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The (Im)possibility of Inclusion

Reimagining the Potentials of Democratic Inclusion in and through Activist Music Education

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Democratic Inclusion in and through
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The (im)possibility of inclusion. Reimagining the potentials of
democratic inclusion in and through activist music education.

Inkluusio – mahdollinen vai mahdoton? Uusia näkymiä demokraattisen inkluusion
mahdollisuuksiin aktivistisessa musiikkikasvatuksessa.

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Abstract

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This dissertation examines inclusion as an ambiguous concept and practice within the context of music education in Finland. The general ethos of inclusive education aims to ensure equal opportunities for all students. However, social practices that are mediated through action and structures within music education contexts, such as segregating students into categories of those who are able, and those who are in need of special education, therapy, or care, generate paradoxes of what inclusion means, and for whom. Furthermore, in the Finnish context the system of music schools has a tradition of selecting young and talented students, with the objective of guiding them toward professional music careers. Such approaches to music education make, in Bourdieusian terms, a *distinction* between those in the targeted mainstream, and those who are outside of this ideal because of their age, ability, or other characteristics, thus overlooking equal possibilities for learning and gaining agency in and through music.

The research project builds upon four sub-studies, which are reported in international, refereed journal articles, focusing on the *Resonaari* music school which promotes inclusive and accessible music education within the Finnish music school system. By utilizing methodological strategies for reflexive interpretation, these sub-studies examine and reflect on the complexity of inclusion from varying perspectives. The first sub-study presented the case of six female older adults who construct their musical agency within a rock band context at Resonaari, examining the wider meanings assigned to rock band music learning with regard to personal empowerment and a deepened understanding of aging. The second sub-study examined how teacher activism is enacted at Resonaari through innovative pedagogical practices, ethical commitment, and flexible policy advocacy. The third sub-study investigated student music teachers' reflections upon workshops run by Resonaari's musicians, aiming to expand the discourse on professionalism by addressing disability as a generative notion for diversity within higher music education. Finally, the continuum of the sub-studies culminated in the researcher's self-reflexive narrative of striving toward activist scholarship during the research project, addressing the challenges and potentials of inclusive research in music education. Through the methodological lens of

critical reflexivity, the overarching task of this research project was to examine: How might Resonaari's *activist* practices disrupt the hegemonic social practices and discourses of music education; and what potential might these ruptures hold for the reconstruction of the structural, ethical, and political enactments of inclusion?

The theoretical framework builds on John Dewey's pragmatist philosophy of educational democracy and moral imagination, as well as complexity theories. Drawing upon Gert Biesta's conceptualization of *democratic inclusion*, it is argued here that there is a continuing need to challenge the understandings and discourses of inclusion through extending the scope of transformational activism within music education. The findings of this research indicate the benefit of recognizing the potential of inclusivity, as exemplified by Resonaari's specialized music education context, as both a generative and ambiguous process. By identifying the implicit and explicit, and the transferable and unique, these manifestations of inclusion revealed the complexity of such discourses and practices. This expanded and problematized view of inclusion is termed *activist hope* in this dissertation. Hence, by considering democracy as an experiment, we may radically challenge, extend, and reconstruct the envisioning and implementations of inclusive music education.

Keywords

Tiivistelmä

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Tässä tutkimuksessa tarkastellaan inkluusion monitulkintaisuutta musiikkikasvatuksessa. Kasvatukseen sisältyvän eetoksen mukaan inkluusio on lähestymistapa, jonka avulla varmistetaan yhtäläiset oppimisen ja osallistumisen mahdollisuudet kaikille. Musiikkikasvatuksen opetuskonteksteissa esiintyy kuitenkin sosiaalisia käytäntöjä ja rakenteita, jotka haastavat käsitykset inkluusiosta ja sen merkityksestä. Musiikkikasvatuksessa oppijat on totuttu erottelemaan yhtäältä kyvykkäisiin oppijoihin ja toisaalta niihin, jotka tarvitsevat erityisopetusta, hoivaa tai terapiaa. Suomalaisessa musiikkioppilaitosjärjestelmässä opiskelijoiksi on perinteisesti valikoitunut valtavirraksi tunnistettavia kohderyhmiä – nuoria ja lahjakkaita oppilaita, joiden on ajateltu hakeutuvan musiikin ammattilaisuralle. Ulkopuolelle ovat jääneet ne, jotka poikkeavat valtavirran ihanteista ikänsä, kykyjensä tai muiden ominaisuuksiensa perusteella. Bourdieun käsitteellä ilmaistuna tämänkaltaisesta lähestymistavasta seuraa *distinktio*, joka tarkoittaa sosiaalista erottamista tai erottautumista. Erottamisen seurauksena musiikillinen oppiminen ja toimijuus kaikille kuuluvana mahdollisuutena ei toteudu tuottaen paradokseja siitä, mitä inkluusio tarkoittaa ja kenelle.

Väitöstutkimukseni rakentuu neljästä osatutkimuksesta, jotka on raportoitu kansainvälisesti julkaistuina referee-artikkeleina. Niiden kohteena on musiikkikeskus *Resonaari* esimerkkinä oppilaitoksesta, jossa edistetään osallistavaa ja saavutettavaa musiikinopetusta osana suomalaista musiikkioppilaitosjärjestelmää. Osatutkimusten kautta inkluusion monimutkaisuutta tarkastellaan refleksiivisen tulkinnan menetelmin. Ensimmäisessä osatutkimuksessa esiteltiin, miten kuuden ikääntyvän naisen musiikillinen toimijuus rakentuu Resonaarin rockyhtyeopetuksessa. Rockyhtyeessä oppimiselle annettuja laajempia merkityksiä tarkasteltiin suhteessa yksilölliseen voimaantumiseen ja ikääntymisen syvempään ymmärtämiseen. Toisessa osatutkimuksessa tunnistettiin opettaja-aktivismin toteutumista Resonaarin toimintaympäristöissä innovatiivisina pedagogisina käytäntöinä, eettisinä sitoutumisina sekä joustavina poliittisina ja rakenteellisina toimintatapoina. Kolmannessa osatutkimuksessa tarkasteltiin vammaisuutta generatiivisesta näkökulmasta osana musiikkikasvatuksen korkeakoulutuksen

monimuotoisuutta. Musiikkikasvatuksen ammatillista diskurssia laajennettiin analysoimalla musiikin aineenopettajaopiskelijoiden reflektioita Resonaarin muusikoista kouluttajina. Osatutkimusten jatkumo kulminoitui tutkijan itsereflektioon neljännessä osatutkimuksessa, jossa nostettiin esiin aktivismin mahdollisuuksia ja haasteita osana inklusiivista musiikkikasvatuksen tutkimusta. Koko projektin kattavana tutkimustehtävänä oli tarkastella kriittisen refleksiivisyyden menetelmin sitä, miten Resonaarin toiminnasta kumpuavat *aktivistiset* käytänteet voivat murtaa musiikkikasvatuksen sosiaalisten käytäntöjen ja diskurssien hegemonioita ja millaisia uusia mahdollisuuksia hegemonioiden murtaminen voi tarjota inkluusion rakenteellisten, eettisten ja poliittisten näkökulmien uudelleenrakentumiseen?

Tutkimus saa teoriapohjansa John Deweyn pragmaattisesta filosofiasta, jossa kasvatuksen olemusta kuvataan demokratian, moraalisen mielikuvituksen ja kompleksisuusteorioiden kautta. Gert Biestan näkemykset *demokraattisen inkluusion* käsitteellistämisestä tukevat tutkimuksessa esitettyä tarvetta haastaa aiemmat inkluusion käsitykset ja diskurssit ja edelleen laajentaa transformatiivisen aktivismin näkökulmaa musiikkikasvatuksessa. Tutkimuksessa osoitetaan, miten inkluusion mahdollisuuksien ymmärtäminen samanaikaisesti generatiivisina ja ambivalentteina on hyödyksi. Resonaarin erityismusiikkikasvatuksen kontekstissa tunnistettiin niin piileviä kuin selkeämmin havaittavia inkluusion ilmentymiä, joista jotkut ovat ainutlaatuisia ja toiset siirrettävissä olevia. Käytäntöjen ja diskurssien monimutkaisuuden tunnistamisen myötä inkluusion näkökulma ongelmallistuu ja laajenee toivoa herättäväksi aktivismiksi. Demokratian kokeilevan luonteen mukaisesti inklusiivisen musiikkikasvatuksen näkymät ja toteuttamistavat ovat näin ollen radikaalisti haastettavissa, laajennettavissa – ja rakennettavissa uudelleen.

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Published articles by the author as part of the dissertation

I Laes, T. (2015). Empowering later adulthood music education. A case study of a rock band for third age learners. *International Journal of Music Education Research* 33(1), 51-65.
(As included in appendix I)

II Laes, T. & Schmidt, P. (2016). Activism within music education. Working towards inclusion and policy change in the Finnish music school context. *British Journal of Music Education* 33(1), 5-23.
(As included in appendix II)

III Laes, T. & Westerlund, H. (In print). Performing disability in music teacher education. Moving beyond inclusion through expanded professionalism. *International Journal of Music Education.*
(As included in appendix III)

IV Laes, T. (In print). Beyond participation. A reflexive narrative of the inclusive potentials of activist scholarship in music education. *Bulletin of the Council for Research in Music Education.*
(As included in appendix IV)

Statement of contribution to the co-authored articles

I co-authored Article II with Patrick Schmidt and Article III with Heidi Westerlund. As both Schmidt and Westerlund are members of the supervision steering group, co-writing with them formed an important part of the supervising process during the research project. Both of the writing projects were open, equal, and collaborative wherein both writers were involved from the beginning to the end. However, as the first author in both articles I was the main person responsible for carrying out the projects as a whole.

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Conference presentations relevant to the study

Engaging in democracy and inclusion through activist music education – Lessons from 'the margins'. Paper presentation at the 32nd World Conference International Society for Music Education (ISME). Glasgow, Scotland, 24.-29.7.2016.

The inclusive potentials of narrative techniques in activist music education. Paper presentation at the 5th International Conference on Narrative Inquiry in Music Education (NIME5). Champaign, Illinois USA, 21.-23.5.2016.

Performing disability in music education: Extending the discourse of diversity. Joint symposium presentation with Jaakko Lahtinen, Marlo Paumo and Kaarlo Uusitalo (Resonaari) in the symposium "Inclusive research doing justice in education". 2nd Biennal JustEd Conference; "Actors for social justice in education", Nordic Centre for Excellence: Justice through Education in the Nordic Countries. Helsinki, Finland, 8.-9.3.2016.

Marginaalin ääni julkisessa pedagogiikassa: Kehitysvammaiset muusikot opettajina musiikinopettajankoulutuksessa [A marginal voice in the public pedagogy: Musicians with disabilities as teachers in music teacher education]. Joint paper presentation with Jaakko Lahtinen (Resonaari) in the 6th research symposium of the Hollo Institute; "Social Justice and Public Pedagogy". Aalto University, Helsinki, Finland, 8-9.10.2015.

A rock band as an alternative learning environment in older adult music education. Paper presentation at the 30th International Society of Music Education World Conference (ISME), Thessaloniki, Greece, 20.-25.7.2012.

Sex, drugs, and rock'n'roll – Here comes the grannies band. Empowerment in and through music education. Paper presentation at the 7th Conference on Research in Music Education (RIME), Exeter, UK, 11.-14.4.2011.

Contents

1 Introduction

Indeed, whenever future is considered as pregiven – whether this be as the pure, mechanical repetition of the present, or simply because it 'is what it has to be' – there is no room for utopia, nor therefore for the dream, the option, the decision, or expectancy in the struggle, which is the only way hope exists. There is no room for education.
(Paulo Freire, 2004, pp. 77-78).

This research project is an attempt to look beyond the habitual and unproblematized ways of thinking about inclusion processes in music education. The motivation stems from a dual notion of music as a unique source of universal possibilities for creativity, on one hand, and music's intrinsic power to cause discrimination and exclusion, on the other. Indeed, music making may give voice or cause silence; it can free from oppressive control or transmit authoritarian values. In and through music, individuals may be empowered or marginalized (Bowman, 1998, p. 347). This research project is framed by my own experiences as a music teacher, teacher educator, and researcher, coming up against situations that have forced me to reconsider my own assumptions and biases regarding for what, and specifically for whom, music education is meant. Indeed, everyone's right to actively participate in music education is generally agreed upon, often symbolized through the catch phrase: 'Music is for all'; however, *how* the equal possibilities are implemented and put into action in music education, and what may impede or prevent these processes, are less frequently discussed.

The inclusive, democratic ethos generally entails that each person is respected as an individual and equal member of a civilized society. However, as the pragmatist philosopher and educational thinker John Dewey (1859–1952) asserts, democracy is needed because people are not naturally *endowed* as equal:

Belief in equality is an element of the democratic credo. It is not, however, belief in equality of natural endowments. [...] All individuals are entitled of equality of treatment by law and in its administration. [...] The very fact of natural and psychological inequality is all the more reason for establishment by law of equality of opportunity, since otherwise the former becomes a means of oppression of the less gifted. (LW 11: 219-220)

In education, the principle of democracy may be habitualized through policy and educational planning as part of institutionalized, inclusive learning

structures. However, considering democratic education solely through learning policy arrangements may lead to the formation of stiff structures that start living their own lives, at the same time losing the ability to be flexible and sensitive to the surrounding socio-cultural changes and recognition of human diversity. Thus, even the most well-intended 'democratic practices' in music education, that are intended to ensure equal participation, may be misguided and, conversely, fortify processes of constraint, condemnation, and othering (Gould, 2008).

Hence, scholars in the field such as Estelle Jorgensen (2011) have encouraged music educators to revision music and education in ways that unsettle the status quo. Recent discussions of equality and democracy in music education have taken on a particularly critical tone in the contexts of Nordic countries (Väkevä & Westerlund, 2007; Westerlund & Väkevä, 2010; Allsup, 2010; Karlsen & Westerlund, 2010), places that rather paradoxically are the societies considered as democratic and equal on the whole (Sahlberg, 2015). These discussions point out, for example, that Finnish music education institutions maintain undemocratic and exclusionary practices through emphasizing the discourse of 'musical talent' and highlighting what are deemed as normal or appropriate music learning trajectories, thus overlooking the fact that music education has a value in growth, humanity, and in building a good life for every human being (Westerlund & Väkevä, 2010; Westerlund, 2002). Thus, although the guiding inclusive principle has been adopted on a policy level in institutionalized music education, certain explicit and latent understandings, structures, and attitudes still constitute restrictions on the potential of accessible and inclusive music education, as will be illustrated later in this dissertation.

In this research project, I attend to inclusion as a concept, a practice, and a *paradox* within music education *discourses*. Drawing from social theorist Michel Foucault (1977; 2003), I adapt the concept of discourse, which is used broadly to describe the interchange between knowledge, power, and truth within the social relations of people, concepts, materials, and society. However, discourse in this dissertation is *not* used as a form of analysis of textual representations, language, or other semiotic systems. Instead, discourse is here understood first and foremost as *social practice* that emerges in two ways: both in how people talk, act, and write, but also in how these actions are discursively represented (Chouliaraki & Fairclough, 1999). Focusing on discourse through social practices "is a way of mediating between abstract structures and concrete events, combining the perspectives of structure and agency" (p. 38). These discursive representations may be seen as ideological, as they help to sustain certain relations of domination which have been conceptualized in terms of *hegemony* (p. 37). According to

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Foucault (2003), discourse is not only an expression or reproduction of already constituted 'truths', but something that brings about effect within our social relations, thus *hegemonizing* certain power hierarchies. Moreover, as stated by Michael Apple (2004), hegemonic understandings are embedded in cultural and institutional arrangements per se, and they are not only controlling us but are, in fact, built by us (p. 11). Hence, learning to identify and analyze hegemonies holds potential for a pluralist view on 'truths' beyond consensus, giving rise to resistance and alternative practices (Apple, 2004; Mouffe, 2013).

Indeed, with the aim to challenge and offer alternative approaches to the prevalent inclusion discourses which constitute a sense of reality and familiarity for most of us, and which will be later identified in the conceptual literature review of this dissertation (chapter 2), inclusion is not regarded here either as 'a problem with a cure' or a generally humane yet abstract aim. Rather, *inclusive (im)possibilities* are scrutinized through the lens of critical and complexity theories, thus valuing the paradoxical nature of such discourses. In all, the research project takes a *holistic* stance to music education through an anti-foundationalist, pluralist, and pragmatist notion of education as growth that emerges in and through transformational agency (Westerlund, 2002, p. 16; Dewey, 1998). Moreover, the study strongly aligns with the notion that the search for democratic music education calls for going beyond consensus and accepting conflict and confrontation as potentially constructive (Schmidt, 2009). As will be articulated in this dissertation, the hope for democracy does not evolve from the pursuit of harmony, but through dissonance and disagreement (Rancière, 2006). This demands pushing beyond the avoidance of struggles, towards embracing the unfamiliar, complex, and uncertain.

1.1 Research context

Context sets the scene for research, thus being an important part of the story, although not what the research itself is about (Stake, 2010, p. 50). Awareness of the context increases the range and depth of the meanings and subjective interpretations given to the research. Hence, in order to help the reader in situating the research, I offer a short description of the background of Finnish educational democracy (1.1.1), followed by an explanation of the particular music school system in Finland (1.1.2). Finally, I describe in more detail the Resonaari music school, both as an exceptional institution within the Finnish music school system and as the personal source of inspiration for this research project (1.1.3).

1.1.1 Background for educational democracy in Finland

The Finnish educational system is based on *equality of possibilities,* with its free comprehensive school system (*peruskoulu*) that was established in the 1970s (Sahlberg, 2015; Niemi, 2012). It is important to note that education has since then been fully governed by the public sector and is free for all from the elementary level to university studies. Educational institutions in Finland are obliged to develop *education for democracy* (Ministry of Education and Culture, 2011), and with reference to the PISA 2000 project report, the Finnish school system has been considered, although somewhat overstatedly, as the best in the world (Sahlberg, 2015, p. xxi-xxii; Simola, 2005). Alongside the global and widespread implementation of neoliberal policies that have had an effect on the educational landscape (see e.g. Apple, 2006), the Finnish comprehensive school education system and its governance have also changed significantly over the past two decades, as part of the overall socio-political development of the *post-comprehensive era* (Marklund, 1981), referring to the increase of individualism and privatization in educational realms. In other words, loosened regulation has created new tensions and meanings for equality of opportunities and individual rights within educational justice (Kalalahti & Varjo, 2012). Nevertheless, even when compared to other Nordic countries, the differences between schools in Finland are still relatively small, yet emerging. Also, the influence of socio-economic background on learning achievement is relatively small but growing. Hence, targeted policies on the early stage of learning and a special support for immigrant students have been created in order to balance out the specific needs of increasingly diverse student populations. Altogether, the Finnish basic education system has been alleged to have an inclusion principle as a starting point through integrative teaching arrangements and learning support regarding students with differing characteristics and needs (Sahlberg, 2015, p. 96).

Although it is located between the geographical and cultural spheres of Russia and the Nordic countries, and despite being a small country with a rather short history of independence only as of 1917, Finland has successfully adopted the Scandinavian welfare state ideology of educational opportunity and equality, along with the influence of the German educational system (Niemi, 2012). Simultaneously, Finland and the Scandinavian countries, including Sweden and Norway, have adopted the ideology of *normalization* as the guiding principle for educational policy and political decision-making, including the development of the basic education system (Kristiansen, 1999, p. 395). Normalization can be described as a socio-political interpretation of human rights to guarantee each

citizen as normal a life as possible, and perceiving all human beings as equal citizens (Ibid.) – as one kind of preliminary form for inclusive education. Normalization is not far from the conceptual thinking of *mainstreaming* in the US and the UK contexts, with driving policies concerned by children's equal rights (Lindsay, 2007). Whilst the normalization ideology has been seen both as a means and an end to the equalizing sociopolitical reform in Scandinavian countries, a gap between the rhetorical use of normalization and the actualized practices and policies has been identified and criticized (Kristiansen, 1999). Moreover, according to the critics, normalization is not an unproblematic platform for an inclusive agenda, as it entails a distinction between 'normal' and 'abnormal' (Culham & Nind, 2009). Nevertheless, the normalization principle has a historical significance in the establishment of Finnish educational democracy, leading the way to guarantee equal opportunity for everyone to pursue free education, without the student's background determining equal participation or affecting learning outcomes (Ministry of Education and Culture (2014).

Finnish teacher education

Teacher education plays an important role in the success of the current educational system in Finland (Sahlberg, 2015; Niemi, 2012). First, all teachers from pre-primary level to general and upper secondary levels are required to have a Master's degree, earned through a 5-year program. Second, applying to teacher education is relatively popular, which enables careful planning of entrance exams, emphasizing not only high test scores, but also a suitable personality including good interpersonal skills and a high motivation for teacher's work (Sahlberg, 2015, p. 103; see also Laes, 2005). A third considered factor of the success of Finnish education is society's trust in the educational actors (Niemi, 2012). In the Finnish educational policy regulation, in-service teachers' professional skills are trusted over school inspections, standardized testing, and a strict state curriculum, all of which have been removed from the school system during the comprehensive school reform. Instead, teachers themselves have the key role in curriculum development, school planning, and student assessment (Sahlberg, 2015, pp. 122-123). This teacher leadership is taken into account in teacher education programs, which are highly research-based, nurturing cooperative and problem-based learning, and the integration of contemporary educational theories to reflective practice (Sahlberg, 2015, p. 116; for music teacher education, see Westerlund & Juntunen, 2015).

Whilst the Finnish Ministry of Education and Culture (2014) supports and regulates pre-service and in-service teacher education on the legislative level, it does not control the content of teacher education. Rather, higher education institutions themselves decide on the student admission processes, content emphasis, and methods of the teacher education programs. In all, whilst it has been argued that the legislation and policy level form a rather steady background for the continuum of developing educational democracy in Finland, the actual challenges may lie in adjusting between the societal needs relating to recent political, economic, and cultural changes, and promoting teachers' professional skills and practical experience in diversifying school communities (Sahlberg, 2015; see also Mayer & Reid, 2016 for a more global analysis). Especially developing positive attitudes towards inclusive education and integrated classrooms among pre-service and in-service teachers is considered as one of the main challenges for au courant Finnish teacher education (Saloviita, 2015).

Finnish music teacher education

In Finland, music teacher candidates aiming to be subject teachers in comprehensive schools on primary and secondary levels graduate from an extended 5 to 5 ½ year degree program with an integrated Bachelor's (180 ECT) and Master's (120 ECT) degree at the university level. Whilst one may graduate with a music teacher degree from three different universities across Finland (situation in 2016), in the following I will outline the structure, aims, and content of music teacher education regarding the degree program at the Sibelius Academy of the University of the Arts Helsinki. This program distinguishes itself from other programs as being situated within the only music university in Finland, thus having the circumstances to offer high quality performative music education (PME) along with academic music education studies. Perhaps as a result of this, the program also has the most applicants, with only an approximately 10% admission rate, in comparison to other music teacher education programs that have less emphasis on PME (Westerlund & Juntunen, 2015).

In the entrance examination, both musical / instrumental skills, and pedagogical / academic skills are evaluated and scored. Unlike some other countries' music teacher education programs, in this degree program both pedagogical and music performance courses go hand in hand from the beginning to the end of studies, thus constructing a natural merger of performer and teacher identity, in contrast to challenges faced, for example, in the US context (see e.g. Pellegrino, 2009). As popular music is a governing practice in the Finnish music classroom

(Muukkonen, 2010), besides one's own main instrument, music teacher studies include mastering all rock band instruments: keyboards, guitar, bass, drums, and percussion instruments. On top of that, all music teacher students study vocal skills in different musical genres, choir and orchestra conducting, music technology, music and movement, and either classical or pop-jazz theory, among others. As more and more students enter the program from a non-classical background, there is an ongoing need to diversify both musical and pedagogical flexibility in the studies in order to prepare future music teachers to work within various musical settings (Westerlund & Juntunen, 2015). Indeed, the ethos of Finnish music classroom teachers is strongly related to versatility and multidisciplinarity within the musical praxis (Muukkonen, 2010).

The fact that music subject teachers are expected to master several musical styles and have the capacity to teach large groups of students from all age levels requires its own unique educational program, one which is extensively different from those of the solo performance degree (Westerlund & Juntunen, 2015). Thus, along with music instrument studies, students are obliged to complete a Teacher's Pedagogical course (60 ECT) that includes pedagogical studies spread over the five years of studies, and several periods of teaching practice in comprehensive schools and adult education (Westerlund & Juntunen, 2015). The aims of the pedagogical studies have been and are constantly being developed in alignment with contemporary educational research streams. Consequently, recent developments have especially engaged with emphasizing music teacherhood as a reflexive practice (Juntunen, Nikkanen & Westerlund, 2013). Teachers' pedagogical studies are comprised of study modules, for example in learning theories, philosophy of music education, music didactics (content, methods, and assessment), and research skills (Westerlund & Juntunen, 2015). All in all, Finnish music teacher education follows the tripartite model of involving knowledge production, practical preparation, and research oriented teaching as a set agenda for teacher education as a whole in Finland (Sahlberg, 2015; Westerlund & Juntunen, 2015).

Despite the highly versatile nature of the teacher education program, including theoretical, philosophical, and practical perspectives on music teaching (Ferm Thorgersen, Johansen & Juntunen, 2016), the emphasis seems to be in *music* pedagogy, in other words highlighting *musical diversity* (e.g. through teaching 'world music', see Korpela, Kuoppamäki, Laes, Miettinen, Muhonen, Nikkanen, Ojala, Partti, Pihkanen & Rikandi, 2010) over *pedagogical diversity*. Hence, it might be argued that less attention is paid to considering broader issues

of student diversity and social justice through the subject matter (Grossman, McDonald, Hammerness & Ronfeldt, 2008; Ballantyne & Mills, 2008). Indeed, it has been argued that the Finnish educational system is only now about to answer to growing diversity, after having long remained "ethnically homogeneous" (Sahlberg, 2015, p. 95). This, of course, is a fallacy, as many cultural minorities have inhabited Finland already prior to the recent global migration movements. Despite growing awareness on diversity issues through discourses of multicultural education in Finland and Scandinavia, however, further development of Finnish music teacher education calls for considering diversity issues more extensively (Karlsen & Westerlund, 2010; Karlsen, 2014). It is noteworthy, as well, that in the Finnish educational context *diversity* is often discussed in broader terms than only one of cultural diversity, encompassing discourses on (dis)ability (see chapter 2).

1.1.2 The Finnish music school system

Finland has established a renowned system that offers regular, goal-oriented music and art education for children as a separate activity from art subjects included in compulsory basic education, offered by independent institutions in music, visual arts, dance, and circus arts that spread across the country. The core curricula for Basic Education in the Arts (*taiteen perusopetus*) regulates the aims and preconditions for organizers, co-operation, curriculum guidelines, student selection, evaluation, personnel, state subsidy and student fees (Korpela et al, 2010). Being founded on the grounds of the European conservatory system, Finnish music schools distinguish themselves from other art schools as an independent, historical, and highly regulated system. The music tuition is planned according to the Framework Curriculum of the Basic Arts Education, set by the National Board of Education (Opetushallitus, 2002). The main characteristic of these music schools is in their carefully structured, progressive music tuition, that is traditionally realized through private instrument lessons, but also includes group teaching such as choirs and orchestras. In addition, music schools provide study modules in Basics of Music, including music theory, solfege, and history. Whilst tuition in popular, rock, jazz, and folk music is increasingly offered, Western classical music has thus far remained as the governing practice within music schools.

Whilst following the same national curriculum guidelines, there are general differences between how the music schools are funded. The majority of the music schools are administered by the local municipalities (187 music schools in 2008,

according to Koramo, 2009), while the rest are either private enterprises or non-governmental organizations. Beside a minor municipal sponsorship, music schools may apply a statutory government grant based on the number of students and the given lesson hours. The state's share of the total expenditure of the music schools varies from 0 up to 80% (Korpela et al, 2010). The rest of the music school expenditures are covered by student fees. The average term fee is 200-300 € (Koramo, 2009), and usually even higher in those music schools that are run without a state grant. As a result of a decreasing number of applicants in music schools on the national level, a binary system of general and extended syllabi was established in 2005 as an attempt to diversify the learning paths within music schools (Koramo, 2009). The main difference between the two syllabi is in the higher number of lesson hours and the emphasis on individual instrument tuition in the extended syllabus, whilst the general syllabus is primarily realized through group teaching and with fewer lesson hours. Whilst the music schools are not obliged to select their students through entry exams, students are still largely required to have the capacity, motivation, and aptitude to study a music instrument and to be able follow the extended syllabus and progress from one level to another. Thus, entrance exams are still widely used in music schools, consisting of musical auditioning and tests that measure the applicant's musical aptitude (Klemettinen & Veijola, 2001). This established practice of musicality testing is also assumed to have an impact on funding preferences, as the majority of the state's share is awarded to music schools that follow the extended syllabus (Koramo, 2009).

In general, there are significant regional differences between counties in the accessibility of basic arts education services (Aluehallintovirasto, 2014). Furthermore, compared to other art institutions, music schools have particularly exclusionary characteristics with regard to accessibility. Firstly, only approximately half of the children applicants (usually of ages 6–7) are accepted to music schools on the basis of their success in the entrance exam. However, the percentage of the approved applicants depends on the region, as smaller music schools have, on one hand, a limited number of student places, and on the other hand, less applicants (Koramo, 2009). Secondly, in those music schools that do not use entry exams, higher term fees may limit the possibilities of participation for some families with a lower economic status.

While the general basic education system in Finland is steeped in social democracy, with ideals based on social and cultural equity, the music school system, implemented by exclusionary music schools, appears to be distinctly

hierarchical in both professional ethos and institutional structure. This regulative, goal-oriented model, including a strong master-apprentice teaching tradition and obligatory level examination, is characterized as a *pyramid model* (Heimonen, 2002) that emphasizes early discovery of talented students, paving the way for professional musicianship. According to critics, this model primarily serves the needs of a very small minority of students who eventually become music professionals. Furthermore, some have criticized, on one hand, that the long tradition of musicality testing has created an elitist impression that prevents some people from committing their children to music schools (Heimonen, 2002). On the other hand, it has been argued that the highly regulated music school system has resulted in a significantly high-quality music culture and the wide international success of a number of musicians who come from a relatively small country (Heimonen, 2002, pp. 191-193). Hence, it has been argued that the music school system creates tensions in the Finnish music education discourse by emphasizing talent and high technical skills over more holistic educational values, thus hampering the construction of democratic music education in today's diversifying society (Westerlund & Väkevä, 2010).

The 2012 report of the Regional State Administrative Agencies in Finland (Aluehallintovirasto, 2014) states that whilst basic arts education should continue to be treasured as a distinct and independent system, the structures and the flexibility of the curriculum must be further developed and improved. Also, future investments need to be directed to new forms of art and culture, diverse educational content, and teaching methods. This demands systematic, internal and external evaluation and collaborative research. A survey by Tiainen, Heikkinen, Kontunen, Lavaste, Nysten, Silo, Välitalo and Korkeakoski (2012) concludes the same, as well as adding more specific suggestions about how the basic arts education services need to be developed, such as: clarifying the interrelationship of the two syllabi; applying and developing the syllabi in order to allow flexible learning paths; taking into account students who need extra support with learning by applying individualized solutions and expanding the teachers' knowledge and capacity to meet these needs. Aligning with these demands, many music schools are now establishing new practices and curricular reforms that aim to strengthen more diverse and creative music education; however, many music instrument teachers feel that they are lacking the skills and professional support to meet students' diverse needs (Björk, 2016).

1.1.3 The Resonaari music school

The Special Music Centre Resonaari[1], situated in Helsinki, Finland, has been a pioneer in experimenting with what an alternative music school would look like, based on its pedagogy, policy, and targeted student population. It offers an interesting counter-narrative within the music school system in Finland by challenging the selective pyramid model of music schools in general, whilst not abandoning the goal-oriented and pedagogical ambitions. Indeed, for many of its students, Resonaari has been the only music school to grant them access and open up possibilities for goal-oriented music education, and even in some cases striving to attain professional musicianship.

Having started as a small project in 1995, and slowly growing and becoming an established music school, Resonaari received its official music school status from the National Board of Education in 2004, allowing them to follow the extended syllabus within the Basic Education in the Arts. While it has the official music school status, Resonaari does not receive state share funding; rather, the music school is mainly funded by student fees, private sponsors, and a small subsidy from the City of Helsinki.

Resonaari consists of a music school and a research and development unit that promotes music education through a strong emphasis on inclusion and accessibility. The music school has approximately 270 students and employs a dozen music instrument teachers (situation in 2016) who provide individual and group teaching in music. The emphasis of the music school is on popular music practices in 'garage band' settings, and the most popular instruments among the students are piano/keyboards, electric bass, guitar, and drums. Many students play the range of instruments, depending both on their personal preferences and pedagogically apt choices made by the teacher. Most of the students have enrolled in Resonaari because they have not been able to study music through the conventional methods used in other music schools, for example, due to specific needs related to the physical or cognitive characteristics that the other music schools have been ignorant of or unable to respond to. The age range of the students is wide, varying from pre-school aged children to senior citizens. One of the crucial policy factors that enables Resonaari to execute the extended syllabus with students with varying learning paces is the so-called *individualization clause* within the advanced syllabus of the Act and Decree on Basic Education in the

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1   http://www.helsinkimissio.fi/resonaari/international

Arts (Opetushallitus, 2002), which prescribes the possibility to individualize the learning goals and teaching structure according to the student's needs. The teachers plan and evaluate the progress and processes of the music learning structures and their students individually. This demands a somewhat interpretive and innovative approach to the standardized evaluation guidelines, as for a majority of Resonaari's students advancing in music studies is often unpredictable and slower than is usually the case. Thus, the governmental authorities at the National Board of Education need to be convinced of student progress and the efficacious teaching structure by different means than strict curriculum and evaluation-based goals.
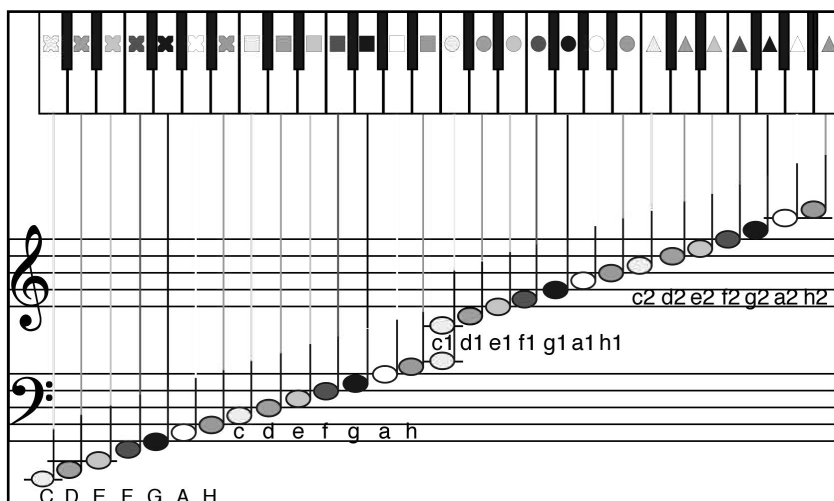
Figure 1. Figurenotes

The research and development unit was established within the music school in 2001, to document the continuous experimental work that is characteristic of Resonaari's operational strategy. Indeed, from very outset Resonaari has been linked to the development of *Figurenotes*[2], a notation system based on colors and shapes, that enables reading music without earlier knowledge in music theory (figure 1.). The research and development work has included the further development and testing of Figurenotes, including embossing Figurenotes for students with visual impairment, and also producing teaching material in other languages, including Estonian, Italian, and Japanese among others (Kaikkonen & Uusitalo, 2005).

