a change when the com.prehensive school system was organised in the 1970s. It meant that all students, regardless of their capabilities and skill levels, suddenly had the

right to study music." Furthermore, the current national core curriculum for BEA emphasises equity to organise teaching. One expert (E9) affirmed:

> *Nowadays, there are clear regulations that BEA music schools must offer education that is accessible for students who have some additional support needs. Individualised study plans should be made if needed, not only at the comprehensive schools but at the BEA institutes as well.*

Other recent changes have also widened the scope of pedagogical adaptations in BEA music education. Historically, the prevailing tradition in BEA music institutes was to teach students who primarily planned to continue their music studies at a degree level. The BEA national core curriculum updates in 2002 and 2017 (the advanced part) and 2005 and 2017 (the basic part) have changed this premise and paved the way for alternative teaching approaches. One expert (E4) reflected on the "hegemony of so-called classical music" in the music institute system where "students have been pushed to learn the conventional notation as early as possible." This expert also explained that "[BEA] music institutions have preferred students with the potential for building professional careers. Educators have tended to prefer teaching these students since their own career paths were similar" (E4).

However, as attitudes have changed, more attention has been given to students who want to pursue music as a hobby or with goal-orientation but without an interest to become a professional musician, potentially reducing the need to learn and teach conventional notation. One of the experts (E14) described this shift:

> *Conventional notation no longer plays the same role it had [in BEA music institutes] a couple of decades ago. The entire system has changed in many ways. [There are] fewer individual lessons and more and more group teaching situations. The hegemony of classical music has changed.*

The innovation and diffusion of Figurenotes seems to follow a social innovation process including phases through which an innovation develops from prompts and proposals to prototyping, sustainability, and scale (Murray et al., 2010). The use of Figurenotes has wid.ened the realm of Finnish music education by diversifying the scope of pedagogical prac.tice and music education. The application of Figurenotes has influenced the purpose of the Finnish BEA music education system by challenging prevailing views on who gets to study music.

SCALING OF SOCIAL INNOVATION THROUGH CONCEPTUAL DEVELOPMENT

This subsection examines how the development of Figurenotes and the concept of special music education are intertwined and connected to the opportunity for policy windows. The specialisation, inclusion, and equity discourses reveal conceptions and values associated with special music education based on the discourse analysis of the interview data.

Specialisation discourse: Special music education as an exclusionary practice

The interviewees' understandings reveal a discourse that emphasises the segregated nature of special music education. This specialisation discourse can also be seen in music education research, which presents a distinction between "abled" people and students with "special needs" or "special educational needs" (e.g., Adamek & Darrow, 2010; Lapka, 2006; McCord & Fitzgerald, 2006; Melago, 2014; Ockelford, 2012). The following accounts exemplify the connection between the concept of special music education and the curricular level of such exclusionary policies which call for specialised curricula or schools for those with special needs (for the definition of special education, see Vehmas, 2010). The following quotation from E1 exemplifies this: "I think that special music education as a niche exists, mostly at Resonaari. But … there are no university programs [on special music education] anywhere." Another expert, E13, explained:

> *In special music education, I consider it very important that there is a specialised curriculum for those who have various kinds of difficulties. I would say that the function of Figurenotes becomes even clearer [in the context of special music education compared to therapy]: It is a special education approach.*

Traditionally, music education and music therapy have been kept separate. According to the interviewed experts, special music education has been seen as a form of therapy or rehabilitative instruction in an educational setting. This aligns with the rehabilitation model employed in the welfare state service system, in which people with cognitive and/or developmental disabilities are assigned to rehabilitative practices that segregate them from normal community life (Hakala, 2010). The following reflection by E9 highlights this point:

> *Special music education is music therapy in such a form that can be applied within the basic education setting. The main purpose is to*

combine music learning and the transfer effects of music learning; for instance, to improve social skills or how to be.have in a group.

It must be noted that the rehabilitation rhetoric specifically addresses students who have developmental or cognitive disabilities and who have typically been grouped into student categories separate from students with other types of special needs (Hakala, 2010).

The following quotation expresses how diagnosing different disabilities and defining people's special needs are seen as means to achieve required pedagogical support. However, this diagnosing creates segregation, as "'special need' implies an undesirable state of functioning or being" (Vehmas 2010, p. 94). Vehmas (2010) notes that special education is "dedicated to remedying children's deficits" and this creates a dichotomy between "abled" people and people with special needs (p. 94). E15 stressed this issue in the context of BEA music education:

> *The [national] policy regulations say that everyone has a right to his or her own indi.vidual learning path and ways of learning so that we would not segregate anyone. But it does not work that way.We still need terms like that [special music education]. (E15)*

Regarding the need to categorise students, Kauffman et al. (2017) stated that special education requires that the individual characteristics referred to as disabilities are identified. They pointed out that "any education, regardless of its level or focus, even the 'flexible' or 'tiered' general education so ardently promised as an alternative to special education as traditionally practiced, must sort, categorize, and label students or become derelict" (Kauffman et al. 2017, p. 4). While categorising students is a central function of special music education, standardised measurements are rarely used to recognise special needs in the Finnish music education context. Instead of categorising individual students and addressing their needs with particular interventions, educators employ a rough categorisation of students: those eligible for BEA music education in a typical setting, and those who can receive such education in a special school, such as Resonaari.

Inclusion discourse: Special music education as a catalyst for a paradigm shift

Since the establishment of the Salamanca Statement on Principles, Policy, and Practice in Special Needs Education in 1994, the notion that (music) education should be inclusive has gained international momentum (UNESCO, 1994). The stepwise, partial, or full integration of students with special needs into general education was previously a common policy to ensure for them a basic level of

education. Integration was intended to achieve fairness; however, the exclusionary or segregative logic of music educational structures remained. The integration "paradigm" began to receive criticism for maintaining policies that were similar to de-institutionalisation or mainstreaming. (cf. Allan, 2008.)

Discussions on whether music therapy should be offered to students with special needs have been integral to the development of the music education field (Dobbs, 2012). The present study's data reveals a certain ambivalence regarding music therapy. Though the segregation discourse suggests that the therapeutic approach involved in special music education creates exclusion, the interviewees also suggested that the use of Figurenotes by clients with developmental and cognitive disabilities has challenged Finland's music therapy traditions. The concept of special music education reinforces the idea that people with disabilities deserve access to education in music. According to Developer 1, the application of Figurenotes "addressed the fundamental problems of clients with developmental and cognitive disabilities in music therapy."

The expert interviews also supported this notion. As one expert (E9) stated, actual learning is "the best type of therapy for people with cognitive disabilities. Figurenotes makes this possible." Along similar lines, another expert elaborated on the meaning of special music education for the field of music education:

Special music education became visible through it [the application of Figurenotes]. It also brings the concept of inclusion to the discussion. Like, should everyone learn music and not only those who become musicians? This [emphasis] is because the teachers have gone through the same path [where goal-orientation towards professionalism is emphasised]. Instead, classroom teacher education emphasises that everyone should be taught. (E4)

Evidently, special music education might be a precondition for inclusive education. This interpretation suggests that music education should follow the wider education terminology and paradigm shift (from special education towards inclusion). Another expert agreed:

This concept, special music education, it is not a method … it is music education with a wide variety of pedagogical approaches. Same with Figurenotes. You can use it in any [music educational] approach, so I don't see it as a method. Perhaps special music education is simply music education, but as a concept, it guarantees the [United Nations] Convention on the Rights of the Child. Like, everyone can participate from their own starting point. (E15)

Indeed, the concept of inclusion was intended to generate a policy change not achieved by integration (Kiuppis & Sarromaa Haustätter, 2015). Instead of categorising students based on one characteristic (e.g., disability, gender, or religion), inclusion emphasises every student's right to participate. The present discourse suggests that the embracing of therapeutic epistemologies and practices in Finnish music education for children with disabilities has changed because of Figurenotes' support for students' meaningful participation.

Equity discourse: Achieving equity through special music education

The third discourse on special music education concerns educational equity. This discourse suggests that equity is the starting point for advancing an appreciation of all students' individuality. Vehmas and Mäkelä (2008) wrote that it is unclear whether naming and categorising differences in terms of, for example, educational needs automatically conflict with ideals like equity. The following account by the Figurenotes developer 2 describes how special music education can help change the mentality towards all students: "Special music education as a mindset guarantees that I appreciate the students' individuality and approach them as musicians from a wide perspective. This leads to actual learning and accessibility" (D2).

According to the equity discourse, special music education must be student-centred (i.e., based on understanding students' diverse identities, learning experiences, goals, and needs). At best, individualised learning tasks effectively connect students' current skill levels with the acquisition of new skills and knowledge in a balanced way and in a way most suitable for them. The following expert quotations exemplify this approach:

[In special music education], the starting point is that you have to concentrate on the student and find ways she learns. It [the appreciation of individuality] is a starting point. I don't think special music education is something particular. (E3)

It [special music education] is music education; the students are just different. I think it is so simple. I don't see any big differences. Maybe the learning paths are different or learning takes more time, but I think there is nothing special in special music education. (E5)

These quotations suggest that special music education can be a means to achieve all students' equitable access to music education by embracing their individual characteristics, needs and backgrounds. The experts feel that special music

education does not contain any pedagogical approaches different from those of music education in general, nor do they think it should be understood as a method that can be applied only by professionals with backgrounds in special education.

When music education researchers Laes and Schmidt (2016) studied the practices of Resonaari (while also mentioning Figurenotes), they discovered that skilful education policymakers must find a "balance between meeting present needs and addressing future challenges" (p. 13). In relation to this balancing act, Schmidt (2015) stated that "It is important to note, then, that policy and social justice are both constantly permeated by questions of authority, deference, and legitimacy. Indeed, said questions often actively play a role in prescribing the normative boundaries of official forms of knowledge, which in turn qualify what is deemed appropriate, deviant, able, immoral, feasible, or utopian" (p. 78). This statement may apply to both special music education and music education in general.

A POLICY WINDOW OPENED THROUGH THE "FIGURENOTES" CASE

Using Kingdon's (1984/2003) multiple streams framework as a theoretical lens for far-reaching conceptual change, the research identifies three streams that interact to produce a window of opportunity for agenda-setting in Finnish music education:

The problem stream: historically, the purpose and identity of BEA have been path-dependent (i.e., the system is based on the premise of students' development towards professionalism). This ethos has affected policies related to public funding, curriculum, and equity. Opportunities to participate in BEA music education vary among educational inst.tutions (Koramo, 2009; Regional State Administrative Agencies, 2014; Tiainen et al., 2012) and are restricted for many people due to, for example, disabilities. This reality contradicts constitutional rights which state that everyone should be able to receive basic educational services (Constitution of Finland 731/1991, Section 16).

The policy stream: the use of Figurenotes has challenged the BEA system's narrow ethos by not only encouraging and advancing the participation of new student groups but also widening the scope of pedagogical practice. By offering students with cognitive and/ or developmental disabilities access to education that is typically available only for students without disabilities, Figurenotes has challenged the prevailing views on the purpose of BEA music education and the sort of musical abilities it enfolds and wants to develop.

The politics stream: Figurenotes has prompted administrative changes with the Resonaari Music Centre joining the BEA system and achieving official music school status as well as government funding. The use of Figurenotes has allowed

students with disabilities to successfully participate in BEA music education and, in some cases, pursue professional musicianship. Some of Resonaari's students have launched careers as nationally and internationally well-known professional musicians.[56] Their success has presumably affected public opinion regarding equity in music and music education.

As described above, according to Kingdon (1984/2003), the three identified streams move through different channels and keep largely independent until, at a specific point in time, a policy window opens and the streams merge. Our analysis suggests that the policy window for a shift towards greater equity in Finnish music education is now open since the use of Figurenotes in Resonaari brought inequity issues to the institutional agenda and encouraged them to be addressed through the public policy process (see Finnish Ministry of Education and Culture, 2014; FNBE, 2017).

DISCUSSION

In this article, a multiple streams framework was applied to analyse the Figurenotes notation system as a social innovation that has served as a basis for broader objectives within BEA music education. Within the multiple streams framework, Figurenotes has helped reveal a problem stream in the music education system: students with disabilities have been overlooked, and opportunities to access music education vary among educational institutions. The policy stream stems from a practical Figurenotes initiative, which has identified new ways of understanding and dealing with educational inequity. Finally, by paving the way for a different conceptualisation of special music education and for the establishment of Resonaari in the BEA system, Figurenotes has expanded general views on equity, inclusive educational possibilities, musicianship, and professionalism; collectively, these can be defined as the political stream.

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56 A captivating showcase is the success of the internationally renowned punk band Pertti Kurikan Nimipäivät (PKN), which became publicly renowned after participating in the Eurovision Song Contest in 2015 (YLE, 2015). All four members of this band have cognitive disabilities; three of them studied at the Resonaari Music Centre and achieved their instrumental skills with Figurenotes. Over the years, PKN has performed independently in various domestic and international venues. In addition, the group has been active in public speaking, particularly on disability rights, without receiving continuous assistance from outsiders. As a result, the ratification of the United Nations Convention on the Rights of Persons with Disabilities (UN, 2006)–among other equity issues–was widely discussed in the Finnish media (HS, 3 March 2015; YLE, 4 March 2015). However, PKN's level of success and independence may present a skewed image of the social status and rights of people who have disabilities in Finland. All in all, the number of supported and public employment jobs available to individuals with disabilities remains low (Vesala et al., 2015). In the field of music, Resonaari Group is another well-known orchestra based on supported employment that performs as a group and gives concerts and music education workshops in Finnish universities.

Although this study's findings reveal ambivalent conceptions associated with special music education, the equity discourse indicates that Figurenotes has opened a policy window to centre the individuality and agency of each student; in the context of the Resonaari Music Centre, distinctions are not made between students who need special music educa.tion and those who do not. This aligns with the underlying goal of general music education to strengthen all students' individual learning paths: an approach in stark contrast to the narrow professional ethos employed in the BEA system.

One may question whether maintaining the category of special music education is still legitimate (Laes, 2017, p. 16), when various domestic and international education policy documents aim to promote accessible music education for everyone (Connor & Ferri, 2007; Finnish Ministry of Education and Culture, 2002, 2004, 2014; Laes et al., 2018). Based on the discourse analysis, Figurenotes can be seen as a policy instrument for constructing music education that supports participation for everyone without categorising practices as special education.

Through the application of Figurenotes, Resonaari Music Centre has taken advantage of the autonomy that is assigned to individual BEA music schools and teachers through curriculum flexibility. Instead of building a segregated system for students with disabilities, the Resonaari Music Centre has developed practices that motivate teachers and academic communities to consider diversity and equity as means to advance the development of music education in general (e.g., Kivijärvi & Kaikkonen, 2015; Laes & Westerlund, 2017). This work has been characterised by various long- and short-term objectives: while the Centre is an established organisation with a music school that has been operating for over 20 years, it is also a project organisation that experiments and innovates with various collaborators, including teacher education programmes at universities. Furthermore, Resonaari is formulating practices and knowledge for the use of systems other than BEA. Finally, Resonaari breaks system boundaries through its financial management: unlike more traditional BEA institutions, the Centre has received funding from the City of Helsinki's cultural and social work departments (Laes & Schmidt, 2016). These are examples of how Resonaari has taken further advantage of existing policy windows within the BEA system – despite the limited marketing of Figurenotes – as part of the development of social innovation.

Another perspective on Resonaari's position in Finnish music education is that it legitimises the existence of a separate music school for students with disabilities that is not only exclusionary, but also prevents other educational institutions from developing their practices. Particularly in the metropolitan area, other institutions can guide potential students to Resonaari without reconsidering their own policies. All in all, the invention and application of Figurenotes has the

potential to support a policy change towards equity in Finnish publicly funded music education. However, this potential may be undermined, as the application of Figurenotes can also support exclusion and the building of a parallel education system for people with disabilities. Given this drawback, music education policy processes should be developed with an understanding of the effects of Resonaari on equity rather than on special education. Accordingly, as the findings of the study exemplify, inclusion as a concept involves a paradox, as inclusion is always connected to exclusion and thus maintains segregation. Therefore, using equity as a starting point may offer a way forward in developing music education practices from the social justice standpoint. In the future, recognising the wide variety of social initiatives launched by the Resonaari Centre and defining the connections among these initiatives could yield insights into decision-making processes by, for example, supporting a deeper understanding of the leverage points for change in the Finnish music education system.

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ARTICLE III:

CONSIDERING EQUITY IN APPLYING WESTERN STANDARD MUSIC NOTATION SYSTEM FROM A SOCIAL JUSTICE STANDPOINT: AGAINST THE NOTATION ARGUMENT

In this article, we consider Western Standard Music Notation (WSMN) as a normative communication system that, through representing certain cultural frameworks, may pose obstacles to musical learning, particularly in general music education. To focus this examination, we discuss different critical aspects of what we call the "notation argument": Because the skills of decoding WSMN are useful in learning certain kinds of music, they are useful in learning any musical tradition. Against this, we claim that, like any symbolic system, WSMN can have a variety of functions, not all of which may be pedagogically meaningful in given teaching-learning situations. WSMN may especially limit the musical learning of students who have difficulties in musical perception when working with written graphic symbolic representations. Emphasizing the development of literary notation skills in music education may thus hinder the progress of some learners, excluding them from curricular contexts where developing musical skills should arguably be deemed a right for everyone. We suggest shifting the theoretical focus from the pedagogical justification of applying WSMN and other notation systems to how social justice can be realized in music education through teaching accommodation guided by context-sensitive pedagogical tact.

Keywords: educational equity, music education, pedagogical tact, social justice, Western standard music notation

On the surface, Western Standard Music Notation (WSMN) has a neutral documentation function: marking key musical events, it enables musical works to be decoded by performers and analysts across cultural borders. In this sense, WSMN can be seen as a universal system of representation that serves as a means to turn music into a transferable, visually analyzable cultural product. However, this system can also be seen as a cultural filter that "emphasise[s] attention to some aspects of sound while suppressing others" (Bennett 1983, 217), directing the musicians' or analysts' focus on what is to be judged most important in a particular cultural framework. In this outlook, WSMN shapes what it attempts to represent, implying certain ideological underpinnings that invite cultural criticism. Considered from the latter standpoint, the aim of teaching music through WSMN is to help students to become culturally legitimate practitioners who can discern musically meaningful sound events from those that are less meaningful against a certain value hierarchy. Here, one's ability to learn, make, and perform music is tied into how well one is able to decode music notation within a particular cultural framework, legitimated by a specific pedagogical tradition (Bennett 1983).

Underneath this rationale, one can identify what we would like to call the notation argument: because skills of decoding WSMN are useful in learning certain kinds of music in a certain context (historically, a Western music and Western music pedagogy context), they are useful in learning any kind of music (or at least most musics), and thus should be taught to all. While this use of the term "notation argument" is our own coinage and it has not been applied in the literature previously (cf. Fautley 2017), we believe that this way of thinking often frames curricular and pedagogical decisions over the role of WSMN in music education. Captivated by this logic, music educators may emphasize WSMN in the classroom without critical reflection on its relevance in different cultural learning contexts (Hess 2017).[1] We want to problematize the notation argument by identifying different functions that such symbol systems as WSMN may fulfil in different cultural contexts, and, further, by paying attention to the educational justification for teaching notational literacy in different teaching-learning situations.

Recognition of the limits of WSMN is by no means new. Ethnomusicologists have argued for years that hopes for its universal applicability in representing musical events are at best pragmatic and at worst colonialistic (e.g., Seeger 1958, Merriam 1964, Nettl 1983). While culturally relativistic counter-arguments have been presented to criticize the wide applicability of this system in music education for years (see for instance Schippers 1996; Westerlund 1999; Dunbar-Hall and Wemyss 2000; Kwami 2001, 144; Green 2002, 28–9; Regelski 2007; Hess 2013; Bradley 2015; Roberts and Campbell 2015), and alternative

notation systems have been located across music cultures (see e.g., Baily 1988; Garfias 1993; Gaare 1997; Hwang, Kim, and Yi 2010), to date, the debate of the educational applicability of WSMN has not focused on criticizing the notation argument from the standpoint of educational equity, understood as the quality of being just and fair in education. In this article, we argue that exclusive use of WSMN in music education may unfairly and unjustly limit the musical learning of those students who have difficulties in musical perception when working with written graphic symbolic representations, thus placing them in an unequal position in comparison to their peers who learn to decode such representations with less effort.

The request to offer equal opportunities for all students to learn music leads us to ask this question: If the application of WSMN creates inequity within music education, how can this be alleviated? This article provides theoretical points of departure for elaborating on this question. We first discuss how educational equity can be conceived as a basis of social justice in music education. We then examine the sociological conditions of music educators' professional competence, proceeding to a discourse on how the notation argument can be criticized by anchoring the conditions of music education to context-specific and situational pedagogical tact. In such education, the principle of accommodation should be used to determine when teaching for notational literacy is relevant. After that, we examine previous music education literature for cues about how music teachers' pedagogical tact can be exercised in culturally sensitive ways that support social justice as a basis for educational equity. We conclude by discussing the value of notation schemes in music education accommodation and suggest a critical reconstruction of the notation argument to better meet the needs of socially just and fair music education practice. Overall, we aim to provide a social justice perspective for reconsideration of the centrality of WSMN in music education.

EDUCATIONAL EQUITY AS A BASIS FOR SOCIAL JUSTICE IN MUSIC EDUCATION

Social justice has been approached from various standpoints in music education, including economic, gender, and ableism perspectives (Benedict, Schmidt, Spruce, and Woodford 2015), and through theorizing the aspects that link it to music educational practice in different ways (Allsup 2007, Bowman 2007). A topical issue in this discourse is the relationship between equality and equity. The general idea in making the distinction is that the individual circumstances associated with social justice can be better addressed by thinking about them through the notion(s) of equity, rather than mere equality, as the latter is connected merely

with the idea of providing equal opportunities or being satisfied with sameness in treatment (Benedict, Schmidt, Spruce, and Woodford 2015). The perspective of equity covers more ground, as it does not restrict its application to providing equal opportunities as a basis for fairness, but also takes heed of the underlying structural conditions that limit socially just opportunities. For instance, Allsup and Shieh (2012) argue that music education for social justice should start from recognizing and naming the individual circumstances and states of affairs through which and where inequities exist. They argue that music educators as "cultural workers" should seek for social justice by adapting more supportive policies that recognize the diversity of needs of the learners.

A commitment to equity guides one to pay attention to the educational justification of pedagogical practices, considering the cultural situatedness of this justification as a condition of realization of educational equity. From the equity standpoint, social justice in education is not fulfilled merely by attempts to provide equal opportunities for learning. It also requires a need to recognize inequality as a structural challenge, tied in countless ways to the social fabric of community life in cultural frameworks. Recognition of inequality also affords the recognition of the distribution of power, in the sense of grasping who has the prerogative to define what is meaningful in a given cultural framework. Education provides an important discursive context for addressing such questions because it is through educational institutions that such power is largely distributed within societies; this also applies to music education.

In music education, the shift of perspective from equality to equity means that teachers who want to provide conditions for just and fair teaching practice must bring more to the table than levelled classrooms equipped with accessible tools that can be used to achieve agreed-upon aesthetic goals following well-tried pedagogical methods. It requires ethical reflection on how and for what our educational practices structure learning situations, and it requires courage to criticize even the most widely accepted pedagogical decisions on the basis of this reflection. The decision on when such criticism is in order must be based on the awareness of the fragility of educational equity, where the latter is constantly challenged by preferences of cultural meaningfulness that are taken for granted, and that, on closer inspection, often turn out to be ideologically founded. The use of WSMN in teaching music may be subject to as much criticism as any culture-specific practice; ultimately, it should be the pedagogical situation that offers the testing ground of its viability and pedagogical potential.

MUSIC EDUCATOR'S PROFESSIONAL COMPETENCE, TEACHER AUTONOMY, AND THE NOTATION ARGUMENT

The music educator's professional competence has often been linked with musical identity, relating to the alternation between the roles of musician and educator based on a variety of musical preferences (Hargreaves, Purves, Welch, and Marshall 2007). In line with this, Bouij (2004) argues that music-specific identities are generally emphasized over student-centered teacher identities in music education. In turn, Ballantyne (2005) suggests that how a music teacher perceives her own musical abilities is likely to influence her professional identity; the more musical self-efficacy a music teacher has, the more likely she is to define herself as a musician. However, if a music teacher perceives her musical abilities as lacking, she is more likely to perceive her identity as that of a teacher (Ballantyne 2005).

Such anchoring of the music educator's professional competence to the either-or decision regarding whether she should emphasize musical or educational preparedness has also been criticized. For instance, according to Bowman (2007), a music education professional is not simply a musician who happens to teach music or has some training in music education; rather, a professionally adept music educator is someone who fluently combines musical and educational capabilities (see also Elliott 1995, 2009; Elliott and Silverman 2015). Such views connect the competence of music educator or "music educatorship" more tightly with pedagogical competence, making no value distinction between musical and pedagogical skills, but instead seeing both as sides of the same coin, necessary for any music educator to practice her profession capably in pedagogical situations.

The association between the music educatorship and mastering of specific musical traditions links to the problem of how and when to use WSMN in music education, raising the more extensive question of whether teaching notation-based literacy as the basis for musical learning should be judged to be a necessary part of a music educator's professional toolset. From the standpoint of the notation argument, the affirmative answer seems to be natural; to the degree that any approach helps the student to learn music, it should be part of the teacher's methodological toolbox. In addition, research indicates that learning musical literacy may have transfer effects to other areas of learning, such as language reading skills (Darrow 2008; Corrigal and Trainor 2011; Flaugnacco et al. 2015), which might offer additional justification for studying standardized notation systems. An alternative perspective could be to connect the relevance of the use of music notation to teacher autonomy, understood here as a teacher's potential to make her own decisions about the approaches, materials, and assessment used in specific educational contexts. While many scholars have argued that music educatorship should be built on strong musical proficiency that consists,

partly, of what Elliott (2009, 128) calls "formal musicianship" and Elliott and Silverman (2015, 217) call "verbal musical thinking and knowing," one may also approach the matter from the standpoint of pedagogical competence. In this outlook, teaching accommodation suggests itself as a key dimension of realizing the music educator's autonomy.

From the standpoint of teaching accommodation, a professionally adept music teacher never operates on the basis of tradition alone, for her pedagogical choices are influenced by particular teaching-learning situations and are embedded in cultural contexts for the realization of social justice. Here, the possibility of realization of social justice is based on the idea that through accommodation, the special needs of individual learners can be acknowledged. While understanding the cultural frameworks that help the students to grasp the meaningfulness of what they learn is important, teaching accommodation should also build on recognition of the pedagogical moment—a moment that demands "acting pedagogically responsibly and appropriately in everyday situations" (van Manen 2015, 18)—that should guide all pedagogical decisions, including the decision whether to use WSMN. In a pedagogical moment, pedagogical intent rather than the tradition of the subject matter becomes the focus of the teacher's praxis, informing the types of intentional actions or interactions that cultivate and support students' learning, development, and well-being in a constructive manner (van Manen 1991). In the context of music education, pedagogical intent may include decisions about whether to use notation systems, but, depending on the specific pedagogical moment, it may also include decisions that judge their application irrelevant or even harmful. In pedagogical decision making, then, an educator should be guided by the theoretical and practical principles of her discipline in terms of staying sensitive to the cultural context that provides the basis for understanding the significance of what is taught, but, most of all, remain open to the students' situational needs. Teaching accommodation requires that a teacher is able to view educational situations from each student's perspective to make appropriate pedagogical decisions on the spot. In other words, it is the teacher's pedagogical tact, rather than the presumed value of the traditional tools of learning of certain musical traditions that should drive decision making in such situations (van Manen 1991, 2015).

What does this have to do with equity and social justice? We would like to argue that by staying aware of the implications of the teaching-learning situations as well as the cultural contexts of teaching, a music educator can better make decisions over what to teach and how. While the cultural context sets certain expectations for pedagogy, the final decision about what needs to be done is the teacher's, and the best way to guarantee educational equity—in the sense of providing education just and fair—is to exercise pedagogical tact. Adherence

to musical identity determined by a strong orientation of working within the bounds of certain music traditions can limit a music educator who strives to accommodate her teaching for the benefit of each student, guided by her professional commitment and autonomy to make just and fair decisions in the classroom. The notation argument, even if seemingly making sense within the bounds of certain cultural frameworks, may turn out to be too limiting when the teaching-learning situations require accommodated solutions.

CRITICIZING THE NOTATION ARGUMENT BASED ON MUSIC EDUCATION RESEARCH

Research on the use of WSMN in music education has largely focused on the student's development and the improvement of individual music literacy skills, not infrequently in connection with learning music in the context of the pedagogical-cultural framework of Western art music education. In this context, research on equity issues has mainly considered how WSMN could be taught to all students regardless of their background (e.g., Junda 1994; Hultberg 2002; Kopiez and Lee 2006, 2008; Darrow 2008; Tan, Wakefield and Jeffries 2008; Gudmundsdottir 2010; Hasu 2017; see also Lane 2006; Bautista, Pérez-Echeverría, Pozo and Brizuela 2009; Marin, Pérez-Echeverría and Hallam 2012; López-Íñiguez and Pozo 2014). Some scholars have criticized the requirement for learning and teaching WSMN by linking the issue to other areas of inequity in music education, such as the role of non-classical genres in music curriculum or "methodolatry" (Regelski 2002, see also Bennett 1983, Björnberg 1993) which, according to Regelski (1998, 10), refers to "attachment to particular 'techniques,' 'methods,' or 'materials' of teaching that too often fall far short of the kind of effective pragmatic results that are the ethical basis of teaching as a professional praxis."