In addition, other projects related more widely to accessible and inclusive music education have been launched, under the umbrella name *Everybody Plays*. The projects include, among others, a model for senior citizens' rock band music education and a *Playing Friend* voluntary work model for supporting Resonaari students' music making outside the music school settings. All the projects have been funded by the Slot Machine Association (RAY), which grants non-profit health and social welfare investments and projects in Finland on the basis of annual applications and reports on previous projects. After granted with funding for a number of single projects by RAY, Resonaari received an ongoing grant for its yearly budget to ensure the continuity of running the music school (figure 2.). In addition to the project initiatives, Resonaari's research and development unit organizes professional development courses, workshops, and seminars where the participants usually consist of music educators, music therapists, and social workers among others.

2015 ● Resonaari 20 years anniversary

2012 ● On-going grant for yearly budget for research & development work (RAY 2012-)

2009 ● Everybody plays program (RAY 2009-2001), including a volunteer based operational mode Playing Friend; a rock band learning model for senior citizens, Everybody plays online service, and research development

2008 ● Resonaarigroup program is launched with the support of the Ministry of Education

2007 ● Figurenotes - a key to rehabilitation project (RAY 2006-2007)

2004 ● Music school receives the official status from the National Board of Education to give basic arts education

2002 ● Project to further develop Figurenotes (RAY 2002-2005)

1999 ● Music school is founded as a pilot project

1998 ● Figurenotes project funded by RAY (1998-2001)

1995 ★ Resonaari is founded

Figure 2. Resonaari's timeline

Resonaari got its start in the early 1990s, after the meeting of two key persons in its development, Markku Kaikkonen and Kaarlo Uusitalo. Kaarlo Uusitalo is a musician and music therapist who started to explore innovating new pedagogical tools for teaching music to his clients, eventually resulting in the formation of the Figurenotes system in early 1990s. Markku Kaikkonen has a background as a renowned early childhood music educator, and was recruited to collaborate with Kaarlo Uusitalo to start up Resonaari with the help of lecturer Petri Lehikoinen at the Sibelius Academy, the social welfare organization HelsinkiMissio, and project funding from RAY. The underlying idea was to establish an institution around the developmental work of Figurenotes, simultaneously providing a place where everyone, from children to adults, could play and learn music – a center of both practice-based activity (music school) - and a development unit that would also provide a network for professionals working with music in cross-disciplinary fields.

Today Resonaari music school is located in a comfy house in a quiet residential area of eastern Helsinki. The school itself, however, is a busy site, where students coming to lessons and spending time with their friends and family blend with frequent visitors from different institutions, such as student groups from schools; students and researchers from music education, social work, and nursing; musicians and volunteer workers; and media representatives. Resonaari's teachers are continuously developing ideas: planning and carrying out collaborative initiatives that promote the students' possibilities to make and learn music outside the school settings, such as producing an annual gala concert where the students perform together with Finnish top artists; organizing workshops for teaching Figurenotes to parents and caregivers in order to enable them to support practicing at home; organizing events inside and outside the music schools where the students get to perform regularly; helping the students to create their own music; innovating and making use of technology in music making, and so on. Resonaari's unique and in many ways imaginative use of both policy and pedagogical innovations in a community of dedicated teachers and motivated students foreground the inspiration for this research project.

1.2 Researcher's sphere

My teaching career in the Resonaari music school started in 2003, initially as a part-time job while studying for my master's degree at the Sibelius Academy Music Education Department, and continued later in a full-time position. Being a

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general music educator without background in special education or music therapy whilst working with students who were assigned to the category of 'special needs' had an effect on the construction of my professional identity. I initially ended up working at Resonaari as a result of pure coincidence, rather than a conscious decision. Consequently, I engaged in practical, hands-on learning of the teaching profession and, in retrospect, my *becoming* as a teacher was strongly affectuated by the students and colleagues at Resonaari. Especially in the beginning, self-awareness of the pedagogical expectations and professional challenges was indeed prevalent. Gradually, self-doubt and uncertainty generated a critical consciousness towards the teaching practices, methods, and choices I made as a teacher. Whilst working with students with various backgrounds, characteristics, and needs, Resonaari offered an encouraging and open space for the rich use of different tools, methods, and ideas to support the students' learning and music making in all possible ways. Furthermore, as teacher's own life, biases, events, and experiences unavoidably influence their professional activities and are, in fact, imperative for professional development through acknowledging and reflecting on 'why you failed' (O´Hanlon, 2003), I was often given the opportunity to take up the challenge and to learn from my own mistakes and confrontations.

Over time, I repeatedly faced ambiguity in situations where my professional profile and pathway was to be described and defined either by myself, or the others. Situations like this compelled me to ask: what kind of teacher identity was I expected to construct within Resonaari's practices; and how were the practices related to the larger landscape of music education? And, perhaps most importantly, in line with the inclusive aims and ideals promoted by Resonaari: how do we know that we are on the 'right' path? Indeed, processes of self-reflection furthered and expanded to identify the inconsistencies between pedagogical intentions and real outcomes (O'Hanlon, 2003, p. 100). These tensions and prevailing questions strongly affected my willingness to continue working at Resonaari.

Nevertheless, the need for cautious deliberation on the professional 'inclusive agenda' seemed to come from the outside, rather than from inside Resonaari. For example, during my master's studies I had adopted an underlying common thinking that working with students assigned to the category of 'special needs' requires music therapy studies. My own experience was rather to the contrary, as minor studies and teaching practice within the music therapy field had not contributed significantly to my teaching career or professional thinking. Rather, I identified myself first and foremost as a music educator, and as a self-conscious decision I wanted to adopt Resonaari's ethos to 'just teach' (Kaikkonen

& Uusitalo, 2005), implying disassociating myself from prescriptive teaching models or medicalized concepts, let alone the therapeutic connotations that were easily attached to Resonaari by others. As a result, in my master's thesis (Laes, 2006) I wanted to find out how conceptions of the learner were established and contemplated in comprehensive music education philosophies. I concluded that many grand theories in music education overlooked the issues that I was interested in and confronting on a practical basis in my own teaching practice. After some years of teaching, I entered doctoral studies with a motivation to do research on Resonaari as a significant working place that had affected my own thinking and professional growth. My aim was to disrupt the dual notion of 'mainstream' music education and music therapy, and ask: is it *possible* to construct music education that allows participation for *everyone,* without categorizing it as special education or therapy? Is establishing a category of special music education legitimate, when the generally acknowledged aim is to promote a 'music education for all'?

After leaving my position as a teacher in order to focus on doing research on this topic, I have been fortunate to maintain a strong connection with Resonaari. This has entailed having regular meetings and correspondence with the teachers and the students, attending Resonaari's concerts, workshops, seminars, and other events, and co-authoring pedagogical literature together with Resonaari's director Markku Kaikkonen (e.g. Kaikkonen & Laes 2013a; 2013b). Also, as an emerging self-demand to construct more participatory and inclusive scholarship, we have given joint presentations and workshops with Resonaari's musicians in academic conferences (see the list of conference presentations related to this research project on p. xi). In this way, maintaining a live connection to Resonaari has allowed for a rich and versatile ongoing dialogue throughout the research project.

1.3 Research objective

In choosing the title of this dissertation, I dispute the very possibility of inclusion within music education. This rather strong argument is grounded on the misinterpretation and open-endedness of educational inclusion in policy and practice (described more in chapter 2). Inclusion in its most literal description entails both the act of including and the state of being included; a process through which something or someone is included. 'Inclusion' is seen as equivalent for access to social life that may (or may not) occur on technical, institutional, and interpersonal dimensions. Technical inclusion refers to factors that facilitate the individuals' mobility in the society; institutional inclusion entails institutionally

established role of the human rights acknowledging everyone as a full human being and a citizen; interpersonal inclusion means including all people to take part in concrete events and create contexts for interaction (Ikäheimo, 2009). However, beyond these structural considerations of inclusion, which nonetheless are significant in the production of policy and the establishment of patterns of interactions within educational institutions, other more political and ethical matters regarding inclusion need attention. The aim of this research is to suggest an alternative approach to inclusion as a tool for enacting democratization in music education, with a critical notion to the challenges and paradoxes within inclusion discourses dominating the field of (music) education. Through a set of sub-studies that are introduced in detail in chapter 4, this research objective is carried out by examining the values, implications, and outcomes of certain 'marginal' music education practices that stem from the Resonaari music school. Thus, the overarching task of this research is to examine:

how these activist practices might disrupt the hegemonic social practices and discourses of music education; and
what potential these ruptures might hold for the reconstruction of the structural, ethical, and political enactments of inclusion.

In sum, this research project aims, on one hand, to open up new prospects for constructing a more inclusive and democratic music education and, on the other hand, to argue for a more complex and holistic understanding of the questions of inclusion, diversity, and democracy in music education.

1.4 Structure of the dissertation

This summary of this article-based dissertation consists of a report on the research process, the main findings of the sub-studies, and a wider theoretical extension and synthesis of the research task as a whole. The sub-studies, which are comprised in article form as part of this dissertation (see appendices I-IV), complete the main research objective by bringing various perspectives to the processes of inclusive music education offered by the pedagogical practices, important events, policy negotiations, and individual accounts that have taken place during the research process and in interactions between myself and the actors of Resonaari. In chapter 1, I have described the background information and context needed for the research agenda. chapter 2 comprises a literature review and conceptualization of key issues around inclusion and music education

from perspectives that are relevant to this research project. chapter 3 provides a thorough description of the development of the methodological lenses for the reflexive process of this project as a whole. In chapter 4 I will describe each sub-study separately, including the methodological choices and summaries of the main findings. Chapter 5 offers the discussion of the research findings on a wider conceptual and theoretical level through emerging key themes. Lastly, in chapter 6, I will conclude by summarizing the reflexive research process and present practical outcomes of this research project, and make suggestions in how to engage with democratic inclusion in music education, and specifically music teacher education.

2 At the crossroads of inclusion discourses

The Salamanca Declaration (UNESCO, 1994) formed the roots for a universal inclusive principle for policy and practice in schooling and education, ensuring full United Nations support for developing comprehensive frameworks for achieving equitable education systems globally that draw special attention to children with disabilities. The declaration states, for example, that

- *every child has a fundamental right to education, and must be given the opportunity to achieve and maintain an acceptable level of learning,*
- *every child has unique characteristics, interests, abilities and learning needs,*
- *education systems should be designed and educational programmes implemented to take into account the wide diversity of these characteristics and needs,*
- *those with special educational needs must have access to regular schools which should accommodate them within a child-centred pedagogy capable of meeting these needs,*
- *regular schools with this inclusive orientation are the most effective means of combating discriminatory attitudes, creating welcoming communities, building an inclusive society and achieving education for all; moreover, they provide an effective education to the majority of children and improve the efficiency and ultimately the cost-effectiveness of the entire education system.* (UNESCO, 1994, pp. viii-ix)

A common disappointment during the two decades since the Salamanca statement has been the lack of success and progress toward *Education for All* in different countries, particularly in the UK and the Nordic countries (Kiuppis & Sarromaa Hausstätter, 2014). The criticisms address various issues. First, inclusive action through educational practice has been run over by neoliberalist policy benchmarking (Rix & Parry, 2014). Second, there is a lack of definition of what inclusion is, thus maintaining the special education industry and pathologizing discourses, rather than offering more reflection or theorizing about it (Allan, 2014; 2010). Third, the ethos of 'education for all' is often narrowed down to education for students with disabilities or special needs – therefore, it has been stated that inclusive education should disengage itself from special education agenda (Hollenweger, 2014; Allan, 2010; Young & Mintz, 2008).

In research literature, inclusion has been scrutinized widely across disciplines, from educational theory, including schooling policy, curriculum theory, teacher

education, and identity theories, to social theory, postcolonial theory, feminist theory, and disability studies, among others. In this chapter I will provide a brief literature review on the key issues and questions regarding how inclusion is understood, more specifically in relation to disability and ageing, as they are pertinent topics of the sub-studies of this research project, and how these questions have been addressed in music education.

In general public discourse and policy, inclusion is regarded as the key solution to injustices confronted by marginalized groups of society. However, this view is often accepted without a deeper problematization of the inclusion processes, goals, and consequences (Enslin & Hedge, 2010). Considerations around the complexity, or the *impossibility of inclusion* as stated in the title of this dissertation emanate from the dichotomous understandings of inclusion as an educational principle. While I want to emphasize that disability is not the only identity available for people given such a medicalized assignment, the following notions on inclusion discourses circulate to a great degree around the literature focusing on disability within institutional settings and educational relationships. Nevertheless, whilst inclusion is usually discussed in reference to students assigned to the category of disability, thus regarding them as incompetent within the educational system (Jenkins, 1998), this notion of inclusion is insufficient for this research project. It is perhaps noteworthy to point out, especially to international readers, that the interplay between the concepts of *inclusion* and *diversity* in this dissertation is intentional, and contextual. Indeed, targeting disability, although as one kind of diversity, as the sole center of inclusion discourse should be problematized in the first place (Enslin & Hedge, 2010). In the same vein, the conceptualization of diversity is not limited here to differentiating people in terms of their ethnicity or cultural origins, especially aligning with the broad conceptualization of diversity as human pluralism in the Scandinavian educational realm (Bagga-Gupta, 2007). This broad approach is taken in the hope that this research project might have a contribution to make *beyond* the dualistic 'special' and 'regular' schooling agenda. Thus, it is understood here that inclusion concerns a broad spectrum of human diversifying characteristics, such as ethnicity, age, gender, sexual orientation, (dis) ability, religion, language, and socioeconomic class that may lead to oppression and marginalization of individuals that are "differently positioned" (Alvarez McHatton & Vallice, 2014) in educational and social-cultural fields. Hence, and with regard to sub-study I (appendix I) as part of this research project (see section 4.1 for a more detailed description of the study), I extend the inclusion framework to older citizens with a notion of *age* as one of the most marginalizing elements in educational and cultural surroundings, where youth is idealized

and old age stigmatized (Nelson, 2011; Zebrowits & Montepare, 2000; Cuddy & Fiske, 2002). Indeed, it has been argued that older adults confront ageism in educational settings by teachers due to ignorance or even fear (Greenberg, Schimel & Martens, 2002).

This research project aims to penetrate inclusion discourses by drawing both thin and broad lines between disability studies, ageing studies, adult education, humanist psychology, medicalized models of disability, and overemphasized care discourse in relation to ageing. Here I thematize the tensions and dichotomies of the prevailing inclusion discourses in the notion of the individual through dependency versus agency; difference versus normalcy; and incompetence versus learning potential.

These dichotomies can be perceived both in the practical understandings and the theoretical formulations of inclusion within special education discourse. 'Special education' has become a kind of euphemism for oppression (Slee, 2008), suggesting different goals should exist for students who should be considered the same as any other student group (Young & Mintz, 2008). Moreover, another identified form of oppression, namely ageism, can be argued to be a fallacy, as many stereotypes of older people assume a homogeny that simply does not exist (Nelson, 2011). In music education, older adults are rarely provided with opportunities to enroll in intergenerational and pedagogically ambitious learning contexts; rather, they are considered as a homogenous group overlooking the individual learning potential and interests (Koopman, 2007). Thus, arguments about segregated institutional contexts as safe havens for 'inclusive practices' within music education need more challenging and theoretical questioning.

To account for this argument of the existing *inclusion paradox* (Slee, 2009), I will first present some of the literature concerning the conceptual views of inclusion in general educational research, and the dichotomous relationship between special and mainstream education related to disability (2.1). Then, in section 2.2, I will extend the literature review to a dichotomous notion between the 'new language of learning' (Biesta, 2006a) and the more holistic view on lifelong learning and agency (Biesta, Field, Hodkinson, Macleod & Goodson 2011; Formosa, 2002) in relation to the marginalization of old age in music education (e.g. Harnum, 2007), as well as more broadly. In section 2.3, I will focus more specifically on music through pinpointing these dichotomous discourses as related to and realized through music education. Finally, I will adjoin some perspectives from the studies deriving from critical social theory, especially concerning the marginalization of

disability and age, making a further note on the current discourses concerning the democratic and inclusive potentials in education through a broader notion of diversity, and the conceptual, methodological, and practical challenges that are emerging within (2.4).

2.1 Wavering discourses between inclusive and special education

The inclusive education approach has evolved from special education as a result of a discrepancy between policy and practice (Gibson, 2006), rapidly "establishing movement simultaneously reflected and refracted by education policy, research, and scholarship" (Graham & Slee, 2008). While social inclusion movements have focused on the conditions and needs of underprivileged populations in society (see Young, 2000), such as the social model of the disability movement with their slogan 'nothing about us without us' (Charlton, 2000; Oliver, 1990), during the last decades inclusion has taken place widely in educational theory and in all levels of educational contexts, institutional policies, and teaching methodologies, with the aim of ensuring that diverse student groups have equal opportunities (Kaplan & Lewis, 2013). It is noteworthy, however, that the history of categorization goes much further, entailing the exercise of exclusive institutional language, labeling practices, and de-politicization of educational structures, as stated for example by Apple (2004). To an increasing extent, critical voices within the discourses of inclusive education suggest reconsiderations on "what is meant by talk of inclusion, how this may differ from being inclusive and, whose interests may be served by practices that seek to include" (Graham & Slee, 2008, p. 3). This ambivalence around the concept, especially in relation to special education, is here scrutinized through examining three general relating key concepts: normalization; integration; and exclusion.

Firstly, inclusion was initially justified through the historical normalization principle (see section 1.1.1), as a possibility to disengage from the institutionalization and segregation of so-called incompetent students (Jenkins, 1998) by bringing them into regular schools. This process was later noted as a means of ensuring conformity to a norm of behavior that is predetermined and regulated by school policy (Enslin & Hedge, 2010). However, as strongly argued by disability scholars, normalization can certainly never transform people's lives (Oliver, 1999, p. 167). Along the same lines, Anastasia Liasidou (2012) has argued how the policy of inclusion should *not* aim at normalization, nor perform

as "a sub-system of special education", but rather attend to eradication of social conditions and educational practices "within which several disguised forms of marginalization, discrimination and exclusion are operating" (p. 9).

Secondly, integration within school realms can be seen to relate to physical integration (desegregation) of students who need additional support in their learning. Integrative action within educational settings has been largely an attempt to balance out the medicalized discourse that special education has encompassed. Often, however, the integrative action is put forth without investing in the pedagogical and professional support of the teachers, not to mention an attitudinal mindset within the school community. This may be criticized as a naive notion of *equalization* through socialization, as the students do not become equal solely through sharing the same physical space with others (Carpenter, 2007). Furthermore, and in a more philosophical sense, integration may also be used to enhance control of those in power, resulting in assimilation (Enslin & Hedge, 2010) rather than the constant negotiation, rotation, and dismantling of what appears to be the mainstream, and for what reasons.

Thirdly, it is important to note that the discourse of inclusion implies the discourse of exclusion, and thus they cannot be addressed irrespective of each other. So many questions pervade when it comes to the 'how' and 'why': into what are we including those who have previously been excluded? Is any kind of inclusion always good and necessary? Can including some forms of diversity produce new forms of exclusion? (Enslin & Hedge, 2010) Iris Young (2000), an acknowledged political theorist of *deliberative democracy* and inclusion, distinguishes two 'layers' of exclusion that are naturally in relation to inclusion processes, namely *external exclusion* and *internal exclusion*. This means that even after having formally included groups who have been marginalized, or segregated – in other words externally excluded in the previous stage - maintaining certain stagnant practices, attitudes, and discourses can cause *internal* exclusion that may create and maintain hidden mechanisms of inequitable and discriminatory practices. An apt example of the pitfalls of internal exclusion is the aforementioned physical integration in schools, which simply fails to ensure equally just and fair education despite its good intentions. Drawing especially from Young's work on deliberative democracy, educational theorist Gert Biesta (2009; see also Bingham & Biesta, 2010, pp. 73-85) makes an assertion especially relevant for the inclusion/exclusion binary by stating that educational democratization aims are too narrowly focused on the process of including those assigned to being 'outside' by others who are 'inside'. Similarly, with a particular focus on the policy and politics of

disability and inclusive education, several scholars such as Roger Slee, Julie Allan, and Linda Graham draw attention to the previously addressed *direction* of the inclusion process as it presupposes 'bringing something' into the center. Hence, they too suggest that perhaps we should not use the language of aiming *towards* inclusion, but disrupt the 'centre' where exclusion is legitimized in the first place (e.g. Graham & Slee, 2008; Slee & Allan, 2001). In sum, the three key issues of normalization, integration, and exclusion are intertwined with inclusion, and do not provide answers but open up new questions and complexities.

One of the major considerations in dismantling the ambiguous relationship of inclusion as one of the core values *and* the main problems of democracy (Biesta, 2009; Bingham & Biesta, 2010) is the question of the language and rhetorics of education and politics. After engaging with the recent literature concerning the questions of inclusion, specifically in relation to special education, one may perceive a notably critical tone in the discussions about how special education may work as a mechanism for inequality in schools by incorporating power though categorizing, labeling, or 'helping' students who need extra support in learning (Slee, 2008; Young & Mintz, 2008). These problematic discourses of special education are addressed through a claim that it offers "short term solutions of individual adaptation to long term problems of educational inequality for students labeled as 'disabled' in schools" (Young & Mintz, 2008). The terminology that is used to designate diverse needs (and limited notions) of students is at the core of special education practices. This creates the language of 'special' and 'regular' that denies human variation as omnipresent (Enslin & Hedge, 2010) and, moreover, "a negative tale, a picture of failure and also of acceptance of the status quo, where it is assumed there are causal links between 'needy kids', 'problem areas' and 'educational failure'" (Gibson, 2006, p. 319). However, one may also ask, is special education, after all, needed in some cases, and would students with disabilities be included to this extent in schools today without special education policies and practices. Indeed, the expertise provided by special education professionals may on one hand create dependency on the part of students and their families (Young & Mintz, 2008), and on the other, help the students gain agency that may result in emancipatory and transformative processes.

Nonetheless, inclusion has been argued to be a charged concept within educational realms, perhaps mostly because the education institution carries a burden of categorizing its students on the basis of school performativity and individual characteristics, which in itself contradicts the ethos of inclusion as a response to valuing diversity (Enslin & Hedge, 2010). Progress has been made

since the history of segregated institutionalization of students with impairments in early 1900s, which is also part of the history of Finnish schools, but, nevertheless, critics counter that the contemporary system of special education still maintains and reinforces limited, oppressive conceptualizations through adhering segregation, institutionalization, professionalization, structuring, labeling, and overly prescriptive and mechanistic pedagogies (Connor & Gabel, 2013). Indeed, it has been argued that in order to break away from the "equity-excellence" dichotomy struggles and find "a coherent framework providing equal rights and access for [all] students to develop their unique talents and abilities" (Spielhagen, Brown & Hughes, 2015, p. 380) and "learn together" (UNESCO, 1994), special education should entirely dismantle itself and begin with something that starts "from a completely different place", with a notion that reform benefits *all* students, not just the ones with learning difficulties (Smith, 2010, p. 222). This notion of inclusion as universal education, although implying a risk of being accused as utopian, eventually banishes the need of naming and categorizing. Be it special, exceptional, gifted, disabled – the terms aiming at identification of student anomalies in itself complicates and accelerates the polarization of educational group value systems (Spielhagen, Brown & Hughes, 2015).

2.2 Inclusion and lifelong education

The aim of this research project, to identify and unfold the shortcomings of inclusion discourses, is not limited to disability, but also includes the notion of ageism in socio-cultural and educational realms (Formosa, 2002; Nelson, 2011). As Biesta (2006b) argues, the discourses, policies, and practices of lifelong learning today strongly rely on economic imperative, thus neglecting the value of lifelong education in terms of personal fulfillment, active citizenship, and social inclusion. In other words, "the discourse of lifelong learning seems to have shifted from 'learning to be' to 'learning to be productive and employable'" (p. 172). Biesta and others (2011) have criticized this particular policy language of lifelong learning as having lost the focus of education as personally and socially meaningful, and emphasizing the utilitarian idea of learning as a means of economic growth and global competitiveness, and how aging individuals could become more efficient, more competent, and more useful to the society (Biesta et al, 2011; Biesta, 2006b). Furthermore, social psychologists Cuddy and Fiske (2002) assert how easily "we disparage elderly people without fear of censure" (p. 3), in other words, forming stereotypes based on a person's age has been less problematized, compared to gender, racial, ethnic, or religious stereotyping. Moreover, as aging is naturally

something that no one can avoid, critical considerations of the marginalization of older people address issues of intersectionality, as stated in a research report on addressing these inequalities:

When considering issues of inequality, there is a danger of focusing too much on which 'groups' are marginalized in relation to others: While it may be possible to identify a general inequality between for example men and women, or between persons with disabilities and non-disabled people, this can lead to generalizations about the heterogeneity of each group, and assumptions about individuals within that group. This approach can also lead to the creation of long lists of excluded groups which must then be prioritized, thereby giving some issues less weight than others. It is more helpful and relevant to recognize that inequality derives from multiple and intersecting factors including geographical location, ethnicity, age, disability and gender. Old age, disability and mental health issues function in this way – each represents a 'cross-cutting factor' in its own right, and there is often convergence between them across the life course as they combine to intensify inequality. (Cain, 2012).

Similarly framed by critical pedagogy, scholars have argued how older persons are categorized to a marginal position in relation to their age (Jones, 2006; Nelson, 2011). Hence, they have the possibility to empower themselves from the oppressive, discriminatory position only if the adult educational practice distances itself from the functionalist and psychological paradigms (Shor, 1992). As an alternative to the narrow language and conceptualization of adult education, Formosa (2002) has launched the concept of *critical gerogogy*, suggesting a critical, pragmatic perspective on "reconstruction of thought and action in the lived experience of older people" (p. 74) as the primary guideline for teaching practice that may help educators dismantle marginalizing discourse in adult education. His theory is drawn from political appeals of older adult education and critical gerontology, claiming that meaningful learning experiences for older people will not be achieved by 'occupation therapy', but only through transformative education with liberative, emancipatory aims (Ibid.).

Whilst it is fair to assume that education is primarily tied to the basic the school system, taking a broader perspective on the entitlement of learning and agency throughout the life path demands rethinking the role and participation of older adults within *lifelong education* (Biesta et al, 2011). Aging is connected with notions of decline, physical weakness, and cognitive incapacity – all of which are certainly true and existing 'risks' of getting older, but which are also used to

maintain the social construction of older people as worthless and unproductive to society (Gorman, 2000). Moreover, the concept of *third age* is used to describe the successful aging of retired citizens with an active lifestyle, without questioning whether the outcomes of that lifestyle are entirely positive (Aspin, Chapman, Evans & Bagnall, 2012). These discourses have an underlying ageist tone that has also been argued to affect adult education surroundings. For example, adult education tends to overlook the larger contributions to agency construction in one's personal manner throughout the life path (Biesta, Field, Hodkinson, Macleod & Goodson, 2011), which are not predetermined by the new language of learning that, for instance, regards the learner as a consumer (Biesta, 2006a, pp. 15-19).

It is important to note that ageism exists in the helping professions (Nelson, 2011), thus warranting a critical and relational notion to *care* (Noddings, 2013; see also Lynch, Baker, Lyons, Feeley, Hanlon, O'Brien, Walsh & Cantillon, 2009) when working with older adults and the frail elderly, particularly in educational surroundings. Nel Noddings (2013) asserts that whilst *ethical* caring stems from *natural* caring, it takes into account reciprocality within the relationship between the care-taker and cared-for. This relationship does not assume that everything we do for others they will do the same for us, but rather that the "caring relation" enriches and transforms the lives of both parties (pp. xvii-xviii). At the same time, however, a power hierarchy within the interrelationship of the care-taker and cared-for remains, which emphasizes the need to avoid unnecessary care dependencies between vulnerable individuals and groups and professionals working in educational contexts with them (Lynch et al, 2009). Indeed, care is essential to education, but may sometimes fortify exclusive and marginalizing processes within lifelong educational realms. The same applies to educational work among persons with disabilities.

As an alternative to the Kantian *care ethics* as a normative set of rules, philosopher Martha Nussbaum (2011) has constructed a universal humanist theory of human capabilities that presents a different approach to democratic citizenship, especially regarding vulnerable groups in society. Drawing from Amartya Sen's theory on *substantial freedom,* which is defined through what an individual is expected to have and able to achieve, Nussbaum argues that to be able to use and nurture one's capabilities is naturally equivalent to freedom. By including the notion of freedom of choice in the picture, she rejects the ableist assumptions around the concept of human capability by stating that capabilities are "not just abilities residing inside a person but also the freedoms

or opportunities created by a combination of personal abilities and the political, social, and economic environment" (p. 20). To make the complexity of human capabilities clear, Nussbaum makes a distinction between *internal* and *combined* capabilities. Internal capabilities comprise congenital and personal characteristics such as the bodily, intellectual, or emotional traits, but also other essential abilities that are gained through education, such as reading and writing. However, the total functioning of these capabilities necessitates that people have the freedom to choose how, when, and where they use their capabilities in the social, political, and economical contexts. Thus, Nussbaum refers to the notion of human capabilities in their fullest sense as combined capabilities, that call for society to create and promote areas of freedom rather than to make people function in a certain way (pp. 20-25). Furthermore, Nussbaum argues that defining combined as distinct from internal is necessary, because societies often have a utilitarian approach to the measurement and promotion of capability traits that constitutes a problem of distribution and lack of individual agency. The notion of the previously described marginalized position of older citizens brings a pertinent and somewhat paradoxical example of the necessity of the human capability approach, as on one hand, society may have educated the citizens during their life path so that they are capable of exercising internal free speech, critical thinking, and other capabilities, but then denies them free expression and construction of agency in everyday life, thus restraining the choice of using their capabilities after work-life. On the other hand, caring for older citizens may also turn against humanist good intentions, resulting in the lack of promoting their individual agency, integrity, and empowerment (see Noddings, 2013; Lynch et al, 2009). In sum, this research project critically examines the marginalized conceptualization of both disability and age that often leads to "suspended citizenship" (Hughes, 2001, p. 30) through dependency, stigmatization, and social and political segregation.

2.3 Identifying inclusion and diversity discourses in music education

Different conceptualizations of inclusion with various goals have lately emerged in scholarly literature on music education. For instance, a large compilation of music education studies in two recently published handbooks have addressed questions of diversity, social justice, democracy, and inclusion with regard to music education practices, and also addressed discourses on democracy for music education in terms of music teaching, music making, and musical values among others (DeLorenzo, 2016), as well as raising questions of social

justice in relation to music pedagogy and practice, policy and politics of music education (Benedict, Schmidt, Spruce & Woodford, 2015). However, there is a lack of contribution to the issues of marginalization and discrimination of older adults in music education. Indeed, whilst it has been stated that older adults have been largely overlooked and marginalized in the empirical and theoretical investigations of lifelong learning (Findsen & Formosa, 2011; Formosa, 2002), in music education this area is significantly under-researched (Creech & Hallam, 2015). Thus, more research is needed on the critical gerontological perspectives to professional music teaching and learning practices.

In a similar vein, the notion of disability as the central concern of inclusion within music education is not straightforward or unproblematic, although it is more widely scrutinized in academic literature outside music education. Undoubtedly some increase in awareness has occurred since Dobbs's (2012) critical analysis of the prevailing medical and deficit models of disability published in music education research between 1990 and 2011, thus adhering to the idealization of normalcy as a generally accepted discourse in music education. The notion of normalcy implies however, how musical ability has been, and still is, culturally and socially constructed in classrooms, schools, and music education communities (Ibid). Darrow (2015) argues how possibilities of musical participation for people (in this case, especially children) with disabilities have increased dramatically during the last decades. However, as certain (special) educational policies continue to maintain ableist discourses in schools and institutional settings, Darrow suggests how music educators in particular may affect social change through including disability as part of their practices, thus creating more equal opportunities for students with disabilities and promoting "a positive image" of people with disabilities (Darrow, 2015).

Another polarizing factor of inclusion discourse that is very relevant to music education is the discursive formation of the concept and understanding of *talent*. In general education, one may argue, the categorizations of gifted and special need students result in a Bell-curve form, with most of the population falling in the centre of *averageness* (Spielhagen, Brown & Hughes, 2015). This creates false dichotomies between the gifted and the non-gifted, talented and untalented, abled and non-abled. In music education, talent is a commonly accepted concept, for example, through using tests that depict the child's *natural*, and perhaps genetic, starting points for learning music (see Jaap & Patrick, 2015). However, if musical intelligence is considered a separate ability, the question of its genetic nature remains to be tackled, as it is generally assumed that genes only

partially determine our success, for instance, in becoming professional musicians. Nevertheless, the terms giftedness and talent are often used as synonyms, yet by talent one does not need to refer to an individual's inherited or genetic characteristics; rather, the terms are used more discursively. Moreover, Jaap and Patrick (2015) have stated that instead of emphasizing and seeking the inherent talents, music educators should focus on supporting the development of the musical abilities of all students. It might be asked, however, if music education should totally relegate itself from using the concepts relating to musical ability or talent as a natural human feature.

The 'myth' of talent is nurtured through autonomous entities, such as school institutions or expert communities (Gaztambide-Fernández, Saifer & Desai, 2013). Indeed, modernist, institutionalized music education has long maintained the dualist assumptions of experts and novices, professionals and amateurs, masters and apprentices. These dichotomies are realized, for example, through selective gifted education music programs, hence raising the question: "How, in a system that claims to be committed to achieving equity, do such disparities come to be and, furthermore, how are they justified?" (p. 27). As music anthropologist Christopher Small (1998) has argued, the institution of the classical music profession emerged only in the late 19th century through the construction of Western classical music traditions, and in many ways denies or contradicts the "universal elements" of music by regulating *who* is entitled to "musicking", *where*, and *how* (p. 71). This kind of institutionalized discourse, originating from the Western classical tradition, has surely had an effect on the dualistic notion of students in music classrooms. In Finland, the strong position of popular music practices within music classroom teaching has been considered as an inclusive and democratizing element of general education (Westerlund, 2006). However, as a society historically constructed on 'a monocultural ideal', Finnish music teachers are still at the beginning of tackling issues of increasing ethnic and cultural diversity in the classrooms with regard to global migration movements (Karlsen, 2014). The concept of multicultural education is hence blurry from the beginning, regardless of the musical genre or tradition underlying the music teaching practice. Indeed, as Allsup (2010, p. 20) states, "why modify the word 'education' with the adjective 'multicultural'? Aren't all children taught the facts of school regardless of the multiplicity of cultures from whence they come?"

However, a more global review of music classroom teachers' and music specialists' capacities to meet the expectations of the 'inclusive principle', including countries that are more culturally diverse than Finland, shows that whilst inclusion on an

ideal level is recognized as a primary requirement for the future development of education free from exclusion and discrimination, on a practice level inclusion is rather perceived as a "challenge", "problem", and "constraint" that would demand more resources, ideas, and attention within music teacher education and school contexts (Figueiredo, Soares & Finck Schambeck, 2015). All in all, a broader conceptualization of diversity than the one limited to *multiculturalism* (Allsup, 2010) unfolds the need for inclusion discourse that addresses larger and more complex questions of equality, social justice, and human diversity.

Scholars claim that there is a great potential in the inclusive possibilities of music education. For example, Ruth Wright (2014) has illustrated the social production of pedagogic discourse of musical knowledge according to Bernstein's pedagogic device theory, wherein the *thinkable*, thus socially acceptable, becomes a vehicle of transmitting values. By contrast, the *unthinkable* remains a taboo and devolves as a subcultural phenomenon or occasional fluctuation in the field of discursive power. "Free flow" moments accelerated by certain pedagogical interventions allow for "new discourse to emerge and to offer opportunities for embedded patterns of inequality to be disrupted" (Wright, 2014, p. 18). As Wright (2012, p. 30) legitimately asks: is regarding the goal of music education as gaining academic knowledge about 'musical understanding' "an assault upon the potential inclusive and socially transformative power of music education?"

Furthermore, as it has been stated that the aging population in general is "underserved by music education" (Harnum, 2007), more attention may be drawn to the possibilities of adults in retirement to engage with music learning. Ageism is indeed realized in music education, for example in the form of institutional practices that mainly focus on children and young adults, ignoring older people as potential novice music learners (Ibid.). Indeed, it is noteworthy to consider the premises of a growing professional interest, as well as a political demand to provide older learners more possibilities for learning and social participation in music education. Whilst in Finland, at least according to my own tentative interpretations, coining the term *later adulthood music education* (Laes, 2015) may have been considered as an act of occupying a new field in music education, the individual and social meanings of adult music learning that justify its *pedagogical* relevance have been studied extensively in the international music education research field (e.g. Creech & Hallam, 2015; Koopman, 2007; Harnum, 2007). Nonetheless, the medical model identified in the special education discourse is also very much present in the studies of older adults and music. Indeed, music education research on older adults mainly focuses on the issues of psychological

and physical well-being, realized in and through musical action, hence underlining the physical and cognitive decline and how music may fix or hide the relatively natural and human characteristics of aging. There is little, if any, space left for the active and political voice of older or differently abled individuals in music educational contexts. This demands the extension of inclusion discourses through calling for new research initiatives, articulating new vocabulary in music education, and reframing curricula and practices that now maintain master narratives of deficiency and marginalization (see Connor & Gabel, 2013).

2.4 Reconsidering inclusion discourses through critical theory

Critical theory is a social theory originally defined by continental social theorists of the Frankfurt School prior to WWII, with Max Horkheimer in front, as an opposition and critique of the positivist scientific models aiming at explaining the world (Kincheloe, 2008). Later, it became a broad field having an influence on and being influenced by social, educational, and cultural studies. Different branches have evolved from critical social theory, including critical disability studies (Meekosha & Shuttleworth, 2009; Devlin & Pothier, 2006) and critical gerontology (Glendenning & Battersby, 1990; Formosa, 2002) as two examples relevant to this research project.

Instead of looking for 'an answer', or a compromise, in the complexities, misunderstandings, and misguiding dichotomies of inclusion discourses as presented above, what is more problematic in the frictions between special education researchers, inclusionists, and disability study advocates, or between medicalized and social modelist notions of inclusion, is "the absence of an *acknowledgement* of confusion" (Allan & Slee, 2008, emphasis added). Hence, rather than continuing the debates between these binary outlooks, critical social theory may provide an alternative perspective that not only acknowledges confusion but is generated from the "fragmentation and compartmentalization of everyday life", social movements, identities, politics, and globalization (Meekosha & Shuttleworth, 2009). In other words, rather than trying to solve the problem, critical social theory aims at showing the complexities of developing critical consciousness in society. This "emancipation from hegemonic and hierarchical ideologies that structure personal consciousness, representations, social relations and practices in everyday life" (Meekosha & Shuttleworth, 2009, p. 53) demands more critical reflection than new definitions and epistemologies.

Similarly to earlier discussions on the dangers of labeling students through policy language in special education, critical disability studies (CDS) take a stronger stand on the discomfort of descriptors, stating that even person-first language (such as 'persons with disabilities' rather than 'disabled') is potentially normalizing and disconnecting from citizenship. Indeed, we seldom speak of "persons with a gender" or "persons with a race" (Devlin & Pothier, 2006, p. 4). CDS is defined as a conscious attempt to move away from disability studies on four premises: incorporating a more complex understanding of the oppressions relating to disability than that of the social model of disability has offered; building a more self-conscious critical theorizing that entails not only social and political dimensions, but also psychological, cultural, and discursive dimensions, addressing an alternative language of disability for educational and policy contexts; and identifying the field with other branches of critical social theory, including critical legal theory, rather than an extension or counterpart to special education / inclusive education research (Meekosha & Shuttleworth, 2009).

As stated earlier in section 2.2, there is a lack of critical literature on the marginalization of older adults within music educational realms. Along the same lines, whilst having made efforts to conceptualize the "radical branch of adult education" (Formosa, 2002), the critical perspective on adult education is emerging mostly from Freirian concepts and principles on the education of 'the culturally silenced' (Formosa, 2002; Findsen, 2007; Findsen & Formosa, 2011). One significant denominator for this lack of literature is argued to be in the market-force language of lifelong learning, seen as upskilling individuals to become competitive in the workforce, and thus ignoring the social justice imperative of education (Findsen, 2007; see also Biesta, 2006b; Biesta et al, 2011).

In sum, there is an emerging need for reaching beyond the general discussion of inclusion regarding individuals and groups of people who are often relegated to the categories of special education, therapy, or care. This need may be addressed through the alternative language and political knowledge creation of critical studies (Meekosha & Shuttleworth, 2009). With regard to the given literature in the field, one may ask, however, is *criticality* even a sufficient concept and 'method' for a social change and educational democratization? Indeed, as Patel (2016, p. 88) has stated, the best move that educational researchers can make in the interest of establishing social justice as a reality is to pause in order to "reach beyond the most familiar tropes in education and educational research", thus suggesting the decolonization of educational research – as already instigated by the most progressive-minded scholars (Denzin & Giardina, 2007). Within the limits of

this research project, I feel compelled to reserve the articulations of what is *beyond criticality* with regard to the theorization of inclusion, for future research initiatives.

3 Methodological lenses for the reflexive process

In 'traditional' qualitative research design, the purpose of a theoretical and/or methodological framework is to position the researcher and her actions, guiding her as to what issues are important to examine, how the researcher positions herself in the study, what kind of language she needs to use in the final report, what kind of questions are asked, and how data should be collected and analyzed in providing a call for action or change (Creswell, 2014, p. 64). A theoretical/methodological framework may also provide anticipations to questions such as: How do I know what I know? In what ways can I find out and tell others what I know? However, instead of aiming towards an epistemological truth, the research process may become *reflexive*, indicating that 'the answer is there', but in order to find it out the researcher needs to move in different directions – also rewind, pause, and move beyond – in order to perhaps say what the 'answer' is and how it has become what it is.

Flyvbjerg (2001, pp. 2-3) strongly argues for the power of qualitative research as *phronetic*: pragmatic wisdom (*phronesis*) may be achieved through a reflexive analysis of values and interests that opens up possibilities to address considerations of power and values, which the "explanatory hard sciences" is incapable of. This conceptualization has been borrowed from Aristotle who, as a critique to the ancient Greek philosophers' epistemological debates, created the term *phronesis* to designate the knowledge that goes beyond both analytical, scientific knowledge (*episteme*) and technical knowledge or know-how (*techne*). Consequently, rather than using theory as a conceptual framework for epistemology, defining the values as well as the limits of human knowledge with regard to the study, qualitative researchers often use the concept of the *theoretical lens* as a tool for reflexivity, and as an overall phronetic orientation for the study of research questions that guides the research process in all levels and aspects (Creswell, 2014, p. 64). Thus, a theoretical lens may assume a transformative perspective in comparison to the positivist tradition, where theory is seen more as a stagnant model or ideology. Furthermore, a theoretical lens encompasses a broad world-view on the topic that may be affected or altered through the inductive research process, including the researcher's own disposition, data collection, and research questions, thus suggesting that the lens can consist of *both theoretical and methodological positionings* (Creswell, 1998; 2014). Hence, in this research project I have chosen to use the conceptual metaphor of *a lens* to formulate and illustrate the reflexive process that has taken place throughout the project both as a 'theory' and 'method'.

The critical, transformative potential of qualitative research methodologies have been constructed through the complexity of the interrelationship between the educational and the political. Influenced by the constructivist view, and also having roots in critical pedagogy, qualitative methodology has been described as a move away from connotations of humans as objects within the positivist tradition, and a move toward focusing on meaning-making in person-centered and social justice concerns through interpretation (Denzin & Lincoln, 2011). Through adopting this *interpretive* turn (Yanow & Schwartz-Shea, 2014), the researcher must accept that the chronology and causality between philosophical and methodological presuppositions may vary and develop along with the theoretical and analytical progression through *reflexivity* (pp. xiv-xv). Within the (post-)qualitative stance of this research, I adopt a ubiquitous reflexive standpoint, and the research practice of reflexive ethics throughout the process (Lincoln & Cannella, 2007). In other words, rather than regarding reflexivity merely as 'a method', relationships between the empirical material, methodology, ethical apprehension, and theoretical foundations have been constantly reconsidered and reorganized, thus constituting a holistic approach to reflexivity in this research process (figure 3.; see also Bleakley, 1999; Maxey, 1999). Thus, the reflexive approach on the different sequences of this dissertation summary and sub-studies are emphasized and explained by reporting the legitimizing aims and theoretical motivations for selecting certain methodological strategies in the different phases of this research project.

Figure 3. The role of reflexivity in this research project

Along these lines, the lenses for this research project derive from a pragmatist philosophy that does not make a distinction between the epistemological and methodological (Brinkmann, 2013). In this chapter, I will first discuss the theory for democratic education as a philosophical-theoretical stance for reflexive pragmatism in this research project (3.1), extending to the background for the reflexive process as it has emerged from critical pedagogy toward critical reflection (3.2). I will then continue by scrutinizing the reflexive process against the backdrop of the concepts of imagination and complexity as keys to activist dispositioning in educational practice and research (3.3). Finally, I will describe the implemented methodology of the research project in more detail, entailing different reflexive methodological strategies in each sub-study (3.4).

3.1 Beginning: Reflexive pragmatism

The very idea of *educational democracy* traces back to Enlightenment thinkers, and has been made more relevant for contemporary educational research by the American pragmatist philosopher John Dewey, who presented the idea of educational democracy as a form of social life that encompasses all human action in and through shared, communicated experience (Dewey MW 9: 92-93). Dewey argued that democratic reform can take place through education, not only within schools but also in a wider sense, through lifelong learning of becoming a better citizen on the individual level and reconstructing a democratic society on a communal level. According to Dewey, democratic education on this individual-social continuum is a means of transformation:

> [Transformation] signifies a society in which every person shall be occupied in something which makes the lives of others better worth living, and which accordingly makes the ties which bind persons together more perceptible – which breaks down the barriers of distance between them. (Dewey MW 9: 326)

Dewey viewed democratic education as a continuum and consolidation of means and ends (process and product), where ideas, such as theories, are no more than tools that people may use to cope with an uncertain, pluralist world (Brinkmann, 2013, p. 19). Dewey's epistemological view of uncertainty as a "searching attitude, instead of one of mastery and possession" (Dewey MW 9: 304) allows for asking questions rather than seeking for the 'truth' within different worldviews, situations, and individual experiences. This evokes Dewey's notion of *radical democracy* as a critical stance to the defenses of "really existing

democracies" (Bernstein, 2010, p. 77). Within this kind of radical democracy frame, the notion of political citizenship of *each* citizen plays an important role. An important contribution to elaborating Dewey's *political* notion of democracy is the distinction between *thick and thin* democracy (Gandin & Apple, 2002). Thick democracy reflects emancipatory action, political engagement, and inclusive and participatory perspectives to education as a critique to a thin conception of democracy as comprising mere formal elements, such as electing processes or party politics (Carr, 2008). Attaining thick democracy in education, policy, and social transformation demands disrupting the neoliberal agenda that is argued to govern schools, teacher education, and whole societies that struggle to create an education that serves all members of community (Gandin & Apple, 2002). Indeed, thick democracy implies the acknowledgment of inclusion as problematic, complex, and unsolved, beyond 'engineering minor problems' (Carr, 2008, p. 46).

The pragmatist view not only constructs a sociocultural perspective on education, but also triggers a deeper reflexive process within this research project as a whole, making connections with the data collection processes, analysis, writing, and everyday encounters in the researcher's sphere. Dewey's pragmatism is particularly useful in dismantling dichotomies between theory and practice, and between facts and values, as, according to the pragmatist view, research must always "be understood in relation to our practical lives, where they have certain value-oriented preconditions and effects" (Brinkmann, 2013, p. 23). Indeed, for Dewey, aiming to understand concrete situations and confronting real problems in experience are necessary for the academic creation of knowledge.

Reflexivity forms the methodological grounds for this research project, along with two basic characteristics: careful interpretation and critical reflection (Alvesson, 2011). Scholars have stated that reflexivity is a *process* of becoming critical, rather than a method (Schön, 1983; Carr & Kemmis, 1986). *Reflexive pragmatism*, in turn, is initially presented as a method for interpreting empirical material in qualitative research that fully acknowledges the *uncertainty* and *complexity* of the research practice (Denzin & Lincoln, 2011; Denzin & Giardina, 2016), admitting that the interpretation derived from the empirical material is always contingent upon the researcher, and thus inherently challengeable (Alvesson, 2011, p. 6). In other words, a researcher's *reflexivity* penetrates the research process, including both constant self-reflection and political-ideological critique (Alvesson & Sköldberg, 2009, p. 258), whilst making certain methodological and interpretive choices. Furthermore, adapting the idea of reflective thinking and action, in other words, reflexivity, "encourages an ideal of

democracy as an associated mode of living, and learning as learning from all the contacts of life" (Lyons, 2010, p. 38). In this manner, reflexive pragmatism as an inquiry stance stems from Dewey's legacy, in that it requires not only knowledge of the methods and personal disposition but also a desire and the will to employ them (Lyons, 2010, p. 39-40). Therefore, reflexive pragmatism in this research project is understood more widely as a *lens* that allows, and calls for, a critical approach in self-conscious recognition of pragmatist ideas in relation to the research task at hand.

3.2 Moving on: From critical pedagogy to critical reflection

I began the research project leaning heavily on critical pedagogy literature, as it offers alternative angles to approaching the dominant discourses of education and teaching practice. Critical pedagogy is indeed traceable to John Dewey's legacy in terms of democratization aims, and particularly the notion of experience as a fundamental element of teaching and learning for critical educators striving for a more democratic public schooling (Giroux, 2012, p. 1; p. 122; Kincheloe, 2008, p. 79; see also Stone, 1999). Moreover, as in the Deweyan pragmatist sense, personal meaning and social constructs can only be understood through their social and political contexts (Lyons, 2010, p. 42), the first and foremost purpose of critical pedagogy is to support teachers becoming critical, reflexive practitioners who understand and question the political structures of the school, media, and culture, and their own position within them (Kincheloe, 2008). Thus, adopting the necessary critical *attitudinal stance* of reflexive pragmatism (Lyons, 2010, p. 42) in the context of this research project requires briefly articulating the background of critical pedagogy against the backdrop of contemporary educational research.

Critical pedagogy represents the educational branch of critical theory's heritage, evolved from Dewey and other progressive educational theorists to Paulo Freire (1921–1997), a Brazilian critical educator whose famous book *Pedagogy of the Oppressed* (1968/2014) signifies the emergence of critical pedagogy. In this book, Freire argued for employing *critical consciousness* towards emancipation from oppression by learners, workers, or oppressed citizens themselves.

Whilst 'critical pedagogy' is now largely occupied by anti-capitalist North American scholars (Giroux, 1997; 2012; McLaren & Kincheloe, 2007; Kincheloe, 2008; Kincheloe, McLaren & Steinberg, 2011), it is relevant globally, posing

important questions about the neoliberalist effects upon schooling and education, and the struggles that teachers and researchers face while striving for social change. However, critical pedagogy should not be reduced to a "universal grammar of revolutionary thought" (Kincheloe, McLaren & Steinberg, 2011, p. 164), because it also provides a means of generative critical thinking and reflection in various social and educational contexts. This broad thinking about *critical reflection* in research expects scholars to espouse the following assumptions:

- power relations are prevailing in all thought and action;
- facts and values cannot be decoupled; The subject-object relationship is never fixed, but is changeable and unpredictable;
- language has a central role in the formation of conscious awareness;
- oppression and social injustice are prevailing, and often interconnected, in all societies;
- academic research is often involved in the reproduction of these injustices (Kincheloe, McLaren & Steinberg, 2011).

Making space for various interpretations provides a broader and more complex framework for critical educational theory (Allan, Edwards & Biesta, 2014; Fook & Gardner, 2007) than what can be achieved through critical pedagogy in terms of values and knowledge production (see also Meekosha & Shuttleworth, 2009). Fook and Gardner (2007, pp. 37-38) state that employing conscious critical reflection as a theoretical framework enables us to build a socially just and democratic environment, where our own experiences as researchers actually connect with the experiences of others, thus making space for a social change. In other words, a critical theory framework may help researchers to make effective connections between the individual-social-political continuum. Critical reflexivity is here understood simultaneously both as a theoretical framework and as a practice process that demands more than critical thinking: the reflective process encompasses analysis *and* action that eventually aim at changing practices (Fook & Gardner, 2007). In sum, adapting critical reflexivity is argued as "the privilege and obligation" of all researchers (Lyons, 2010, p. 39).

Whilst critical pedagogy scholars question whether contemporary pedagogical inquiry actually manages to adapt a critical stance (Kincheloe, McLaren & Steinberg, 2011), perhaps the most important contribution of critical pedagogy has been in providing an emancipatory view of authority, both within democratic educational practices and more widely in society, through articulating the role of teachers as *transformative intellectuals* who commit to realizations of social

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justice, empowerment, and transformation (Giroux, 1997). The role of the teacher, educator, theorist, or researcher is never apolitical – non-critical pedagogical research may be unconscious of the underlying political inscriptions, but it cannot escape from being political as well (Kincheloe, McLaren & Steinberg, 2011, p. 167). Critical pedagogy indeed points out how societal drawbacks reflect straight to educational needs, and the increase of critical pedagogy within academia may be seen to predict forthcoming societal changes towards a wider recognition of social justice (McLaren and Kincheloe, 2007). Critical pedagogy may then emerge through emphasizing one's own political awareness within pedagogical thinking, encouraging students to act politically, implementing social justice in curriculum work, or in another way of shaking the status quo of a dominant educational and societal system.

However, certain questions arise when reflecting upon the relationship between critical pedagogy and a broader view on critical reflexivity with regard to my own positions in this research project. Authors in critical pedagogy often seem to suggest "correct critical positions" without questioning the power tensions between the teacher and learner within this critical spirit (Burbules & Berk, 1999, p. 58). Moreover, they seem to be reluctant in accrediting pedagogical inquiry for 'success' in critical thought (Kincheloe, McLaren & Steinberg, 2011). But is it necessary, or even possible, to take sides on either being a practitioner or a researcher who exercises critical thinking? Criticism around critical pedagogy has concentrated on the very idea of standing up for those groups who are restrained from equal possibilities in society, sometimes resulting in rationalistic and restrictive instructionism that overlooks the broader epistemological requisites causing the unequal hegemonies in the first place (Burbules & Berk, 1999). As Burbules and Berk (1999, p. 46) write,

> Critical Pedagogues are specifically concerned with the influences of educational knowledge, and of cultural formations generally, that perpetuate or legitimate an unjust status quo; fostering a critical capacity in citizens is a way of enabling them to resist such power effects. [...] Many Critical Thinking authors would cite similar concerns, but regard them as subsidiary to the more inclusive problem of people basing their life choices on unsubstantiated truth claims – a problem that is nonpartisan in its nature or effects.

In the Deweyan sense, the debates between the 'theory and practice approach' to critical pedagogy are irrelevant, as such a dichotomy is hardly justifiable. As an alternative, Burbules and Berk (1999) offer the notion of *criticality*, not only

as an analytical method of thinking differently, but also as a practice, striving for skills to appreciate what criticality can do for research, but also what it cannot do. This notion takes into account certain limitations of the conventions of critical pedagogy, whilst acknowledging that the discussion of the presence or the absence of critical thinking beyond idealism in critical pedagogy is beneficial for generating new thinking. In sum, the 'critical' in this research project aims to elaborate and perhaps complicate what I considered as critical pedagogy in the beginning of the project.

3.3 Moving beyond: Imagination and complexity as keys to activism

What is sometimes called a benevolent interest in others may be but an unwitting mask for an attempt to dictate to them what their good shall be, instead of an endeavor to free them so that they may seek and find the good of their own choice. Social efficiency, even social service, are hard and metallic things when severed from an active acknowledgment of the diversity of goods which life may afford to different persons, and from faith in the social utility of encouraging every individual to make his own choice intelligent. (Dewey MW 9: 128)

For Dewey, democracy is a form of social life: social activity through participation. However, he did not consider democratization in a pluralist society as an unproblematic task. His contemplations on how to actually engage in inquiry for educational democracy included questioning how to break down the barriers that make individuals' experiences inaccessible or incommunicable to each other, thus resulting in the socialization of the mind. This engaged social activity is imperative for democracy, and requires a "cultivated imagination for what men have in common and a rebellion at whatever unnecessarily divides them" (Dewey, MW 9: 128).

To unfold the moral virtue of this cultivated imagination, Dewey stated that there is not a single method, rule, or theory that could solve any situations regarding moral problems. Rather, whilst moral theories may help to provide a sense of direction on how to act in concrete situations, ethical and moral decisions in effect require situational understanding and a capacity to imagine "possible futures" (Brinkmann, 2013, p. 113; p. 127). Dewey (MW 9: 366) describes the traits of *moral imagination* "[o]pen-mindedness, single-mindedness, sincerity, breadth of outlook, thoroughness, assumption of responsibility for developing the

consequences of ideas which are accepted". Tapping into a situation's possibilities with an appreciation towards the position of the other evokes deliberation through disrupting action that, according to Dewey, can be considered as "a dramatic rehearsal" of moral imagination (Fesmire, 2015, pp. 132-133). In other words, acknowledging the multiplicity of possibilities for acting in problematic situations requires sound deliberation through moral imagination, rather than following a reductionist view of a single moral etiquette as if there was only one solution available to every situation (Fesmire, 2015; Brinkmann, 2013).

Although it is perhaps needless to say, Dewey was also known for his political activism, and made a point of practicing what he preached. His ideas about participatory social inquiry, along with those of other progressive (pragmatist) theorists, have created the foundations for activist scholarship (Oakes & Rogers, 2006, p. 34). Indeed, many contemporary critical educators prefer to call themselves activists. This draws attention strongly not only towards the conjunction of pedagogical practice and political thought, but also to the production of knowledge as activist scholars through active engagements with and for the progression of social movements (Sudbury & Okazawa-Rey, 2009, p. 3). In other words, activist scholarship entails both practice and research initiatives that cannot be detached from each other. Within this understanding of teacher activism as theory and practice, the only goal for teachers as researchers cannot be to "gain heightened awareness" (Kincheloe, McLaren & Steinberg, 2011, pp. 166-167), but rather to act accordingly, through engaging with political action and through voicing stories that may reveal and unfold injustices within educational and/or research contexts, thus making critical education "doable" instead of maintaining some utopian hope (Apple, 2006, p. 260).

In general, the term activism relates to the production of knowledge, policy, and pedagogical practices through active engagements with, and for, social groups that are marginalized by society. In other words, an activist teacher or scholar thinks that engaging with social justice 'in thought only' is not enough – rather, they believe in engaging with reflexive action towards social change, in contexts and communities relevant to education and beyond, thus creating new sites for learning and participation (Montaño, López-Torres, DeLissovoy, Pacheco & Stillman, 2002). In my own dispositioning, activism refers to the processes of addressing challenging research questions, elaborating methodological considerations, and exercising reflexivity, as well as engaging in personal confrontations with my teaching practice throughout the research project, first at Resonaari and later by making use of my own subsequent experiences as a

teacher educator and in other contexts of music education. In any respect, rather than being a manifestation of resistance or discontentment with the status quo, the role of activism in this research project is seen as a positive construct, allowing for reaching beyond the imaginable, feasible, or normative. Thus, Dewey's idea of moral imagination is helpful for the definition of activism in this research project as a generative and creative way to promote change through "continual reconstruction of practical moral situations" (Brinkmann, 2013, p. 128) in scholarly and educational efforts.

Pragmatist researchers acknowledge that since we only can know through action, our reflexive knowing is "necessitated by breakdowns of, and problems with, our activities" (Brinkmann, 2013, p. 164). Indeed, during this research project I have learned that reflective practice is not necessarily about caring for ourselves or the surroundings we research, but a more *complex process* (see also Osberg, 2010). Rather, the very *suspicion of ourselves* (MacIntyre, 1999) generates the reflexive process. Theoretical framing for these reflexive suspicions can be found in a theory of *complexity* that assumes the "nonlinearity, unpredictability and recursivity" of the dynamics of politics, educational practice, methodology, and theory (Biesta & Osberg, 2010, p. 2). There is no reason to reduce or dim this complexity; rather, it gives a generative aspect to the regularities and irregularities of educational action and interaction. However, as Osberg (2010) states, complexity theories highlight the problem that "the notion of care does not relieve us of responsibility to 'take care of the future'" (p. 154). Rather, complexity provides a different approach to this responsibility than viewing it in only instrumental terms. In other words, enacting inclusion processes for educational democratization requires more than inventing new methods for teaching, for example, based on a preconceived notion of what is 'good' for the students we consider as marginal or excluded (Osberg, 2010, p. 154; see also Young & Mintz, 2008).

Nussbaum's human capabilities approach (described in section 2.2) is useful when considering how care may actually restrain people from developing and making use of their capabilities in educational contexts that are filtered through special educational or helping professional lenses. Indeed, as suggested both by Nussbaum and Dewey, we need to be able to use imagination to exercise empathetic projection (see Fesmire, 2015) if we are to make political decisions that affect the lives of vulnerable groups of people over whom we have political control. In educational terms, the human capabilities approach should not be seen to have an instrumental value, but rather an intrinsic value that may help educators to cultivate their moral imagination, generating a view of equal humanity of all

people (Nussbaum, 2011, p. 81). Thus, the educator's or researcher's responsibility to promote ethical and political educational action towards inclusion and democracy where people can make use of their capabilities calls for an honest "act in the interests of another [...] over whom we have power" (Osberg, 2010, p. 158), principally aiming at empowerment over care (Morris, 1997). In more practical terms, this may be realized through "critical public dialogue" (Oakes & Rogers, 2006, p. 178), inciting confrontation, uncertainty, and complexity that may (only) be engaged through activism.

Oakes and Rogers (2006) identify challenges concerning educational activism within the US context that indeed resonate and take place within this research project as well. First, when conducting an activist inquiry *with*, rather than *about*, people who are assigned to a marginalized category, the aims and means of "participatory social inquiry" often conflict with resources and social capital (pp. 176-177), and furthermore, with the expectations of cognitive capacity, thus fortifying inequality. Said Dewey,

> *Just as Aristotle rationalized slavery by showing how natural it was for those superior by nature to constitute the ends for others who were only tools, so we, while marvelling perhaps at the callousness of the Greek philosopher, rationalize the inequities of our social order by appealing to innate and unalterable psychological strata in the population.* (MW 13: 289)

Second, Oakes and Rogers (2006) claim that professionals and policymakers within education enterprise may be reluctant to expose their field for "public deliberation" of activist communities, caused by the excessive control of legislation and administration within schooling (p. 177). Third, and particularly relevant for the reflexive stance in this research project, especially concerning working with people with disabilities as a non-disabled person, is that creating a more egalitarian democracy and more inclusive contexts for education and research by bringing people with different backgrounds together demands acknowledging that no one can cast away their privilege and the burden that privilege brings along – nevertheless doing the work is a risk worth taking (Oakes & Rogers, 2006, p. 178; see also Lincoln & Cannella, 2007; Ryde, 2009; Nind, 2014).

It is therefore not enough that we read about other people's stories, or even that we join in interaction with each other; we also need to be able, and willing, to imagine and put our souls into each other's stories (Nussbaum, 1997). It is my belief that imagination is a significant component of exerting political awareness

and attaining an activist profession, but needs to have a moral dimension to it rather than simply one of addressing empathy and care. Hence, besides showing empathy and engaging in action, activist scholars need to attend to the dismantling of power hierarchies, including identifying their own privileges and ownership within educational sites.

Indeed, striving for educational democracy by acknowledging the ethical and political responsibility it entails for teachers, educators, and academics, is something that cannot be taught to people; rather, education needs to be understood as politics itself (Osberg, 2010). In the logic of complexity, envisioning education as "a place for experimentation with the possibility of the impossible" (Osberg, 2010, p. 164) points in the direction of making more use of imagination. This can be understood as both opening up our narrow world-views (Nussbaum, 1997) through gaining "imaginative access to the stigmatized position" of marginalized people (Nussbaum, 2011, p. 109) and, in terms of Dewey's moral imagination, as an intentional identification of problems that hamper democratic action (Fesmire, 2015). In sum, the lenses for reflexive process towards an activist stance during this research project have evolved through reconsidering inclusive action through broad ethical questions, unsettling my status quo through reconsiderations of critical pedagogy and activism, and exercising uncertainty and complexity as a teacher and teacher educator, and a researcher.

3.4 Methodological strategies for the reflexive interpretation of the sub-studies

This dissertation consists of four independently published sub-studies (appendices I-IV), each of them presenting Resonaari as a site and source of inspiration for the studied 'case'. However, the methodological starting point of the research project as a whole is *not* considered as a multi-case study research project in the traditional sense. Nevertheless, some notions from case study methodology may be taken into consideration when forming the methodological grounds for combining the sub-studies together. One of these considerations stems from appreciation of situational experiences on both methodological and ethical dimensions (Stake, 2010, pp. 56-57). This connects to Dewey's pragmatist, pluralist ethics as valuing situation over abstract theory. As Brinkmann (2013, p. 118) interprets Dewey:

> *To act morally [...] means to act on the basis of what seems to be objectively required by particular situations. [...] The situation as an objective whole holds primacy over the individual's desires, wishes, or needs, and it is unethical to regard the situation the way we wish it to be instead of the way that it actually is. This precisely breaches the demand for objectivity.*

However, with regard to traditional case study research, the sub-studies can be defined at most as *instrumental,* as the analysis is persistently moving away from the *intrinsic* level of the cases, bringing them to an instrumental level in order to provide insight and conceptual understanding to the larger issues of inclusion and democratic music education. Resonaari, then, presented in the introductory chapter (1.1.3) as the context and source of this research project, with all the comprised sub-studies, may be seen as not only providing the research site but also as the *quintain* (Stake, 2006; see section 4.5 for a more detailed description) for the sub-studies that serve as investigations of Resonaari's (ostensibly) inclusive music education practices. More accurately, the methodological design may lie somewhere in a phronetic, 'post-case study' domain, as the design operates in ways that situate, and contribute to, *beyond* the particular-general knowledge production dichotomy. Thus, the aim of this research project is to focus on the issues of inclusive thinking and practices in formal and informal music education and teacher education, through studies that may serve as counter-narratives (Bamberg & Andrews, 2004; Juntunen & Westerlund, 2011) for dominant, deficit (Oakes & Rogers, 2006), or stigmatizing (Nussbaum, 2011, p. 108) narratives. These counter-narratives, wherein inclusive practices are either implicit or explicit,

transferable or exceptional, are imperative for mobilizing change for social and educational justice (Anyon, 2014).

A reflexive researcher acknowledges that all empirical data are the results of interpretation, rather than representations of the real world: she rejects "a simple mirroring thesis of the relationship between 'reality' or 'empirical facts' and research results" (Alvesson & Sköldberg, 2009, p. 9). Interpretation is a fundamentally important – if not the most important - feature of the research work, and calls for careful awareness of theoretical assumptions, language, and pre-understandings (Ibid.). As explained earlier, reflexivity is understood here as both a personal and social matter, consisting of both the person-researcher(s) and the wider socio-cultural surroundings. In sum, interpretation guides the qualitative research process, separated and intertwined, on different levels and sequences of the project: in the generation of empirical data, in the data analysis, and in critical self-reflection (Alvesson & Sköldberg, 2009).

Alvesson and Sköldberg (2009) provide a comprehensive illustration of a *quadri-hermeneutic process* of reflexive interpretation, where the emphasis between the four strategies of interpretation is dependent on the problem and purpose of the research as well as the position and preferences of the researcher. These four strategies are:

- data-driven,
- insight-driven,
- critical emancipatory-driven, and
- polyphony-driven methodological approach.

In an ideal situation, all four elements of interpretation are given the same weight, or at least they all are present, without any one of them predominating (p. 283). Contrary to traditional empirical data-centered research, which aims to understand the phenomenon through exact and rigorous analysis of 'raw data', reflexive research takes a *data-driven* approach to the empirical material by accepting the interpreted nature of data as always being a construction of the empirical conditions of the research context and consistent interpretive work of the researcher (p. 283-284). This is the starting point for reflexive interpretation, going beyond the 'traditional', data-centered methodological stance.

The second strategy, *insight-driven*, requires more deliberate and intense interpretation into something implying "more profound meaning than that

immediately given or conventionally understood" (p. 284). This strategy demands that the researcher rigorously attempt to reveal the underlying meanings of the empirical material, simultaneously anticipating the demands of critical self-reflection by the researcher.

The third methodological strategy, typified as *critical emancipatory-driven* research, does not necessarily require having much, or any, data in the form of empirical material. Instead, more weight is given to the wider context in which the relevant data is generated collaboratively by the researcher and the participant(s). In this way, the process becomes more important than the empirical material. The strategy attends to the researcher's "knowledge about society contingent upon societal membership" as the researcher aims at making "reflective critical observations and impressions of social phenomena" that she encounters or is actively participating in during the research process (p. 284).

The fourth strategy is a *polyphony-driven* mode that demands deliberately reducing the researcher's exclusive right for interpretation in order to bring forth the chances of multiple voices being heard. This is considered especially important when researching sites and people considered as marginalized by society (p. 284-285). This 'sound of multiple voices' is addressed through the theory and methodology of complexity (see section 3.3), and its generative possibilities offer an alternative perspective to describing, characterizing, and understanding the dynamics of the questions of inclusion and exclusion.