Part of the problem of assuming extensive applicability for WSMN in music education may lie in how music itself is conceived. A common way to understand music in an educational context is to grant it symbolic value. For example, Swanwick (2001, 232) conceptualizes music as "an activity that is in some way representative of our experience of the world." From this perspective, music can be conceived primarily as a symbolic system—a presumption that obviously leans on the idea that music can be representative of something outside itself. Following this logic, graphic notation offers a secondary symbolic system that can help one to grasp the primary symbolic system, involving "a translation from one representational domain to another" (232). In this translation, "some loss of information is inevitable," for any secondary symbolic system is selective of the primary significance of the primary symbolic system (232). Thus, WSMN, like all secondary symbolic systems, restricts the scope of the meaningfulness of

what it symbolizes, making its object more easily transferable and applicable in a variety of pedagogical situations.

In line with this, it is easy to see that WSMN highlights the most essential musical parameters for the aesthetic sensibilities developed in the Western art music tradition from which it originates. In terms of Meyer (1989), its graphic representation mode primarily emphasizes the "syntactic" parameters of pitch and duration. While WSMN also has sophisticated ways of representing what Meyer (1989) called non-syntactic or "statistical" parameters (e.g., dynamics), it is still most powerful in depicting melodic/harmonic and rhythmic/metric regularities. This has turned out to be an extremely efficient communicative mode in a musical tradition that largely relies on compositional architectonic forms based on regulation of pitch and rhythm. Yet, in genres in which musical structuring takes place in an alternative manner (e.g., where the performer is allowed great freedom to vary the musical form from performance to performance), notation systems that do not rely primarily on representing structurally complex forms of pitch-rhythmic configurations have turned out to be more useful. For example, commercially distributed popular music notation often presents only a simplified melody line, lyrics, and chord symbols and/or guitar or bass tablatures; the rest of the musical information is usually "copied" directly from recordings by ear or otherwise interpreted without written instructions (Lilliestam 1996). Percussion notation, tablature, and a variety of notation systems based on numbers, letters, colors, and shapes, are also common in musical traditions that have their origins outside Western art music practice (Gaare 1997). Some of these alternative systems were primarily developed to serve pedagogical needs rather than the needs of representation—for example, the color music notation system reported by Kuo and Chuang (2013) and the Figurenotes system reported by Kivijärvi (2019). Whether such pedagogically designed systems are ultimately meant as support devices for mastering WSMN depends on the designer's intent and the context of the application.

It may be argued that generalizing genre-specific focuses on notational literacy skills may be problematic, as notation systems used in learning music vary considerably from one music culture to another, and in many musical contexts a musical representation system may not be considered necessary at all (McCarthy 2009; Bennett 2015, 39). Yet, WSMN is by far the most commonly applied system of musical representation in music education worldwide, and its hegemony in this context seems to be generally supported by the notation argument as applied in music education (Spruce 2001; Nolet 2007; Tokita and Hughes 2008; Karlsen and Westerlund 2015; Fautley 2017; Hess 2013, 2017). This has not prevented several music education researchers and practitioners from challenging its hegemony, contending that the learning of many music genres is not dependent

on musical literacy (e.g., Lilliestam 1996; Green 2002; Bradley 2015; Powell, Krikun, and Pignato 2015). Such critical views can be aligned with the claim that the educational use of WSMN, or any other musical notation system, should be determined by the dynamism of the students' experiences in their cultural context (Väkevä and Westerlund 2007). Thus, it seems that there is a need for a broader understanding of the pedagogical meaning of musical notation in music education, especially concerning how it extends normative cultural control to some learners while excluding others. To this, we would like to add the recognition of the need to accommodate teaching to the situational needs of the individual students; while it is important to work within a cultural framework that makes sense to the learners, it is equally important to pay attention to the idiosyncratic ways in which they make music part of their lives. Again, from the standpoint of social justice, this requires more than providing equal opportunities for becoming familiar with different musical traditions: the music educator should be able to accommodate her teaching to the demands of specific teaching-learning situations while keeping an eye on the cultural conditions of realization of educational equity.

Earlier scholarship in music education suggests that, rather than simply providing a universal standard for how music is to be represented graphically, WSMN can be interpreted as a culture-specific globalized secondary-level symbolic system that filters certain musical parameters for representation in order to guide performance of musical works or to make them easier to analyze in a given cultural framework. While there is a practical benefit to having such an ostensibly universalized representation system at hand, its dependence on a cultural framework that defines the aesthetic priorities of musical meaningfulness in certain way also implies dangers. This makes the notation argument subject to criticism, as it appears to be based on culture-specific judgments that are dependent on how far one can expand the value of pedagogical approaches developed in one musical tradition. While seemingly natural from the inside perspective of how a tradition has been historically transmitted, such judgments are open to cultural criticism that can take as its point of departure the situational needs of the learners in a variety of cultural contexts. This expands the claim for providing equal conditions for musical learning to acknowledge the conditions of educational equity, interpreted here as a function of social justice.

CRITICAL RECONSTRUCTION OF THE NOTATION ARGUMENT

Laes and Westerlund (2018) argue that music education scholarship seems to have largely presumed that students should fit into existing musico-pedagogical practices that normatively guide the curricular choices made by teachers. If such

practices do not serve the situational learning needs of students, the music educator is expected to find ways to make them fit into them, rather than finding alternative approaches (Bell 2017). One example of such instructional determination is the methodological focus on acquiring notational literacy, based on a notion that every student needs to learn skills to decode WSMN or other standard notation system as part of her musical development. In this scheme, one strategy of tactful music pedagogy could be to find ways to develop music reading skills, where alternatives to WSMN could be used as preliminary steps in the learning process (e.g., the simplified pedagogical notational schemes discussed above). From the standpoint of equity in opening new creative possibilities in learning situations for all, music educators should be equipped with a range of pedagogical knowledge and capabilities, including the ability to use a variety of notational systems when feasible. However, some alternate schemes of notation may be also understood as methods that are or were originally targeted at restricted groups of students (e.g., Figurenotes). As such, they might not even be meant to lead into acquiring more complex notational literacy, as such literacy might be irrelevant to the students or outside their scope.

In general music education, it would be viable to presume that many (perhaps most) students have difficulties in learning WSMN, but this in no way undermines their ability to learn music. Hence, it would seem that the notation argument only applies to a minority of students studying in specialized contexts, and possibly not even all of them. On the basis of this presumption, we propose that (1) extensive use of WSMN especially in general music classes may pose an obstacle to equity in learning music and that (2) ways should be considered to replace the cultural hegemony of WSMN in musico-pedagogical practice that would be sensitive to the cultural context of teaching and to the teaching-learning situation at hand. While such alternative notation systems as Figurenotes seem to offer handy ways to grasp and perform musical events without the need to proceed to learning WSMN (but also providing avenues into it, when needed), we suggest that the application of such alternative systems should also be determined by pedagogical tact, a teacher's ability to relate the meaningfulness of what is to be learned and the method of learning to the situational needs of a student who constructs meanings within certain cultural framework. Instead of seeing alternative notation systems as universal pedagogical tools, then, we suggest seeing them as tools that are useful in certain purposes subject to the pedagogical moment.

On the basis of the above discussion, musico-pedagogical practices guided by the notation argument seem to work best in cases where the students are able to learn symbolic decoding skills. In contexts where the students are unable to decode sonic information on the basis of the written symbolic system (e.g., because of a cognitive or other disability or the cultural irrelevance of such

systems), teaching WSMN can be regarded as non-pedagogical practice (or even malpractice) because of the lack of pedagogical tact that adjusts both to the individual teaching-learning situation and the cultural context of making music meaningful. Guided by the notation argument, an exclusive focus on learning notational musical literacy may hinder the progress of many learners by excluding them from the curricular context where developing musical skills is deemed a right for everyone (Mills and McPherson 2006; see also McPherson 2005).

Previous research has pointed towards a strong position of WSMN in music education. For example, according to Spruce (1999, 2001), the approaches of assessment in music education are based on beliefs about the supremacy of Western art music and music notation although the national core curricula emphasize diversity of musical contents, such as the inclusion of contemporary styles and non-Western musics in classroom practices. Following a similar line of thought, Johnson (2004) states that the logic and notation associated with the Western classical tradition provide the basis for music education practice in the United States (see also Kwami 2001; Spruce 1999, 2001; Hess 2013; Roberts and Campbell 2015; Yoo 2017). Kelly-McHale and Abril (2015) write that the four most common approaches in general music education in the United States are Orff, Kodály, Dalcroze, and Gordon, and that "each of these approaches is based upon the Western European music paradigm, using repertoire, notation, and a reverence for that art music tradition" (188). Tokita and Hughes (2008) describe how students and student teachers are extensively exposed to Western art music in educational institutions throughout Japan, leading to music (education) practices that are at least to some degree westernized and based on WSMN. They also explain how WSMN is unable to capture many important subtleties of Japanese music.[2] Accordingly, Hess (2013) writes that "colonialism is embedded in dominant paradigms of music education; we see it through the dominance of Western classical forms and Western standard notation" (16; see also Westerlund 1999; Roberts and Campbell 2015). Regarding higher education in music, Karlsen and Westerlund (2015) state that "most music teachers were, and in many cases still are, educated within the realm of Western music and its notation-based teaching and learning practices" (402).[3] Fautley (2017) summarizes that the role of notation in music education is a contested matter that is connected with issues of equity and justice in and through education, and, as such, it should be of growing concern for educational practitioners and leaders. We share this concern and suggest that a more general situational rationale should be applied in making pedagogical decisions such as using WSMN in a music classroom.

We conclude that it is worth investigating whether music education can create equal access to learning through alternative notation systems and whether there

are cases in which no symbol systems are needed at all. A major motivation for the development of alternative notation systems seems to have been advancing of music making and learning among those who cannot or find no need to learn WSMN. Yet the relevance of such systems should be determined situationally and contextually, paying attention to the possibilities of realizing the curriculum for certain students within certain contexts. If music education aims at educational equity by opening new creative possibilities in learning situations for all, music educators should be prepared with a variety of pedagogical knowledge and skills. This should include capabilities to implement alternative notation systems in a variety of contexts and to work without such systems according to the situational needs.

So far, many alternative notation systems have been targeted to specific groups of students, e.g., students with special needs. In light of the argument developed in this article, notation systems in general should be understood as pedagogical tools that can be adapted tactfully, acknowledging the possibility that sometimes they might not be needed at all. In addition, alternative notation systems may be perceived to offer possibilities to transgress the traditional methodological use of WSMN in pedagogical practice, suggesting new ways to meet learners' diverse pedagogical needs and, thus, to tackle educational inequity.

While WSMN no doubt continues to serve as an efficient means of communication and coordination of musical performances in the context of the traditional pedagogy of Western art music and its derivatives, it should be recognized that musicians globally have other means of organizing their musical practices; the collective aspects of music making can be enacted with alternative notation systems or playing by ear, and the latter approach might also enable musical responsiveness more directly and intuitively than the use of notation affords (Bamberger 2005). All of this seems to suggest that musical notation schemes have more than one function, and it is the teacher's pedagogical tact that should guide her choices regarding how to apply such systems in teaching-learning situations and cultural contexts.

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NOTES

1 Beyond music education, the ability to read music is associated with being a musician (cf. the term "sheet music" in English language).

2 Some musics are highly context-dependent and not allowed to be written down (e.g., Westerlund 1999, 2002).

3 An exemplary context of wide application of WSMN is the Basic Education in the Arts (BEA) extracurricular music education in Finland. Accomplishing studies within BEA is a prerequisite for applying to many higher education institutions in music, and WSMN is a dominant practice in this system.

ARTICLE IV:

CONTESTING MUSIC EDUCATION POLICIES THROUGH THE CONCEPT OF REASONABLE ACCOMMODATION: TEACHER AUTONOMY AND EQUITY ENACTMENT IN FINNISH MUSIC EDUCATION

ABSTRACT

This theoretical article focuses on reasonable accommodation in education by offering conceptual tools that could prove beneficial in resolving policy concerns for equity in music education. Providing reasonable accommodation entails making necessary and appropriate modifications that may include depending on the circumstances, physical or interaction-related changes. From the perspective of teacher autonomy, this article focuses on two aspects of reasonable accommodation: (a) its definition and (b) its implications for music education practice. Responsibility for reasonable accommodation is considered in the context of Finnish music education through three illustrations that address matters such as music notation and instrument selection. We conclude that the concept of reasonable accommodation offers students and teachers tools to prevent disadvantageous musical and pedagogical conventions from being enforced at the level of the local curriculum and through teachers' actions, potentially resulting in inequities and discrimination. Keywords: educational equity, education policy, music education, reasonable accommodation, social model of disability

INTRODUCTION

This theoretical article addresses the matters of disability and equity in relation to the concept of reasonable accommodation within the context of music education. Reasonable accommodation is formulated in the United Nations' (UN) Convention on the Rights of Persons with Disabilities (CRPD), which approaches the social construction of disability from a politicised perspective and declares that failure to make accommodations constitutes a form of discrimination (UN, 2006, Articles 2 and 24).

In this article, conceptual perspectives on reasonable accommodation in music education are presented in the context of Finnish music education system. Each perspective carries implications for adjustments in music education practice. The article aims to contest music education policy thinking that reflects the dichotomous discourse of normal versus abnormal in education, categorising and labelling people's needs as ordinary or special (Adamek & Darrow, 2010; Kauffman et al., 2017; Laes, 2017; Ockelford, 2012; Vehmas, 2010). This theoretical article moves the conversation beyond special and inclusive music education, and aims for music educators to become better-skilled at how they gear their teaching towards equity.

To foster and move beyond inclusive education (as defined in the UNESCO Salamanca Statement in 1994), education policy actors should acknowledge how the social model of disability can advance achievement of substantive equity. Following the social model of disability, we argue in this article that music educators should conceptualise disability as a politically structured injustice. Underpinning the social model of disability is a distinction between impairment and disablement (e.g., Walker, 1993), and the model argues that failure to make such a distinction may generate physical barriers and discriminatory attitudes that pose obstacles for a disabled person from participating in the community. The social model demands a rethinking of how the human body is perceived and how society is organised. In the same way as Rawls (1971) considers that the key issue in political justice is a contractual one, social modelists deem the key question in disability to be a social one (Beadry, 2016).

Equity, as an educational starting point, denotes a shift in perspective entailing educational policies to one in which accommodations are made based on individuality instead of individual needs. It implies that factors specific to one's personal condition should not interfere with one's access to education and that 'fairness' must be promoted to contribute to students' educational achievements (Ainscow, 2016).

This article offers reasonable accommodation as a conceptual tool that could prove beneficial in resolving education-policy concerns for equity in music education. Reasonable accommodation is a concept elaborated as a legally

binding international human rights obligation in the CRPD, which, in Article 2, defines reasonable accommodation as

> *necessary and appropriate modification and adjustments not imposing a disproportionate or undue burden, where needed in a particular case, to ensure to persons with disabilities the enjoyment or exercise on an equal basis with others of all human rights and fundamental freedoms.*

The duty laid out in the CRPD to provide reasonable accommodation extends to a broad array of social actors, including all education providers, and requires the actors to reasonably adjust policies, practices and premises that impede the inclusion and participation of those with disabilities (Lord & Brown, 2011). Within the context of disability law and policies, the concept of reasonable accommodation is a tool to fine-tune non-discrimination obligations (Waddington, 2014). If the CRPD's promise of equal education is to be realised, teachers have to be educated as to what the application of reasonable accommodation requires of them in practice, and in terms of teacher autonomy.

This article analyses how reasonable accommodation can be defined in music education by posing the question: 'In what ways can reasonable accommodations enact equity in music education?' In this article, we contribute to theoretical and conceptual underpinnings of music educators' work and professionalism. There is no empirical enquiry as part of this examination. Our perspective is theoretical, meaning that we focus on literature, aiming to clarify relationships between concepts relevant to our research question. The materials in this study are literature of disability studies, non-discrimination law, education policy and music education. However, we use some practical illustrations, constructed from actual examples,[1] to concretise the theoretical analysis. These examples used in this article are based on the authors' real-life experiences regarding reasonable accommodation. Each example includes a detailed context description.

We start by considering pertinent research on music education and disability, then clarify the concept of reasonable accommodation and its connections to accessibility and teacher autonomy. To position the study, Finnish music education context is presented from the perspective of equity and teacher autonomy. Finally, the ways in which reasonable accommodation may be utilised to advance music education policies in Finland are examined, followed by a discussion and conclusions.

CONCEPTUALISATIONS OF DISABILITY IN MUSIC EDUCATION

Extant research on music education seems to follow the broader changes to educational terminology in the 1980s, when the objective was to eliminate

exclusionary policies that relied on categories based on specific impairments. In the interest of creating policies that support integration, the focus of this trend was to arrange education based on a detailed assessment of students' needs, instead of specific impairments (Vehmas, 2010). In the field of music education, this shift in thinking is demonstrated in a number of articles in which a dichotomy is presented between 'abled' people and students, characterised by terms such as 'special needs', 'special educational needs' or 'students/people with disabilities' (e.g., Adamek, 2001; Adamek & Darrow, 2010; Darrow, 2003; Kivijärvi & Poutiainen, 2019; Lapka, 2006; McCord & Fitzgerald, 2006; McCord, 2017; Melago, 2014; Ockelford, 2012; Rathgeber, 2016; Vanweelden, 2001).

The idea of 'special music education' also follows this line of conceptualisation, even though very little attention has been paid to defining it. It seems that special music education focuses more on the curricular or organisational level of educational policies, that is, addressing a specialised curriculum or school for those with special needs (on the definition of special education, see Vehmas, 2010, and Kauffman et al., 2017). Some scholars even have argued that music education still aligns with the medical model of disability (Bell, 2017; Lubet, 2010), implying that music education emphasises interventions of various kinds through which the educator can make the student fit the educational structures.

According to the social model, the standards for disability are context-dependent, and the focus is on the individual's experience (Barnes, 2012). This broader vision leads to policies—concerned mainly with removing disabling structures and practices, and strongly emphasising human rights—that differ profoundly from those stemming from the medical model of disability (Shakespeare, 2014). This, in turn, carries important implications for the social order in that, when disabling barriers are removed, people can exercise choice and control in their lives and society. A captivating example is the success of the internationally renowned punk band Pertti Kurikan Nimipäivät (based in Helsinki, Finland), which rose to public prominence while participating in the Eurovision song contest in 2015. Notably, these musicians have performed independently on national and international stages, and they have expressed their opinions on social issues and disability rights without help or continuous assistance. Their success has sparked a public debate about the social participation and citizenship of people who have disabilities. In particular, ratification of the CRPD (which took place in Finland on 11 May 2016) was discussed widely in Finnish media after the band participated in the Eurovision contest (Helsingin Sanomat [HS], 2015). These phenomena represent, or even go beyond, the social model of disability.

In the renewal of music education theory and practice, Laes (2017) has focussed on the issue of disability by creating a theoretical framework for examining the potential opportunities for activism in music education. She considers

democracy to be an experiment through which it is possible to radically reconstruct the envisioning and implementation of inclusive music education (Laes, 2017). Along similar lines, Darrow (2015) and Bell (2017) have taken further steps by applying key concepts in disability studies—such as the medical and social models of disability, and disability identity to the field of music education. Similarly, Pickard (2019) has mediated the medical and social interpretations of disability, and proposed an informed, strength-based approach to instrumental tuition of students with Down Syndrome while criticising the concept of differentiation preserving the dominant, ableist discourses in music education. Relying on Foucault's theorization of power, Churchill (2015) has crafted a poststructuralist narrative approach and applied it in the context of hard-of-hearing musicians from an inclusion standpoint.

All in all, the construction of disability has been defined from varying and often opposing perspectives within music education research. This article distinguishes itself from the discussions presented above by focusing on the concept of reasonable accommodation. The objective here is not to contribute to extant research on special and inclusive music education per se. Instead, this article looks beyond these discussions through a conceptual focus aligned with the educational ideal of equity. In addition, we suggest that the social-model perspective is no less dichotomous as the starting point than the distinction between disability (social exclusion) and impairment (physical limitation) (Shakespeare, 2014). It may be that the medical model oversimplifies disability as an individual characteristic, while the social construction of disability remains at an analytical level without contributing to practical, everyday solutions for enhanced functioning (Anderberg, 2005; Vehmas & Watson, 2014).

Based on previous research in general education, some presuppositions can be made regarding the implementation of more inclusive music education or even going beyond it. Teachers' competence and ability to function within the realities of different situations are crucial for success (Haug, 2017). As Allan (2008) has concluded, 'There appears – to be deep uncertainty about how to create inclusive environments within schools and about how to teach inclusively' (p. 10). We suggest that the concept of reasonable accommodation may be an applicable construct in incorporating different paradigms to understand disability and promote equity at the practical levels of music education.

Accordingly, accommodation is central to the diverse ways in which disability is encountered in education (Michalko, 2008). The field of special education is grounded on the idea that specialised, adapted education is required to respond to students' educational needs. This applies even if one does not agree with Kauffman et al. (2017), who have stated that 'special education necessarily works with students who have failed or can be predicted very reliably to fail in general

education' (p. 145). Accommodation addresses concerns about visibility, concealment, domination and neglect, which are essential factors when considering educational policy priorities and choices about disability.

THE CONCEPT OF REASONABLE ACCOMMODATION IN INTERNATIONAL HUMAN RIGHTS LAW AND UNDER FINLAND'S NON-DISCRIMINATION ACT

Reasonable accommodation refers to modifications or adjustments to an environment, educational or otherwise, that give individuals with disabilities an equal opportunity to participate. The UN Committee on Economic, Social and Cultural Rights stated back in 1994 (General Comment No. 5 on Persons with Disabilities) that

> *the obligation—to take positive action to reduce structural disadvantages and to give appropriate preferential treatment to people with disabilities—almost invariably means that additional resources will need to be made available for this purpose and that a wide range of specially tailored measures will be required.*

The duty to accommodate was also applied in relation to the design of educational environments and curricula for disabled students in the case Autism Europe v. France (The European Committee of Social Rights, The Council of Europe, No. 13/2002) under the European Social Charter. The denial of an accommodation also violates the European Convention on Human Rights (Article 14) and the EU Charter of Fundamental Rights (Article 26). Therefore, although the CRPD represents a milestone in the development of the concept of reasonable accommodation, it has been evolving in various forums for many years (Lord & Brown, 2011, p. 282).

The obligation to provide reasonable accommodation as an individualised response to a disabled person's particular needs to ensure equal opportunities is defined in Article 5 of the CRPD. Article 24 also requires ensuring that people with disabilities have access to an inclusive education system, specifically insisting that 'reasonable accommodation of impairment and disability-related needs is provided at all levels of the education system' (Lord & Brown, 2011, p. 292). Due to the general obligation of non-discrimination and equality in the CRPD's Article 5 and as part of Article 24, reasonable accommodation concerns education. Disability-law scholars have argued that the specific articulation of the right to education in the CRPD (inclusive in the requirement for reasonable accommodation), provides an understanding of the right that is contextualised and

disability-specific. For example, Lord and Brown (2011, pp. 293–297) believe that Article 24 of the CRPD will serve as a prominent guide for educational activities when its legal meaning is fully understood at both the international and national levels because the CRPD's substantive equality framework, including its reasonable accommodation concept, offers greater protection for those with disabilities than that which existed before CRPD in equality law.

The duty to provide reasonable accommodation fits into the general structure of the equality law and is an effective instrument to promote mutually adaptive, equality-oriented coexistence of the people with and without disabilities according to the principles of reasonability and proportionality. In many countries, the obligation to provide reasonable accommodation is directed through legislation that gives it a concrete national meaning. Therefore, to understand the practical potential of the concept, it must be studied on national and local levels. Article 8 of Finland's Non-Discrimination Act (1325/2014) states that 'denial of reasonable accommodation constitutes discrimination'. Article 15 of the same act describes the obligation to provide reasonable accommodation in the following way:

(1) An authority, education provider, employer or provider of goods and services has to make due and appropriate adjustments necessary in each situation for a person with disabilities to be able, equally with others, to deal with the authorities and gain access to education, work and generally available goods and services, as well as to manage their work tasks and to advance their career.

(2) In assessing the reasonableness of the adjustments, attention shall also be devoted, in addition to the needs of the person with disabilities, to the size, financial position, nature and extent of the operations of an actor, referred to in subsection 1, as well as the estimated costs of the adjustments and the support available for the adjustments.

When, under the Non-Discrimination Act, an accommodation's reasonableness is evaluated against the totality of the education provider's available resources, the government and municipalities hardly can claim that they do not have enough resources, as they have the right to levy taxes. Teachers in Finland are civil servants, so the Non-Discrimination Act must be interpreted in connection with general principles of administrative law. In other words, reasonable accommodations should be decided in collaboration with all involved parties, including parents. The decision must be elicited through a fair procedure (guided by the Administrative Procedure Act 434/2003) that must meet certain formal guarantees, including transparency. It is possible for a certain accommodation to

be deemed unreasonable as long as everyone has been given the chance to present arguments and that these arguments were taken into consideration when making any accommodation decisions.

The concept of reasonable accommodation aims to shift the CRPD away from the dichotomies for which inclusion/exclusion often has been criticised (Lawson, 2008). The duty to provide reasonable accommodation is a context-dependent requirement that obliges authorities in the public and private sectors to recognise and remove barriers to equity (De Beco, 2019; Lawson, 2008). Accommodations refer to necessary and appropriate modifications that can make existing facilities and information accessible to the individual with a disability, such as modifying equipment, reorganising activities, adjusting curricula and teaching strategies, providing different forms of in-class communication, enlarging print, or enabling access to support personnel without disproportionate or undue burden. The emphasis on reasonable accommodation concerns the barriers involved in a particular case and, thus, the requirement to remedy specific circumstances with solutions appropriate to the situation. In practice, reasonable accommodations may require that cost-free changes be made to standard practices, but it also may require cost-intensive actions in terms of purchasing additional equipment or support, or creating improved physical access (Arnardóttir, 2011; De Beco, 2019; Lawson, 2008).

As the UN Committee on the Rights of Persons with Disabilities has stated (General Comment No. 6 on Equality and Non-Discrimination, adopted in 2018), the duty to provide reasonable accommodations, in accordance with the CRPD, can be divided into two parts. The first part imposes a positive legal obligation to provide reasonable accommodations to ensure that a person with a disability can enjoy or exercise her rights. The second part ensures that these required accommodations do not impose a disproportionate or undue burden on the duty bearer. According to the General Comment (pp. 7–8), the implementation of reasonable accommodation is guided by the following key elements:

(a) Identifying and removing barriers that have an impact on the enjoyment of human rights for persons with disabilities, in dialogue with the person with a disability concerned;
(b) Assessing whether an accommodation is feasible [. . .] – an accommodation that is legally or materially impossible is unfeasible;
(c) Assessing whether the accommodation is [. . .] necessary and appropriate, or effective in ensuring the realisation of the right in question;
(d) Assessing whether the modification imposes a disproportionate or undue burden on the duty bearer; the determination of whether a reasonable accommodation is disproportionate or unduly burdensome

*requires an assessment of the proportional relationship between the means
employed and its aim, which is the enjoyment of the right concerned;
(e) Ensuring that the reasonable accommodation is suitable to achieve
the essential objective of the promotion of equality and the elimination of
discrimination against persons with disabilities [. . .];
(f) Ensuring that the persons with a disability more broadly do not bear
the costs;
(g) Ensuring that the burden of proof rests with the duty bearer who
claims that his or her burden would be disproportionate or undue.*

The duty for reasonable accommodation is enforceable from the moment an individual needs it in a given situation to enjoy her or his rights on an equal basis with others in a particular context. Legal scholars have debated whether the duty for reasonable accommodation legally arises upon request or once a duty bearer, such as a schoolteacher, becomes aware of the necessity (e.g., Ferri & Lawson, 2016). From the perspective of music education practice, it may be difficult or impossible to distinguish between the student's need for reasonable accommodations and the teacher's evaluation of such requirements. On one hand, it is the teacher's responsibility to ensure that modifications regarding physical or social environment, or academic requirements, are implemented and viewed as necessary to ensure equity in practice. On the other hand, reasonable accommodation does not discharge the student from developing competencies expected of all students. The duty to accommodate applies to both individuals and groups of students.

Reasonable accommodation differs from accessibility. The duty to provide accessibility is a proactive, systemic ex ante (predictive) duty. Accessibility must be built into systems and processes without regard to the needs of a particular person with a disability to acquire access on an equal basis with others. Conversely, as an ex nunc (from now on) duty, providing reasonable accommodation is an individualised, reactive duty that requires dialogue with the individual with a disability (De Beco, 2019; Konttinen, 2017). A reasonable accommodation also may exceed the boundaries of typical arrangements and common norms, but it does not denote that the circumstances in question should be exactly the same for everyone (Jansen et al., 2017; Lawson, 2008).