One of the central methodological challenges in this research process is navigating between the four sub-studies, that on one hand stand as independent studies, and on the other hand complete each other, showing the continuum and growth of the relationship between the studied context of Resonaari and myself as a researcher. The use of reflexive strategies in Alvesson and Sköldberg's hermeneutic quadrivium draws the sub-studies together as different strategies overlap with each other. This overlapping, and the relation between the reflexive strategies and the ethical procedures in the sub-studies, is reported more in detail in the summary of the sub-studies (4.5).

Qualitative research acknowledges the tension between particularization and generalization as overly simplifying, with a division between particular knowledge production through personal experience and general knowledge production through "impersonal interpretation" (Stake, 2010, p. 107). Whilst seeking generalization may draw attention away from the significance of the case itself, the challenges that a researcher may face in attempting to draw reflexive

implications from interpretations concerning particular cases emerge when she is compelled to decide: *when* should her interpretation move from the particular to the general? Hence, in making sense of the compilation of the sub-studies comprised in this dissertation I have attempted to support an *external* interest (Stake, 2010), and to facilitate my understanding of the wider contribution of the cases whilst having a personal connection to the contexts, stories, and events underlying the research process as whole. Further instrumental analysis of the sub-studies as reported in chapter 4 may bring forward questions of, and tensions between, inclusion and exclusion, agency and marginalization, empowerment and dependency, that stem from the personal and situational experiences as presented in the articles, but as yet may have remained uncovered on an intrinsic level of analysis. Hence, the methodological design of this dissertation is not chronologically or epistemologically fixed, but aligns with the notions of reflexivity and interpretation in acknowledging the complexity and disorderliness of the research process (see Diversi & Moreira, 2009).

4 The main findings of the sub-studies

In this chapter, I present the main findings of the four sub-studies (sections 4.1 - 4.4) that are reported in four separately published peer reviewed journal articles comprised in this dissertation (see appendices I-IV). As presented in section 1.3, the objective of this research project is to suggest an alternative approach to inclusion as a tool for enacting democratization in music education, through exploring the values, implications, and outcomes of certain music education practices that stem from the Resonaari music school. Through the sub-studies, these alternative perspectives are examined on manifold levels; concerning individual and collective musical agency, policies, and institutional practices in music education, and their synergy and impact on the wider contexts of music education. More specifically, the first sub-study (appendix I) illustrates how assigned meanings for musical agency emerge in a rock band for older adults as beginner learners, initiated in the Resonaari music school. The second sub-study (appendix II) presents Resonaari as a space for teacher activism, realized through innovative pedagogies, ethical professionalism, and imaginative policy thinking. The third sub-study (appendix III) presents an outgrowth of Resonaari's project to promote the students' possibilities to gain professional musicianship, which results in collaboration with music teacher education. In the fourth sub-study (appendix IV), I reflect on the ethical and methodological questions concerning efforts to establish activist scholarship within an inclusive approach to research through participatory methods together with Resonaari's musicians.

Through this versatile set of studies, the discrepancies between the premises and the enactment of, and the relation between, the aims of educational democracy and inclusive practices are analyzed. In order to address and uncover the complexity and uncertainty of these *democratization aims* (Biesta, 2006a) as more than mere processes of integration or normalization, the research task implies a critical reflection of both opportunities and risks in relation to what is assumed to exist in inclusive music education. Here, Biesta's (2009) conceptualization of *democratic inclusion* emerges, scrutinized in more depth in the discussion chapter 5. To elucidate and unfold the overarching research task of this dissertation, I here present the specified research questions for each sub-study (figure 4.), through which I retrospectively analyze the reported findings in relation to the research objective as a whole, by means of a reflexive methodological process that is summarized in the end of this chapter (section 4.5).

How might these activist practices disrupt music education; and what lessons might these ruptures hold for the structural, ethical, and political enactments of inclusion?	
SUB-STUDY I (Appendix I)	1. How may democratic inclusion emerge through promoting formal (rock band) music school contexts for older adult learners?
SUB-STUDY II (Appendix II)	2. How may democratic inclusion emerge through institutionalized 'special music education' with an activist stance on pedagogy and policy?
SUB-STUDY III (Appendix III)	3. How may democratic inclusion emerge through expanding the notion of expertise and professionalism as performed through disability within music teacher education?
SUB-STUDY IV (Appendix IV)	4. How may democratic inclusion emerge through advancing inclusive research methodologies in music education?

Figure 4. Research questions posed to each sub-study in relation to the research task

4.1 Summary of findings in sub-study I

The first sub-study (see appendix I) presented the case of older women as newcomers to a formal music school context, learning to play rock band instruments as a regular group lesson activity. The band started in 2007 as Resonaari's project for promoting music education possibilities for senior citizens. The data of this case study consisted of six individual and two group interviews of the six group members, conducted in 2011 and 2012. By utilizing narrative techniques of identifying the meanings of past and present experiences in the participant accounts, the research task was to examine what kinds of individual and shared meanings the participants, as beginner learners, assigned to the rock band as their learning context. The wider purpose of the study was to examine the construction of musical agency in old age, and how it may open possibilities for personal empowerment and collective emancipation with regard to the shared experience of the socially marginalized condition of old age. The findings of the study present three distinct themes that implicated increasing empowerment and construction of musical agency on the basis of the participants' accounts:

- the meanings assigned to learning music in a rock band context;
- the meanings assigned to playing the rock music genre;
- and the meanings assigned to performing publicly in a rock band.

In the discussion of the study, I argue that the meanings that the older women as 'late starters' in formal music education context assign to the rock band are considered a significant contribution to the *inclusion discourse* from the standpoint of marginalization of old age and lifelong learning as a neglected field in music education. While it seems natural to relate formal music education primarily to children and youth, there is an increasing demand to address the needs of older people in the professional and institutional discourses of music education, as well as more widely (see Biesta et al, 2011). However, the study showed how mere technical or pedagogical improvements for promoting such opportunities for older adults is not enough; rather, it is necessary to consider the more complex issues of the hidden mechanisms and attitudes that may produce narratives of marginalization, discrimination, and exclusion of older learners in music educational contexts.

On the local level, the study has contributed to the increasingly relevant discussion of a growing field in music education, and challenges the common assumptions of what I designated in this study as *later adulthood music education*. For example, as a fortuitous follow-up for this study, a course on later adulthood music and art education has been launched at the University of the Arts (2015 onwards). Furthermore, through the ArtsEqual research initiative I am currently involved in an ongoing research project examining the individual values, institutional implications, and policy changes with regard to older adult music education practices and educational discourses in Finland, including collaboration with the participants of this study.

4.2 Summary of findings in sub-study II

The second sub-study (see appendix II) was co-authored with my second supervisor, associate professor Patrick Schmidt from the University of Western Ontario, Canada. The data for this sub-study was collected through multiple discussions with Resonaari's teachers and founding figures in three separate individual and group interviews over 2012 and 2013. In addition, we interviewed a policy worker within the National Board of Education who is an expert on the context of music schools and educational policy in Finland. Supplementary empirical material consisted of policy documents, reports, and – as a pertinent part of the process - our *inter-reflexive* discussions and dual observations (see Barrett & Mills, 2009) regarding the 'Resonaari phenomenon', with myself as an 'insider' and Patrick as an 'outsider', not only to Resonaari but also to the Finnish

educational system as a whole. Our aim was to examine: how does the case of Resonaari inform the pedagogical relationship between policy development, institution, and individuals (students, teachers and other people involved in the community); and what are the key elements that shape inclusive music education as defined by the policy, pedagogy, and practices within Resonaari, and how do they relate to the Finnish music school system?

To uncover the key relations of the political-institutional-personal continuum, the study was constructed to function at three levels: 1) at the macro level, to offer an approach to policy work in the Finnish music education system; 2) at the meso level, to analyze how organizations such as Resonaari can establish an *activist teacher* disposition (Sachs, 2003); and 3) at the micro level, to exemplify ways in which the process of personal and cultural inclusion are developed and mediated through musical agency. In retrospect, this sub-study has worked as a centerpiece for the research process, as it brings together the micro-meso-macro levels of analysis that advance the interpretive process of the research project as a whole.

In the findings of this study, we assumed that the teachers and organization leaders of Resonaari are, perhaps partially unconsciously, creating a thriving *praxis* of teacher activism that, according to our interpretations of the reported pedagogical, ideological, and policy solutions, were manifested through these four elements:

- the high motivation of the teachers;
- internal framing and communicative capacity;
- ethical commitment;
- imaginative adaptation.

We argue that this activist disposition starts with one's own critical thinking and extends to identify the vanity of the 'winning pedagogies' and stagnant limitations of policy. Indeed, the case of Resonaari shows an activist stance towards the teacher's institutional agency and the students' emerging individual agency that is occurring within and beyond musical contexts. Hence, the practices of Resonaari are here seen as a manifestation of how policy should not be fetishized, but rather recognize how it is always open to interpretations and new inputs.

4.3 Summary of findings in sub-study III

The third sub-study (see appendix III) reported on a study where the actual outcomes of Resonaari's pro-activeness are brought to the context of music teacher education. Mediated through my changing role from Resonaari teacher to a teacher educator at the University of the Arts Helsinki, the initiative for this study evolved from my course in which two musicians from Resonaari were giving workshops for master-level student music teachers for three consecutive years (2014-2016). The data consisted of student teachers' written reflections upon their experiences of interaction and learning with the musicians as part of the university course. The study was co-authored with my supervisor, professor Heidi Westerlund, and the collaboration naturally positioned the development of music teacher education at the center of the study. Hence, our interpretive process was built on a critical literature review on teacher education, especially concerning questions of expertise and professionalism. The research task was to examine on a wider discursive level (Burbules & Bruce, 2001) how music teacher students reflect upon a phenomenon that we designated as *performing disability* within the context of a music teacher education program. This concept was used both to discursively illustrate and to talk-back to the performative aspects of music, musicianship, and music teacher education.

Furthermore, we examined on the ideational level where our subjective conceptions, values, beliefs, and ideas as researchers provide a basis for interpretation, by examining how performing disability may disrupt, expand, and regenerate the normative discourses of music teacher education. Finally, we adapted a wider level of action and social conditions with regard to the structural and societal contexts of music teacher education through examining how performing disability might transform inclusive thinking in music teacher education, and in this way expand and re-conceptualize understandings of expertise and professionalism in music education. Through identifying disability as part of a wider diversity discourse, we aimed to seek for alternatives for the hierarchical practice-model and ableist discourses that have thus far pervaded music education scholarship and practices.

The student teachers' reflections entailed on the one hand a tension between maintaining the hegemonic norms and musical criteria and, on the other, expanding the prevailing teacher discourses. For example, important and critical questions regarding the division of teacher roles between the musicians and their

supervisor from Resonaari were evident in the student reflections. In the findings of this study we suggest that *performing disability* in music teacher education may:

- generate critical discursive learning;
- create third spaces for musical and pedagogical diversity;
- and expand the notion of professional knowledge in music education.

In sum, we argue that performing disability in music teacher education may provide a lens through which to reflect upon the goals of teaching diversity in broader terms than the mere tolerance of difference. In other words, through teaching *with*, and *by*, persons with disabilities, rather than teaching *about* disability, music education might move beyond normalizing understandings and practices of inclusion, towards an expanded notion of professionalism.

4.4 Summary of findings in sub-study IV

The fourth sub-study (see appendix IV) reported a self-reflexive analysis of my own experiences and struggles as a researcher, whilst attempting to adapt inclusive aims within research practices, including methodological and ethical considerations and alternative ways for research communication. The inspiration for this study stemmed from an emerging activist stance involving a different approach to scholarship than I had so far utilized during this research project. In other words, I made a critical note that in order to promote activist music education, further plans for continuing collaborations with musicians, students, their families and teachers at Resonaari demands a different type and quality of participation for them and for myself, thus reconsidering research roles and processes as contingent and relational.

Drawing upon literature on inclusive research, defined as a set of participatory research approaches usually carried out together with people with disabilities, and aiming at the democratization of research processes (Nind, 2014), I attended to narratives of care that predetermine our roles as researcher and researched, thus causing discrimination and protectionism rather than striving for emancipation and collaborative action. These narrow lines of academic research have also been identified within music education, especially concerning how disability has been conceptualized in scholarly work (Dobbs, 2012). As a corrective action towards a more ethical human research practice, music education researchers have increasingly attended to the exploration of personal lived experience with the attempt to amplify voices of the marginalized (Barrett & Stauffer, 2009).

In this study, I examined the potentials and the challenges of inclusive action carried out together with Resonaari's musicians within academic contexts, addressing the following research questions: How can I ensure that the participants and the co-researchers of the project are substantially involved in a research process that enacts inclusion? How can I support their involvement in the empirical work, analysis, and communication in meaningful ways? How can I succeed, as an activist scholar, in remaining ethically and politically sensitive, yet avoiding oppressive or protectionist frameworks?

Through a critical reflexive analysis of my own decisions and failures as researcher, I considered ways of bridging the gaps between the spatial practices of inclusive research, reaching beyond narratives of care, celebrating the value of making mistakes and how they may shape research practices, and reconsidering the narrative voice within inclusive research – what kind of stories are voiced out and what is left unsaid. In sum, I argued in this study that the main purpose of making methodological choices as a researcher is not to *avoid* ethical problems but to *become aware* of them – only in this way may we reshape how research is carried out so that it is more inclusive.

4.5 Summary and methodological reflections

What is explored, and how it is explored, can hardly avoid either supporting (reproducing) or challenging existing social conditions. Different social interests are favoured or disfavoured depending on the questions that are asked (and not asked), and how reality is represented and interpreted. (Alvesson & Sköldberg, 2009, p. 8)

As already mentioned in section 3.4, whilst the sub-studies that form this research project cannot be described as case studies per se, there are certain connections to multicase study research that might clarify the methodological standpoints of this research against the backdrop of more traditional qualitative (case) study research. Multicase study research generally brings together single cases that belong to a particular collection of cases with a unifying context: group, phenomenon, or category. This combining context can be called a "quintain". (Stake, 2006, pp. 6-7) According to Robert Stake, a quintain serves as an umbrella for the cases, and cases within cases (minicases), that are bound together in a wider sense, and yet maintain their situational uniqueness (Ibid). In this research, Resonaari is the quintain, and each sub-study serves as a manifestation of its potentially inclusive music education practices. However, in multicase study

analysis, instead of examining cases on an *intrinsic* level, they are treated at the *instrumental* level in order to identify discourses that lie at the backdrop of the normative views that may prevent the further engagement towards democracy in institutional music education. Thus, the research task is addressed to the quintain, and not the single cases, in order to gain more understanding of "what is worth knowing next" rather than knowing more about the collective and the specific within the cases (Stake, 2006, p. 7). In other words, this is realized in this research project through an *instrumental* analysis that aims to "go beyond the case" through investigating the quintain as a whole (Stake, 2006, p. 8). Instrumental case study research provides insight into a larger issue or theory, in contrast to intrinsic case study that serves to acquire more understanding of a particular case per se (Stake, 2006). In an instrumental case study, the role of the case is, despite being also scrutinized in depth, to support "an external interest" and to facilitate our understanding of "something else" (Ibid.). Thus, in this dissertation summary, the issues of inclusive thinking and practices in music education are critically examined on a wider and external level through sub-studies that are claimed to put inclusion into action.

In hindsight, it was the combination of the different variants and movements between the strategic modes of interpretation (Alvesson & Sköldberg, 2009), rather than the context of Resonaari itself, that, methodologically speaking, pulled the sub-studies of this research project together. Hence, as it is advisable that all four elements of reflexive interpretation should be equally present in the research process (Alvesson & Sköldberg, 2009, p. 283), the methodological approach between each sub-study in relation to case study research indeed has varied (figure 5.), from a clear data-centered case study (sub-study I) to a more loose approach, to a case study methodology with data-driven and insight-driven modes of interpretation (sub-study II). Furthermore, in sub-studies II and III the empirical material was given less weight, whilst the larger critical interpretation was addressed on the discourses that lie at the backdrop of the research context, thus identified as critical emancipation-driven research. Finally, the polyphony-driven mode of interpretation emerged in sub-study IV through a critical and self-reflexive examination of whose voice is heard, whose actions count, and who actually decides what inclusion and democracy should look like. In sum, whilst the sub-studies mostly fall into the category of micro-interpretation, taken together they form a macro-analytical perspective (Stake, 2010, p. 39) in going beyond the actual, intrinsic level of the accounts, events, and interpretations, to an instrumental level of analysis of the quintain of the sub-studies (Stake, 2006). In this way, the interrelationship of the sub-studies may be justified as producing

a critical mass for gaining more understanding in relation to the research task, examining how the practices and reflexive analyses described in the sub-studies may disrupt the hegemonic discourses of music education, and opening up new visions for the structural, ethical, and political enactments of inclusion.
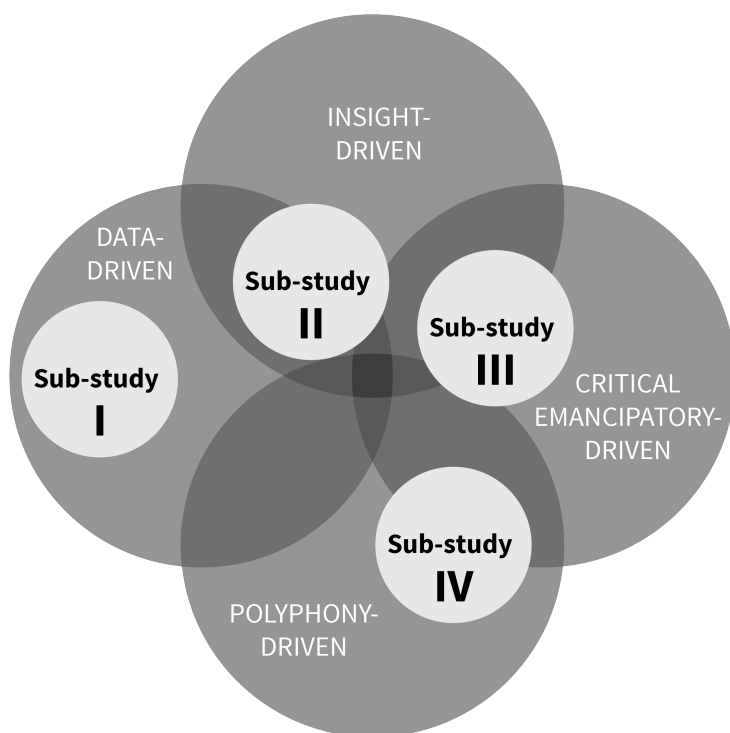
Figure 5. The relationship between the methodological strategies and sub-studies

In this type of research, where the researcher and the participants share a history that is based on their teacher-student relationship, collegiality, and friendship, reflexivity is an inevitable way to engage ethically in research with persons that are a valuable part of the process itself. Thus, the methodological procedures utilized to protect the research participants in each sub-study were generally grounded on the member validation process as part of a democratic research practice (see also Smith, 1996). More specifically, my choice was to engage with the informed consent as *a process* (Knox, Mok & Parmenter, 2000). In sub-study I (appendix I), this process included stating the purpose of the

study and the rights of the participants (the six members of the Riskiryhmä rock band) orally, before each group and individual interview (conducted between April 2010–June 2011; see appendix V); taking the preliminary analysis of the data back to the participants to enable them to check or comment upon my interpretation; and allowing the participants to ask questions and discussing their role in the research project before, during, and after the research process (see also Smith, 1996, pp. 194-196). The member check was executed in a similar vein in sub-study II (appendix II), conducted between February 2012–May 2013 (see appendix VI), where I also had to take into consideration that the collegiality between myself and the interviewees (the teachers of Resonaari) should not be perceived as entirely problem free. However, this relationship also built trust during the research process, and allowed the participants to not just concur with the analysis of the article manuscript, but also to expand and critically reflect upon the research process as a whole. The empirical material for the sub-study III (appendix III) was gathered from the student teachers attending a university course between 2013–2015 by means of written diaries, thus making the member validation process perhaps more conventional than in the other sub-studies (see appendix VII). Specifically, ethics approval was granted by The University of the Arts Helsinki administration (see appendix VIII), and the student participants were sent a letter wherein the purpose of the study, as well as the ethical rights of the study participants, were carefully described. Only those students who gave their permission to utilize their diaries as research material were included in the analysis. The students also had an opportunity for a member check regarding the portions of their anonymized diary reflections, which were sent back to the students before submitting the article manuscript. Sub-study IV (appendix IV) differs from other sub-studies in that it is grounded on my own self-reflexive process rather than empirical material derived from research participants. However, I use a real-life situation that I shared with one of Resonaari's musicians an example in the study, and he personally granted me a permission to use this story in the study. After finishing the article manuscript in July 2016, I described and explained the content to him orally, and we again discussed the research project as a whole, as well as our current and future collaboration.

In sum, apart from 'reflecting my own reflexivity', I recognize the other interpreters, such as the research participants and other actors within the overlapping contexts of Resonaari, as crucial for the reflexive methodological process as a whole. During the project this notion has been genuinely actualized in situations and interactions in different contexts: in Resonaari's concerts, academic conferences, and everyday encounters with the participants. Each of these

encounters has shaped and developed my pre-understandings and interpretations with regard to the research objective. Indeed, as the reflexive method "cannot be disengaged from theory and other elements of pre-understanding, since assumptions and notions in some sense determine interpretations and representations of the object of study" (Alvesson & Sköldberg, 2009, p. 11), the research process has evolved further by the addition of a polyphony-driven reflexive mode, especially during the writing phase of this dissertation summary, through appreciation of the multiplicity of voices that spills beyond the academic realms and conceptions of the researcher as the sole authority in the research process.

It is truly a challenge for a researcher to employ an activist stance in identifying the transformative processes that are needed in terms of educational structures, methods, and policy work, to pave ways for democratic music education especially *for*, let alone *with,* those who are differently positioned, and in many ways underprivileged, in educational and academic realms. "Awareness of the political-ideological character of research" (Alvesson & Sköldberg, 2009, p. 8) has therefore been a crucial lesson during this research project. What needs to be considered, then, as the mutual denominator for all sub-studies, is not the mere context of Resonaari, but the initiative of new practices that may produce a wider social change. For example, the sub-studies of the older women's rock band, and the former Resonaari's students as professional musicians, have contributed to music teacher education, thus highlighting Resonaari's active stance on opening wider possibilities beyond the music school as "grassroots organizing" for a wider social movement (Oakes & Rogers, 2006, p. 97). Furthermore, identifying teacher activism in sub-study II (see appendix II) has been central for the project as a whole, by bringing together all the sub-studies, articulating the innovative pedagogical thinking, pro-activeness in policy, and open attitudes that make these actions possible.

As the last study of this project, the fourth sub-study (see appendix IV) has opened up a new landscape for considering the personal and ethical dimensions that indeed call for more scrutinizing, in considering future projects that are described in more detail in chapter 6. Instead of arguing what would be the right ways to perform, teach, or conduct research on inclusion, I hope to gain an understanding about how democratic inclusion actually should be approached, and how and why certain practices and discourses that we may consider inclusive are in fact exclusive. In the following discussion chapter I aim to grapple with

these questions more deeply, on the basis of the implications of the findings and what they mean for the research task as a whole.

Considering my personal background in relation to the research spheres and interrelationships with the research participants, it may be relevant to ask, am I *too* biased to take an activist stance in this research project? Suffice it to say, nowadays it is agreed in the 'community' of critical, postmodern, poststructuralist, feminist, and posthuman qualitative research that all research is political and hence, always value-laden (Denzin & Giardina, 2016), thus implying that impersonal, neutral knowledge production is hardly possible, or even desirable. Indeed, whilst Denzin and Giardina suggest "we turn away from 'methodology' altogether" (2016, p. 5), certain ethical considerations are imperative for the research process even when adapting the 'post-methodological' framework.

Having started working at Resonaari in 2003, entering the doctoral program in 2008, and engaging in full-time research since 2011, over these many years my perspective on the presence and meaning of advocacy and activism within this research project has gradually evolved and ripened. This transformative process becomes prevalent through reflecting on the background behind each sub-study retrospectively. One of the most important motivations for studying the older women's rock band was undoubtedly to hear and learn about their stories, however I also felt it would be relatively easy to work with these participants first, as I was not sure at that time about the ethical and methodological issues involved in approaching students with intellectual disabilities as a researcher. In the course of time, whilst also gaining more research skills, I experienced carrying a responsibility to grapple with the most difficult questions that I considered crucial to the purpose of the research. Here, an account from one of Resonaari's teachers became a helpful guideline for my own research, as she had stated in one of the interviews: 'I am constantly looking for things that I can't do very well.' Embracing this uncertainty has been the main source for my ethical considerations during the research project. Moreover, I have arrived at my critical stance through theory rather than personal experiences of oppression. This demands reasoning for why I need to accept the open-endedness of the analyses, findings, and discussions that this research project represents, with a hope that I can treat the research participants involved in this project not as objects or subjects but co-constructors of knowledge (Diversi & Moreira, 2009; Nind, 2014). Indeed, I hope that, through this research project, all of us will stand as "problematizers of current ontological, epistemological, methodological, and ethical concerns with voice, authorship, and situatedness" (Diversi & Moreira, 2009, p. 184).

In choosing the 'right' set of cases from the rich context that Resonaari provides, my supervisors and co-authors of the two sub-studies played an important role, as they offered their expertise and conceptual understandings to distinguish the objective 'outside' view on what is interesting, important, and relevant for the task I had defined for the research project. Critical self-reflection emerged in relation to the time spent on the research process naturally, as I distanced myself from the previously acquired teacher identity at Resonaari. Longer periods between the data collection, writing, and peer-review processes of each sub-study have offered me the possibility to work periodically in other fields of academia, such as co-writing, teaching, or carrying out doctoral studies, thus exploring new roles and taking new stances in relation to the research context. All in all, it could be assumed that the deep considerations regarding how to address a research problem through an activist stance have helped me to gain objectivity, not in its positivist meaning, but in the ethical and reflexive sense: as openness towards discussion and criticism of one's own research (Denzin & Giardina, 2016). As an answer to the aforementioned question of my own biases with regard to the context of the study, one may argue that biases can be good or bad (Stake, 2006, p. 86), but the researcher needs to be aware of them, acknowledge them, and accept them (O'Hanlon, 2003, p. 99). To sum up, rather than being carried out as a pre-planned study, the methodological choices of this research project have evolved, altered, and developed over the course of the process, taking into account the development of my own researcher skills and reflexivity, my collaboration with the supervisors as co-authors in two sub-studies, and the member validation processes shared with the research participants at Resonaari.

5 Discussion

As presented in the introduction chapter of this dissertation (1.3), the objective of this research project has been to examine how the understanding of inclusion may be extended and transformed to better enable the democratization of institutionalized music education. In other words, I have analyzed how inclusive aims and processes could be reconceptualized, and reimagined, in order to evoke change in the educational-social-political continuum in and through music education. In the previous chapter, I pulled the sub-studies together and critically examined how they address both the potentials and the challenges of inclusive aims and practices in music education, beyond the descriptive, intrinsic level. In other words, rather than acknowledging the sub-studies as 'success stories' of emancipatory and inclusive practices, I identify the flaws, uncertainties, and the moments of 'not-going-as-expected' as the most crucial markers of the *ruptures* that open up potentials for transformation. For example, in sub-study I (appendix I), I identified a tension between the older adult music learners' sense of increased empowerment and the ageist assumptions that are still prevalent inside and outside the music educational contexts. Conquering the rather new field of later adulthood music education therefore demands a much more critical stand on these issues. Similarly, when looking at the other sub-studies, music education institutions may allow and *tolerate* disability in pursuit of integration and promoting diversity, but the privilege of ability in terms of musical content, quality criteria, professionalism, and research practices, still remains. In all, the sub-studies show that to actually move beyond the categorizing and/or normalizing inclusion discourses towards *a democratic inclusion* demands that music education scholars, teachers, and activists to pause and ask: what can *we* learn from these different ways of teaching, learning, and performing music? How do *we* need to change our thinking and actions to enable a change that might go beyond what we imagine to be feasible? Promoting inclusion within the norms and structures of what we consider sensible and familiar might be individually empowering, but will not necessarily change the socio-cultural reality. Hence, I consider teachers (and teacher educators) as the most crucial agents in transforming the democratization processes in music education as a whole (figure 6.).

Figure 6. Teacher activism

In this chapter I will synthesize some of the main findings of the reported sub-studies, and further discuss the linkages with the related literature. To offer a more coherent recapitulation of the interpretations that stem from the sub-studies, I discuss the findings of this research project as a whole against the backdrop of three key concepts: *agency* (5.1); *activism* (5.2); and *democratic inclusion* (5.3).

5.1 From citizenship to political agency

As discussed in the earlier chapters, both Dewey's pragmatism and Nussbaum's humanist liberalism are based on the idea of education for democratic citizenship. However, in recent music education research literature, the concept of *agency* is increasingly used as a key concept for describing individual and social aims in democratization and social justice in music education (Karlsen 2014; Rikandi, 2012; Allsup & Westerlund, 2012; Karlsen, 2011). Whilst agency is defined with different emphases, from musical agency (Karlsen, 2014; 2011) to pedagogical agency (Rikandi, 2012), or ethical teacher agency (Allsup & Westerlund, 2012), it is nonetheless generally agreed that a more pluralistic notion of agency is required to extend the humanist understanding of democratic citizenship as utterly *active*, addressing more complex issues of the self, identity, and power. Indeed, citizenship assumes a certain autonomy that is free from dependency,

social and cultural constraints, norms, and values that bifurcate people through domination and oppression (Hughes, 2001; see also Nussbaum, 2011). The 'mainstream' population that takes the initiative to organize social interventions in the lives of marginalized populations may regard their actions as progress, whilst those who are the recipients of these interventions are not necessarily 'happily convinced'. Indeed, as Hughes (2001) argues, at least in some cases, "paternalistic good intentions amount to a failure on a grand scale which can be summarised politically as a denial of citizenship" (p. 30). This notion demands caution in viewing emancipatory action and empowerment too simplistically, as an unquestionable 'result' of care (Morris, 1997; Osberg, 2010). In fact, sheer human diversity in general, and the intersectionality with other social categories of human diversity (Cain, 2012), demands a much broader contextual interrogation of the possibilities, and the restrictions, of gaining active agency for each citizen. There is no need to find consensus on what the 'real democratic citizenship looks like' through abandoning *difference,* because it will always exist (Rice, Zitzelsberger, Porch & Ignagni, 2009). Instead, the constant troubling of false dichotomies, deficit categorizations, and 'traditional politics' in which active citizens are narrowly considered as those who are successful, wealthy, and independent (Hughes, 2001, p. 32; see also Lynch et al, 2009, pp. 90-92) is only possible through embracing difference.

Challenging the ableist assumptions of who can *become* an active agent within music education, Resonaari's activist pedagogical and organizational work indeed embraces difference and diversity, not only through acknowledging musical participation as the human right of every citizen, but also from a more pedagogical and practical point of view – that of inexorable trust in everyone's potential to learn and make music. The music school provides all students with rich opportunities to develop their musical agency according to their own preferences and interests, whilst not abandoning pedagogical responsibility. In the case of the Riskiryhmä group, as reported in the first sub-study (appendix I), this activism may sometimes reach beyond musical interactions, thus having direct, transformative implications for the individual's quality of life. However, as reported in the second sub-study on Resonaari's teacher activism (appendix II), Resonaari's organization leaders and teachers have adopted a stance where music is not seen as a remedy or a therapeutic tool. Instead, their professional *ethos* is to provide empowerment *over* care (Morris, 1997) that goes beyond protectionism within helping professionalism (Ryde, 2009). This ethos is manifested through challenging students to step out of their comfort zones, simultaneously accepting that the learning path may not only be slower, but sometimes also different from the teacher's expectations or preferences.

Teachers in general need to be prepared for 'expecting the unexpected' with their students; in the context of Resonaari this has appeared, for example, through a need to change instruments, or the teacher, in the middle of the term, the week, or the lesson. Sometimes the student may not be progressing at all for months or even years, but then suddenly a considerable improvement might occur. Accepting this *uncertainty* assumes a level of teacher agency that goes beyond the normalized, prescriptive structures of teaching and learning. In addition, Resonaari's organizational pro-activism, in the sense of acting in anticipation of future problems, needs, or changes in the teaching and learning structure, is a part of the emergence of *institutional agency* (Laes & Schmidt, 2016). This manifests through shaping policies and thinking politically, communicating actively with stakeholders, and establishing an impactful internal vision of humanist, inclusive music education. In this way, supporting the students' musical agency is not restricted to the teaching situation or the 'process of becoming' that indeed is a problematic metaphor (see e.g. Biesta et al, 2011, pp. 29-30); instead, agency construction is seen as a *reciprocal action* that mutually affects the teacher and the student, and the surrounding institutional, social, and cultural contexts.

As presented in section 2.3, music education research has discussed inclusion mostly in terms of special education, addressing the specific needs of students through processes of labeling, for example as 'talented' or 'disabled'. A distinct category of special education in itself suggests that those in need of individual support are, or should be, segregated from others (see e.g. Connor & Gabel, 2013) – if not physically, then through considering different goals and intentions for them (Young & Mintz, 2008), thus maintaining different views on what inclusion looks like. However, *having needs* is not a stagnant condition; rather, it is situational. We all may come up with different needs through circumstances beyond our own control, such as simply by getting older (see Nelson, 2011). This transformable notion of needs may also work conversely: in some instances, former Resonaari students have gained a musical agency that has emancipated them from the classification of having special needs regarding musical situations, resulting, for example, in performing as teachers rather than those in need of special support, as described in the third sub-study (appendix III). Moreover, in relation to prevailing ageism within the professional care services, as stated in section 2.2, people who are considered to need caring for are often denied the individual right and possibility to navigate between *choice* and *control* (Osberg, 2010; Nussbaum, 2011). One cannot, therefore, simultaneously have care *and* empowerment, for it is precisely the ideology and practice of caring that may lead to making people powerless (Morris, 1997; Barton, 2001; Hughes, 2001; Noddings, 2013).

Indeed, Resonaari's practices illustrate a tension between addressing inclusion by expanding the students' possibilities to be active musical agents outside music school and, on the other hand, offering protected and in many ways segregated learning environments for those positioned as different. Thus, one of the most important questions that addresses the complexity of the research question with regard to Resonaari's inclusive action is: do we need 'special music institutions' to take care of our 'special students' or is inclusion possible within less categorized structures? I argue that instead of *exceptionalizing* different contexts and processes of music education, we could reach beyond what is perhaps manifested through Resonaari's ethos and teacher activism. As already stated earlier, I have suggested that music educators who work with students assigned to a category of 'special needs', including myself, do not need to identify themselves as actors of care or helping professionals, at the cost of acting on emancipating teaching practice. The same might be said of institutions such as Resonaari as segregated and privileged spaces. As Michael Apple reminds us, "Freirian critical pedagogy stories" need to be told in order to show how they might be put into action in *any* school or institution (Apple, 2006, p. 82). Thus, it is an important part of Resonaari's pedagogical pro-activism to show that the same kind of activist music education can be realized anywhere and by, or with, whomever.