Since the CRPD specifically addresses education, if a disability affects a student's education, the educational institution must act to provide reasonable accommodations, beginning with interactive engagement to determine what kinds of accommodations would be suitable. This assessment of possible adjustments should be made in line with the objective of expanding the student's participation in all areas of school life (Quinlivan, 2015). Educators are required to recognise that individuals who have certain characteristics might confront dis-

advantage by the pedagogical and political conventions in educational systems. Reasonable accommodation can be anticipatory by focusing on potential barriers or reactive by focusing on barriers in a specific circumstance (Lawson, 2008).

Relying on the concept of reasonable accommodation is innovative in the context of music education because it obliges music education providers to take steps that enable disabled students to fully participate in all music education by providing accommodations that do not place undue burdens on the education provider. The concept underlines teachers' duty to accommodate a disabled person in a particular case in the context of that person's individual circumstances, rather than anticipating the barriers that the school environment might pose to people with disabilities.

EQUITY ISSUES AND TEACHER AUTONOMY IN THE FINNISH CONTEXT

In Finland, music education is provided in two principal contexts. First, music education is offered as part of general education in comprehensive schools (ages 7 to 15). This education is for the entire age group of students to support self-expression, personal growth and creative thinking (Korpela et al., 2010; Väkevä, 2015). Second, music education is provided by music schools that are part of the educational system of Basic Education in the Arts (BEA) (usually ages 5–20; in addition, early childhood music education is offered for younger children). Within BEA, music education is offered with the intention of teaching young people skills in self-expression and preparing them for vocational or higher-education programmes (Väkevä, 2015). At the level of legislation and curriculum design, both of these contexts are part of the basic educational system, which is publicly funded and aligned with the educational goals that Finnish National Board of Education (FNBE) sets.

In line with the principle of providing equal opportunities to all students, schools generally do not carry out a selection procedure for their students, and each student is assigned a place at a nearby school (although exceptions exist, for example, classes that provide special instruction in music or other arts). In Finnish comprehensive schools, students with learning disabilities usually participate with other students in art lessons taught in accordance with the national core curriculum through individualised study plans (cf. Kokko et al., 2014 on the education of students with significant developmental and cognitive disabilities in Finland). However, no research evidence exists on equity in practice, which entails, for example, the level of actual participation in classes among these students.

Even though weaknesses continue to exist regarding equity within comprehensive and upper-secondary-school music education, BEA music education

is considered to be a special case in terms of equity within Finnish educational system (Väkevä et al., 2017). According to Väkevä et al. (2017), the historical development of the music education system has created 'a structure that shapes the students' access to BEA music studies and affects the relationship between supply and demand through public regulation' (p. 134). A central concern in terms of equity is the national core curriculum's structure, which is divided into basic and advanced sections.[2] Accordingly, and because of several implicit arrangements (including entrance examinations and teachers' insecurities about working with students who have disabilities), relatively few disabled students participate in BEA music education. The national core curriculum for BEA does offer avenues for equity through individualisation of studies and student-selection procedures, but these options seldom are employed in BEA music schools.[3]

All contexts in Finnish education system emphasise teacher autonomy, which means that teachers are neither guided by strict curricular definitions, nor evaluated through external or standardised measures (Sahlberg, 2015; Varjo & Kalalahti, 2019). After completing 4-5-year (master-level) teaching degrees, music educators in Finland are given wide latitude and opportunity to make their own decisions about teaching approaches, materials and student assessment. Officially, each municipality in Finland is responsible for crafting its own local curriculum for comprehensive and upper-secondary schools to guarantee that national laws and the national core curriculum that National Board of Education sets are executed adequately. However, in practice, municipalities have delegated the responsibility to schools after ensuring that the most critical aspects of the curriculum are in harmony locally.

Each school's principal is responsible for the quality of teaching and serves as the pedagogical leader of that school, but teachers maintain considerable freedom in relation both to them and to the curriculum when organising their lesson plans. The absence of standardised tests allows teachers to teach what they think is important, and the curriculum does not specify that any learning standards be employed—only core content in each subject area to guide teachers in their autonomous pedagogical work.

THREE EXAMPLES OF REASONABLE ACCOMMODATIONS IN FINNISH MUSIC EDUCATION PRACTICE

To deepen previous theoretical analysis, we examine what reasonable accommodations look like in music education practice. The following three examples are drawn from the Finnish music education contexts of comprehensive school education and BEA education. They all are based on actual events, but do not rely on systematic empirical data collection. Before plunging into the empirical evaluations

and assessments, music education researchers should–at least in Finnish context–deepen their theoretical understanding of reasonable accommodation. Reflecting the idea of 'narrative as simultaneously storied presentation, representation, and meaning-making process' (Barrett & Stauffer, 2009, p. 5), the following practical illustrations aim to provide perspectives on reasonable accommodation in both research and practice (cf. Odena, 2018 on the use of descriptive vignettes).

Figurenotes provides opportunities for students with cognitive and/or developmental disabilities

Figurenotes is a simplified notation system that music therapist Kaarlo Uusitalo and music educator Markku Kaikkonen invented in Finland during the 1990s (e.g., Kivijärvi, 2019). This system of notation uses colours, shapes and stickers to indicate pitch and was developed for use of music therapy and music education (see Figure 1). The system is being applied in approximately 15 countries outside Finland; for example, Drake Music Scotland brought Figurenotes to the United Kingdom in 2010 and developed it further, creating software and printed resources (Drake Music Scotland, 2019).
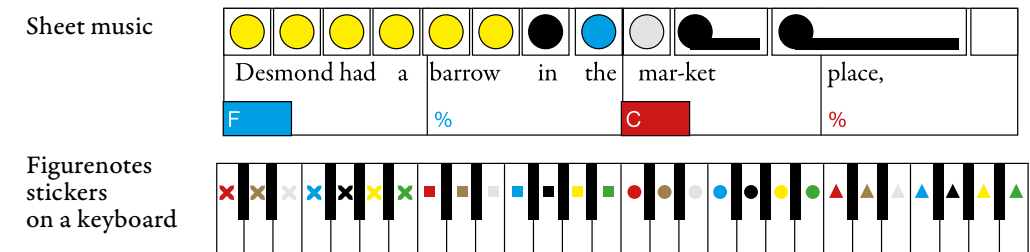

Figure 1. An example with 'Ob-La-Di-Ob-La-Da' by John Lennon and Paul McCartney, Kaikkonen and Uusitalo (2014).

In Finland, the development and application of Figurenotes was directly linked to the establishment of Resonaari Music Centre (Helsinki), founded in 1995, and authorities approved its use in BEA music education in 2004. Since then, Resonaari has broadened perspectives within BEA by providing opportunities especially for students with cognitive and/or developmental disabilities to receive music education following the BEA's advanced section. The Figurenotes system is also being applied in some comprehensive and BEA schools. However, Figurenotes' wider applicability remains unrecognised within Finnish music education.

The application of Figurenotes sheds light on the hegemony of Western standard music notation in music education, a system that is reinforced by the

notation argument, which holds that decoding this system is in many cases a requirement for further musical learning (Fautley, 2017; Kivijärvi & Väkevä, 2020). In Finnish music education, this hegemony seems to stem from musical and pedagogical conventions, rather than from direct regulation of curricula. Neither the national core curriculum for comprehensive schools, nor the curriculum on BEA education specifically defines music notation's role in the music education offered in these contexts. The national core curriculum for comprehensive schools states that the goal 'is to help the student to understand the basic principles of how to notate music as part of music-making' (p. 142) and adds that 'as the [student's] capabilities develop, the concepts are named and either established or [the student's] own symbols are utilised to describe music' (p. 264) (FNBE, 2014). The BEA national core curriculum's advanced part states that 'the student should be guided to play by heart and to read and interpret the approaches of notation that are typical for the musical genre in question' and that the objective is 'to guide the student to develop his or her ability to read music notation and notate music' (p. 48) (FNBE, 2017).

These statements demonstrate that accommodation using Figurenotes is feasible in Finnish context, as no legal or administrative barriers to its use exist. Neither comprehensive schools nor BEA music schools have curricular restrictions on the application of notational systems other than Western standard music notation. Regarding reasonable accommodation, it can be suggested that the application of Figurenotes serves to accommodate notation concepts in the context of teacher autonomy.

In practice, this means that every teacher has autonomy to provide accommodation in music education using Figurenotes. Providing reasonable accommodation is an individualised and reactive duty, so the decision to use Figurenotes requires dialogue with individuals with disabilities. The objective of such dialogue should be to assess whether accommodations are necessary, appropriate and effective to ensure realisation of the equal right to music education. This negotiation could potentially include a discussion of the possibilities and challenges when studying music with Figurenotes. For instance, regarding repertoire selection, Figurenotes is typically applied with popular-music repertoire, and although it is very applicable in this context, it is not possible to play the most complex pieces of Western classical music with this system (Kivijärvi, 2019). Accordingly, negotiations on using Figurenotes should consider students' learning goals, which could include shifting to playing by ear or with Western standard music notation. If students want to proceed to a professional level of music education, it should be discussed with the student how certain boundaries when playing with Figurenotes may pose challenges at higher levels of music studies.

In reasonable accommodation, modifications impose a burden on the duty bearer. With Figurenotes, one burden can be teachers' capabilities in adopting a system of notation that they have not used. Figurenotes requires modifying instruments by putting stickers on them. Regarding the repertoire, teachers must use the sheet music provided in Figurenotes books, find suitable sheet music to translate into Figurenotes or directly notate music using the system. Compulsory schools and music institutes generally are required to provide in-service education for teachers, who can be expected to enhance their capabilities and engagement in providing reasonable accommodations. Regarding the educational aspect, it might be beneficial for teacher education to cover the basics for different types of reasonable accommodations with Figurenotes and other notation systems.

Aligning with the concept of reasonable accommodation, using Figurenotes likely will not incur additional costs for students or institutions. Comprehensive schools provide the materials, and in BEA education, students already are required to buy sheet music for their studies. The Figurenotes notation books, on average, cost the same as any basic material for instrument studies. To support teachers' use of Figurenotes, they must programme their computers to support the Figurenotes notation system. However, institutions often provide such notation programmes for teachers to write their own sheet music.

A tablet computer as an instrument choice in a BEA music school for a person living with SMA

Spinal muscular atrophy (SMA) is a genetic condition. It causes issues with motor neurons that connect the brain and spinal cord. Basic movements, such as walking, sitting up and even breathing can be difficult for people with SMA. Accordingly, playing a musical instrument requires a level of dexterity and power that can be increasingly difficult to maintain with SMA. Through accommodation of instrument concepts, students who would not otherwise be able to participate, can do so. For example, it is possible to play nearly any instrument on a tablet computer (Chau et al., 2006). There has been interest in music and band activities among young people living with SMA in Finland. They have studied within BEA in Resonaari music school; in addition, patient associations have organised music education for their members (Uudenmaan lihastautiyhdistys, 2015).

The point of departure here is the conceptions of musical instruments that move beyond musical and pedagogical conventions in Finnish music education. Although music-technology studies have their own department in Sibelius Academy of the University of the Arts Helsinki, the country's most prestigious higher education institution for music, music education in comprehensive schools and

BEA schools emphasises studying traditional musical instruments, which may lead to inequities for people incapable of playing such instruments.

The national core curriculum for comprehensive schools states that the students should be guided 'to develop their abilities in playing melody and rhythm instruments individually and as part of groups' (p. 265) and should 'further develop these skills' (p. 422). The advanced section of BEA national core curriculum holds that students should be guided 'to learn instrumental and joint playing skills so that [they are] able to play the instrument independently and that [their] expression is based on self-motivation' (p. 47).

Based on these statements, it can be concluded that the national core curricula do not restrict instrumental choices in music education in comprehensive and BEA schools. Regarding the use of tablet computers, reasonable accommodation refers to the accommodation of conceptions of musical instruments within the framework of teacher autonomy. Negotiation of reasonable accommodation may include practical issues, such as the possibilities and challenges of playing in groups with particular instruments. However, similar negotiations are part of studying any musical instrument. At the core is the negotiation of whether accommodation promotes equity and students' level of participation, which in this case seems to be fulfilling.

The institution might not incur any financial burden, as tablet computers are very affordable compared with many other instruments. In BEA education, students are responsible for equipping themselves with suitable instruments. The most burdensome aspect of accommodation may be providing in-service education for teachers, as digital instruments only recently have become part of music teachers' basic education (e.g., Juntunen, 2015). The lack of basic education in this field also can serve as a reason for refusing to provide such accommodations, particularly in BEA music education context, as teachers traditionally are expected to master only their own instruments.

A gifted student using a wheelchair in a comprehensive school class with a music emphasis

In Finland, as part of comprehensive school education, classes are offered with special emphases, such as music and other arts, languages and sports. In these classes, more teaching hours are spent on the emphasised subject than normally would be the case in a comprehensive school class. Typically, students must apply for classes with a special emphasis, which makes such classes dubious from the perspective of educational equity.

In summer 2017, Finnish media reported on twin sisters who reached the same school class with special emphasis on music class (HS, 2017). One of the sisters, who was a wheelchair user, was first denied access to class because the city

of Espoo was unwilling to make the accommodations necessary for a wheelchair user. After intervention from the Non-Discrimination Ombudsman, the city of Espoo finally did the necessary, reasonable accommodations and both sisters joined the music class.

This example describes how a gifted student (in this context, this refers to the ability to pass the musical aptitude tests of the music-emphasis class) confronted discrimination when she could not gain access to the music classroom and its equipment. No legislative restrictions exist that would prevent the student from participating. In this case, reasonable accommodation refers to the financial investment needed to make the required physical adjustments that would guarantee equity in participation. As comprehensive schools are government-funded and thereby required to advance educational equity, no material conditions exist that would make reasonable accommodation unfeasible or impose any disproportionate or undue burden on the school.

Another issue in terms of reasonable accommodation is whether it is suitable to achieve participation in the music-emphasis class or whether other measures should be applied. In the first place, the school environment and its equipment should be accessible to everyone, but if it is not, then reasonable accommodations should be made as a reactive duty. Reasonable accommodations depend on the circumstances of a case. In this case, architectural barriers may need to be removed or altered to provide classroom accessibility. However, schools are not required to provide unreasonable structural changes that would impose an undue hardship. Instead, reasonable accommodations could include moving the music classroom to the ground floor of the school building or setting up a slope or elevator to provide access. Accommodations, in this case, could be no-cost accommodations, such as arranging instruments and other music classroom equipment to give those students using wheelchairs the ability to reach for and use them. Such accommodations could be cost-effective, such as attaching handrails near the ramps to enable students using wheelchairs to pull themselves up, as well as providing height adjustments for instruments or modified equipment controls for hand and foot operation. All accommodations should be negotiated with the person who needs reasonable accommodations, which, in this case, could entail joint evaluation, for example, whether providing access ramps or motorised lifts at entrances would be a preferred and reasonable accommodation.

DISCUSSION AND CONCLUSION

The CRPD proclaims the right to equity in education, but the convention remains largely underexplored despite its importance in the education of people

with disabilities (De Beco, 2019). While clarifying the CRPD's concept of reasonable accommodations in the present article, we have answered some questions concerning equity in music education. We have argued that the concept of reasonable accommodations can be applied to advance equity in music education policy processes.

Individuals' experiences of disabilities in music education contexts demand collective questioning of music education policies at various levels. Bell (2017) argues that the music educator should focus on developing musical ability; however, this responsibility should not fall solely on the individual music educator. Instead, the entire education system should contribute to promoting students' abilities. In education policies, accommodations can be linked to an understanding of the relationship between the educational means and ends.

An education system that meets the needs and objectives of students with disabilities has two important components: teachers and the institutional support they and their students receive. Teachers accommodate students with disabilities, and the school supports these accommodations. Teachers and the school system itself may pose barriers to realising equity in education or may be vehicles for cultural change. Whether equity in the education of students with disabilities is viewed as a problem or a goal depends on the tools available for teachers to accommodate students with disabilities.

The mind-set of the overall education system is also an important factor when advancing educational equity. Educational and institutional traditions might predetermine the efficacy of music education through strict curricular definitions, whereas another perspective might advocate for education practices to address the dynamism of students' experiences within their cultural contexts (Väkevä & Westerlund, 2007). Of course, education cannot be guided only by students' interests and desires; society's interests must also be considered (Vehmas, 2010).

Positioned within the music education field, reasonable accommodation aligns with theoretical frameworks in which the starting point of education is dynamism, reflexivity and criticality instead of so-called methodolatry (Regelski, 2002). Regarding moral reflexivity (Westerlund, 2019) and 'policymaking from below' (Shieh, 2020; see also Schmidt, 2020), reasonable accommodation may serve as a conceptual tool to address moments that require pedagogical experimentation and innovation. Moreover, reasonable accommodation offers a framework for discussing what is just and fair in specific educational situations.

We argue that in current music education policies, the concept of reasonable accommodation is required to prevent discrimination since the issues of equity and justice remain unrecognised in many ways. We suggest that over time, having equity as a starting point makes accommodations a natural part of ethical music education and renders the notion of reasonable accommodation redundant (cf. Allsup & Westerlund, 2012, on situational ethics).

In the discussion on how to implement reasonable accommodation in music education practices, we have attended to the issues of teacher autonomy and education equity. In the context of this article, the core from the students' perspective is not protection from curricular regulation because the curricula in Finnish comprehensive schools and BEA music education grant music teachers significant flexibility and autonomy. The practical illustrations presented in this article exemplify situations in which students would be able to develop their musical abilities in ways that current education structures and music education conventions do not intend or predict. Based on the analysis, the illustrations of music notation and instrument choice seem to be neutral towards all legislative, curriculum-related and other structural features in Finnish music education system, thereby allowing for reasonable accommodations.

And yet, teacher autonomy seems to be a double-edged sword in Finnish music education context. Autonomy allows teachers to be key agents in applying reasonable accommodation and developing equity in music education policy processes, but autonomy can also contribute to discrimination. The concept of reasonable accommodation offers not only students but also teachers and the school community conceptual tools to prevent implementation of disadvantageous musical and pedagogical conventions in local curricula and teachers' actions, which could otherwise lead to inequities.

Beyond Finnish context, the applicability of reasonable accommodation is especially connected to the value basis of education, strictness of curricula and understandings of educators' professionalism. In contexts that do not give teachers wide freedom to develop their practices and make pedagogical adaptations, reasonable accommodation can be used to justify such actions that depart from curricular instructions or pedagogical traditions, for example. Similarly, in such environments, students can have limited opportunities to influence pedagogical situations, and reasonable accommodation can build students' agency. From students' (and parents') perspectives, a potential drawback is the complexity of the concept, which emphasises teachers' responsibility to actualise reasonable accommodations.

In summary, music education policy-makers at various levels are currently expected to implement reasonable accommodations and evaluate their impacts. We believe that for research and assessment, policy-makers should not rush to make evaluations using research methods that presume a direct causal relationship between a primary problem (e.g., discrimination against persons with disabilities), a secondary problem (e.g., low levels of participation by students with disabilities in advanced music education) and a given solution (e.g., the use of reasonable accommodations) (cf. Gould, 2004). Future studies should evaluate and assess the effects on accommodations in music education for individuals with disabilities based on sound theoretical understandings of the reasonable

accommodation concept. As Gould (2004) stated, a 'chain of influence' might be sought, instead of neat, linear, cause-and-effect relationships.

Consistent with perspectives in cultural disability studies, we have generally understood disability as a cultural and social phenomenon in this article. In context of music education, the understanding that education is primarily about interactions—in other words, it is a social phenomenon—implies that problems in education can be understood in terms of social arrangements rather than individual characteristics (Vehmas, 2010). Music educators, therefore, should assume the social responsibility to consider the sociocultural practices and norms of music education and music (performance) cultures and to examine how they contribute to pedagogical interactions and the experiences of individuals with disabilities in music-making and education. By simultaneously viewing disability as a very personal issue, an ordinary part of life and a result of social arrangements and discrimination, the social model of disability has encouraged efforts to extract disability from the special education field and to address concerns about disability in broad education policies and practices (Hakala et al., 2018; Shakespeare, 2014).

The disadvantages faced by many people with disabilities arise from the denial of social services and the failure of institutions to take responsibility for addressing disability-related concerns in education. Music education is not exempt from the need to provide reasonable accommodations to disabled students. Issues related to disabilities expose obligations related to equity in music education, so educators should have extensive understandings of pedagogy and policy to provide suitable accommodations in a variety of contexts according to situational needs.

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2. As outlined by Finnish National Board of Education (2017), the advanced section aims to provide students with the competencies they need for vocational and higher education, whereas the basic section is more flexible and focused on promoting students' achievement of personal goals.

3. Recent reports on the development of BEA system indicate that the field should progress in regard to addressing the diversity of students through individualised learning, developing teachers' knowledge and skills and restructuring the curriculum (Aluehallintovirasto, 2014; Juntunen & Kivijärvi, 2019; Tiainen et al., 2012; Vismanen et al., 2016).

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ARTICLE V

(In English):

Kivijärvi, S., & Rautiainen, P. (2020).

Advancing equity through reasonable accommodation
in music education.
ArtsEqual policy brief 2/2020.

POLICY RECOMMENDATION: ADVANCING EQUITY THROUGH REASONABLE ACCOMMODATION IN MUSIC EDUCATION

This ArtsEqual policy recommendation offers research-based insights and practical examples for enacting reasonable accommodation in music education. It utilises Finnish music education system as a context, but the perspectives presented can be applied in a variety of education systems internationally as well as among other art forms. The policy recommendation is directed at local authorities, institutions and individual teachers.

Reasonable accommodations in music education are individual and context-dependent policies that are planned and implemented together with the person who has a disability. Reasonable accommodations are required by the United Nations' Convention on the Rights of Persons with Disabilities, as well as equity legislations in several countries.

Music education institutions and music teachers should:

- Implement reasonable accommodations for students and teachers with disabilities
- Evaluate their abilities to implement reasonable accommodation as part of institutions' equity plans, as well as accessibility evaluations and solutions
- Offer in-service and continuing education for teachers

Reasonable accommodations in music education are individual and context-dependent policies that are planned and implemented together with the person who has a disability. Reasonable accommodations are required by the United Nations' Convention on the Rights of Persons with Disabilities (CRPD), as well as equity legislations in several countries. This ArtsEqual policy recommendation offers research-based insights and practical examples for enacting reasonable accommodation in music education. The policy recommendation is directed at local authorities, institutions and individual teachers who aim to advance equity in music education. It utilises Finnish music education system as a context, but the perspectives presented can be applied in a variety of education systems internationally as well as among other art forms.

WHAT IS REASONABLE ACCOMMODATION?

Reasonable accommodations are individual and context-dependent policies that are planned and implemented together with the person who has a disability (De Beco, 2019; Konttinen, 2017). They differ from accessibility policies, which are preventive, systemic and often based on separate protocols. Accessibility policies include, for example, permanent wheelchair ramps or induction loops. Reasonable accommodation complements accessibility policies: If a person does not achieve an equal position with others, reasonable accommodation is required to create equity. For instance, moving teaching from a non-accessible space to an accessible space is reasonable accommodation. Reasonable accommodations concern also entrance examination, when necessary.

In Finland, the legal obligation for reasonable accommodation covers the public and private sectors, including all education providers. Each education provider must create a plan for equity action and evaluate how equity is put into practice. If any pitfalls are encountered during equity planning or evaluation, education providers should implement any necessary actions, such as accessibility policies and reasonable accommodation procedures. Both are required when education is inaccessible to someone. Reasonable accommodation can entail physical learning environments or interaction and communication in learning situations.

The right to reasonable accommodation concerns not only students, but also teachers and other staff members. The education provider must ensure, via accessibility policies and reasonable accommodations, that people with disabilities have an equal opportunity to work as teachers.

An authority, education provider, employer or provider of goods and services has to make due and appropriate adjustments necessary in each

situation for a person with disabilities to be able, equally with others, to deal with the authorities and gain access to education, work and generally available goods and services, as well as to manage their work tasks and to advance their career (Non-Discrimination Act in Finland 1325/2014, 15 §).

TEACHERS AS KEY AGENTS IN PROVIDING REASONABLE ACCOMMODATION

Reasonable accommodation is a collaborative process. A person who requires reasonable accommodation and the education provider (authority, rector, teachers) decide in dialogue[1] how and what kind of reasonable accommodation will be established. The starting point for reasonable accommodation concerns the needs of a person with disabilities and what can be reasonably expected as a response to the situation at hand. Reasonable accommodation is related to cultural traditions and frameworks – in the context of education under the national core curriculum and traditions related to teaching content and pedagogical approaches.

They also are related to the size of the actor, economic issues and the nature of the activity, i.e., it is assumed that municipalities and other public actors should incur significant economic costs, whereas small, private actors can only be reasonably expected to make minor accommodations. Reasonable accommodation also can be no-cost (Arnardóttir, 2011).

The implementation of reasonable accommodation is centred around evaluations of what is deemed reasonable. In Finland, National Non-Discrimination and Equality Tribunal can resolve reasonability issues, e.g., when a person with a disability complains about a reasonable accommodation being withheld. Currently, very few education discrimination cases have been taken to the board in Finland.

Despite the teaching context, teachers always have autonomy to some extent in relation to national and local curricula concerning teaching approaches. This autonomy allows teachers to decide on whether reasonable accommodations that advance equity are needed; e.g., in Finland, teachers have nearly full authority and professional freedom to demand reasonable accommodations (Kivijärvi & Rautiainen, 2020).

> *In-service education can offer tools for analyzing cultural frameworks that impact reasonable accommodation.*

REASONABLE ACCOMMODATION IN MUSIC EDUCATION PRACTICE

The following examples of reasonable accommodation are based on an article by Sanna Kivijärvi and Pauli Rautiainen (2020), 'Contesting music education policies

through the concept of reasonable accommodation: Teacher autonomy and equity enactment in Finnish music education'[2], published in the peer-reviewed journal Research Studies in Music Education.

Example 1: Figurenotes and reasonable accommodation of notation conceptions

Western standard music notation can be a mechanism that limits equity in music education (Kivijärvi & Väkevä, 2020). In music education provided by comprehensive or upper secondary schools or in Basic Education in the Arts, there are no curricular reasons why other notation systems cannot be used. The framework curricula set by the Finnish National Agency for Education addresses music reading and writing, but do not provide guidance on the use of Western standard music notation as such (LPOPS, 2019; POPS, 2014; TPOPS, 2017). Western standard music notation's hegemony seems to be based on traditions in music education practices.

The Figurenotes notation system is an example of reasonable accommodation in notation conceptions.[3] Figurenotes is a colour- and shape-based notation system that is used at all levels of the education system, from basic education to teacher education departments (Kivijärvi, 2019).

There are no legislative, curricular[4] or administrative barriers to reasonable accommodation with Figurenotes. Reasonable accommodation must be implemented in cooperation and negotiation with the student. This negotiation should cover the benefits and limitations regarding reasonable accommodation. In the case of Figurenotes, the negotiation can concern, for example, potential limitations in musical genres or repertoire selections or goals regarding learning. Reasonable accommodation does not cause an undue burden for the education provider or the person requiring reasonable accommodation. Buying Figurenotes books or writing sheet music with computer software aligns with the costs of traditional notation material.

Example 2: Tablet computer as an instrument choice

Music education in Finnish comprehensive and upper secondary schools and Basic Education in the Arts institutions[5] mainly are based in traditional musical instruments. It can be impossible for a person living with muscular disease or other physical challenges to play a traditional musical instrument. In this case, reasonable accommodation is directed toward instrument conceptions: instead of a traditional musical instrument, an individual can play a tablet computer.

There are no curricular restrictions for reasonable accommodation in instrument conceptions. Negotiation of reasonable accommodation can be directed

toward learning goals or group playing opportunities. A similar negotiation also can take place regarding traditional instruments. From an economic perspective, tablet computers are affordable compared with traditional instruments. In-service education on the use of tablet computers can incur significant expenses, especially for Basic Education in the Arts teachers, who have been trained to master specific instruments.

Example 3: Reasonable accommodation for a student using a wheelchair

In summer 2017, Finnish media discussed a case of twin sisters who both applied and were accepted into comprehensive school music education in a so-called music-emphasis class. Originally, the City of Espoo refused to make necessary reasonable accommodation for the sister who used a wheelchair. Later, the city changed its policy and implemented reasonable accommodation.

In this case, reasonable accommodation referred to changes in the physical environment so that the student accepted in music-emphasis class was able to participate. Examples of reasonable accommodation in a situation like this can be lift arrangements or installing elevators. Also, in this case, reasonable accommodations must be implemented in consultation with the person in need of the accommodation. There are no cost-related barriers to reasonable accommodation, as basic education is funded publicly and required to advance educational equity.

STUDENTS AND TEACHERS WITH DISABILITIES HAVE THE RIGHT TO REASONABLE ACCOMMODATION TO GUARANTEE EQUITY

Reasonable accommodation refers to individualised, physical or interaction-related modifications that guarantee equity for people with disabilities. The goal of reasonable accommodation is to advance the implementation of human rights for everyone. The concept was developed under the United Nations' Convention on the Rights of Persons with Disabilities (CRPD), which is one of the UN's 16 human rights conventions.[6] It obligates countries that have ratified the convention to fully guarantee human rights for people with disabilities. In practice, all countries that have ratified the convention must implement legislative, governmental and other policies to fulfil the rights addressed in the convention.

CRPD denies discrimination in all areas of life, including in, education and the arts. Education providers can and should make every effort to accommodate and remove a variety of challenges that students, teachers and other staff members with disabilities encounter in their daily lives. According to the convention,

resistance to implementation of reasonable accommodations is discrimination.