Beyond question, inclusion requires regulating and revitalizing current policies, and establishing new policies that set forth inclusive education in the system of music education within diversifying contexts and changing landscapes. As inclusion comprises both institutional, personal, and ethical issues, it needs to be considered in a *holistic* way. As argued in earlier chapters, inclusion is seen as relating to broad conceptions of diversity; it is considered as political, both on an individual and societal level, confronting the complexity of choices in education, between opportunities and limitations, values and power (Biesta & Osberg, 2010). It is therefore assumed that, at its best, inclusion might result in *better music education for everyone*, having an impact beyond the 'target groups', through social integration, cultural participation, and reciprocal transformation. In other words, assuming inclusion as a political action rather than as a narrow set of policies, I suggest *political agency* as a useful concept for teachers and researchers in creating alternative visions and future possibilities for change (Barton, 2001; see also Biesta, 2010, p. 86). Indeed, conceiving of democratic education as apolitical runs the risk of depoliticizing the citizenship of some individuals through overemphasizing certain individual capacities and abilities as mandatory for democratic participation (Biesta, 2011, p. 31). Extending the notion of the capabilities in relation to democratic citizenship (Nussbaum, 2011) draws attention

to the criticism of Dewey's philosophy that sometimes seems to take for granted that all citizens are endowed individuals who are equally capable of constructing a democratic citizenship. This criticism has demanded supplementing Dewey's ideas with perspectives where conflict, power relationships, and disagreement are scrutinized in even more detail (Brinkmann, 2013, p. 176). Moreover, political agency specifically concerns those who are given less political power in society:

> *The reduction of the space for the imagination and realisation of alternative possibilities to the present system and relations, will only be prevented by the active pursuit of the political dimensions integral to human experience. Without politics a sense of helplessness and hopelessness becomes a more ominous possibility.* (Barton, 2001, p. 3)

How is it then possible to promote the transformative possibilities of political agency needed in music educational settings? Young (2000) has presented three modes of political communication in her model of deliberative democracy: *greeting* or public acknowledgment, alternative use of *rhetorics*, and *narrative* political communication. Indeed, the deliberative model is not about who should be included, but how democracy should be communicated so that everyone is able to participate effectively in deliberation (Biesta, 2009). By shedding light upon some of the examples reported in the sub-studies of this research project, and drawing from Biesta's (2009) elaboration of Young's modes of deliberative democratic communication theory, I will next discuss how these modes may enhance the processes of constructing political agency in a move toward deliberative educational democracy within music education.

First, the notion of greeting refers to acknowledging those who have been excluded as included in the discussion and making space for expanded agency through public dialogue, especially with those who differ in perspective, opinion, or interest (Biesta, 2009). For example, the need for *transprofessional communication*, that is, recognizing and learning from different perspectives on expertise, emerges as Resonaari's musicians claim the space and role of an expert in the higher educational context. Second, rhetorics is important, as the terms we use are not indifferent, as stated several times in earlier chapters. In the fourth sub-study (appendix IV), where I discuss the methodological challenges of doing research with participants who are not familiar with academic language, the notion that within inclusive political communication rational argumentation should not be relegated from rhetorics becomes central (Biesta, 2009). Resonaari's conscious decision to call the students 'musicians' instead of 'students' – or 'clients'- has a

significant impact on the preconditions of *moral imagination*. This also addresses the third mode of political communication, namely narrative storytelling in the teaching and learning dimension of inclusive, democratic communication (Biesta, 2009). The story of the punk band *Pertti Kurikan Nimipäivät*[3] reported in the third sub-study (appendix III), offers a strong example of how future narratives open up imaginative possibilities for actual change, not only in the lives of the individuals but more broadly (see also Juntunen, Karlsen, Kuoppamäki, Laes & Muhonen, 2014). Indeed, constructing their musicianship first through studying the basics of music at Resonaari, and later through the offer of a space for self-directed, independent creative processes at a culture workshop in their group home[4], the musicians of this punk band have gained political agency and made a prominent impact on the international music scene as disabled musicians breaking prejudices and presumptions of what is deemed appropriate or possible.

5.2 Activism and hope

As stated in section 3.3, the capability to exercise *moral imagination* is imperative for educators striving for social change. Here, I conceive activism as a positive social construct and as an alternative for the apolitical social norms of medicalized and idealized care or pedagogical achievement. Thus, drawing from the critical perception of critical pedagogy as a normative truth claim (Burbules & Berk, 1999), it may be argued that activism abides in the tension between hierarchical control and popularized revolt. In offering an alternative perspective, Resonaari's realization of teacher activism as reported in the second sub-study (appendix II) through the notions of high motivation, internal framing and communicative capacity, ethical commitment, and imaginative adaptation, promotes the idea of activism as a positive and generative way to create *hope* and imagination for new action.

I have argued here that, as an exception within the traditional music school system in Finland, Resonaari may challenge certain dominating practices and principles within institutional music education. However, this should not be taken as a straightforward presumption. First, Resonaari is itself a kind of privileged space for students having the social and economic opportunity to enroll in goal-oriented music education. Second, Resonaari can also be seen as an arena for social

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3   http://www.pkn.rocks

4   http://www.en.lyhty.fi.kotisivukone.com/kulttuurityopaja-valo

exclusion, because its associations with special education may, rather haphazardly, fortify the categorizations of their students and their segregation from the rest of the music education field, thus contradicting the activist aims. Consequently, the socio-cultural, educational, and political change that Resonaari strives for might be restrained by special educational discourses. Thus, new perspectives such as those found in critical disability studies may be beneficial for the continuance, extension, and deliberate initiative of Resonaari's activism.

The generative notion of activism that has emerged in this research project incorporates recent discourses on the democratization of music education conceptualized through Dewey's perspective on radical democracy, according to which change is not possible only through *thinking* differently, but demands action (Bernstein, 2010). This conception of activism is also consistent with Dewey's understanding of knowledge as a reconstruction of experiences in moral and social life, rather than grasping an absolute truth through a predefined set of moral rules. Activism may, then, give new tools for understanding the issue of democratic possibilities in music education, and for identifying the political and cultural changes in how music matters in human life. Indeed, rather than seeking an activist stance through deconstructive and revolutionary instructionism, I espouse a reconstructive notion of activism, acknowledging that hope is the source of change in one's professional struggles. Barton (2001) emphasizes the significance of hope in social disability movements (p. 4):

> *While hope is deeply personal, within a social and political context in which grand narratives about the world are discouraged and excessive individualism reinforced, there is a real danger of hope being privatised. Thus, there is a need to encourage collective hope and this is why the organisations of disabled people are so important in the struggle for personal and collective empowerment.*

However, considerations of *activist hope* may, and indeed should, reach beyond the contexts of social and political movements, by merging them into institutional, educational, and academic contexts (Oakes & Rogers, 2006). The self-reflexive narrative reported in the sub-study IV (appendix IV) emphasizes the importance of critical reflexivity in terms of activist scholarship, seeking for alternatives beyond the traditional qualitative, participatory approaches, thus creating the linkage between what has been done within this research project and what may be accomplished in future initiatives, efforts, and elaborations towards inclusive change. Through critical methodological, ethical, and self-reflexive examinations – acknowledging that participation is not emancipatory per se – I

argue that instead of selecting particular techniques in order to *fit in* participants in any research process, inclusive considerations of activist scholarship research draw attention to how disability, age, or any other society-defined difference can actually reshape qualitative inquiry and methodologies. In sum, the main question in considering further steps towards activist scholarship is not which methodological choices one should make, but rather how to gain awareness as a researcher of both methodological opportunities and obstacles and, most importantly, to consider the participants and advocates within the project changing and shaping the ways of doing research.

Drawing from these notions, *hope* increasingly elucidates and characterizes the considerations of activism within this research project as pedagogical, political, and personal (see also hooks, 2003). Yet, hope should not be downgraded as a solitary wishful, romanticized fantasy of a better future without problems; rather, hope is a fuel for here-and-now democratic thought and action, implying *an expectancy of struggle* (Freire, 2004). Moreover, hope should be regarded as a collective effort. bell hooks (2003) describes education as the practice of freedom that entails a "mutual willingness to listen, to argue, to disagree, and to make peace" as a collective commitment to learning (p. 120). Indeed, activism in this research project should not be considered only on the grounds of a personal growth story, but has required everyone's involvement, knowledge, and full participation; including Resonaari's students, teachers, and musicians, and both the local and global music education research community, which have had an indispensable impact on the emerging activist scholarship and will continue to be an equally important, if not even more important, part of future projects.

5.3 There is no inclusion and nothing but inclusion

The title of this dissertation implies a question whether inclusion yet remains an impossibility in the efforts to create a more democratic music education. I approach this predicament through a Buddhist holism: *There is no inclusion and nothing but inclusion*. Simply put, if we consider the question through the terms and understandings that the prevailing hegemonic discourses offer us, *inclusion* certainly does seem impossible – or, within the same discursive reality, we could alternatively state that there is no problem whatsoever. Thus, this research project suggests an alternative approach to inclusion that moves onwards and reaches beyond the ordinary, dominant discussions. As presented earlier in chapter 2, Biesta (2009) has identified this problem of the unproblematic view of inclusion,

according to which once all people 'are included' democracy has been reached and becomes a normal condition of society. Moreover, inclusion is not at all a one-way direction 'from the margins to the center', rather, Biesta regards inclusion as a "sporadic" process of democratization that "disrupts the existing order" (p. 110; see also Rancière, 2006). In this process – and this is an important aspect to this research project – those 'who democratize' and 'are democratized' *cannot be separated*. *Democratic* inclusion, in other words, not only allows for, but requires, disagreement, collision, and transformation of the status quo in individual, social, and political dimensions.

Biesta (2014) has approached the political demands of educational democratization by adapting the idea of democracy as *a political project* from the French philosopher Jacques Rancière, who argues that democracy is not merely a way of social life, but rather occurs in the moments where "the 'logic' of the existing order is confronted with the 'logic' of equality" (p. 4). In his book *Hatred of Democracy* (2006, p. 93) Rancière states:

> *To understand what democracy means is to hear the struggle that is at stake in the word: not simply the tones of anger and scorn with which it can be imbued but, more profoundly the slippages and reversals of meanings that it authorizes.*

In other words, according to Rancière, "democracy is the action that constantly wrests the monopoly of public life" (p. 96), and demands specific acts that he calls *ruptures in the logic of arche* that shake up the status quo. Ruptures are imperative, for politics can never be free from struggle or disagreement; in fact, Rancière suggests that disagreement is the starting point for educational democracy (Rancière, 2006; Friedrich, Jaastad & Popkewitz, 2011). Furthermore, Rancière argues that ruptures are necessary, timely and untimely political acts that constitute the equality of all human beings; the purpose is not to prove or disprove that all human beings are equal, but to see *what can be done* under that supposition – and that is the apt definition for politics (Bingham & Biesta, 2010, p. 45-46). Thus, the dynamics of democratic education in relation to equality must be reconsidered in terms of contingency and complexity (Biesta & Osberg, 2010; see also Schmidt, 2009) rather than as something that can be realized through predetermined structures. Moreover, the direction of ruptures becomes crucial, as also argued by Rancière (2006), as allowing and restricting possibilities for participation is only a superficial perspective to equality. Indeed, more important than *democratizing everything* is to "acknowledge that in education both 'opening up' and 'narrowing down' involve the exertion of power and in this sense can be

said to be political" (Biesta & Osberg, 2010, p. 1). It can be argued that Rancière's philosophy positions democratic education as an impossibility – to understand his view it is important to ask whether democracy can ever be institutionalized in the first place (Friedrich, Jaastad & Popkewitz, 2011). However, as stated earlier, it is rather the reconsiderations of the inclusion *directions* that matter in the democratization process. In this sense, Rancière's theory moves beyond the dualistic notion of equality and inequality, considering equality as a starting point rather than a goal, and thus becomes helpful in trying to make sense of the philosophical problematization of inclusion as simultaneously existent and absent.

In sum, in terms of democratic inclusion, education needs to be understood in a broad sense, encompassing educational, social, and political operational settings; and, in a Deweyan sense, connecting individual and shared experience with political aims, meanings, and action. To *democratize* education in the contemporary world, however, demands considerations of mechanisms that maintain the inequalities and oppression of some individuals and groups of people. While democratic inclusion is considered as transformation from private to public interest, it should not be carried forward through processes of socialization or normalization, but through individual *subjectification* towards political agency (Biesta, 2010; 2011; 2014). Within educational realms, democratic inclusion is a never-ending process that cannot be realized through teaching people how to make education more democratic; rather, the aim of democratic education is to open up "those places and spaces where the experiment of democracy can be conducted" (Biesta, 2014, p. 11). Whilst being considered a process rather than a goal, democratic inclusion demands choosing the more difficult path, recognizing that instead of knowing 'where it wants us to go, we only can know where it wants us to start' (Bingham & Biesta, 2010, p. 73).

6 New potentials

Perhaps one of the most explicit decolonial moves we can make, at this moment, is to sit still long enough to see clearly what we need to reach beyond. This stillness should not be confused with doing nothing. […] quieting a prevalent discourse will create space and allow for the imagination and emergence of conceptual and praxis shapes. (Patel, 2016, p. 88)

I started this research project with the anticipation that there is something unique beyond the practices and outcomes of Resonaari that demanded more investigation. This anticipation led me towards a reflexive process that has opened up the possibility of constructing and sharing my own 'researcher's story', and in this way I became more aware of both my own privileges (Diversi & Moreira, 2009) and anguishes (Nichols, 2016) regarding activist scholarship. Yet, even at the final stages of the research process, I find it challenging to avoid frameworks and conceptualizations that may imply processes of categorization and othering regarding the musicians and students at Resonaari. These challenges, indeed, reiterate the continuing necessity of critically conscious reflection. The process of acknowledging the contingencies and the need for further considerations regarding how to proceed ethically and methodologically with the research participants in future projects, importantly highlights the need for being more consciously, articulately, and *dynamically* resistant to oppressive frameworks and categorizing rhetorics. As addressed in the quote above by Leigh Patel, it is equally important to *pause* and look around – and beyond - asking: what is it that needs to be changed, how, and for what reasons?

This dissertation, in parallel with the 'actual' research objective, provides an extensive description of the process of emerging reflexive, activist scholarship within this research project. This activism also implies the pursuit of *spaces* for democratic inclusion: *where* can the conversations and negotiations of academic activism be undertaken in the first place; furthermore, with or by *whom* – colleagues, funders, or the research participants? Here, the co-construction and reconstruction of *third spaces* (Seale, Nind, Tilley & Chapman, 2015) or *between-spaces* (Diversi & Moreira, 2009) for emancipatory knowledge production in and through activism becomes central. To claim these spaces, this research project will be followed by new collaborative openings with Resonaari's musicians and teachers. These initiatives take place through my roles both as a researcher and teacher educator, with increasing considerations of what the music teacher students

need to know about democracy, inclusion, equality, and social justice, and how they can become more critically aware of these issues (see O'Hanlon, 2003). A music education activist may be identified as someone who "steps across the threshold from generally acceptable educational and musical thought and practice to unacceptable ways of thinking, being, and acting" (Jorgensen, 2011, p. 77). Hence, as a form of generative activism, making use of my own experiences of ignorance, failure, and frustration have resulted in testing new teaching practices and launching new courses as part of the master's degree program at the University of the Arts Helsinki. Furthermore, I have been granted the opportunity to continue research work within the ArtsEqual project (2015–2020), led by professor Heidi Westerlund. This national project, funded by the Strategic Research Council of the Academy of Finland, examines how music and the arts could be integrated as a larger part of public services, simultaneously investigating societal (arts-related) mechanisms that produce inequalities in Finnish society. The project allows for sharing and expanding the issues addressed in this research project in a cross-disciplinary research community and, further, for examining in what ways the findings of this project could serve not only music teacher education, but also the boarder development of educational and other public services in Finland.

To justify the contribution of this research project to the larger field of music education, I argue that the binary oppositions and marginalizing discourses in music education, including processes of inclusion and exclusion, dependency, ageism, and ableism have thus far remained unchallenged to any serious degree by the music education research field. In considering this criticism, the future development of music teacher education warrants engaging with discourses of diversity, equality, and social justice, through identifying and becoming aware of misleading, colonial inclusion and democracy language and practices that somewhat invisibly underlie these discourses. Indeed, very little attention is given to the realization of inclusion from a more complex educational-political perspective within the scholarly debates of music education. For instance, one interpretation is the inclusion of musics into (inclusive) educational programs, where music is seen as 'a component' or means for integration in the name of educational democracy (Lubet, 2009). This notion runs the risk of reducing inclusion to the level of 'out-dated' physical integration. Furthermore, the 'liberal view' on democratic music education (Woodford, 2005) generally overlooks student agency by stating, for example, that "students are by no means masters of their own destinies or in complete control, as that would quickly lead to chaos and tyranny […] students are seldom ready to deal with musical and moral complexity and uncertainty" (p. 102). This bewildering statement implies an ideal

student competence that has no room for a diverse understanding of capability or expertise. Continuing debates on the democratization of music education seem to maintain the narrow view of musical expertise and performativity, contemplating issues of different musical genres without challenging the kinds of oppressive mechanisms that may underlie the ostensibly democratic practices (Elliott, 2008).

Concurrently, discussions of the aims and constructions of democratic music education have been elaborated from a more philosophical perspective, through problematizing the idea of 'a democratic community' (e.g. Väkevä & Westerlund, 2007; Gould, 2008; Schmidt, 2008). However, I would argue that efforts to radically challenge the inclusive agenda within music education – that now lies heavily on the medicalized discourses within the fields of care, therapy, special education, and helping professionalism - have yet to emerge. Indeed, in many ways questions of inclusion and democracy are scrutinized on a general level, with an underlying assumption that the 'problematic' groups, such as older adults or persons with disabilities, will be dealt with later or by other scholarly fields. One could even ask whether inclusion is expropriated for the establishment of special music education. I suggest that rooting inclusive practices within general music education demands identifying processes and practices that we *think* are inclusive, yet may produce categorization and exclusion.

So, does inclusion remain an impossibility? To summarize the contribution of this dissertation, I have aimed to address the need for challenging ideas, discourses, and conceptualizations of inclusion through extending the scope of inclusive music education practices and politics *beyond* learning structures and goals; *beyond* exceptionality or performativity; and *beyond* institutionalizing aims, thus arguing for democratic inclusion as a complex, contingent, and *reciprocally transformational* process. For inclusion, participation is not enough. It must entail processes and goals of meaning-making both on the individual and societal level, and the identification and challenging of the hegemonic understandings, ideals, and practices, as well as transgressive aims for a better, more humane and socially just society. By examining these challenges through the expanded and exploratory views on music, education, and musicianship at Resonaari, as presented in the sub-studies of this dissertation, we may hopefully reveal both the potentials and pitfalls of inclusive thinking and action. This is especially important because I believe that music education, and music teacher education in particular, demands more risk-taking, more politicized action, and more fostering of utopias to enable the disruption of the oppressive, hegemonic structures and values that currently dominate our field.

Whilst this research project is essentially aimed at raising hope through a prudent humanistic worldview, it must be recognized that we are living in times where the humanist ideal is being put to the test. The overall message given by neoliberalist politics is that economic, physical, and mental weaknesses are seen as human deficiencies that prevent the construction of a competitive and wealthy society. In these turbulent times, when more and more walls are built and borderlines drawn, music education is needed perhaps more than ever before, for its potential to create spaces that are unrestricted, open, and safe for everyone. At its best, music can make connections between individuals and groups of people by unveiling the humanity in all of us – *also* through demonstrating difference, diversity, and disagreement. The possibility for freedom of choice lies within music. Hence, if we are to promote music for all, instead of addressing the differences between students and groups of people, we should first focus on ourselves as scholars and educators and internalize our roles as change agents capable of transforming reality, and then carefully consider how we can listen, narrate, and adopt perspectives other than our own.

Know yourself! The unexamined life is not worth living.
Socrates (c. 470 BC – 399 BC)

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Appendix I: Article I

Empowering later adulthood music education: A case study of a rock band for third-age learners

Tuulikki Laes

Abstract

This article presents a case study of a group of approximately 70-year-old women who are learning to play rock band instruments in a formal music school context. The study examines the individual and shared meanings that the participants assigned to taking part in the rock band. The study aligns with John Dewey's view that the meanings of present learning experiences are constructed in a continuum of the past and the future. Narrative techniques are utilized to report the three main themes that emerged from the participants' accounts, which have implications for increasing empowerment and musical agency: the meanings assigned to learning music in a rock band context, playing rock music repertoire, and performing publicly in a rock band. The study contributes to the increasingly relevant discussion of a growing field in music education, and challenges the common assumptions of what is designated in this article as 'later adulthood music education'.

Keywords

Introduction

The progressive growth of the ageing population is a worldwide phenomenon. Although the high proportion of senior citizens in populations of industrialized countries is well attested, as for example in the USA where the number of people over 55 will comprise almost 30 percent of the resident population by 2020 (Toossi, 2012), it is in fact calculated that the majority of older people live in low-income countries, and the population of over 80 years olds is expected to quadruple globally by 2050 (WHO, 2012). This global demographic change presents new challenges for education worldwide, including music education, as the need for learning,

self-development and cultural participation is expected to expand along with an individual's lifespan (Aspin, Chapman, Evans, & Bagnall, 2012; Formosa, 2002). While it seems natural to relate formal music education primarily to children and youths, there is an increasing demand to address the needs of older people in the professional discourse, first and foremost by challenging music educators to seek the knowledge necessary to 'better understand the ageing process' (Harnum, 2007, p. 240).

Despite being a biological process, ageing is also subject to the social constructions by which each society and culture makes sense of old age (Featherstone & Hepworth, 2005; Gorman, 2000). In the developed world retirement is the boundary mark of old age, whereas in many developing countries old age is seen to begin at the point when active contribution to society is no longer possible; in some cases this is due to the loss of established roles as a result of physical decline, which is significant in defining who is old (Gorman, 2000). In Western culture the beginning of retirement age is defined as *third age* (Laslett, 1991). This concept is used in order to denote an active lifestyle committed to positive and successful ageing (Baltes & Baltes, 1990; Fernández-Ballesteros, 2011), as opposed to one of physical decline and social uselessness, thus offering retired people a new role in society (Tornstram, 2005). However, as the concept of successful ageing is considered to connect mostly with Western values, the concept of harmonious ageing has been proposed to describe the values in Eastern culture (Liang, 2012). All in all, self-contribution to individual wellbeing, as well as increased social participation, are becoming more and more significant for ageing people in all cultural contexts. Furthermore, new forms of lifelong learning are emerging and expanding to all levels of education, as third-age university programmes spread from North America to Europe (Formosa, 2005; Ojala, 2010). The transformative learning interest (Mezirow, 1997), in other words the motivation to seek a life change or reform through learning, drives thirdage learners to gain new skills and knowledge in science and the arts that they perhaps did not have a chance to pursue earlier in their lives. Whilst it is expected that everyone ought to have equal rights and opportunities for participation in an 'inclusivist approach to lifelong learning' (Aspin et al., 2012, p. xlviii), the pursuit of such transformative learning experiences is not unproblematic for many third-age learners, since they are often 'marginalized to different degrees from society' (Formosa, 2005, p. 401). Likewise, the educational field tends to disregard ageing people, for example by considering them as a single homogenous group, underrating their learning abilities, or unambitiously assuming that virtually any kind of education for older adults is empowering as such (Glendenning & Battersby, 1990, pp. 220–221).

As in other educational fields, the ageing population has also been 'underserved' (Harnum, 2007, p. 229) by music educators and music education researchers. The case study presented in this article, of third-age beginner music learners in Finland, indicates that third-age learners still have limited possibilities to participate in au courant music learning practices, such as rock bands, despite it being a governing learning context in today's music education in Nordic countries (Lindgren & Ericsson, 2010; Muukkonen, 2010; Väkevä & Westerlund, 2007). Although there has been miscellaneous research on the utilization of new technology for teaching music to older adults (Harnum, 2007; Pike, 2011; Taylor, 2011), a comprehensive music pedagogy for students in their later adulthood has not yet been established. As Pike (2011) has observed, music educators lack pedagogical tools designed for third-age novice learners, especially those focusing on choices between different musical instruments and cross-genre repertoires (p. 117). It is still rare to use alternative approaches, such as playing electronic instruments or composing with GarageBand (Harnum, 2007), in music education for ageing people. Instead, the current third-age generation seem to be pigeonholed as not being interested in technology, and they are often expected to be content with church choirs and other classical music activities without any clear path for development or achievement. Yet, at the same time, it is supposed that the future third-age generation is likely to express musical agency through contemporary musical styles, such as rock 'n' roll across the globe, as 'the spread of African-American musical practices has established a global *lingua franca*' (Cook 2003, p. 210).

It is vital that music education should disassociate itself from these types of incorrect and misleading assumptions about the educational needs of ageing people (Formosa, 2005, p. 401), which Glendenning and Battersby (1990) refer to as the 'conventional wisdom' (pp. 220–221). Hence, the main goal of this article is to open up discussion about the aims and values of music education specifically designed for people in their later adulthood. This will be done through the presentation of a case study of a group of women in their third age who are learning to play in a rock band within a formal music school context.

(Re)constructing later adulthood music education

A globally established concept of music education designed specifically for older adults does not yet exist. General pedagogical literature applies the concepts of *andragogy* as pedagogy for adults, *gerogogy* as pedagogy for the elderly (Battersby, 1987; Formosa, 2002), and more generally, *older adult education* (Formosa, 2005).

In this article, the term *later adulthood music education* is favoured to denote music education for learners in their third age, or even fourth age (see Laslett, 1991). The term has been launched in Finland by the author with a motivation to name a growing field and to find equivalence with an already established concept of *early childhood music education*.

Despite the lack of diversity in the field, later adulthood music education is not a novelty per se. According to published literature, a few music programmes focused on the needs of older adults have already been established, such as New Horizons in Australia and North America (Coffman, 2009; see also Tsugawa, 2009). Although these programmes address the overall learning goal of enhancing later adulthood music education, they potentially exclude beginner learners as the members are expected to have a musical background (Dabback, 2010, p. 67). Moreover, these ensemble-based programmes offer narrow musical repertoires concentrating on Western classical music or wind band repertoires, of which the latter has been criticized as having a sacred and inviolable position in American instrumental music education (Allsup & Benedict, 2008). Such inflexibility in the musical repertoire offered to third-age learners has been criticized by Dabback (2010), who states that 'replication of existing school music paradigms in [American] adult populations does not ultimately meet the requirements of society' (p. 67). There is a lack of research on how to 'approach teaching and learning interactions' in such music programmes for ageing people (p. 66).

In contrast to cultural contexts wherein 'adult music education resides in the galaxy of community music' (Harnum, 2007, p. 241), in the particular Finnish context of this case study community music is still a lesser known practice. Firstly, it is noticeable that many of the community music programmes designed for older adults seem to be led by volunteer musicians, often called facilitators (Varvarigou, Creech, Hallam, & McQueen, 2012), instead of professional teachers. Secondly, the participants are usually placed in large groups, where they either sing or play a simple percussion instrument while the expert musicians take responsibility for the musical quintessence. From a pedagogical standpoint, this restricts the participants themselves from achieving musical agency. Thirdly, the initial goals of such programmes are generally focused on the health, social and wellbeing effects of music (Varvarigou et al., 2012), implicitly ignoring any interest that individuals may have in music *learning*. As Koopman (2007) has justly criticized, 'most literature on community music describes specific projects of community music without dealing systematically with educational issues' (p. 152). It should be emphasized that the aim of this

study is not to underestimate the overall benefits of music for the wellbeing of older people. Rather, the study seeks to shift the focus from 'secondary benefits of musical participation as the sole justification of music in [older peoples'] education' (Harnum, 2007, p. 232) towards exploring the empowering and pedagogically meaningful outcomes of later adulthood music education.

The case study

The basis for this case study grew out of my encounters with Riskiryhmä, a group of six retired now approximately 70-year-old women in the Resonaari music school[1] in Helsinki, Finland, where I worked as a teacher for students with special educational needs. Having started in 2007, Riskiryhmä was initially Resonaari's pioneering project in promoting music education for retired people with the support of the outreach group Helsinki Missio.[2] Following an introductory session held at one of Helsinki Missio's gatherings, the participants enrolled in the music school rock band despite not having any established musical background; some of the participants had been singing in a choir, but none of them had previous experience of playing electrical instruments. Thus, they all started at the same level with their new instruments (Table 1). The participants came up with the name Riskiryhmä as it has an apt double meaning in Finnish, meaning either a risk group or a brisk group.

Riskiryhmä began regular weekly rehearsals with their two pedagogically engaged and experienced teachers, both of whom were professional music educators. The classes always took place in the same rehearsal room in the music school. In the very beginning all group members also bought their own instruments and other equipment for playing and rehearsing at home. Riskiryhmä's musical repertoire consisted of classic rock 'n' roll pieces from the 1960s–1980s (Table 2). Soon, their public performances outside the music school setting attracted media attention in Finnish newspapers and television, where the idea of older women playing in a rock band was justifiably considered as something new and exciting.

As Riskiryhmä soon started to stand out as a cheerful group that really enjoyed their 'rockin' grannies' status, I became more and more interested in hearing their stories, with an aspiration to understand them both for their 'uniqueness and commonality' (Stake, 1995, p. 1) in regard to later adulthood music education. In 2012, when this study was reported, Riskiryhmä was still going strong and performing on a regular basis.

Table 1. Riskiryhmä's members.

Name (pseudonym)	Instrument
Aino	Vocals, keyboard
Alma	Drums
Maria	Keyboard
Pikku	Vocals, electric guitar
Sisko	Electric bass
Suvi	Keyboard

Table 2. Examples of Riskiryhmä's music repertoire 2007–2011.

Crocodile Rock, written by Elton John & Bernie Taupin, performed by Elton John (1972)
Final Countdown, written by Joey Tempest, performed by Europe (1986)
Lady in Black, written by Ken Hensley, performed by Uriah Heep (1971)
Sunshine of your Love, written by Jack Bruce, Pete Brown & Eric Clapton, performed by Cream (1967)

Theoretical and conceptual foundation

The theoretical foundation of the study firstly stems from narrative inquiry, as it relies on methods for understanding experience as lived and told stories (Barrett, 2007; Clandinin & Rosiek, 2007), incorporating the whole spectrum of the participants' lifespan experiences. The study is thus based on the premise of Dewey's (1934/2005) pragmatist philosophy, according to which the meanings of present learning experiences are constructed and narrated in the stretch between past, present and future life. Also Clandinin and Rosiek (2007, p. 41) trace their philosophical roots back to Dewey by stating that in narrative inquiry experience needs to be understood as being continuous. Secondly, the theoretical roots of this study are to be found in critical pedagogy, which fundamentally argues not only 'to empower students by giving them knowledge' and skills but also 'educate them for transformative action' (Giroux, 1988, p. xxxiii). As pointed out extensively in the literature, older people are in many ways oppressed due to ageist assumptions (Nelson, 2002), stigmatization (Zebrowits & Montepare, 2000) and disregard for their marginalized position (Glendenning & Battersby, 1990) in a society that idealizes youth on social, political, cultural and educational levels. The purpose of this study is thus to contribute to later adulthood music education by attempting to 'theorize and develop a pedagogy that embodies forms of experience in which

teachers and students display a sense of critical agency and empowerment' (Giroux, 1988, p. 87), and articulating 'pedagogical experiences within social forms and practices that speak to developing more critical, open, explorative, and collective modes of learning' (p. 87).

Thirdly, this study draws on an assumption that agency can be argued to have both individual and collective dimensions. According to humanist psychology, agency is traditionally gained through individual achievements, while the sociological view argues, in DeNora's (2000) words, that agency is 'the opposite of social sleep' (p. 158). She continues by stating that 'to possess agency, to be an agent, [...] is the ability to possess some capacity for social action and its modes of feeling' (p. 158). For music education this means that music can be used to increase social coordination and interaction alongside individual empowerment, and that both dimensions are equally important (Karlsen & Westerlund, 2010, p. 232). More specifically, this study leans on Karlsen's (2011) comprehensive notion of musical agency not only as an individual or social outcome of musical practice, but also as a researcher's lens for investigating music education from the perspective of the learner's experience. Karlsen draws upon the work of music sociologists, such as Christopher Small's definition of musical agency suggesting that building musical agency is realized in both individual and collective dimensions, in and through doing and learning music, or as Small (1998) puts it, *musicking*. According to Small (1998, p. 134), musicking is a social process whereby our ideal relationships are constructed through the actions of exploration, affirmation and celebration. Hence, musicking is genuinely an empowering process as it leaves those taking part to explore, affirm and to celebrate their values 'with a feeling of being more completely themselves, more in tune with the world and with their fellows' (p. 183).

Fourthly, this study explores the concept of empowerment as 'an expansion of agency' that implies 'an increase in power, understood as control or a real ability to effect change' (Ibrahim & Alkire, 2007, p. 10). For example, among women in developing countries, agency and empowerment are claimed to be 'gaining control over personal decisions, domain-specific autonomy, household decision-making, and the ability to change aspects in one's life at the individual and communal levels' (Ibrahim & Alkire, 2007, p. 10). However, it has been noted in literature across several disciplines how the pursuit of an active lifestyle in an educational context by ageing people, especially for women, is not always empowering as such (Formosa, 2005; Ibrahim & Alkire, 2007; Ojala, 2010; Shor, 1992). This is arguably due to prevalent social norms as 'yet another example of a patriarchal discourse where women are silenced and made passive through their invisibility'

(Formosa, 2005, p. 403). As a result, in a learning situation women may feel themselves as the 'other'(Björck, 2011; Formosa, 2005). As the critical educational gerontologists Glendenning and Battersby (1990) have argued, many educational programmes for older adults are based upon the incorrect assumptions 'that any type of education emancipates and improves the quality of life of older persons' (pp. 220–221). Instead, education for older adults specifically 'should relate to them gaining power over their lives'(p. 220) by enhancing the students'individual needs and supporting their self-directed learning interests. Only in this way may it become an empowering and transformative learning process. As stated in a study of a Freirian perspective to nursing education programme to the frail elderly (Hage & Lorensen, 2012), the empowerment of the patient is dependent on educating the nurse through the dialogue where the patient's own meaning of being elderly is elevated. Similarly as the nurse, also the educator must be 'interested in learning from the dialogue' and willing to accept that 'the outcome of the dialogues very well may be different from her own preferences and solutions'(Hage & Lorensen, 2012, p. 245). With this perspective foremost in mind, this study has been carried out as a critical examination of what can be interpreted as empowering, as well as how that concept is used in the literature and how it should be used in the context of later adulthood music education.