The concept of reasonable accommodation follows a paradigm shift that aligns with the social model of disability, according to which, the barriers related to disability are a social problem and thus, communities can solve them (Shakespeare, 2014). Responding to the criticism over the inclusion/exclusion dichotomy (Lawson, 2008), this view emphasises the agency and self-determination of people with disabilities. Reasonable accommodation also expands human rights obligations to areas that previously were discretionary.

In Finland, the reasonable accommodation obligations in CRPD have been put forth in the Non-Discrimination Act, which aims to advance equity, prevent discrimination and enhance legal protection for those placed in discriminatory predicaments. In addition to direct and indirect discrimination, the Non-Discrimination Act in Finland views withholding reasonable accommodation as discrimination.

In Finland, not all differences in treatment are discrimination under the non-discrimination legislation. It is not discriminatory to implement policies that advance actual equity or remove or prevent barriers caused by discrimination (ks. Jansen ym. 2017). The Non-Discrimination Act in Finland addresses such treatment in sections regarding positive discrimination (9 §) and reasonable accommodation (15 §). The main difference in these sections is that positive discrimination is not mandatory, whereas reasonable accommodations are.

Withholding reasonable accommodation from people with disabilities is discrimination under CRPD.

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NOTES

1. With a minor, the negotiation takes place with the student and the student's parents or guardians.

2. The article is readable as Open access version through the link: https://journals.sagepub.com/doi/full/10.1177/1321103X20924142

3. Figurenotes is a notation system invented and developed by Kaarlo Uusitalo and Markku Kaikkonen. It has been used particularly at Resonaari Music Centre (ks. Kaikkonen & Uusitalo, 2005; 2014; www.resonaari.fi).

4. The national core curriculum for comprehensive schools states that the goal 'is to help the student to understand the basic principles of how to notate music as part of music-making' (p. 142) and adds that 'as the [student's] capabilities develop, the concepts are named and either established or [the student's] own symbols are utilised to describe music' (p. 264) (POPS, 2014). The BEA national core curriculum's advanced part states that 'the student should be guided to play by heart and to read and interpret the approaches of notation that are typical for the musical genre in question' and that the objective is 'to guide the student to develop his or her ability to read music notation and

notate music' (p. 48) (TPOPS, 2017). There is no mention about reading or writing music in the upper secondary school curriculum (LPOPS, 2019).

5. There has been interest in music and band activities among young people living with Spinal Muscular Atrophy (SMA) in Finland. They have studied within BEA at least in Resonaari music school. In addition, patient associations have organised music education for their members (Uudenmaan lihastautiyhdistys, 2015).

6. The convention was established internationally in 2008 and ratified in Finland in 2016.

ARTICLE V

(In Finnish):

Kivijärvi, S., & Rautiainen, P. (2020). Advancing equity through
reasonable accommodation in music education
[Kohtuullinen mukauttaminen musiikinopetuksen
yhdenvertaisuuden edistäjänä].
ArtsEqual policy brief 2/2020.

TOIMENPIDESUOSITUS: KOHTUULLINEN MUKAUTTAMINEN MUSIIKINOPETUKSEN YHDENVERTAISUUDEN EDISTÄJÄNÄ

Tämä ArtsEqual-toimenpidesuositus on suunnattu kunnille, oppilaitoksille ja yksittäisille opettajille yhdenvertaisuuden edistämiseksi peruskoulun, lukion ja taiteen perusopetuksen musiikinopetuksessa. Musiikkikasvatuksessa kohtuullisilla mukautuksilla tarkoitetaan muutoksia, joilla mahdollistetaan vammaisen henkilön osallistuminen opetukseen tai toimiminen opettajana. Toimenpidesuositus avaa kohtuullisten mukautusten käsitettä ja tarjoaa käytännön esimerkkejä kohtuullisten mukautusten toteuttamiseksi musiikkikasvatuksessa. Suosituksessa esitettäviä näkökulmia voidaan soveltaa myös muissa oppimisympäristöissä ja muilla taiteenaloilla.

Peruskouluilla, lukioilla ja taiteen perusopetuksen oppilaitoksilla on YK:n vammaissopimuksen ja yhdenvertaisuuslain perusteella velvollisuus:

- toteuttaa kaikki vammaisten henkilöiden tarvitsemat kohtuulliset mukautukset sekä oppilaille että henkilökunnalle,
- tarkastella kohtuullisten mukautusten toteuttamista osana oppilaitosten yhdenvertaisuussuunnitelmaa sekä suhteessa oppilaitosten esteettömyys- ja

saavutettavuuskartoituksiin ja -ratkaisuihin,
- tarjota täydennyskoulutusta opettajille, esimerkiksi silloin kun vammaisten henkilöiden tarvitsemat kohtuulliset mukautukset tätä edellyttävät.

MITÄ ON KOHTUULLINEN MUKAUTTAMINEN?

Kohtuulliset mukautukset tehdään yhteistyössä vammaisen henkilön kanssa. Ne ovat yksilöllisiä ja tilannesidonnaisia toimenpiteitä (De Beco, 2019; Konttinen, 2017) ja eri asia kuin esteettömyystoimenpiteet, jotka ovat ennakoivia, järjestelmään liittyviä ja erillisiin säädöksiin perustuvia. Esimerkiksi pysyvän pyörätuoliluiskan rakentaminen ja pysyvän induktiosilmukan asentaminen tilaan ovat esteettömyysratkaisuja. Kohtuulliset mukautukset täydentävät esteettömyystoimenpiteitä: jos henkilö ei pääse yhdenvertaiseen asemaan pysyvien esteettömyystoimenpiteiden avulla, yhdenvertaisuuden saavuttamiseksi tarvitaan yksilöllisiä mukautuksia. Esimerkiksi opetuksen siirtäminen tarvittaessa esteellisestä esteettömään tilaan on kohtuullinen mukautus. Kohtuullisia mukautuksia on toteutettava opetuksen järjestäjän kaikessa toiminnassa eli opetuksen ohella myös esimerkiksi valintakoetilanteessa.

Velvoite kohtuullisiin mukautuksiin koskee kaikkia koulutuksen järjestäjiä. Jokaisen koulutuksen järjestäjän on laadittava suunnitelma yhdenvertaisuuden edistämiseksi omassa toiminnassaan sekä arvioitava yhdenvertaisuuden toteutumista. Mikäli suunnitelman laatimisen tai arvioinnin yhteydessä yhdenvertaisuuden toteutumisessa havaitaan puutteita, koulutuksen järjestäjällä on velvollisuus ryhtyä asianmukaisiin toimenpiteisiin, kuten esteettömyysjärjestelyihin ja kohtuullisiin mukautuksiin. Kohtuullinen mukauttaminen voi kohdistua esimerkiksi fyysiseen oppimisympäristöön tai vuorovaikutukseen ja kommunikaatioon pedagogisissa tilanteissa. Sekä esteettömyysratkaisuja että kohtuullisia mukautuksia tarvitaan, kun koulutus ei ole vammaisen ihmisen saatavilla yhdenvertaisella tavalla muiden kanssa ilman niitä.

> "Viranomaisen, *koulutuksen järjestäjän*, työnantajan sekä tavaroiden tai palvelujen tarjoajan on tehtävä asianmukaiset ja kulloisessakin tilanteessa tarvittavat kohtuulliset mukautukset, jotta vammainen henkilö voi yhdenvertaisesti muiden kanssa asioida viranomaisissa sekä saada koulutusta, työtä ja yleisesti tarjolla olevia tavaroita ja palveluita samoin kuin suoriutua työtehtävistä ja edetä työuralla." (Yhdenvertaisuuslaki 1325/2014, 15 §)

OPETTAJAT AVAINTOIMIJOINA KOHTUULLISTEN MUKAUTUSTEN TOTEUTUKSESSA

Kohtuullista mukautusta tarvitseva henkilö ja koulutuksen järjestäjä (kunta, koulutoimi, rehtori, opettajat) suunnittelevat yhdessä[1], miten tai millainen mukautus toteutetaan. Lähtökohtana ovat vammaisen henkilön tarpeet, joihin on vastattava siten kuin kohtuudella kulloisissa olosuhteissa voidaan odottaa. Kohtuulliset mukautukset toteutetaan suhteessa kulttuuriseen viitekehykseen – koulutuksen kontekstissa esimerkiksi opetussuunnitelman perusteisiin ja opetettavaan sisältöön liittyviin perinteisiin. Kohtuullisuutta arvioidaan myös suhteessa koulun kokoon, taloudelliseen asemaan ja toiminnan luonteeseen. Lähtökohtana on esimerkiksi se, että kuntien ja muiden julkisten toimijoiden voidaan edellyttää kantavan mukauttamisesta aiheutuvia huomattaviakin kustannuksia, kun taas pieneltä yksityiseltä toimijalta ei voida kohtuudella edellyttää huomattavan suuria kustannuksia aiheuttavia mukautuksia. Kaikissa tapauksissa kohtuullinen mukauttaminen ei välttämättä vaadi erityisiä taloudellisia resursseja (Arnardóttir, 2011). Oleellista on koulutuksen järjestäjän myönteinen ja oppilasta tukeva lähestymistapa. Käytännön toteutuksessa apua voi saada esimerkiksi järjestöiltä, jotka tukevat yhdenvertaisia toimintamahdollisuuksia.[2]

Viime kädessä kohtuullisuus määritellään yhdenvertaisuus- ja tasa-arvolautakunnassa, jonne vammainen henkilö voi valittaa kohtuullisen mukautuksen epäämisestä. Toistaiseksi lautakunnan käsiteltäväksi on viety vain vähän opetuksen järjestämiseen liittyviä syrjintätapauksia. Kun vammaisten henkilöiden tietoisuus oikeudesta kohtuullisiin mukautuksiin ja mahdollisuudesta viedä syrjintätapaus maksutta yhdenvertaisuus- ja tasa-arvolautakunnan käsittelyyn kasvaa, käsiteltyjen tapausten määrä lisääntynee.

Opettajilla on Suomessa kansainvälisesti verrattuna poikkeuksellisen laaja autonomia tehdä valintoja koskien opetussuunnitelman perusteiden toteuttamista, oppilaitoskohtaista opetussuunnitelmaa, opetussisältöjä ja -menetelmiä sekä arviointia. Tätä autonomiaa opettaja voi hyödyntää kohtuullisten mukautusten toteuttamiseen ja yhdenvertaisuuden edistämiseen. Autonomiasta seuraa myös se, että opettaja ei voi lähes koskaan vedota siihen, ettei hänellä ole toimivaltaa mukautusten tekemiseen. (Kivijärvi & Rautiainen, 2020.)

Täydennyskoulutus voi tarjota opettajille välineitä kohtuullisten mukautusten toteuttamiseen vaikuttavien viitekehysten analysointiin. Keskustelu kulttuurisista viitekehyksistä voi parhaimmillaan laajentaa käsityksiä musiikista ja muusikkoudesta.

KOHTUULLINEN MUKAUTTAMINEN KÄYTÄNNÖSSÄ[3]

Seuraavat kolme esimerkkiä kuvaavat, miten kohtuullista mukauttamista voidaan toteuttaa musiikkikasvatuksen käytännöissä. Ne kertovat opettajien ja oppilaitosten velvollisuudesta käyttää lainsäädännön niille antamaa laajaa liikkumatilaa opetuksen järjestämiseen kulloinkin tarkoituksenmukaisimmalla ja yhdenvertaisuutta edistävimmällä tavalla.

Esimerkkitilanteet aiheuttavat koulutuksen järjestäjälle kustannuksia. Julkisrahoitteisessa koulutuksessa ei käytännössä koskaan voida vedota siihen, että kohtuulliset mukautukset tulevat liian kalliiksi, sillä julkista rahoitusta myönnetään muun ohessa yhdenvertaisuuden edistämiseen. Yksityisen liiketoiminnan muodossa järjestettävässä koulutuksessa on arvioitava koulutuksen järjestäjän taloudellisia mahdollisuuksia ottaen huomioon, että myös yksityisiä palveluita tarjoavalla on lakisääteinen velvollisuus edistää yhdenvertaisuutta.

Esimerkki 1: Kuvionuotit ja nuotinkirjoituksen kohtuullinen mukauttaminen

Perinteinen länsimainen nuotinkirjoitus voi toimia musiikkikasvatuksellista yhdenvertaisuutta heikentävä mekanismina (Kivijärvi & Väkevä, 2020). Peruskoulun, lukion tai taiteen perusopetuksen opetussuunnitelman perusteet eivät kuitenkaan määrittele millaista nuotinkirjoitusta opetuksessa tulisi käyttää. Opetussuunnitelman perusteet käsittelevät musiikin merkintätapojen opiskelua mutta eivät ohjaa nimenomaan länsimaisen nuotinkirjoituksen käyttöön (LPOPS, 2019; POPS, 2014; TPOPS, 2017). Perinteisen nuotinkirjoituksen valta-asema vaikuttaa perustuvan musiikkikasvatuksellisiin perinteisiin.

Kuvionuotit[4] ovat esimerkki notaatiokäsitysten kohtuullisesta mukauttamisesta. Kyseessä on väreihin ja muotoihin perustuva nuotinkirjoitusjärjestelmä, jota hyödynnetään Suomessa ja kansainvälisesti useilla eri koulutustasoilla perusopetuksesta opettajankoulutuslaitoksiin (Kivijärvi, 2019).

Opetuksen mukauttamiselle kuvionuotteja tai muita nuotinkirjoituksia käyttämällä ei ole lainsäädännöllisiä, opetussuunnitelmallisia[5] tai hallinnollisia esteitä. Kohtuullinen mukautus on toteutettava oppilaan tai opiskelijan kanssa neuvotellen ja käsitellen mukautukseen liittyvät hyödyt ja mahdolliset rajoitteet. Kuvionuottien kohdalla neuvottelu voi koskea esimerkiksi mahdollisia rajoitteita musiikkityyli- ja ohjelmistovalinnoissa tai oppimis- ja osaamistavoitteisiin liittyvää neuvottelua. Kohtuullinen mukauttaminen kuvionuotteja tai muita nuotinkirjoituksia käyttämällä ei aiheuta merkittäviä kustannuksia opetuksenjärjestäjälle tai mukautusta tarvitsevalle henkilölle. Kuvionuottikirjojen hankkiminen ja nuotintaminen tietokoneohjelman avulla vastaa kustannuksiltaan perinteiseen notaatioon perustuvien materiaalien hankintaa.

Esimerkki 2: Tablettitietokone soitinvalintana

Musiikkikasvatus suomalaisissa peruskouluissa, lukioissa ja taiteen perusopetuksessa[6] perustuu pitkälti perinteisten soitinten käyttöön, mutta joillekin henkilöille voi esimerkiksi lihassairauden tai liikuntavamman takia olla mahdotonta soittaa perinteistä instrumenttia. Tällaisessa tapauksessa kohtuullinen mukauttaminen voi kohdistua instrumenttivalintoihin: perinteisen soittimen tilalla henkilön soitin voi olla esimerkiksi tablettitietokone.

Opetussuunnitelmallisia rajoitteita instrumenttivalinnan kohtuulliselle mukauttamiselle ei ole. Neuvottelu kohtuullisesta mukautuksesta tablettitietokoneella voi kohdistua esimerkiksi oppimistavoitteisiin tai yhteissoittomahdollisuuksiin. Vastaava neuvottelu on tyypillistä myös perinteisten soitinten välillä. Taloudellisesta näkökulmasta tablettitietokoneet ovat kohtuuhintaisia verrattuna useisiin perinteisiin soittimiin. Opettajien täydennyskoulutus tablettitietokoneiden pedagogiseen käyttöön voi kuitenkin edellyttää lisäresursseja.

Esimerkki 3: Kohtuullinen mukauttaminen pyörätuolia käyttävälle oppilaalle

Kesällä 2017 mediassa[7] keskusteltiin tapauksesta, jossa yhden perheen molemmat kaksossisarukset olivat hakeneet ja päässeet perusopetuksen painotettuun musiikinopetukseen, niin kutsutulle musiikkiluokalle. Ensin Espoon kaupunki kuitenkin kieltäytyi järjestämästä tarvittavaa kuljetuspalvelua, eli tekemästä tarvittavia kohtuullisia mukautuksia pyörätuolia käyttävää sisarusta varten, jolloin hänen osallistumisensa opetukseen ei olisi ollut mahdollista. Myöhemmin kaupunki muutti kantaansa ja toteutti tarvittavat mukautukset.

Tässä tapauksessa kohtuullinen mukauttaminen koski fyysistä ympäristöä ja mahdollisti liikuntarajoitteisen oppilaan osallistumisen opetukseen. Muita esimerkkejä tällaisista kohtuullisista mukautuksista voivat olla kuljetuksen järjestäminen tai luiskien tai hissien asentaminen. Myös tässä tapauksessa kohtuulliset mukautukset on toteutettava dialogissa asianosaisen henkilön kanssa.

VAMMAISELLA OPPILAALLA JA OPETTAJALLA ON OIKEUS YHDENVERTAISUUDEN TOTEUTUMISTA TURVAAVIIN KOHTUULLISIIN MUKAUTUKSIIN

Jokaisella on yhdenvertainen oikeus opetukseen eikä ketään saa opetusta järjestettäessä syrjiä taustansa tai henkilökohtaisten ominaisuuksiensa kuten vammaisuuden perusteella (laki taiteen perusopetuksesta 633/1998; perusopetuslaki 628/1998; lukiolaki 714/2018; yhdenvertaisuuslaki 1325/2014).

Musiikkikasvatuksessa kohtuullisilla mukautuksilla tarkoitetaan toimintatavan tai puitteiden muuttamista niin, että vammainen henkilö voi osallistua opetukseen tai toimia opettajana. Tilannesidonnaisen mukauttamisen tavoitteena on turvata vammaisten henkilöiden perus- ja ihmisoikeuksien yhdenvertainen toteutuminen yhtäläisesti muun väestön kanssa.

Kohtuullisen mukauttamisen käsite on lähtöisin Yhdistyneiden Kansakuntien (YK) vammaisten henkilöiden oikeuksia koskevasta yleissopimuksesta, jota kutsutaan YK:n vammaissopimukseksi. Sopimus on yksi YK:n kuudestatoista ihmisoikeussopimuksesta.[8] Sopimukseen liittyneillä valtioilla, kuten Suomella, on velvollisuus toteuttaa tarvittavat lainsäädännölliset, hallinnolliset ja muut toimenpiteet kaikkien sopimuksessa tunnustettujen oikeuksien toteuttamiseksi.

YK:n vammaissopimus kieltää vammaisten henkilöiden syrjinnän kaikilla elämän osa-alueilla, kuten esimerkiksi koulutuksessa. Sopimuksen mukaan kohtuullisten mukautusten epääminen niitä tarvitsevalta vammaiselta on sopimuksen kieltämää syrjintää.

> *Kohtuullisilla mukautuksilla tarkoitetaan yksilöllisiä muutoksia ja järjestelyjä, joiden avulla varmistetaan vammaisten henkilöiden mahdollisuus käyttää jokaiselle ihmiselle kuuluvia oikeuksia muiden ihmisten tavoin.*

Kohtuullisten mukautusten käsitteen avulla vahvistetaan ajattelutapaa, jossa vammaisuuteen liittyvät rajoitteet ovat sosiaalinen ja yhteisöllinen ongelma eli siten myös yhteisöjen ratkaistavissa (Shakespeare, 2014). Vammaisuuden sosiaalinen malli korostaa vammaisten omaa toimijuutta ja itsemääräämisoikeutta. Kohtuullisen mukauttamisen käsitteen avulla ihmisoikeusvelvoitteet laajenevat koskemaan yhteiskunnan alueita ja palveluita, jotka on aiemmin koettu harkinnanvaraisiksi.[9]

Suomessa yhdenvertaisuuslailla toimeenpannaan YK:n vammaissopimuksen kohtuullisia mukautuksia koskevat velvoitteet. Lain tarkoituksena on edistää yhdenvertaisuutta ja ehkäistä syrjintää sekä tehostaa syrjinnän kohteeksi joutuneen oikeusturvaa. Yhdenvertaisuuslaki kieltää henkilön asettamisen muita epäedullisempaan asemaan. Välittömän ja välillisen syrjinnän lisäksi laissa tarkoitettua syrjintää on muun muassa kohtuullisten mukautusten epääminen.

Yhdenvertaisuuslain mukaan erityiskohtelu (kuten kohtuulliset mukautukset) eivät ole syrjintää, mikäli ne toteutetaan tosiasiallisen yhdenvertaisuuden edistämiseksi tai syrjinnästä johtuvien haittojen ehkäisemiseksi tai poistamiseksi (ks. Jansen ym. 2017). Yhdenvertaisuutta edistävästä erityiskohtelusta säädetään yhdenvertaisuuslain kahdessa pykälässä: positiivisesta erityiskohtelusta yleisesti säätävässä 9 §:ssä ja vammaisten henkilöiden oikeudesta kohtuullisiin

mukautuksiin säätävässä 15 §:ssä. Näiden keskeinen oikeudellinen ero on siinä, että vaikka kenelläkään ei ole oikeudellista velvollisuutta ryhtyä positiiviseen erityiskohteluun, jokaisella on velvollisuus toteuttaa kohtuullisia mukautuksia. Kysymys ei ole yksinomaan oppilaiden oikeudesta. Opetuksen järjestäjän on esteettömyysratkaisuin ja kohtuullisin mukautuksin varmistettava myös vammaisen henkilön yhdenvertainen mahdollisuus toimia työntekijänä, esimerkiksi opettajana.

Yhdenvertaisuus on perus- ja ihmisoikeus. Suomen lainsäädäntö edellyttää, että ihmisillä on oltava taustastaan ja yksilöllisistä ominaisuuksistaan riippumatta yhtäläiset mahdollisuudet opiskeluun ja työntekoon. Tätä oikeutta turvataan kieltämällä syrjintä, mahdollistamalla tosiasiallista yhdenvertaisuutta edistävä positiivinen erityiskohtelu ja velvoittamalla kohtuullisten mukautusten tarjoamiseen vammaisille henkilöille.

Kohtuullisten mukautusten epääminen niitä tarvitsevalta vammaiselta henkilöltä on YK:n vammaissopimuksen ja yhdenvertaisuuslain kieltämää syrjintää.

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KIRJOITTAJAT

Sanna Kivijärvi on väitöskirjatutkija ja opettaja Taideyliopiston Sibelius-Akatemiassa. Hän on julkaissut useita vertaisarvioituja artikkeleja ja kirjanlukuja koskien esteettömyyttä ja saavutettavuutta musiikkikasvatuksessa.

Pauli Rautiainen on perus- ja ihmisoikeustutkija, joka työskentelee julkisoikeuden apulaisprofessorina Tampereen yliopistossa. Hän on yhdenvertaisuus- ja tasa-arvolautakunnan varajäsen ja julkaissut muun muassa vammaisten oikeudellisesta asemasta.

LISÄYKSET

1. Alaikäisen oppilaan kohdalla neuvottelu käydään oppilaan ja hänen vanhempiensa tai huoltajiensa kanssa ottaen huomioon lapsen ikä ja kehitystaso. YK:n lapsen oikeuksien komitea on useassa yhteydessä korostanut lapsen osallisuuden ja edun välistä yhteyttä; lapsen etu ei voi toteutua, jos osallisuuteen kykeneville lapsille ei ole annettu mahdollisuutta osallistua.
2. Esim. Kulttuuria kaikille -palvelu http://www.kulttuuriakaikille.fi/
3. Esimerkit kohtuullisesta mukauttamisesta musiikkikasvatuksessa perustuvat Sanna Kivijärven ja Pauli Rautiaisen (2020) vertaisarvioituun artikkeliin "Contesting music education policies through the concept of reasonable accommodation: Teacher autonomy and equity enactment in Finnish music education", joka on julkaistu Research Studies in Music Education -tutkimusjulkaisussa. Artikkeli on luettavissa osoitteessa https://journals.sagepub.com/doi/full/10.1177/1321103X20924142
4. Kuvionuotit on Kaarlo Uusitalon ja Markku Kaikkosen kehittämä ja erityisesti Musiikkikeskus Resonaarissa sovellettu nuotinkirjoitusjärjestelmä (ks. Kaikkonen & Uusitalo, 2005; 2014; www.resonaari.fi).
5. Esim. POPS 2014: "Opetuksen tavoitteena on auttaa oppilasta ymmärtämään musiikin merkintätapojen perusperiaatteita musisoinnin yhteydessä" (s. 142) ja TPOPS 2014 (laaja oppimäärä): Opetuksen tavoitteena on "ohjata oppilasta kehittämään musiikin luku- ja kirjoitustaitoaan" ja "lukemaan ja tulkitsemaan musiikin lajille ominaisia musiikin merkitsemistapoja" (s. 48). Lukion opetussuunnitelmassa nuotinkirjoitusta, musiikin merkintätapoja tai musiikin luku- ja kirjoitustaitoa ei mainita.
6. Esimerkiksi lihastauti SMA:ta sairastavat henkilöt ovat viime aikoina osoittaneet kiinnostusta musiikinopiskeluun ja -harrastamiseen. Bändiopetusta

järjestävät esimerkiksi Resonaarin musiikkikoulu ja potilasyhdistykset (www.resonaari.fi, Uudenmaan lihastautiyhdistys, 2015).
7. Ks. Helsingin sanomat 16.8.2017 https://www.hs.fi/kaupunki/art-2000005327652.html
8. Sopimus astui kansainvälisesti voimaan vuonna 2008. Suomi ratifioi sopimuksen vuonna 2016.
9. Esimerkkinä vammaissopimuksen 19. artikla, jossa todetaan että vammaisella henkilöllä on yhdenvertaisesti muiden kanssa oikeus valita asuinpaikkansa sekä se kenen kanssa asuu.

APPENDIX I.
INTERVIEW GUIDES

(Translations from Finnish into English)

DEVELOPER AND EXPERT INTERVIEWS

Introduction (purpose of the study; informed consent; how the data will be used and by whom)

The interviewee's background
Are you familiar with these areas our education system? In what ways? Could you position yourself professionally by using this figure? Where do you currently work? In what kinds of environments you have worked in? Do you have a connection to Resonaari?

(2) The applicability of Figurenotes
How would you describe or define the Figurenotes system? What is it? In what kinds of situations you use or have used Figurenotes (if you have)? Do you know if it is being applied in other contexts? Where and why? Why do you use Figurenotes? How would you describe the usefulness and applicability of Figurenotes? What kinds of limitations the system might have? Could you give concrete examples on your experiences?

(3) The history and development of Figurenotes
Could you describe the background and development process of Figurenotes (question for developers)? How and when did you learn about Figurenotes? What did you think about the system then? What do you think about the system now? Have you recommended Figurenotes to anyone? Why? In what kinds of other situations or environments Figurenotes could be used, if any?

(4) The implications of Figurenotes
Do you think Figurenotes has had a broader influence for education/therapy/art field/society/other? If yes/no, why/what kind of. Do you think Figurenotes are well-known (in Finland/internationally)? Why do you think that is? In what

ways Figurenotes connect with the field of special music education? Why do you think that is? What do you think is the purpose or meaning of music notation systems in general? How would you describe the role of music notation for education/therapy/other in Finland? What about internationally?

STUDENT, CLIENT AND PARENT INTERVIEWS

Introduction (purpose of the study; informed consent; how the data will be used and by whom)

(1) The interviewee's background
Could you position yourself by using this figure? Are you familiar with these areas our education system? In what ways? Do you have a connection to Resonaari?

(2) The applicability of Figurenotes
How would you describe or define the Figurenotes system? What is it? In what kinds of situations you use or have used Figurenotes? Do you know if it is being applied in other contexts? Where and why? Why do you use Figurenotes? How would you describe the usefulness and applicability of Figurenotes? What kinds of limitations the system might have? Could you give concrete examples on your experiences?

(3) The history and development of Figurenotes
How and when did you learn about Figurenotes? What did you think about the system then? What do you think about the system now? Have you recommended Figurenotes to anyone? Why? In what kinds of other situations or environments Figurenotes could be used, if any?

(4) The implications of Figurenotes
How would you describe the meaning of Figurenotes? Do you think that Figurenotes are well-known? Why do you think that is? Do you think Figurenotes has had a broader influence for education/therapy/art field/society/other? If yes/no, why/what kind of. In what ways Figurenotes connect with the field of special music education? Why do you think that is? What do you think is the purpose or meaning of music notation systems in general? How would you describe the role of music notation in education/therapy/other?

APPENDIX II.
INFORMED CONSENT FORM

(A translated template from Finnish into English)

With this letter, it is asked for a permission to collect interview data for a research project conducted by details. In this project, teachers, students and other experts are being interviewed regarding their experiences and views on the development and use of Figurenotes. The data will be utilised for individual studies to be published as part of an article-based doctoral dissertation.

All collected material will be confidential. The data will be accessed and analysed only by the researcher herself and potentially her research assistant. To protect individual identities, the data will be anonymised and pseudonyms are utilised in the written description based on the material.

You are free to withdraw from the study at any point.

If you have any questions regarding the research, please do not hesitate to contact name and contact information

By signing this form, you are allowing details to collect interview data and analyse the material for research purposes. Please return the form to name and contact information before the interview.

☐ I give permission to collect and use interview data.
☐ I give permission to collect and use interview data as a parent or guardian of student's/client's name.

Date and place _____

Signature _____

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