Data collection and methods

The purpose of the case study was to examine what kinds of individual and shared meanings the participants, as beginner learners, assigned to using a rock band as their learning context. While the study does not completely equate with the characteristics of a narrative inquiry (Clandinin & Rosiek, 2007), the study process was carried out by means of various narrative techniques used in qualitative research (e.g. Bruner, 2004; Polkinghorne, 2007), with the intention to 'issue claims about the meaning life events hold for people' (Polkinghorne, 2007, p. 6) as 'the storied descriptions people give about the meaning they attribute to life events is the best evidence available to researchers about the realm of people's experiences' (p. 9). Moreover, the study has narrative features, as it takes its shape from stories told by the participants to the researcher, resulting in a 'storying process' (Lewis, 2011; Polkinghorne, 2007, p. 1) that is here understood as a reciprocal interaction wherein both the participants' and the researcher's experiences take part. The study endeavoured 'to obtain "data" from a deeply human, genuine, empathic, and respectful relationship with the participant about

significant and meaningful aspects of the participant's life' (Josselsson, 2007, p. 539). As such, I aimed to be as explicit as possible regarding the participants' informed consent, and to establish a trustful atmosphere throughout the research process.

Interview process

The six participants were each interviewed in two group interviews and six separate individual interviews. The fact that we knew each other prior to the research study, as I had worked and they had studied in the same music school, helped to establish a free atmosphere for open discussions during the interviews. The first group interview was conducted in April 2010, in the familiar music school setting where the participants assumedly associated the space itself with their musical agencies. The main themes of the interview concerned the participants' motivation for starting music studies, the meaning of music in their lives and how it might have changed after joining the music school, and their expectations and future plans concerning the rock band. The group interview took approximately 2.5 hours, although the informal discussion continued after I had switched off the recorder.

The second group interview was conducted in March 2011, focusing on questions about their being part of the research project, and assuring their informed consent before the further development of the research project. This group interview lasted 1.5 hours.

One-on-one interviews were conducted in June 2011, with each of the participants separately. The participants were willing to be individually interviewed, and they found it comfortable to be interviewed in the music school setting on quiet weekend mornings with no other people around. Since the first group interview was conducted a year earlier, each individual session began with me reading aloud the transcribed comments of that particular participant from the group interview material. The aim of this procedure was to remind the participant of the themes that she had brought up in the group interviews, and this seemed to function as a starting point for the discussion as she could continue on that theme by clarifying or even disagreeing with the earlier statements. The duration of each individual interview was approximately 1 hour.

All interviews were recorded and transcribed, after which I utilized narrative techniques in order to formulate accounts (Van Manen, 1990). The process continued by means of vertical and horizontal analysis, a common way of analysing and

representing narrative data (Hunter, 2010); I constructed separate stories from the individual participants' accounts during the group interview (vertical analysis) and looked for similarities and differences in all participants' accounts (horizontal analysis).

In the group interviews, the participants were encouraged to share stories about both the individual and shared experiences that learning to play in a rock band had created for them. However, the stories as they told them were not limited to the music school setting, or here-and-now experiences, but drew from their whole lifespan and music-related experiences at different stages of their lives. Hence, the outcome of the interviews was a rich and diverse data set for current and future research, making possible the purposive selection of 'information-rich cases' (Polkinghorne, 2005, p. 140). In the group interviews, the participants appeared as 'united in a shared experience of trying to make meaning of their life experience' (Loughlin, 1993, pp. 320–321), building a discourse of 'collective identity' through seeking mutual understanding of shared experiences, as is the usual habit of focus-group interviews (Pollack, 2003, p. 461). However, the individual interviews resulted in somewhat contradictory accounts when compared to the group interviews. Thus, the individual interviews not only completed the storying process, but also significantly shaped the horizontal narrative analysis of the shared accounts. Furthermore, two of the participants truly engaged with the research process by sending me written stories that complemented the interview discussions. As these personal and carefully produced materials were delivered to me, I realized how being involved in the research project offered the participants the possibility to change their 'frames of reference' by re-evaluating past and present experiences, and to make plans that could bring about new ways of defining their world (Mezirow, 1997, p. 7). The interviews functioned therefore as 'a sensitive and powerful method' that may contribute 'to the empowerment of the oppressed' (Kvale, 2006, p. 497).

The emergent themes

As a result of the storying process and data analysis, three distinct themes that implicated increasing empowerment and construction of musical agency among the participants emerged from the accounts: the meanings assigned to learning music in a rock band context, playing rock music, and public performing in a rock band.

The meanings assigned to learning in a rock band context

The accounts stated that the opportunity to learn music with a teacher's guidance was the most significant reason for taking part in the rock band. The participants defined themselves first and foremost as music learners rather than musicians, and the rock band was considered more than just a hobby, perhaps similar to what Harnum (2007) refers to in Coffman's terms as 'serious leisure' (p. 229). The participants assigned the two teachers significant roles both as supporters in their learning process and as social and emotional mentors. However, the individual stories revealed that for some of the students, such as Suvi and Maria, skill progression and musical development were rather insignificant goals because they simply considered themselves too old to be learners. As Suvi questioned: 'what do I need to learn anymore, at this age?'. In contrast, Sisko and Alma stated that they wanted to become better musicians and to be able to play more difficult songs, and were therefore rehearsing on a regular basis. In Aino's and Pikku's accounts, high motivation for learning even seemed to cause frustration, since they occasionally tended to critically analyse their lack of musical skills or poor performances on stage.

The participants actively constructed a unified commitment to the rock band, but their personal relationship to Riskiryhmä varied considerably. Maria and Suvi defined Riskiryhmä as a pleasant social activity where the familiarity of the group played a significant role; they might easily resign from the band if the group members changed. For Aino and Alma, however, Riskiryhmä was a setting for supporting their personal missions to learn music, something that both of them had dreamed of since childhood. Furthermore, Sisko called Riskiryhmä 'a life-saver' that has empowered her over long-term loneliness and chronic depression. Pikku even believed that joining the rock band lead to a transformative phase in her personal life story.

When the participants reflected on their relationships with the teachers, they agreed that learning in a group with the teachers was enjoyable, and overcoming difficulties in learning was easier since 'it helps when we all are equally bad players so no one needs to be ashamed in front of the teacher' (Pikku). However, some of them had requested individual lessons from the teachers in addition to the group rehearsals in order to improve their playing skills.

The participants assigned the two teachers a significant role in their educational process, one that recognized their long-term commitment to the rock band:

Yes, it surely is due to the leaders [teachers] who have always been present and allowed all the mistakes. And they have always praised us no matter how we play. Although I have always had the internal demand that everything needs to go well. (Pikku)

Not only had the teachers taught them to play, they had also offered them mental support when they were struggling on their rocky learning path. This encouragement from the teachers played a significant role in keeping the band together, as the participants revealed that there have been emotional and social controversies between the band members from time to time. Nevertheless, these issues had not affected their social commitment to the band:

We don't need to put up with each other but we want to stay as a band so we try to put up with each other. (Sisko)

[Thanks to the rock band] I have a reason to get up and start the week every Monday morning [for Riskiryhmä's weekly rehearsals]. (Maria)

If someone doesn't show up [to the band rehearsals], we always call her to check that everything's OK. (Sisko)

The meanings assigned to playing rock music

The musical repertoire of Riskiryhmä was mainly selected by the teachers, not only for pedagogical purposes but also because the teachers preferred that these third-age learners would play the old 1960s–1970s rock 'n' roll that connected with their lifespan. Nevertheless, the participants were asked to write a wish list of the songs they would like to play in the rock band, and the teachers acknowledged some of the requests. While this may appear as teacher-centred practice, the participants did not dispute the musical repertoire in their accounts, although some of the participants admitted that it would be nice to try to play different genres, something 'smoother' (Alma). However, they all agreed that the core of the musical repertoire should remain the same, because the teachers were understood to know what music is pedagogically meaningful. They also stated that even playing unfamiliar music does not matter as long as they learn and get to play. The music of this genre also constructed 'the rock band image that we want to maintain' (Pikku).

The teachers' idea of featuring music that would have historical meaning to the members of Riskiryhmä was not quite achieved. On the contrary, it turned

out that musical repertoire did not have a personal connection to the participants' earlier lives, as they indicated that they had never heard most of the songs before.

I lived through the 70's completely isolated. I did not have a radio or a television, nor in the 80's when came all the Creams and Uriah Heeps. I thought that Uriah Heep is some kind of a humbug name and when I went to the store and asked for Uriah Heep's song Lady in Black, the shop assistant picked it up for me just like that. I was stunned that it was a real author. (Sisko)

The participants had different strategies for taking on this new musical repertoire. Some of the songs felt 'strange' (Maria), 'ugly and noisy at first glance' (Suvi) but the social commitment to Riskiryhmä motivated them to learn to play the songs quickly. Some of the participants intentionally familiarized themselves with the genre by listening to the records of the featured bands, reading the lyrics of their songs, and rehearsing the songs at home: 'I always find a recording of a new song for myself and I listen to it a lot, and see how the lyrics go. I have all our songs on CD.' (Alma)

All in all, the fact that the chosen musical repertoire stuck to the old rock 'n' roll was not an indifferent issue for the participants. The participants found it substantial that they play the music of the rock n' roll genre and not 'some depressing old people's music' (Pikku). Furthermore, they felt that they did not have an ownership of contemporary popular music, and that it would 'feel awkward to play the music of today's youth' (Aino). Instead, they were willing to create a personal historical connection to a musical repertoire more matched to their lifespan, at least chronologically speaking, although the songs themselves were often unfamiliar at first. For Pikku, a lover of classical music, playing in a rock band allowed for more opportunities to make music of her own.

Yesterday I was in a concert where they performed a piece from the opera Samson and Delilah […] There is this famous air that I have tried to flounder myself in a singing lesson […] So I enjoy that kind of music more when sitting in the audience, without the experience of personal participation [as playing in the rock band]. (Pikku)

Likewise, playing rock music was emancipating for Pikku, after years of singing old-fashioned Finnish adult hits in sing-along gatherings for retired people.

The song that I dislike the most in these sing-along gatherings is Rakastan elämää

[I love the life] by Georg Ots, and then there is this another, Kultainen nuoruus [The Golden Youth], which is the climax of all dislikings! I can't stand it, I don't want anything that is connected to oldness and… my youth was not golden in any way. (Pikku)

The meanings assigned to performing publically in a rock band

Three of the participants who had a background in choral singing made comparisons between the rock band and choir, stating that playing in a band involved more effort from the student than singing in a choir, including mastering the instrument and putting oneself forward on stage, performing as a solo player or lead singer.

Performing in choir feels different. I used to be very timid in the choir and did not get the same feeling that I had in the rock band from the beginning. (Alma)

In a rock band you perform as a whole person, not only as a voice amongst the others like in the choir. (Pikku)

When I see [Riskiryhmä's] performance on videotape I'm like 'oh, my', but on the other hand it is an educational experience. (Aino)

The rock band instruments also possessed a certain status value for the participants in performing situations, thus creating 'a transformative space of becoming'(Björck, 2011, p. 137). For Alma, the drums even helped her to overcome her feelings of stage fright.

I have always known that I am a drummer. I used to tap my fingers all the time and make rhythms in my head. But all my life I reasoned to myself that there are dreams that cannot be fulfilled and that music is something that is not meant for me. But here I am now! I am usually very nervous in performing situations, but when I am performing behind the drums I don't suffer from that tension at all. It just feels like I belong here. (Alma)

Finding empowerment and musical agency in a formal music learning context

Contrary to the popular music pedagogy research on informal learning practices,

which ideally take place without the presence of a teacher (Folkestad, 2006; Green, 2008; Söderman & Folkestad, 2004), this study argues for the significance of formal learning practices with the presence of a pedagogically engaged teacher. As claimed in Koopman's (2007) critical statement on community music, music education should always aim at 'durable musical growth' and give all people the chance to engage with 'music education rather than short-lived musical kicks' (p. 161). This principle should also hold true for older people involved in musical activities, nurturing the idea of lifelong learning.

Lindgren and Ericsson (2010) refer to several studies that indicate the blurred lines between formal and informal music learning practices in Swedish schools: informal learning is absolutely realizable within the school framework and, similarly, formal learning is incorporated in informal, recreational musical practices (p. 36). Formal music learning practices do not merely imply a teacher's role as an expert or a leader, but also that of 'a counselor whose task is to support, encourage, and set emotional standards rather than pedagogical ones' (Lindgren & Ericsson, 2010, p. 44). This indicates that the teacher's presence in (in)formal learning situations, such as a rock band, does not necessarily restrain students' possibilities in taking over musical agency, but quite the opposite. Furthermore, as suggested by Pike (2011), music pedagogues of today are challenged to have a responsibility to engage third-age learners with music learning, for example by exploring the use of technology and the design of collaborative learning environments, and both these goals are easily realized in a rock band context for third-age learners.

Establishing empowerment as a goal for later adulthood music education is not a straightforward issue per se. Ojala's study (2010) shows how older women who are studying in a third-age university programme often feel restrained rather than empowered because of community and cultural prejudices toward studying during old age. Many third-age learners may suffer from 'self-confrontation' and 'retirement trauma' (Tornstram, 2005, p. 15, 60) instead of experiencing themselves as successfully ageing persons. Furthermore, Björck (2011) states how women and girls who attempt to claim space in (masculine) popular music practices are on the one hand expected to learn to be strong and gain self-confidence, but on the other hand are 'categorized as others' (p. 59). Looking at popular music practices from a feminist perspective, this leads to a paradoxical situation where 'the same acts that are connected to empowerment appear to also have objectifying potential, thereby functioning as disempowering' (p. 59). Hence, educators need to become aware of their own assumptions, interpretations, beliefs, habits of mind or points

of view as well as the assumptions of the learners (Mezirow, 1997). This may result in an empowering learning context where the learners can question their oppressive realities, and their status quo (Shor, 1992).

Reflecting upon the experiences that the participants of Riskiryhmä related during the study process, it can be seen how the two teachers had an essential role, not only as experts in the related genre but also as problem-solvers of pedagogical, emotional and social challenges, thus contributing to the empowerment and musical agency of the participants. Karlsen (2011) argues that in the process of building musical agency it is crucial to have access to music-related experiences in different contexts, formal and informal, and across one's lifespan. This is all the more vital because those experiences are unequally available to individuals, not only because of 'differences in social background and class' (Karlsen, 2011, p. 4), but also because of the ageist assumptions that exist within the field of music education. Nowadays, older people are not seen as sources of wisdom, but 'as feeble yet lovable, doddering but dear' (Cuddy & Fiske, 2002, pp. 3–4). However, there is a fine line between being compassionate and oppressive: as stated in critical pedagogy, ageism is a powerful discriminatory force that places older people in 'a culture of silence' (Formosa, 2002, p. 39; see also Freire, 1970/2000).

By applying Small's (1998) terminology to the case study of Riskiryhmä, the participants firstly implemented *exploration* of a rock musician identity through the physical sensation of holding a guitar or sitting behind the drums and, most of all, performing publicly on stage. Musical performance is a safe place for allowing those taking part to see 'how they fit' in the role of musicianship, 'to experience it without having to commit themselves to it at least for more than the duration of the performance' (p. 183). Secondly, learning to play rock songs and performing them on stage together created *affirmation* between the participants, as if they were telling themselves, one another, and all those who were listening or watching: 'how we like to music is who we are' (p. 220). Thirdly, the rock band provided the participants with feelings of pride and success, 'feeling good about themselves and about their values' (p. 184), thus being an instrument of *celebration*. In this sense, Riskiryhmä evidently represented breaking away from the expected culture of silence and 'role expectations' (Tornstram, 2005, p. 66), thus showing that learning to play in a rock band was a powerful method for the authorization of their musical agency (Karlsen & Westerlund, 2010).

Concluding remarks

Retirement and the beginning of third age is often a milestone in life that prompts people to find new definitions for being in the world. New forms of later adulthood music education can provide the opportunity for an adult person to fulfil a childhood, or more recent, dream and start learning to play and make music. It is worth considering how the research in this field could benefit the work of music educators when developing and reformulating curricula in formal music institutions based on the principle of lifelong learning. As a result of my experience in the case of Riskiryhmä, both as a music educator and a researcher, I would propose that the rock band should be considered more widely as a meaningful learning context for third-age learners, for numerous reasons. Firstly, the rock band format brings flexibility to the musical repertoire; secondly, the use of rock band instruments that are easy to pick up and play instantly opens up ways for constructing musical agency; and thirdly, the usual rock band setting of four to six players gives teachers a chance to interact with the students on personal level without losing the musical and pedagogical benefits of the group context. Furthermore, offering third-age learners alternative learning contexts, such as the rock band, represents one step further in the process of making music education more democratic.

When paying attention to the older population as potential learners, we as music educators are challenging ourselves to take a new, more democratic stance in our practices as well as in our philosophical thinking. It is necessary to recognize, however, that the general discussion on active third age, successful ageing and lifelong learning does not necessarily match with the reality of the individuals' lives: pursuing an active lifestyle during old age can be a struggle if the person is constantly facing a marginal or disempowered position. As issues of the older population's wellbeing and quality of life expressed in and through music-related practices, from community music programmes (e.g. Varvarigou et al., 2012) to the therapeutic use of music (e.g. Stige, Ansdell, Elefant, & Pavlicevic, 2010), are increasingly addressed in multi-disciplinary academic research, one can ask if the benefits of music in the lives of older people should not only be justified by abstract notions of the 'somewhat fuzzy concept of quality of life' (Harnum, 2007, p. 232), but rather more concretely, through valuing positive and empowering learning experiences that may lead to the awakening of musical agency. 'Understanding ageing through different perspectives' (Tornstram, 2005, p. 19), as well as acknowledging the risks of ageism, is therefore crucial for the further development of later adulthood music education. We may hope that Riskiryhmä represents not only the breaking of stereotypes of older women, but also serves as a manifesto for a truly empowering later adulthood music education.

Funding

Notes

1. Special Music Centre Resonaari employs a dozen music teachers and/or music therapists within a music school of nearly 200 students (as of 2012). The research and development unit organizes in-service training and innovates new teaching tools and methods for special music education.
2. Helsinki Missio is a volunteer-based organization that provides services for senior citizens and the elderly, groups with special needs and youth crisis intervention.

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II

Appendix II: Article II

Activism within music education: Working towards inclusion and policy change in the Finnish music school context

Tuulikki Laes & Patrick Schmidt

Abstract

This study examines how interactions between policy, institutions and individuals that reinforce inclusive music education can be framed from an activist standpoint. Resonaari, one among many music schools in Finland, provides an illustrative case of rather uncommonly inclusive practices among students with special educational needs. By exploring this case, contextualised within the Finnish music school system, we identify the challenges and opportunities for activism on micro, meso and macro levels. On the basis of our analysis, we argue that Resonaari's teachers are proactive because, within an inclusive teaching and learning structure, they act in anticipation of future needs and policy changes, engaging in what we call teacher activism. We claim that this type of activism is key for inclusive practices and policy disposition in music education.

Introduction

A source of pride to locals and puzzlement to outsiders, the comparative educational reports of the past decade have elevated Finland to a notable international position. A rather monochromatic country in the global spectrum, Finland has been projected by the Programme for International Student Assessment (PISA) studies and the Organization for Economic and Co-operative Development (OECD) as a leader in educational achievement. Despite some criticism, the positive determining factors are easily apparent, such as: a synergy between the socio-cultural norms of the social welfare state and educational expectations; economic and structural incentives for teacher specialisation and professional development; and a highly valued balance between national and local autonomy and accountability (Sahlberg, 2010).

Yet, as one analyses the Finnish system – observing its structure, policy culture, curricular history and strategic investment - the achievements may be demystified and tensions revealed. First, whilst Finland has managed to attain a system of equal-educational opportunities and is explicitly committed to embracing cosmopolitanism, immigration and diversity remain sensitive and contentious issues. Although Finland is a significantly less homogeneous society than a few decades ago, only recently has the national music curriculum expanded its focus from constructing national identities to navigating a multicultural classroom (Karlsen, 2011; see also National Board of Education, 2004; National Board of General Education, 1985); further, this expansion has not been without challenges (see Allsup, 2010). Secondly, since the 2000s, the school system has continued to focus on the development of special needs education (Sahlberg, 2010, p. 38). This also emphasises how inclusion and democracy remain nebulous in Finnish society and its educational structures, including music education. A third, and final point of tension can be seen in the fact that the music education system remains hierarchical in both ethos and structure (Anttila, 2010), despite its roots in Finnish social democracy and its ideals of educational and cultural equity (Sahlberg, 2010). Comprehensive schools in Finland have long established 'informal' practices and popular music instruction, aiming to democratise musical access (Väkevä, 2006). However, the system also rests heavily on a hierarchical structure for its specialised 'music schools' where children are selected by examination on the basis of their musical aptitude.

Unsurprisingly, these tensions are represented in both tacit and explicit policies. On the one hand, general education's macro-policy documents have adopted a language of inclusion and equity, establishing that 'equal opportunity in education is realised when all, whatever their background, have the opportunity to pursue education without their background predetermining participation or learning outcome' (Ministry of Culture and Education, 2012, p. 10). On the other hand, micro-policy actions, such as those taken by the Association of Music Schools in Finland, formulate and enforce examination standards, which create a canon for studies that every student is expected to follow. Regardless of this clear policy dissonance, large numbers of music schools continue to operate on a 'pyramid model' (Heimonen, 2002), selecting only potentially gifted students, deemed able to succeed along some professional pathway (Westerlund & Väkevä, 2010, p. 150). Statistically, half of the annual music school applicants are accepted (Koramo, 2009, p. 23), and the excluded remainder are forced to look for other, non-governmentally-funded opportunities for extra-curricular music studies.

Recently, however, the Finnish music education field has increased its inclusion and diversity efforts. A notable reform in the Basic Arts Education was the binary syllabus (in 2005), whereby music-school students may choose between general and advanced syllabi, the former aiming to increase possibilities for less goal-oriented and more 'hobbylike' music studies (Westerlund & Väkevä, 2010). This seems to be an attempt to align to larger cultural-educational policies that 'guarantee equal opportunities and the right to culture, high-quality free education as prerequisites for everyone' (Ministry of Culture and Education, 2012, p. 11).

As such, the Finnish music education system may be considered unique and of interest to the international music education community – perhaps because of its aforementioned complex and at times contradictory nature. In this study, we introduce a music school named Resonaari as it presents an exception to this system. Specifically, as a music school for students with special educational needs, it illustrates rather unusually how inclusive practices and an attention to policy can impact music education practice at large, and not only for those working within special needs education. We argue that this is of particular significance given that, far too often, 'inclusive education is reduced to a subsystem of special education', wherein several forms of marginalisation and exclusion operate (Liasidou, 2012, p. 5).

As our analysis will show, Resonaari offers insight into the multiple, complex, ethical, pedagogical and policy-programmatic trials that music educators face; this is particularly relevant when working with society-defined 'marginalised' students. We believe this case contributes widely to music education because it displays complex pedagogical interactions, in which practitioners, who are in the process of developing innovative actions, draw from diverse fields. Following Donald Schön's (1983) assertion, there is an evident need for this kind of investigation as 'professional knowledge [remains] mismatched to the changing character of the situations of practices' (p. 16). Resonaari does not escape Schön's challenge; nevertheless, it provides a pathway to address this mismatch whilst focusing on the notion of teachers as proactive and engaging education activists. We explore this idea by following Sachs (2003) and what she calls a generative protocol for an activist teaching profession. Using the case of Resonaari as a practical representation of Sachs' framework, we look at how *teacher activism* can provide alternative ways to work inside and outside formal music institutions, for example, by seeking: inclusiveness rather than exclusiveness; collective and collaborative action; effective communication of aims and expectations; recognition of the expertise of all parties involved; creating an environment of trust and mutual

respect; ethical practice; being responsive and responsible; acting with passion; and experiencing pleasure and having fun (Sachs, 2003, pp. 147-149).

Based on interviews, observations and policy documents, our article examines the case of Resonaari within the Finnish music school context from three research perspectives: a policy standpoint; institutional inclusion discourse; and individual professionalism in music education, in order to answer the ultimate research task: How is teacher activism manifested at Resonaari? In sum, our study introduces Resonaari as an informative case, where the intersections between policy, inclusion and teacher activism unfold as a practical potentiality within the field of music education as a whole.

The context

As of 2013, Finland has 465 music, visual arts, dance and circus schools offering Basic Arts Education. Of these, over half are music schools overseen and subsidised by the Ministry of Education and Culture. The Finnish National Board of Education is responsible for drafting the national core curricular guidelines and evaluations for all governmentally funded music and art schools (Heimonen, 2002). Over the past 50 years, the primary focus of Finnish music schools has been to further the tradition of master-apprenticeship, the practice of private tuition, and the systematic quest for early-age professionalisation (Heimonen, 2002).

Whilst emerging alternatives have challenged these traditions, Resonaari continues to focus on *inclusion* and thus, remains unique within the Finnish music school context. First established in 1995 as a pilot project by two founding teachers and about five students, Resonaari currently employs 12 music teachers, who provide musical instrument tuition to over 200 children and adults via individual and group lessons which emphasise popular music practices. Resonaari does not have entry examinations and accepts anyone with an interest in learning music. For the most part, the students have physical or cognitive disabilities, or learning difficulties. Additionally, Resonaari has launched a unique music education project for older adults as novice musicians in a rock band setting (see Laes, 2015).

In 1998, Resonaari was awarded official governmental status. As a result, the school was obligated to follow the guidelines prescribed by the national Basic

Arts Education policies. Thus, Resonaari is now evaluated just as any other music school would be, and is required to demonstrate student progress and account for its music-learning structure, regardless of its distinct mission and student population. Given the variability in learning processes and the unpredictable artistic progress of its student body, as well as the limitations of the traditional curriculum and standardised evaluation protocols, Resonaari needed to find an alternative means to convince governmental authorities of the impact of its practices. One solution was the school's introduction of a new pedagogical approach based on *Figurenotes*, a simplified notation system (developed at Resonaari), which enables and facilitates playing music (Kaikkonen & Uusitalo, 2005). Another solution was their development of an individualised education plan, as defined in the core curriculum for Basic Education in the Arts (National Board of Education, 2002), in which students follow tailored, individual curricula, which are regularly (re)-evaluated. Furthermore, Resonaari's flexible co-teaching practices and use of multiple musical instruments have created a teaching laboratory, wherein many music educators have learned and practised their metier, enabled by partnerships and the school's open-door policy. Resonaari, unlike other music schools, has also invested heavily in researching and documenting their innovative pedagogical efforts. The school has focused on practices that propel the students' musical agencies inside and outside the school, sometimes in unexpected ways. A powerful example of this is a punk band comprised of former Resonaari students that gained international success and is now the focus of the acclaimed documentary *The Punk Syndrom*e (2012).

Our rationale for this study is that Resonaari's dynamism challenges us to consider the ways in which structurally inclusive practices may or may not create spaces for the concrete realisation of policies, and facilitate learners to 'grow into active citizens by developing knowledge and skills for operating in a democratic, egalitarian society' (Ministry of Culture and Education, 2012, p. 18). In the subsequent sections, we describe some of the lessons learned from our interactions with Resonaari.

Theoretical underpinnings and goals of the study

This study rests on the conceptual axis of teacher activism (Sachs, 2003) that manifests itself differently at the *macro* (policy impact), *meso* (music school leadership) and *micro* (teacher-student interaction) levels. In this study, Resonaari is seen as a catalyst to discuss the possible relationships between: engendering

processes of innovative music education practice; influencing and responding to policy discourse; and addressing the socio-culturaleducative rights of individuals, particularly those that are traditionally seen as being 'at the margin' (Delpit, 1995; Slee, 2008; Liasidou, 2012). We understand marginal groups to include those who are 'culturally silenced' (Freire, 2006; see also Gibson, 2006) or whose capability to learn is questioned (Biesta, 2011).

We base our analysis on Ozga's (1990) understanding that it is crucial to 'bring together structural, macro level analyses of education systems and educational policies and micro level investigation, especially that which takes account of people's perceptions and experiences' (p. 359). In order to uncover and address key relations in this political-institutional-personal continuum, this analysis functions at three levels: macro, meso and micro. At the macro level, it offers a 'lessons-learned' approach to policy work in music education, drawing from an adaptive stance that can be identified in the Finnish system. At the meso level, it analyses Resonaari as a representative case of how organisations, such as schools, community centres, non-profits or non-governmental organisations (NGOs), can establish an activist disposition, which aids them in 'talking back' to policy (see Schmidt, 2013); this 'talk-back' allows organisations to better communicate with community stakeholders, and establish an impactful, internal vision. Lastly, at the micro level, this study exemplifies how the processes of personal and cultural inclusion are mediated through music education at Resonaari.

In order to frame and focus this rather complex enterprise, we address the following research questions, each one directed at one of the three key elements of the article: the interaction between *policy*, institutions and individuals; the re-examination of the idea of *inclusion*; and the exploration of *teacher activism* as a concept in the context of music education.

(1) How does the case of Resonaari inform the pedagogical relationship between policy development, institution, and individuals on macro, meso and micro levels?
(2) What are the key elements that shape inclusive music education as defined by the case of Resonaari and how do they relate to the Finnish music school system?
(3) What characteristics define teacher activism in Resonaari's practices?

Methodological approach

The empirical material of this study is comprised of interview accounts from Resonaari's teachers and a policy maker in Finnish Educational Board, as well as policy documents and other public data sources concerning the Finnish educational system and music schools. We, the two authors, analysed the data from different positions: the first author as an insider, educated within the Finnish system and having worked as a music teacher in Resonaari, and the second author as an outsider, not only to Resonaari, but to Finnish society (having grown up in Latin America and now residing in the USA). This dual stance not only made possible the cultural, linguistic and conceptual translations between our observations and research participants, but also opened inter-reflexive possibilities that impacted the analysis. Barrett and Mills (2009) consider inter-reflexivity as one possibility for postmodern, critical examination of observational methods because, in a qualitative research paradigm, the researchers' own roles and interests significantly contribute to the investigations. Hence, approaching the researched phenomenon from two different angles helped us to challenge our *predispositions*, that is, the researchers' 'habitual forms of thought and action' that shape the research process both consciously and unconsciously (p. 428).

We collected interview data in February 2012 and May 2013 during our joint visits to Resonaari. On two different occasions, we conducted individual and small group interviews of three informants. Two of the informants played key roles within the organisation as a teacher or leader, and founders of Resonaari. The third informant is a long-time teacher at Resonaari. Additionally in May 2013, we interviewed an expert at the Finnish National Board of Education. The aim of this interview was to gain insight into current policies concerning Finnish music education. The informants are hereafter referred to as *teacher*, *organisation leader*, *organisation founder* and *policy maker*. The interviews resulted in approximately 8 hours of data, which were transcribed and coded for further analysis.

This study aligns with the reflexive, critical educational research principle that 'views education as ideologically-formed historical process' that is 'shaped by emancipatory interest in transforming education to achieve rationality, justice and access to an interesting and satisfying life for all' (Carr & Kemmis, 1986, p. 220). Therefore, our methodological approach in this case study is designed to uncover a unique contextual history – the Finnish music school system - framed by particular experiences and rationale of the teachers and leaders at Resonaari.

Furthermore, in order to illuminate interrelations between practices and policy, we follow an interpretative *policy analysis* rationale (Yanow, 1996) which understands 'meanings as constructed by participants in particular policy processes' (Dryzek, 2006, p. 194). Accordingly, our analysis is also linked to narrative policy investigation (Roe, 1994), and as such, acknowledges that facts rarely speak for themselves but are part of stories and rationalisations. Further, as our case study is characterised by an interaction between daily practice and larger policy action, our study follows Liasidou (2012) in her proposition that investigations should look at macro and micro dynamics that synchronically impact policy processes, without losing sight of the diachronic manner in which these dynamics have arisen.

In accordance with the epistemological principles articulated above, we used Alvesson and Sköldberg's (2009) data- and insight-driven methodological strategies as analysis tools. In a data-driven study, data is 'not regarded as raw but as a construction of the empirical conditions' (p. 284). In other words, the data serve as a platform for conscious interpretations rather than for specific content analysis. Insight-driven refers to a constant awareness that the data imply 'a more profound meaning than that immediately given or conventionally understood' (p. 284). Thus, we, as two authors from (and currently living in) two different geographic and cultural places – representing an insider-outsider dual stance - have together developed our analysis process from our two different but overlapping hermeneutical circles of experience and interpretation.

Policy development in institutional and individual realms

We approach the initial research question – what is the relationship between policy and pedagogy in Resonaari? - by acknowledging that the notion of 'performativity' remains a major threat to meaningful, just and equity-based education. The current version of performativity, explained and explored by Stephen Ball (2003), can be understood by an over-emphasis on accountability measures and choice. This over-emphasis is evident in the language of federal policy globally, but perhaps is most visible in the policies of the USA and the UK (OECD, 2004). This point is significant to this analysis as disabled, immigrant and underprivileged students have all been victims of exclusionary practices, because they are often perceived as a threat to 'school performativity'.

As the formation of teacher activism is central to this study, it seems appropriate to begin unfolding the first research question by focusing on the identification of what Lindblom (1990) has called 'agents of impairment', such as dominant ideology, lack of information and bureaucratic restrictions, among others. Regardless of the challenges at the macro level, at the micro and meso levels, an activist disposition can serve to resist such 'agents of impairment', facilitating what Fung (2003) has called 'recipes for the public sphere', that is, structures and processes that enable participation. We see this disposition manifested at different levels at Resonaari. One level involves the enactment of flexible internal practice, as this teacher relates:

> I am organising a tutorial teaching project for the parents because one key issue is how to organise practicing at home and how to support that. I now invite all the parents here [to Resonaari] and tell them that they can bring their instruments, and they can ask if they don't know how to play or how to help their kid [to play music].

Another level relates to the systematic use of teaching as a non-proprietary collaborative exchange, as this teacher suggests:

> We consider group teaching important because music is a social [activity]. When you are teaching alone you usually feel that everything is OK but you are blind in some way . . . it is only my way to teach and make music.

We see here a counter-balance to centralised and hierarchical forms of policy action, which Majone and Wildavsky (1979) refer to as 'policy as decisionism'. This way of approaching policy is particularly unhelpful in educational environments given the complexity of the tasks, the multiple constituencies and standpoints, and the high-level of professional engagement from its constituents, such as administrators, teachers and parents. Hence, Resonaari teachers' actions can be seen as a way of talking back to policy. In this way, teachers' actions develop multiple ways of structuring policy thinking according to local needs.

Establishing policy autonomy towards institutional agency

According to Sachs (2003), the development of a transformative teaching profession requires trust that operates at both the micro and macro levels. Compared with the UK system (where school inspections and impositions of accountability regimes are prevalent) or the US system (where the state constantly negates its trust in the teaching profession by measuring teacher competence through standard-

setting) (Sachs, 2003, pp. 138-139), the situation in Finland shows signs of variance. As Sahlberg (2010) argues, it is central to the Finnish education culture that there is trust between the educational authorities and the schools (p. 2). A policy maker at the National Board of Education explained the possible origin of this distinction:

> *Do you mean that we are trying to have an impact on teachers' work? No, no, we don't have [an] inspection system in Finland; we gave that up in 1992 . . . We [tend to] trust teachers and local authorities . . . Schools have to follow the national core curriculum, but there is a lot of space for the decisions made by the teachers. I think that is the strength of our system.*

Central to the vision formation, we see a separation between impediments and restrictions, given that 'the actions of the various social actors are influenced and constrained, but not determined, by the underlying socio-economic structures which pose ideological and pragmatic confinements and dilemmas' (Liasidou, 2012, p. 86). Operationalising trust is not a question of 'blind faith in other people' but 'a contingent and negotiated feature of professional or social engagement with others' on both micro and macro levels (Sachs, 2003, p. 140). The policy maker, when describing the organisation leader of Resonaari, exemplifies Sachs' argumentation saying:

> *In the field (…) he has a special role, because he has such a good ability to communicate, tell and articulate what is the idea [behind] this work. He does excellent advocacy work.*

The pivotal realisation behind this statement is that 'words and concepts change their meaning and their effects as they are deployed within different discourses' (Ball, 1990, p. 18). Consequently, teachers too, if proactive, can impact how policy – from legislation to local rules - can be constructed and implemented. The crucial element seems to be the development of a policy disposition and the use of policy language. As the example above shows, whilst policy language can be quite formalised, it can also be 'informal speech embodying only everyday experiential knowledge' (Dryzek, 2006, p. 194).

The weight of professional accountability based on active engagement and autonomy, which are necessary elements in policy-disposition development, can be seen in the following response from the policy maker:

We are moving away from competencies and curricular objectives that focus on students [and] what they can do. Rather, we want to focus on how [we can help] teachers set more rich learning opportunities and environments.

We see here an acknowledgement of the complexity of the task at hand, as well as an understanding that professionals will be responsive – in their own ways - to this conception. This acknowledgement creates a policy space where trust is pivotal: where macro directives account for the active decision-making of teachers, expecting that autonomy will lead to thoughtful pedagogical decisions at the local level. It also demonstrates how a symbiotic relationship between macro and micro policy is possible.

Thus, the creation of mindful learning environments is not simply the result of 'good teaching' or sound pedagogical thinking – which they are - but also a representation of a flexible policy environment that facilitates autonomy. In turn, this autonomy develops leadership. This leadership is manifested by an ability to see the macro policy constructions inserted into a community, which discusses and attempts to uncover suppressed meanings, and challenges its 'agents of impairment', as Dryzek (2006) suggests. Resonaari attempts to change policy *autocracy* into policy *autonomy*, whereby the community is able to create images of interaction, music learning and responsibility. Then, the community can work hard to implement them in their daily interactions – we suggest that this is institutional agency.

'Policy savvy': Teachers constructing equity and social justice discourse

Slee (2008) acknowledges that 'a number of groups, including research-based interests, parent bodies, and professional groups' resist equity and social justice, describing them as challenges that are fortified by the 'elasticity required for stretching across the intersections of student identities' (p. 100). In other words, in working with students who have multiple needs, teachers are bound to be in conflict with each other, and at times, work against greater, overall goals. We agree that democratic discourses – in practice and theory - do not just happen and are not free ranging; that is, they often exist as a struggle with what Berger and Luckmann (1967) have called social constructions. Thus, it is important to note that equity and social justice – basic elements of inclusion - are constantly permeated by questions of authority, deference and legitimacy. Further, these questions often play an active 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.

Of course, policy and social-justice thinking are constantly entangled in the question of who has a voice and who has permission to speak, in the sense of who is visible and privileged, as well as who is allowed to lead, to construct ideas and to institute directives. In the case of Resonaari, we discover an internal policy disposition aligned with Dror's (2006) idea that good policy makers must find a balance between meeting present needs and addressing future challenges. Further, good policy makers must learn to acknowledge and overcome psychological, informational and moral contradictions.

This question of voice is pertinent here because, regardless of the various and many curricular and pedagogical responses to learner diversity, music education for social justice remains significantly unaddressed (Booth & Ainscow, 2000). One could even claim that establishing it would presuppose near radical structural and organisational change within schools and music institutions. Resonaari indicates, however, that a clear and feasible step toward this process would be for educators to see themselves as policy makers. This new viewpoint might be shaped in both traditional and innovative ways. Our data suggests that being 'policy savvy', that is, teachers who are knowledgeable and engaged with policy, is a quality worth pursuing. The organisation leader exemplifies this in the following statement:

> *From the beginning of Resonaari, I have talked to both the department of culture and the social work department [of the city council]. It was really funny, because there was a rule that if you get funding from one city organisation you cannot have funding from another. But I just [had the attitude] that we did not care [about that rule]! And it worked because both sections started to fund us.*

What we uncovered here were opportunities for envisioning and asking questions about the likely range of 'possible futures' for the students and for Resonaari itself (Dror, 2006, p. 91). Simple, daily exercises toward proactivism can develop both a disposition toward 'what if' challenges – aiding strategic planning as well as decision-making, and also encouraging music teachers to envision and consider the impact of their decisions on different constituencies (Hammerness & Shulman, 2006). This approach to challenges speaks directly to teacher education because further investigation of similar practices could help in providing equal value for leadership, planning, communication, and stakeholder evaluation, as music education currently places on didactic skills. All of these are key to policy knowledge and a more successful – that is, participatory - school life at the pre-service and in-service levels.

Inclusion as a mandate to individual and musical agency

Resonaari simultaneously mirrors and contradicts the notion of inclusion in the Finnish music education system; consequently, it serves as a rich point of analysis for our second research question. Inclusion, in its most unproblematic definition, is access to social life that occurs in the technical, institutional and interpersonal dimensions (Ikäheimo, 2009). However, whilst these structural considerations of inclusion are significant to policy production and the establishment of interaction patterns within organisations, such as schools, wemust also attend to other more personal and ethicalmanifestations of inclusion.

Liasidou (2012) argues convincingly and with great nuance how the language of inclusion 'does not seek to normalise allegedly 'defective' individuals, but seeks to subvert exclusionary social conditions and disabling educational practices, which oppress and subjugate disabled students by violating their basic human rights and undermining their human subject positions' (p. 9). The challenge that Resonaari accepts at the micro (teaching), meso (organisation) and macro (policy) levels, is to turn into practice the idea that inclusion, not only the inclusion of students with disabilities, but everyone, emerges from a knowledge base where 'diversity is perceived to be the norm and considered as positive and enriching experiences' (p. 12). Indeed, one of the characteristics of socialjustice education is the attempt to develop a 'vision of democracy through difference' (Barton, 1997, p. 235; see also Biesta, 2011), which may provide a more productive way of looking at inclusion and its challenges.

What our investigation makes clear, however, is that making music education 'more inclusive' does not necessarily mean that everyone can construct his or her own musical agency identically. This goal takes on a concrete form in Resonaari's work with individuals who have learning and/or physical disabilities. In these situations, the acknowledgement of difference is as necessary as working from a positive construction of difference. This stance exemplifies an ethical approximation between inclusion and equality where all individuals are regarded and treated as *equally important* whilst presenting *unequal needs* (Blackburn, 2008; emphasis added). For music education, this 'equality of difference' implies that the construction of musical agency should be seen as *equally meaningful* for everyone despite the possible inability to have *identical possibilities*. The implication – which we believe to be powerful - is that 'inclusion' in music education is highly attainable. Its attainment requires, however, individual and institutional agency that can be in direct tension with past disciplinary practices and policy structures, all of which emphasise the need for the policy disposition we see within Resonaari.

A specialised music institution for the marginalised: inclusion or exclusion?

One could argue that an institution that works mainly with the disabled, disadvantaged and the elderly, that is, individuals who usually experience a marginal placement within music and society, could itself be perceived as the perpetuation of exclusion or segregation. In the universe of music, ableism (discriminating favour towards able-bodied persons) embodied by talent is the preferred discourse. Given this paradigm, the challenge of situating Resonaari within the inclusion and exclusion nexus becomes even more challenging.

We suggest that Resonaari provides an example of a way out from this educational conundrum by nullifying exclusion. In effect, Resonaari places a significant burden on competing music schools, which demonstrate in compelling and practical terms that the failure to actively pursue an inclusive disposition is not only ethically unsustainable, but also educationally inept. As the policy maker acknowledges:

> *This is a very challenging idea, [projected by Resonaari organisation leaders], that we can teach whomever within our [music school] tradition. It has been a difficult idea for [the] average instrumental music teacher . . . to think about, that you can teach [anyone]. Because they still are thinking that there are only some students who can study the advanced syllabus.*

The new system of advanced and general syllabi offers a clear example of the challenges, creating divisions of aptitudes that reflect a long-standing, cultural perception. This is the case even if it is openly acknowledged as problematic. In point of fact, after the reform most music schools have continued to offer tuition within the advanced syllabus, whilst other art schools seem to mainly follow the general syllabus (Koramo, 2009). Further, the policy maker concedes:

> *I think [that] in the tradition of music schools [the] thought is that some students are gifted and some are not.*

The activist disposition at Resonaari arises out of a practice where musical agency is seen as attainable within a community of individuals marked as 'marginal' or 'not fully able' by other music schools. This approach places the music school system under the risk of dismissing inclusion by failing to construct musical agency as equally meaningful to all, despite unequal possibilities.

Whilst what is written above is embedded in a set of conceptual ideas that are somewhat complex, these ideas can be profoundly simple and powerful, as the organisation leader articulates:

We call this a positive cultural revolution and it comes from practice. We need to find ways to teach each person who is entering the room. Now, as we succeed in this music school, it starts to have a wider effect, which works on many levels: it affects [the student], the families, the schools, politicians, attitudes, culture. And this change also means that many music schools in Finland have started to think that as well: 'we too should have this kind of thing, this is possible'.

Resonaari has therefore established a divergence from the binary syllabi system, creating an advanced syllabus that can be carried out on their own terms, by means of individual learning plans and personal learning goals. The impact is both political and personal, both reflective of recent change and proactive in establishing a new tangible pathway.

'You're stupid but you play so well'

The activism of Resonaari would sound hollow without a robust conception and practice of inclusion as a daily occurrence. Inclusion then arises not from policy dictum or societal mores, but rather from an ethical commitment to teaching, as exemplified by a teacher:

Sometimes I feel that people are making these things too complicated, it is only about respecting every student's learning potential. Sometimes people just give a student a maraca and say: this is your part, 'play the maracas until you die' – even though there are a lot of other possibilities!

We also observed that working towards these 'possibilities' intentionally distances teachers from 'the images of salvation and the presentation of disabled children as incomplete students' (Slee, 2008, p. 101). At Resonaari, teachers do not hesitate in challenging students to work at the limits of their musical and cognitive skills. Whilst Liasidou (2012) is concerned that, 'very often education policy and practice concentrate on the products of learning rather than process of learning' (p. 19), in small but important ways, the teachers we observed seem to adopt product and embed it into process.

I let him run around from [one] instrument to another . . . And I saw that he wasn't

going to destroy anything so I just let him do that. I told the mother that we are trying to adapt the surroundings to her child [while] in a regular school the child would need to adapt to the surroundings.

Providing space for the construction of agency, and waiting so that students grant themselves permission to learn is also balanced by careful guidance. The teacher highlights this critical role:

We need to find the best teacher and the best time . . . Because I also need to evaluate the time [limit] of how long the kid can focus, and would a one-on-one lesson or [a] group lesson work better, or a couple lesson if they need [peer support] to increase their participation in the beginning, or do they need to gain their own skills in peace before they can join in group lessons.

On one hand, Resonaari's practices show a tension between addressing inclusion by expanding the students' possibilities to be active musical agents outside music school and, on the other hand, offering secured, 'segregated placements' for the learners' right to learn music. Indeed, both dimensions remain 'contradictory considerations over the aim of education' (Liasidou, 2012, p. 19). But Resonaari's leadership provides us with insight on how inside and outside classroom action can be one and the same, and how musical agency can be constructed to have direct implications for individual agency. A story told by the organisation founder exemplifies this idea:

A new teacher at Resonaari came to me concerned about a student who started crying during his lesson. He told the teacher that his peers from comprehensive school did not like him, often beating or bullying him and calling him stupid . . . 'I really don't like this life' the student said. The teacher listened empathetically asking about what was happening at school and how he felt about it. Then she came to me, as a colleague, asking if that was the right thing to do? I said yes, indeed it was. But added that next time it might be best to listen briefly and then get him back to playing. Everyone needs empathy, but [as a music teacher] you can give this student the power that comes from the music, by teaching him as much as possible. And this actually happened . . . This student got to play the guitar better and better and there came a day when the same kids came to him, saying, 'Oh, you are stupid but you play so well! Come play in our band . . . you are the best guitarist in school!' We have to teach and teach – the power is there.

This vignette emphasises that teachers cannot hide behind the 'illusion of choice'. Rather, they must consider their roles as activists and be 'prepared to assert [ideals] plainly and publicly if there is to be genuine progress toward equality for all children and their families' (Kenworth & Whittaker, 2000, p. 223).

Teacher activism: Rupture that arises from productive tensions

As our third research question focuses on teachers as activists, we begin by examining perspectives on the teaching profession at Resonaari. Carr and Kemmis (1986) define the three dimensions of the profession as: a practice based on theoretical knowledge and research; an overriding commitment to the well-being of students; and the right and the capability to make independent judgements free from external control and constraints to be adopted in any particular situation (pp. 220-221). This tripartite definition is tantamount to a rich understanding of autonomy, which Bottery and Barnett (1996) connect to expertise and altruism, and which Sachs (2003) describes as a teacher's capability to make independent choices and to have control over his or her work.

Unpacking and elaborating on Sachs' (2003) aforementioned notion of activist teaching profession, we suggest that teacher activism, within Resonaari's pedagogical and organisational work, is manifested by the following four characteristics: (1) high motivation; (2) internal framing and communicative capacity; (3) ethical commitment; and (4) imaginative adaptation.

Our observations suggest an abundant preoccupation with these characteristics. For instance, the teacher speaks about motivation:

I am regularly looking for and trying to find things I don't do very well.

And the organisation leader speaks about anticipating emotions:

We need to be a little bit angry . . . but we need to address that well.

The organisation leader also articulates that a strong ethical commitment is present:

When involved in teaching and running a school, I have to ask [myself], 'what is the ethical promise I am ready to make to the students coming to my door?'

All of these elements characterise an activist disposition and culminate in an intense commitment to imaginative adaptation that, as we have seen thus far, can be written large or expressed in daily practice. Establishing oneself as a 'reflective practitioner' who sees uncertainties in the learning platform (Schön, 1983, p. 300) appears prominently at Resonaari, as this teacher makes evident:

This mother came with the idea that she would get something for her kid that would increase his motor skills and improve his eye-hand coordination . . . she obviously had read it somewhere. I said that he was not in that stage yet and it would not be fun for him . . . So I taught the mom to play the piano a little bit and also the kid, and we played the drums and made a band and just goofed around a bit. Eventually, he actually started to make rhythms and we could play real songs . . . It was just like fireworks! The mom obviously realised how much her kid enjoyed [it] and how much it was helping him . . . I wanted to [project onto the mother] the joy that the kid could have. And at the end the mom said that she saw something in her son she hadn't seen before . . . Probably five years ago I wouldn't have done that, I would have probably explained all the things about the brain, what affects the right and the left side of the brain, and so on.

The *Figurenotes* system is another example of imaginative adaptation at Resonaari. The students have learned to incorporate it as a way to decode music as well as a tool to help them to gain independent musical agency. The teachers are constantly developing further innovations in order to address their students' needs. As the organisation leader argues:

What we want is for them is to go out, make music outside Resonaari . . . The music, not their relationships with the teachers [is what is important].

In this way, it is their capacity for self-sufficiency, for creation, for growth that is independent from the requirements of the school or teacher that is most important. This ostensibly unsentimental view of the teaching and learning process can be seen as radical. Of course, making the learning situation as secure and comfortable as possible for the students is deeply embedded in Resonaari's practice. But their aim does *not* appear to reside in efforts to represent the presupposed therapeutic power of Resonaari's pedagogy, or the enchantment of classroom action, where interaction is mistaken for learning. Activism, however, also involves labouring toward an 'ethical promise' that requires us to think of the complex set of engagements that not only take place within any classroom, but also spill over and beyond it. As the teacher argues below, the aim is found in the internal transformation of students:

When they understand what is happening [musically], they may start thinking to themselves 'I can learn to play music . . . I am good because I can play. My father cannot play music, but I can . . .' and this is wonderful to me, because they leave here and they go home, and usually they take a taxi because the metro is too complicated, but I'm sure that when they start to think 'I'm good and I'm learning to play more and more' it also makes them to think 'tomorrow I'll take the metro'.

This activist disposition, which starts with transformative and critical thinking toward oneself and others, also goes beyond the vanity of 'winning' pedagogies. Furthermore, Resonaari's internal pedagogical challenges are matched by projects that promote students' capacities to make and learn music outside the institution. This is a key element in constructing inclusion and is exemplified by how Resonaari is starting to 'close the circle' and hire their ex-students to become Resonaari's teachers. This recent project – linked to governmental efforts on behalf of disabled individuals' employment - establishes inclusion in service of citizenship, and conflates labour and learning in a meaningful manner. As explained here by the organisation leader:

Our two full-time musicians are disabled people so they have a contract where the working hours are limited to 6 hours a day and [we] also get some employment money from the city. We needed to think what they would do for those 6 hours a day: how long they can concentrate, what is a good task for them, how much individual practising and playing together, many-sided education, different instruments, performing in different venues and so on.

Merging labour and learning even further, the organisation leader manifests ethics, imaginative adaptation and a keen understanding of how to communicate his activist vision by placing these same musicians at the centre of a professional development activity for teachers. Speaking of the reversal of roles in terms of who 'ought' to lead the professional development of teachers, and generating a *rupture* on the expectations of expertise, the organisation leader states:

So now this 'expert teacher' looks different and talks a little bit differently. It was nothing like: 'oh, how nice that some individuals with disability are joining in' but it was real music education and they were leading it. I give a lot of workshops and usually people come after the course to thank me, saying: 'thank you it was so great' and proceed to tell me what they are doing . . . The normal feedback. But after this [workshop run by] our musicians . . . It was the first time that I got all kinds of email feedback . . . People were writing long stories about how they felt in that seminar

and how they understood something new about the interaction and the role of the
teacher. It was such a surprise for them.

The key, then, is not simply the high motivation that Resonaari embodies, but its source. We argue that the motivation arises from a series of productive tensions that are fundamental to the activist disposition we find represented by Resonaari and its members. To fortify this argument, we identified the following tensions: a tension between being realistic and challenging one's assumptions; a tension between ambitious pedagogy and an absence of zealotry toward one's classrooms and one's students; and a tension between changing policy and unveiling the language or the hidden elements of educational and musical endeavours.

Concluding remarks

As we have argued in this article, despite an inclusive paradigm in educational thinking and policies, inequities and segregation continue to exist in institutional music education. Disability, age, learning difficulties and socioeconomic restraints all endure as exclusionary markers, limiting access to music education and cultural services. Overcoming these unjust practices and tacit misconceptions requires that, as teachers, we understand that 'policy is pursued by a vantage point and constitutes a subjective endeavour that is contingent on interpretation' (Gale, 2001, p. 134). Indeed, educative and policy environments are contiguous 'multidimensional and interactive networks made of structures and actors' (Liasidou, 2012, p. 74); therefore, they are in need of constant adjustment and re-design.

The practices at Resonaari can be seen as a manifestation of why we should not fetishise policy, but rather recognise that it is always open to interpretation and susceptible to our input (O'Reagan, 1992). At minimum, the practices presented herein show a new configuration of the role and impact of 'place-based' solutions at the individual, institutional and policy level. The role of Resonaari among other music schools in Finland is distinctive, and this distinction begins by pointing out how often traditional institutions fail to plausibly approximate care *and* empowerment. Unfortunately, in some ways, the practice of caring has often resulted in the perception of people with disabilities as powerless (Morris, 1997, p. 54), led by 'care managers' who take power in their professional hands (Oliver, 1996, p. 56). In contrast, Resonaari offers empowerment *beyond* care and protection, creating connections between music and the outside world, and between pedagogical leadership and the modelling of possibilities for students.

Returning to the central vignette of a student who was considered 'stupid but who can play so well' by his peers, we might now consider that the ethical considerations, inextricably interwoven between teaching and learning of marginalised individuals, are much more complex than the practical dichotomies that special education – be it 'gifted education' and 'remedial education' - usually allows. Indeed, the case of Resonaari offers us an entry point to bypass these stagnant limitations, focusing rather on an activist stance toward a complex representation of both teachers' institutional agency and students' individual agency that is strongly mediated by music, whilst at the same time moving beyond it.

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Appendix III: Article III

Performing disability in music teacher education: Moving beyond inclusion through expanded professionalism

Tuulikki Laes & Heidi Westerlund

Abstract

Disability is a neglected field of diversity within music education scholarship and practices. The study reported in this article sought alternatives for the hierarchical practice-model and ableist discourses that have thus far pervaded music teacher education, through a reconceptualization of expertise. The focus is on a Finnish university special education course, where musicians with learning disabilities conducted workshops for student music teachers over three consecutive years. Student teachers' written reflections (n=23) were reflexively analyzed in order to examine how *performing disability* may disrupt, expand, and regenerate normative discourses and transform inclusive thinking in music teacher education. Performing disability is here seen to generate critical discursive learning, and create third spaces for pedagogical diversity and the co-construction of professional knowledge. It is thus argued that through teaching *with*, and *by*, rather than *about*, we in music education may move beyond normalizing understandings and practices of inclusion, towards an expanded notion of professionalism.

Keywords

disability, expertise, inclusion, music teacher education, professionalism

Although there are considerable differences between the music teacher education systems of different countries, it is increasingly recognized internationally that music teacher education needs to transform its professional discourses to fully address the issues of inclusion and diversity (see Figueiredo, Soares & Finck Schambeck, 2015). Thus far, student music teachers have been guided by a *musico-pedagogical practice model* aiming towards a high level of music education that embraces *musical diversity,* through advancing practice-specific authentic musical knowledge, skills, and pedagogies (see e.g. Elliott & Silverman,

2015; Georgii-Hemming, Burnard & Holgersen, 2013). However, this model faces significant challenges in including types of *pedagogical diversity* that are not directly related to the *prescriptive* tradition of teaching and learning (Burbules & Bruce, 2001) within musical praxis. This pertains not only to music education, but also to general teacher training programs, that have been criticized for failing to adequately address issues of diversity and social justice *through* subject matter (Grossman, McDonald, Hammerness & Ronfeldt, 2008; for music teacher education, see Ballantyne & Mills, 2008). One example of such a neglected field of diversity in education is disability (Ellerbrock & Cruz, 2014; Trotman Scott & Ford, 2011). In music education, disability has often been excluded from 'real', goal-oriented music education, even though this goes against inclusive policy and practices (Darrow, 2015). Furthermore, the strict disciplinary boundaries of the musico-pedagogical practice model easily coalesce around stereotypes of learners' abilities, reinforcing a reductionist view of talent as something possessed by the few (Jaap & Patrick, 2015). This ableist discourse (Darrow, 2015; Matthews, 2015) within a "performativity-oriented education" (Kanellopoulos, 2015, p. 323) particularly manifests itself through student selection methods (Jaap & Patrick, 2015) that specify who is entitled to learn and to perform music.

In this way, the musico-pedagogical practice model upholds a narrow construction of musical expertise. While education scholars outside of music have repeatedly argued that we need to challenge deep-rooted cultural beliefs regarding expertise as dependent upon an individual's fixed intellectual powers and inherent talents (e.g. Hulme, Cracknell & Owens, 2009; Hakkarainen, 2013), this is a particularly difficult challenge in contemporary music teacher education programs, where a hierarchical master-apprentice tradition still prevails (Georgii-Hemming & Westvall, 2010; Westerlund, 2006). This tradition has been seen to create and maintain *expert silos* that resist change (Gaunt & Westerlund, 2013). In addition, these silos exist in conflict with the inclusive ethos of global educational policy (see Kaplan & Lewis, 2013) that ought to guide music teacher education in the same way as it does other educational fields. Also, in general education, the cultural reproduction of teachers as masters in transmitting knowledge has faced criticism (see e.g. Cochran-Smith, et al., 2015; Darling-Hammond, 2006; Burbules & Bruce, 2001). More specifically, researchers have criticized the transmission model that defines student learning as an "apprenticeship of observation" (Gillette & Schultz, 2008, p. 236) and "reflective imitation" (Sfard, 2015) within the prescriptive tradition of teacher-student dialogue (Burbules & Bruce, 2001). Such a model is seen to hinder the ability of teacher education programs

to foster collaborative, non-hierarchical learning communities, and impede student teachers' abilities in knowledge construction where new discourses emerge and create meta-level learning (Sfard, 2015; Hakkarainen, 2013). It is noteworthy, as Cochran-Smith and colleagues (2015) have stated, that the socio-cultural turn has already taken place in many general teacher education programs, foregrounding interaction, negotiation, collaboration with peers, and cooperating teachers. However, in music education, according to the logic of the practice-based model, this turn is subsumed into one of the already existing musico-pedagogical systems; reduced to a subsidiary of informal learning, focusing solely on the introduction of popular musics into the formal music education context rather than a critical expansion of our fundamental views about teaching and learning in general (see Allsup & Olson, 2012).

The scholarly profession of music education is thus in danger of becoming fractured and too focused on intricate details, simultaneously losing the ability to see the wider picture and take into consideration the variability among music teacher preparation institutions (Killian, Liu & Reid, 2012). Therefore, there is a need to reconsider what kinds of underlying belief- and value-systems guide music teacher education, and an ethical imperative to develop more meaningful and efficient ways of engaging with matters of exclusion and inclusion in music teacher education (Mills & Ballantyne, 2010). Indeed, it has been argued that music teacher education should move *beyond* inclusiveness, as it is understood in terms of improving teachers' attitudes and tolerance towards students with special needs (Cassidy & Colwell, 2012), to become more politically engaged and anti-ableist (Dobbs, 2012).

In this study we attend to disability as an "often forgotten, dismissed or overlooked as an important part of what we consider to be diversity" (Darrow, 2015, p. 204). According to many researchers (e.g. Darrow, 2015; Dobbs, 2012; Matthews, 2015), students with disabilities are less likely to be included in music education practices as equal to their peers – let alone considered as future professionals in the field of music (Laes & Schmidt, 2016). In many cases, disability is categorized as its own subfield of *special learners,* a field of music teacher education research that has been positioned as considerably more specialized – and less important (see Nichols, 2013). Hence, this study calls for broader visions of professionalism in considering how expertise might be reconsidered in music teacher education – visions that emanate not simply from the welcoming of different musics to formal education, but from collaborative, inclusive, and emancipatory action with diverse experts.

By exploring a case where disability is attended to, appreciated, and performed in the context of Finnish music teacher education, we here coin the term *performing disability* for two purposes. Firstly, we align with disability studies according to which disability is considered as a sociocultural construct rather than individual deficit (Garland-Thomson & Bailey, 2010; Lerner & Strauss, 2006). Within this social model, we agree that "a disability may remain invisible until it is performed" (Lerner & Strauss, 2006, p. 9). Secondly, we want to dispute the complex tensions around *performativity* that challenge teacher agency and professionalism within teacher education (Ball, 2003; see also Burnard & White, 2008). As discussed in an earlier study in this research project (Laes & Schmidt, 2016), disability in particular has been seen as a threat to school performativity, which over-emphasizes measuring success and valuing presentable (musical) results. In this article we shift the attention from the narrow performativity-oriented focus to the performative aspect of disability as a *transformative* means to engage with inclusion and diversity within music teacher education.

Earlier research on disability within music teacher education

It has been argued that general teacher education programs should be based on a unifying conceptual framework that orients student teachers towards good teaching – towards thoughtful decisions and wisely chosen pedagogies that take into account diverse learners (Pugach, 2005). In doing this, teacher educators have been advised to lead student teachers in self-reflective dialogue on how they might "feel and respond to visible and/or invisible disabilities as well as how they perceive individuals who are differently abled" (Alvarez McHatton & Vallice, 2014, p. 75). Several studies in general and music teacher education have also shown that direct contact with persons with disabilities, for instance by teaching in inclusive classrooms, is more likely to produce positive attitudes towards inclusion and diversity both among pre-service and in-service teachers (Cook, 2001; Pugach, 2005; VanWeelden & Whipple, 2007; Bartolome, 2013).

On a wider policy level, inclusion is recognized as a primary requirement for the future development of an education free from exclusion and discrimination (e.g. UNESCO, 1999; 2002). However, a global review of music teacher education programs by Figueiredo, Soares and Finck Schambeck (2015) found that inclusion is often addressed as a challenge, a problem, and a constraint. Yet, future music teachers are given few, if any, resources or

ideas for how to work in inclusive classrooms (see also Ballantyne & Mills, 2008). As such, music educators do not feel prepared to meet the needs of students with disabilities in their classes (VanWeelden & Whipple, 2013). One of the factors behind unsuccessful attempts at establishing inclusive practices might be the historical dichotomies of the approaches that already exist – such as those that cast special education in opposition to general education, or the needs of gifted students set against the needs of students with disabilities – perspectives which still persist in many teacher education programs (Spielhagen, Brown & Hughes, 2015; Pugach, 2005). Perhaps as a consequence of this, it has been found that one fourth of tertiary education institutions in the USA do not include special education at all in their music teacher preparation programs (VanWeelden & Whipple, 2013). It has also been argued that by using categorizations of difference and situating disability as individual abnormality through the medical/dysfunctional/deficit/therapeutic models, instead of considering disability as a social construct, scholars contribute to the production and maintenance of dichotomies that locate persons with disabilities to "a social space of difference" (Mitchell & Snyder, 1997, p. 4). In Dobbs' (2012) critical analysis of how music education scholars define disability in research articles, the medical/deficit discourses that establish a normative hegemony were identified as the dominant factors. Hence, despite the benevolent discourse of inclusiveness, and whilst special needs education in general education scholarship have been considered as one kind of diversity (Pugach, 2005), there are considerable concerns that teachers and scholars in music education might be marginalizing certain groups of students by embracing these therapeutic epistemologies (Dobbs, 2012; see also Matthews, 2015). As a corrective response to this common tendency in music education, while also challenging ableism and injustice in music education more broadly, Darrow (2015, pp. 213-214) believes that music educators need to pursue four goals: 1) to develop ability awareness; 2) to add disability content to their curriculum; 3) to use role models who represent disability within music educational contexts; and, importantly, 4) to hire teachers with disabilities. These goals have also been central to the development and implementation of this study.

Context of the study

This study approaches performing disability through the written reflections of Finnish student music teachers during a mandatory course titled: *Special*

Education in the Arts, offered for undergraduate students in music, theatre, dance, and the visual arts. The course was held at *The University of the Arts Helsinki* and was part of the Teachers' Pedagogical Studies program (60 ECTs), which provides formal teacher qualification as part of the higher education required for teachers in the Finnish educational system in general. These studies have the same structure throughout the country, however, with subject-, context-, and field-specific adjustments. Student music teachers in this course were studying in a 5-5½-year degree course, leading to bachelor's and master's degrees that provide the qualification to teach art subjects in comprehensive education and upper secondary schools, in particular. Teachers' Pedagogical Studies are conducted as part of these two degrees, as all students are expected to finish their Master's degree. The course in question exclusively focuses on issues concerning special versus general education within arts education with approximately 60-80 students attending the course every year, about a third of whom are music education majors.

As part of the course, one lecture in each of three consecutive years (2014-2016) focused upon in this study, was conducted by two musicians who may be categorized as having learning disabilities. These two musicians have studied and work at the *Special Music Centre Resonaari*, an extra-curricular music institution that offers music education for children and adults who experience various challenges in learning "the usual way". Resonaari's development of the *Figurenotes* notation system among other pedagogical innovations reflects an activist stance on creating connections between music and the outside world, by supporting and encouraging its students to become active performing musicians (Laes & Schmidt, 2016). In line with this, the lectures and workshops run at the university were recognized as a part of the two musicians' training, as they are attending a pilot training program aiming to establishing a vocational degree in music. The government subsidizes their part-time work at Resonaari alongside the disability pension that allows them to work for a limited number of hours per month.

The design of the lectures was similar for each year of the course, and comprised a short introduction by the supervising teacher from Resonaari, after which the two musicians lead rhythmic exercises based on the *Orff*-method. The musicians continued the workshop by explaining, constructing, and playing a simple musical piece, combining the rhythm, melody, and harmony components of the in interaction with the university students. Each lecture was 2.5 hours in total.

The empirical material for this study consists of the student teachers' course diaries, which they were required to write entries for after each lecture. The students were instructed to comment, analyze, and criticize the themes and questions presented in the lectures, and to develop them further in order to elaborate and reflect their own learning. The data consists of only the course diaries of those music education students who gave their permission for their use (n=23), and the analysis focused on the reflections on the lecture given by the Resonaari musicians in particular. Ethics approval was granted by The University of the Arts Helsinki administration. There were also a number of opportunities to engage in member checking together with the student teachers, in particular regarding the portions of their diary reflections that were translated into English by us. The student diaries were anonymized and arranged according to the year when they were collected.

While we focused on the student reflections in our analysis, our overall aim was not to neglect the role of the Resonaari musicians by relegating them to a supporting role in the research context. Rather, we here consider them as experts – in fact, the events in this study were purposefully chosen to be examined *because* of their expertise. Furthermore, as the first author of this article is not only the responsible teacher of the university course in question, but also a former teacher at Resonaari, and thus has an established relationship with the musicians, it was natural to involve them in a collaborative "process consent" (Knox, Mok & Parmenter, 2000, p. 57) through discussions about the goals, content, and findings of the study during the research process.

Research questions and methodological approach

In this study we asked: could *performing disability* make a radical change in music teacher education? and if so, in what ways? The methodological approach followed critical and reflexive interpretation, which employs only some of the broader aspirations of critical discourse analysis (Alvesson & Sköldberg, 2009). In other words, we did not conduct a traditional discourse analysis of textual and language representations. Rather, our methodological approach relies upon our own interpretations of the discursive, social, and embodied practices that can be seen as guiding teacher education. More specifically, we adopted the *critical emancipation-driven* methodological approach that Alvesson and Sköldberg (2009) have defined as a way to "give less weight to the empirical material in the form of constructed data" (p. 284.). Through this, we aimed to reflectively

investigate and make critical observations on the wider context around the empirical material, including teacher education practice and research. The wider context, of which the relevant empirical material is part, was thus seen as central and "cannot be mapped out in a concrete empirical study" (p. 284). As Alvesson and Sköldberg (2009) point out, in emancipatory research, data-oriented work "constitutes a relatively small part of the total story being produced" (p. 284). Hence, the overall contribution of this study is more in theory reconstruction than analyzing and reporting empirical evidence of a particular phenomenon.

By acknowledging the reciprocality between discourses, practices, and activities within this theoretical-methodological approach, our interpretive process of analysis operates on multiple levels of embodied and situated dialogue (Burbules & Bruce, 2001). First, we attend to the student reflections through an expanded notion of 'text' as dialogical interaction within social practices (Burbules & Bruce, 2001), by asking (1) **How do music teacher students reflect upon performing disability within the context of a music teacher education program?** Secondly, we engage with the notion of performing disability on the ideational level where our subjective conceptions, values, beliefs, and ideas as researchers provide the basis for interpretation by examining (2) **How might performing disability disrupt, expand, and regenerate the normative discourses of music teacher education**? Finally, we explore the wider discursive level of the structural, attitudinal, and societal contexts of music teacher education, by asking (3) **How might performing disability reconceptualize understandings of expertise in music teacher education?**

How do music teacher students reflect upon *performing disability?*

Aligning with Sfard (2015), we argue that student music teachers' reflections form the basis for *discursive learning* as a participatory activity for knowledge building. Indeed, through a reflexive analysis of what the student teachers had written in their course diaries, we identified how the event was constructed within the hegemonic master-apprentice discourse and interpreted through the prescriptive model, wherein the central questions are: w*ho is learning what? and from whom?* This unsettled assumptions of the purpose of the lecture itself: Was the goal of the lecture to teach rhythmics to higher arts education students, or to observe how the Resonaari musicians have learned it themselves? The reflections entailed on the one hand a tension between *maintaining* the hegemonic norms and musical criteria and, on the other, *expanding* the prevailing teacher discourses.

For instance, musical criteria were weighed within a wider ethical framework, in anticipation of a counter narrative: "Although they probably have several years of music studies behind them, there are of course still certain limitations in their playing. This doesn't mean that their work and their art is less meaningful or less moving, rather the opposite" (Student B/2014). This equality of opportunities was connected to larger questions of structural discrimination within institutional music education: "It is unbelievable and sad that people with developmental disabilities are not granted access to a regular music school" (Student G/16). "It is a pity that they must have their own house and teachers for having music as a hobby" (Student H/16).

In accordance with Resonaari's emancipatory and anti-segregative goals, it is crucial that professional training allows disabled musicians to establish active (teacher) agency outside of their own music school settings (Laes & Schmidt, 2016). However, important and critical questions regarding the division of roles and collaboration between the musicians and their supervisor from Resonaari, who was present throughout the lectures, were evident in the student reflections, addressing questions such as: *Is the supervising teacher's role prerequisite for this emancipatory action? What was the role of the supervising teacher in relation to the success of the musicians?* In some reflections, the supervisor was considered as *the* teacher whilst the Resonaari musicians' role as teachers was questioned: "Sometimes I felt like these two Resonaari musicians were 'samples'...'Look what they can do'... although they seemed to enjoy themselves" (Student F/2015). This important criticism preoccupied some students with meta-level self-reflection: "In the beginning I felt a bit funny when [the supervising teacher] brought people on stage like in circus. I can't really identify whether it is my own fear or prejudice […] But somehow it connects with the [musicians'] roles during the lecture, that they did not have full ownership in the lecturing after all" (Student B/2016).

Notwithstanding the different interpretations of the roles of the Resonaari musicians and their supervising teacher, critical reconsiderations of teacherhood in general were emerging in the student reflections, such as: "I have noticed that often pedagogy is exacerbated as certain practices for particular types of learners and groups… teachers are also often within a certain pedagogical formula according to which they operate. […] How many teachers are ready to teach and break their teaching methods so that a student can learn." (Student D/2015). Or as another student reflected: "Again, a thought arose that diverse learners are more of an opportunity than a threat to the teacher, as one can reflect upon their teaching as creatively as possible" (Student B/16)

The student teachers' reflections illustrated what they themselves perceived as *different* in the Resonaari musicians' performing, compared to their own experiences as performers. It is commonly known among musicians, especially those within the western classical tradition where the hierarchical master-apprentice model prevails, that performing situations often involve anxiety, arising from the anticipated shame of a poorly received performance. This same feeling can also arise in teaching situations, and students noted the difference between their own expectations and the Resonaari musicians' performance: "I admired how smoothly Resonaari's musicians were on stage in front of us… I believe that it is, still, a bit exciting to come to give a workshop at the Sibelius Academy" (Student I/2014). The Resonaari musicians perhaps offered a new, emancipating example of the performative aspect of musicianship: "It was awesome to see how excited these musicians were about performing even some simple rhythm solos" (Student C/2014). These encounters caused the students to reflect on the difference as *uniqueness* rather than *otherness* (see Biesta, 2010).

How might *performing disability* disrupt normative discourses in society?

Over the course of three consecutive years, the student music teachers' course diaries also included frequent references to the punk band *Pertti Kurikan nimipäivät* (PKN), and particularly an event that occurred in parallel with the course in 2015, namely their performance at the annual Eurovision Song Contest, an annual televised singing contest that attracts hundreds of millions of spectators across all European countries *and beyond*. This band of four men with autism and learning disabilities had released albums and toured in Finland and Europe, and had already established a lively and growing fan-base prior to the Eurovision event. Chosen to represent Finland in Spring 2015, the band were thrust into the national and international mass media spotlight. This resulted in widespread and controversial debates in social media, not only about PKN's musical performance but also about inclusion and the rights of persons with disabilities in society. The phenomenon as a whole unavoidably and forcefully framed student teachers' reflections with regards to who decides who is entitled to be a performing musician, and on what premises: "Many people [in social media] have thought that the PKN song is not real music and that one should not let disabled people represent Finland. People's comments have been horrible. Anyone can be an artist. Thank you PKN." (Student E/2015). Many reflections illustrated how PKN was regarded as a showcase of "*making visible being different and special in the society*" (Student F/2016). Other reflections pointed out how the media and

audiences were taking sides in these rigorous debates: "It has been interesting to follow people's reactions and how they perhaps unintentionally judge the band by different criteria. At the same time, they reveal their own opinions on music and musicianship, sometimes in surprising ways." (Student H/2015). As for our study, PKN is a legitimate addition to the data set. Although the musicians who conducted the workshops and lectures were not members of PKN, three of the four members of the band are former students of Resonaari. The intersection of the course and PKN's emerging publicity led the student teachers to reflect on the most fundamental questions of rights to music and culture: "Should everyone play? What if one doesn't want to? Is music part of humanity? Or maybe it is the question of the possibility to play if one wants to play." (Student E/2015). Furthermore, PKN evoked criticism toward the mainstream music education system as a whole: "The dominating music school system in Finland has done harm to the citizens' musical relationship with its elitist impression […] I believe that the phenomena such as PKN serve as vanguards and gambits towards who has the right to learn and make music" (Student E/2016).

The story of PKN in many ways manifests the potential of how thinking and acting through pedagogical diversity transforms into an act of "world-making" (Juntunen, Karlsen, Kuoppamäki, Laes & Muhonen, 2014, p. 263) within a music teacher education context. Burbules and Bruce (2001) have stated how the prescriptive model assumes "that the performative roles of teacher and student are given, distinct, and relatively stable" (p. 1106). Moreover, these roles are framed and strengthened by the popular media, and "implicit, shared scripts by which these roles ought to be performed" (Ibid.) Ruth Wright (2014) has illustrated the social production of pedagogical discourse on musical knowledge where the *thinkable*, thus socially acceptable, becomes a process of transmitting hegemonic values. By contrast, the *unthinkable* remains a subcultural phenomenon that may cause occasional fluctuation in the field of discursive power, as the PKN example might be seen. Those moments that divert from the expected routes of pedagogical processes and contexts could also be identified as *imaginary spaces* (Juntunen et al., 2014), which are often accelerated by certain pedagogical interventions that enable "new discourse to emerge and to offer opportunities for embedded patterns of inequality to be disrupted" (Wright, 2014, p. 18). Such imaginary spaces were identified in the reflections regarding both PKN on the Eurovision stage and Resonaari's musicians at the university course: "I must admit that this lecture changed my way of thinking about special education as 'special'[...] It's also great to see persons with an intellectual disability as pedagogues. This is exactly the direction that we should be aiming for. So cheerful and motivated

teachers I haven't had for a long time." (Student A/2015). The student reflections illustrate how one singular event may function as an intervention that potentially produces a critical mass tipping the scale towards new institutional recognition (Whitchurch, 2013, p. 36). This, can be argued to enable not only pedagogical imaginary spaces, but also institutional (Whitchurch, 2013) and methodological (Seale, Nind, Tilley & Chapman, 2015) positionings beyond the normative discourses, thus democratizing the process of knowledge generation (Nind, 2014).

How might *performing disability* reconceptualize the understanding of expertise in music teacher education?

In reflecting the dialogical space between the students and the musicians, and searching for ways to expand the hierarchical silo thinking in music teacher education (Gaunt & Westerlund, 2013), we attend more closely to the notion of *third space*, where knowledge is co-constructed in an open, trans-professional community (Hulme, Cracknell & Owens, 2009; Whitchurch, 2013; Seale et al., 2015). Context is the key here, as it allows for the potential of an expanded professionalism to emerge and make a contribution to the learning community: "I think it was important how they came close to us within the interaction and didn't seem that different anymore" (Student I/2014). We see this potential in how performing disability within the university course context created a third space where the teacher and student roles blended beyond the 'thinkable', simultaneously losing their inherent significance and challenging the "prescriptive pedagogical communicative relations" between teacher and student (Burbules & Bruce, 2001, p. 1104).

Expanded professionalism, as understood here, stems from a new conceptualization of expertise that abandons singular authoritarian knowledge, allowing space for the non-hierarchical co-construction of knowledge in professional communities (Hakkarainen, Palonen, Paavola & Lehtinen, 2004; Mieg, 2009). In other words, communication within third space does not solely entail the teacher discourse, nor the student discourse, but rather constitutes "a zone of potential meaning and representation" through which those discourses relate to each other (Burbules & Bruce, 2001, p. 1113). This reciprocal process of interaction between *different kinds* of experts is unpredictable, irregular, and perpetual, but can, as we argue, be crucial in creating educational democracy. Therefore, both a wider understanding of expertise and also an enhancement of community expertise over individual expertise are prerequisites for the development of music teacher education that can promote the attitudinal and meta-discursive competencies of the teacher candidates to combat ableism, cisgenderism, ethnocentrism, and

other threats to an inclusive, diverse society. As one of the students reflected: "I understand that the idea of professional musicians with developmental disabilities may cause mixed feelings in someone. A performing artist lives on a tight budget and even a lifetime of training does not guarantee employment.. […] I started thinking what criteria can be used to measure musicianship and how competitive the field is"(Student I/16). "It was a surprise to me and surely to everyone else who were present, that […] despite their disabilities these men can work fulltime in music. I was really happy that it seems that disability does not prevent one from working as a music teacher. This presumption was surely shared by everyone. Luckily this prejudice has also been broken." (Student J/16)

Rather than modeling observations of *how to teach* that so often maintain the established dichotomy between teacher and student (see Biesta, 2011), the data of this study suggests how performing disability within a dialogical third space may offer a generative way to resist, or at least question, the traditional knowledge transmission model. Importantly, the notion offered by scholars within participatory and inclusive research that "people with an intellectual disability are experts on their own experiences" (Knox, Mok & Parmenter, 2000, p. 57-58) has been disregarded altogether in the efforts to engage with inclusion and diversity in music teacher education. A new vision for an expanded professionalism could therefore transform the teacher discourses through learning from the *exemplification* of diverse professionalism, thus creating inclusive, democratic third spaces (Seale et al., 2015) that allows for pedagogical diversity. For this, music teacher education can indeed benefit from a view of expertise that is not solely defined through (musical) excellence of reliable superior experts (Mieg, 2009), rather, *free* from the scripted roles and expectations of conventional musicianship.

Whilst inclusion is claimed to be a core value of educational democracy in Finland, it has also been generally misunderstood as a one-way process of *normalization*, where the marginalized are included, empowered, and *taken* into the center which remains more or less stagnated (Biesta, 2009). In challenging the uncomplicated thinking of inclusion as something that can be taught as processes of normalization, the student reflections in this study indicated that performing disability could expand our professional discourses and have impacts other than teaching *about* disability. In this way, we suggest that music teacher education programs could also test their capability to establish apprenticeship in democracy (Schmidt, 2015) and diversity (Karlsen & Westerlund, 2010) through teaching not *about* but *with*, and *by*, people and practices that form a counter-narrative to dominant and normative discourses in music education.

Concluding remarks and practical suggestions

In this study we have argued that today's music teacher education cannot rely solely on normative teaching methods, both in terms of practice and in the conceptual thinking of expertise and professionalism. Therefore, new educational perspectives looking towards an expanded professionalism are needed. Instead of the musico-pedagogical practice model that has long guided music teacher education, we suggest that we might endeavor to create third spaces that allow for diverse, non-hierarchical expert positionings. In these spaces, those who are traditionally relegated to marginalized positions can take a leading role. In pursuit of this change, we present three practical suggestions for music teacher programs globally as an invitation for further discussion. Firstly, we acknowledge that whilst the course that we have examined in this study was only a small-scale, albeit powerful intervention within teacher's pedagogical studies, a wider transformation from the musico-pedagogical practice model towards expanded professionalism requires more than just one significant event. We therefore agree with Ballantyne and Mills (2008) that it is crucial to embrace inclusion and diversity *throughout* the entire breadth and width of music teacher education programs, rather than as a separate 'special' course. This demands careful curriculum planning, new pedagogies, and flexible recruitment policies. This is a challenge that needs to be addressed in the future as part of the development of the music teacher education at our own institution, as well. Secondly, as both social integration and the integration of music with other subjects bring more and more variation and change to school music teaching practices around the globe (Figueiredo, Soares & Finck Schambeck, 2015), music teachers need to be prepared to meet diverse learners and be ready for the flexible use of pedagogical tools and methods. Within this socio-historical context, future teachers can be best supported through pushing forward continuous critical self-reflection of their practices, identity, roles, and learning as an integral part of the training program (Cochran-Smith et al., 2015). This important critical work can also be done in enjoyable ways, as the event presented in the student reflections suggests. Thirdly, music teacher education should encourage students to reach beyond one's own learning in their self-reflections, to also address the biases, stereotypes, and professional discourses within the field.

Higher education has a responsibility to guide students towards a readiness to change their perspectives and, in this way, to help them engage in the social criticism that underpins activism (Robertson, 2009). This warrants radical and open-minded action, as well as encouragement to look beyond the binary

of special and general education that in many ways reinforces processes of marginalization and/or political protectionism. Acknowledging that everyone within a community has something to teach, as well as something to learn (Young, 2000 cited in Biesta, 2009, pp. 105-106), music teacher education must provide its students with opportunities for 'social learning' (Wildemeersch, 2009) through participation in deliberative discussions with various groups and communities in order to be attuned to the requirements of social justice (Robertson, 2009). Performing disability may indeed function as a catalyst for a radical shift towards an anti-ableist music education, and in this way engage student music teachers with asking important questions about the performative aspects of the profession.

In this article, we have argued that performing disability in music teacher education may provide us a lens through which we may reflect upon how we understand the goals of teaching and learning diversity in a broader sense than the mere toleration of difference. We encourage teacher educators to take advantage of the different strengths, perspectives, and types of expertise as opportunities for cooperation that not only complement inclusive music education, but also help to move beyond inclusion and towards a democratic, diverse society.

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Appendix IV: Article IV

Beyond participation: A reflexive narrative of the inclusive potentials of activist scholarship in music education

Tuulikki Laes

Abstract

In this self-reflexive study, I examine the possibilities and limitations of inclusive methodologies within activist scholarship in music education. Stemming from my own experiences and struggles as an activist researcher, I reconsider the potentials of inclusivity within participatory research approaches, especially concerning, or done together with, persons labelled as having learning disabilities. Acknowledging that the vocabulary and ethical guidelines for inclusive knowledge production in (music) educational research methodologies is in its infancy, this study addresses the demand for new spaces of academic activism through negotiations with the research community, including research participants and funders, and reconsiderations of the research roles and processes as contingent and relational.

Keywords

I always have to clean up
I always have to do the dishes
I always have to go to work
I always have to see the doctor
I can't use the computer
I can't watch TV
I can't even see my friends
I always have to be at home
I always have to take care of stuff
I always have to eat properly
I always have to drink properly
I can't eat sweets or drink soda
I can't even drink alcohol
I always have to rest
I always have to sleep
I always have to get up
I always have to take a shower[1]

We live in a scripted reality. In such a climate where the narratives of the powerful, the privileged, and the able define the center of society, certain individuals, groups or traits are normalized, and others are cast as inferior. These intransigent lines of oppression are perpetuated by attempts to assist those who struggle by attending to them as a specific "area of need" (Patel, 2016, p. 23). In educational research and practices, even the label *special needs*, so often applied to students who differ from the centered norm, locates the problem within the different individual. In doing this, we reinforce the ableist scripts that narrate the majority as *normal,* and the special as *other*. The lyrics that open this article are written by the lead singer of a Finnish punk rock band *Pertti Kurikan Nimipäivät,* inspired by the artists' frustration of having to live in an assisted group home. This short verse illustrates how daily life for those defined within this specific area of need is often predetermined, indeed, life has been scripted for them. With people with disabilities seen as in need of *care,* professionals such as care workers, therapists, teachers and researchers are often considered to know best, to know what is needed, and to know what might empower the marginalized. However, as the above lyrics lament, the members of the band are challenging the pervasive power hierarchies inherent

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1 Song title: Aina mun pitää (I always have to); Original lyrics: Kari Aalto; English translation: unknown; Performed by: Pertti Kurikan Nimipäivät (http://www.pkn.rocks)

in such approaches to empowerment through their own music, raising questions about how to resist and change the oppressive, scripted everyday realities (see Juntunen, Karlsen, Kuoppamäki, Laes & Muhonen, 2014, for a more detailed account of the band).

Limited conceptions and discourses of disability may also be seen in music education. For example, students categorized as having learning difficulties are typically relegated to the fields of music therapy or special education, overlooking the fact that disability is by no means the only identity available for them (Garland-Thomson & Bailey, 2010). While individualized pedagogical solutions are undoubtedly useful in engaging students in musical activity, through assigning special categories for human variation as exceptions to the norm, scholarly work in music education maintains the dominance of a medicalized discourse on disability and difference (Dobbs, 2012). In correcting this power imbalance and dismantling and reconstructing the power of the prevailing disability metaphor, it becomes crucial to "[insist] on the personal story" (Shuman, 2015, p. 47) of the very people who have experienced disabilities themselves. It is generally agreed upon in qualitative research that the exploration of personal, lived experience is essential for ethical human research practices (Schwandt, 1994; Clandinin, 2006). Also music education researchers have increasingly attended to narrative as a method and a research stance, seeking ways to uncover and amplify multiple voices and meaning-makings that would otherwise remain silent, or silenced (Stauffer & Barrett, 2009).

However, while the personal story such as the one presented through the punk band's lyrics is crucial for understanding the perspectives other than your own, we also need to attend to our own roles as researchers in order to identify and deconstruct the power hierarchies within research. In this article, I present a self-reflexive narrative of an ongoing process of constructing activist scholarship, through problematizing the discursive and methodological constraints that construct the binary between academia and activism (Maxey, 1999). Stemming from shared, intersubjective experiences in my research with musicians with disabilities, this article focuses particularly on my own considerations of reflexivity as a catalyst for research. As suggested by Finlay (2002), reflexivity is a necessary and generative tool for negotiating and making use of researcher's self-analysis and self-disclosure to reshape research practices and discourses. In narrative inquiry, Clandinin and Connelly (2000) also remind us that lived experience is to be understood as continuous, demanding researchers to move back and forth "between the personal and the social, simultaneously thinking about the past, present, and future" (pp.

2-3). Thus, through drawing on my own experience, my methodological approach is here a dialogical reflexivity between "inner speech" and written narrative form (Motta, Rafalski, Rangel & de Souza, 2013), that helps me to "reflexively turn back" (Nichols, 2016) to the past events in order to understand and anticipate what is required in activist music education scholarship in the future.

Setting the stage

My activist music education research that is the focus of this article takes place in the context of *Resonaari* music school. This extra-curricular school is an exceptional case in Finland, offering goal-oriented music education for children and adults with learning characteristics that traditional music schools and conventional pedagogies fail to respond to. Resonaari enacts inclusive, activist music education through unique policy and pedagogy solutions: promoting their students' musical agency *beyond* therapeutic care, creating for them possibilities to engage in public performances and make connections *beyond* institutional contexts, thus paving their way for professional musicianship (Laes & Schmidt, 2016). Activism, in the music education work done at Resonaari may be seen through the production of culture, policy, and pedagogical practices through active engagements with social groups that have generally been relegated to remedial and therapeutic spheres of music education.

My research in this context has focused on wider impacts of agency construction among the students and musicians at Resonaari. Considering these individuals as active political agents, musical experts, and credible and important knowledge producers in various music education contexts, Resonaari's contribution extends beyond music learning practices, to policy advocacy and political activism, collaboration with stakeholders, and development work in higher educational contexts (Laes & Schmidt, 2016; Laes & Westerlund, forthcoming). Addressing these wider inclusive research aims lead me to conclude that the key persons of Resonaari could no longer be called mere *participants* in my research. Their roles were not simply student, apprentice, or informant, but rather teacher, expert, and colleague – and in the future, even co-researcher. This notion brought with it a need to clearly articulate and reflect upon *how* to make the research processes more accountable and responsible, or as Patel (2016) suggests, *answerable*, to the inclusive aims of activist music education.

Emerging methodological questions

Navigating the emerging methodological considerations for this research, narrative inquiry offered an approach to *inclusive research* as a practice and a methodological stance for democratic dialogue (Nind, 2014b) between researcher, and persons who are often presumed to be incompetent by social services and wider society (Jenkins, 1998), including academia. Inclusive research has been defined by efforts to articulate participatory / collaborative / partnership / emancipatory approaches relating to, or involving people with an intellectual disability, that emphasize the persons' involvement in studying matters concerning them and their communities (Knox, Mock & Parmenter, 2000; see also Walmsley & Johnson, 2003; Ollerton, 2012; Nind, 2014b). The methods within the inclusive idiom have aimed both at social change and personal liberation in matters relevant to research participants' own lives. However, while inclusive research has mostly referred to specific methodological practices of doing research together with the people who have experienced disabilities, Nind (2014a; 2014b) proposes a broader definition of the term, encompassing a range of participatory, emancipatory, partnership, user-led, activist, and decolonizing research all of which strive for the democratization of the research processes.

In searching for a more democratic research process, inclusive research contributes to the role and definition of activist scholarship by emphasizing the need for renegotiating research roles. Nind (2014a, pp. 6-7) argues that "there is relatively little emphasis on transformation through bringing everyone together in *new* research roles and the language of the traditional researcher remains somewhat dominant" (emphasis added) in much participatory research. In other words, while important scholarly work on narrating the personal and cultural experiences of disability has already been done (e.g. Clandinin & Raymond, 2006; Smith & Sparkes, 2008), less attention has been paid to projects where persons with disabilities are involved as co-researchers, rather than participants. Indeed, different approaches on inclusive research may create new alternatives to *knowing better* in academic contexts. In reflexively, and critically analyzing my own research process, I here address the following questions:

- How can I ensure that the participants are substantially involved in a research process that aims to enact inclusion?
- How can I succeed as an activist scholar in remaining ethically and politically sensitive, yet avoiding the reproduction of oppressive, scripted realities?

- How can I include persons that are the most important actors and self-advocates of activist music education, in narrative-empirical work, data analysis, interpretation, and research communication in ways that are meaningful to them and to the research agenda?

In addressing these questions, I present a reflexive narrative of my personal experiences that lead me to identify the potentials and challenges between the traditional contexts and tools of knowledge production and the formation of new research relationships within inclusive and activist research goals. In learning from my mistakes, illustrated in the narrative, I first engage with identifying the gaps between inclusive aims and spatial practices of academic research. Second I attend to the narratives of care that often maintain the hierarchies within research relationships. I then turn back to self-analysis of my researcher's experience as a tool for constructing activist scholarship. Leading from this, I consider the potentials of narrative techniques in mutual meaning-making and co-construction of knowledge. Finally, I suggest how considerations of activist music education contexts as contingent and relational may demand reaching beyond the ostensible narratives of voice.

Learning from my mistakes...

In the Fall of 2015 I was preparing a conference paper presenting a study that examined the collaboration with Resonaari's musicians in a music teacher education context (Laes & Westerlund, forthcoming). This study focused on expanding the notion of professional musicianship through a particular program at Resonaari, where former students engage in further study aiming towards a vocational degree in music. One of the musicians studying in this program was Jaakko, a 34 year-old singer and keyboard player. During my seven years working as a music teacher in Resonaari, prior to my life in academia, I had played and performed music together with Jaakko many times. Through these experiences, I had learnt that music, and especially singing, had always held an important place in his life – indeed, he is a *born* musician and performer. Later, when I was working in a music teacher education program as a lecturer, I had established a collegial relationship with Jaakko, inviting him and another musician from Resonaari to teach music teacher candidates already for three consecutive years. Taking into account our longstanding friendship and working relationship, I felt that it was important to invite Jaakko to present the paper with me, heeding the call of inclusive research approaches to do research *with*, rather than *about*. Although I acknowledged that

this venture would bring with it different kinds of questions and challenges relating to power relations (Seale et al, 2015), particularly since Jaakko had not been involved in writing the paper itself, I considered my long acquaintance with Jaakko simply as an advantage. Indeed, I anticipated that presenting the paper together would not greatly alter from our collaboration in other, non-academic contexts.

Before the conference we discussed the premises and aims of an academic paper presentation. I described the theoretical framework and main conclusions of the study, and Jaakko and I sketched an outline of the presentation together. We planned to start with my talk followed by a video clip from one of the workshops Jaakko and his colleague had conducted at the university. After this, we planned that Jaakko would describe, in his own words, how the workshop was conducted, along with any other thoughts he would like to share with the audience. Our presentation relied on spontaneity rather than following a manuscript, aiming towards a smooth, informal duet, as Jaakko is an experienced performer. However, the *problem* that arose was not one related to performance or spontaneity.

As Jaakko and I entered the presentation room, it was instantly apparent that there were expectations that defined who was the researcher, and who was the researched. I became worried that the audience would make wrong assumptions of the underlying hierarchy relations between us, thus making the whole situation prone to different kinds of misinterpretations. Although the audience was certainly sympathetic, we received some important questions regarding the research process, and analysis of the data – my university students' reflections on Jaakko's workshops:

> *did you analyze the data together?* We had not.
>
> *Should you have analyzed the data together?*

The boundaries between facilitating Jaakko's capacity to communicate his own ideas, and speaking *for* him suddenly seemed blurry and dangerous. When an audience member asked about Jaakko's teacher role in the workshops I saw that he looked puzzled. I recalled a conversation that had took place only hours earlier, travelling to the conference. Jaakko had said: *I am a good musician. But I can never be the leader*. It had been an important moment for me to realize that while I want to support Jaakko to gain agency in new contexts, *he* might feel reluctant to take responsibility and independence as a teacher and a musician. I was compelled to jump into an academic discussion regarding these complexities, but did not

know how to address this comment on my research, and our presentation, without sounding like I was steering his thoughts. This was a daunting experience for me. Although I found it relatively easy to resist the reproduction of marginalizing discourses on paper, how to enact resistance in real life was clearly more complex. I was suddenly painfully aware that mere participation did not, and does not, equate with inclusion.

So, *should* we have analyzed the data together for this to be inclusive research? I agree that while striving towards activist scholarship does not necessarily mean that all researchers need to engage with participatory practices (Nind 2014b, p. 52; see also Patel, 2016, pp. 64-65), or that all participants need to have authorship over all research publications (see Nind, 2014b, pp. 28-29), in this case however, I should have at least shared the data with Jaakko and his colleague, allowing for dialogical and inter-reflexive (Barrett & Mills, 2009) possibilities. For me, this raises new questions regarding the relations between academia and activism, and suggests that these two stances may be compounded within the researcher's own critical reflexivity (Maxey, 1999), rather than distinct and separate realms. In this way, my *mistake* of not stepping out from the traditional research process, that would have simultaneously meant stepping out of my comfort zone, raises new opportunities to confront this uncomfortable self-disclosure in a *generative* way. Indeed, reflecting on our actions can lead to *new learning* through willingness to improve future situations (McNiff, 2006).

…by bridging the gaps between the spatial practices of inclusive research

An important consideration, in learning from the mistakes I made in my own research process, was that of methodological approach. In envisioning *democracy through difference*, (Barton, 2001), the research methods employed hold significant implications for extending the boundaries within the *spatial practices* of academic research (Seale, Nind, Tilley & Chapman, 2015). In this way, innovatively employing different and new research strategies that create generative forms of dialogue become relevant. However, as new perspectives emerge, a "methods gap" may take place (Hesse-Biber & Leavy, 2008). This means that researchers may need to negotiate their roles both as an insider and outsider, as "researchers, they are insiders, given their familiarity with the research process, yet questions they now raise about what seemed familiar are now novel, and the methods tools they employ are not familiar" (p. 4). In other words, bridging the gaps may not only require unsettling the normative boundaries of official knowledge but also critically attending

to questions of what is actually deemed appropriate within academic contexts and "architectures" (Patel, 2016, p. 20), and why, in order to put the concepts and theories of *inclusion* into practice. It is noteworthy, however, that inclusivity in research does not mean bringing the *other* into the mainstream practice, but rather opening new, contingent and dynamic spaces for co-creation (Gould, 2013; see also Biesta, 2009).

This complexity of democratic dialogue and considerations between "choice and voice" within, and beyond, academic-led research (Nind, 2014b, p. 52) call for constructing *third spaces* that focus on, and allow for processes of interaction. Such third spaces embrace uncertainty and irregularity through the use of methodological innovations as well as different research communication – seen as key to collaboration (Seale et al, 2015). The co-construction of knowledge thus concerns the wider research community, including not only researchers and research participants, but practitioners, funders, committees, and others. In their attempt to cross boundaries for doing participatory research together with people with learning disabilities, Seale et al. (2015) suggest that a *messy space* in research practice might generate opportunities for creative approaches and reconsiderations of research processes and roles. My own reflexive considerations of the opportunities and obstacles of inclusive research after Jaakko and my conference presentation particularly attend to the very messiness and contingency of the spaces made available for inclusive research collaboration. Indeed, establishing new research roles and sharing the control over the research process (Nind, 2014a) demands letting go of certain practices and thinking models that we as scholars are trained for. Through learning from these potentials of allowing for the uncertain, I looked at my writings in the research study that this conference presentation reported on. I had referred to an expanded notion of professional expertise (Hulme, Cracknell & Owens, 2009) with regards to Resonaari's musicians working as teachers in university music teacher education contexts. But was this expanded notion evident in my own research practice? Working collaboratively with Jaakko should have prompted a pause and critical reflection of how his expertise may craft, contribute, and even question knowledges (Patel, 2016, pp. 57-58). In the efforts of making these spaces of collaborative knowledge production more inclusive, it is not enough that the research participants are considered as experts of their own personal experiences (Knox, Mock & Parmenter, 2000). Inviting Jaakko to represent his expertise on disability while maintaining the academic context and its discursive realities rather stagnant and unchallenged, did not make the space more inclusive; in fact, this kind of action might have even fortified the dominant structures and inequalities. As Patel (2016, p. 19) states, "we cannot alter the practices

or close gaps without reconsidering the whole system and the societal design that creates inequalities rather than temporarily improving a small set of experiences". A more significant intervention of the spatial practices is then needed in order to reach third spaces within the scripted realities of academia.

... by reaching beyond narratives of care

In not speaking *for* Jaakko, or others, in the future, it is necessary to reach beyond dominant *narratives of care* that pre-define our roles as researcher, researched, teacher, student, expert, learner. One means to do this is through activist scholarship. While activism is generally associated with social movements and grassroots organizations, Sudbury and Okazawa-Rey (2009), among others, strongly argue for activist scholarship to be seen as a model for combining academia and movements for social justice. However, activist scholarship should not be built upon fixed and idealistic visions of emancipatory research, assuming that any kind of participatory action is empowering and anti-oppressive per se. In the same vein, activism has been argued as *discursively produced concept* that can both resist and strengthen exclusive processes (Maxey, 1999). This may refer to, for example, the ambiguous relationship between power and powerlessness in social situations (Gaventa, 1980) indeed, who *defines* the power roles in these situations? What, then, is my role as an activist scholar in situations such as our conference presentation? Should I have protected Jaakko from such challenging and uncertain situations? Should I have prepared him better, minimizing the potential risks? Or should I embrace the uncertainty of what it means to stand up against the scripted realities and predetermined roles of academia and wider society?

A critical examination of the ethical considerations regarding activist research processes including people with intellectual disabilities, and those who have seen in need of care, has emphasized more complex issues than only those relating to obtaining informed consent (Goldsmith & Skirton, 2015; Knox, Mok & Parmenter, 2000). Processes that aim to avoid exclusive and discriminatory decisions imply a danger that the requirements for the type of research concerning these groups become overly restrictive in their political correctness, thus demanding a sensitivity between *protectionism* and *discrimination* (Iacono, 2006). Indeed, while this paradox between the importance to include persons in research concerning their personal lives and the willingness to protect them as a vulnerable group has been acknowledged (Goldsmith & Skirton, 2015), it needs to be even further problematized. As stated by Nichols (2016), sharing the power itself *is* an act of power, as it includes defining with *whom* the power should be *shared*, thus mak-

ing a distinction between vulnerable and powerful individuals within the shared research context.

… by celebrating the value of my flawed efforts

Reaching beyond political protectionism indeed remains an ongoing challenge for every activist scholar, but may be combated through the democratization of the research process on all counts: also considering those outside of academia as active and credible producers of knowledge. I consider the presentation with Jaakko as the first and the most important step, including learning from my mistakes – reflecting upon *what went wrong* and how I, or we, might manage the situation better next time.

Within inclusive research aims, activist scholarship may manifest itself through radical approaches on participatory democracy where fortifying the voices and actions of marginalized people is the starting point for identifying and dismantling hierarchical power relations (Oakes & Rogers, 2006). To *make* those voices heard, however, requires not only reconsiderations of democratic and transformational knowledge production (Nind, 2014a), but reaching beyond the structural considerations of inclusion, attending to manifestations of the personal, and the ethical within activist scholarship (see also Sudbury & Okazawa-Rey, 2009). Personal considerations naturally connect with reflexivity. However, rather than attempting to sidestep power issues through "transparent reflexivity", Maxey (1999) suggests a more radical, critical, and contingent reflexivity approach as the key for activist scholars to engage with these power relations. This means that as power cannot be simply identified and then avoided, rather, the researcher needs to learn from their flawed efforts (Maxey, 1999), simultaneously acknowledging that research as a whole is *relational* – a project and a product of cultural, political, and material conditions (Patel, 2016, p. 49). Furthermore, in her turn to *relational ethics,* Nichols (2016) suggests that the trustworthiness of a study ought to expand beyond the researcher's own self-reflection, to explicate the research relationships and practices involved, as part of ongoing discussions of the relational aspects of research.

Expanding our collaboration beyond the safe and the familiar both in pedagogical and academic contexts is a leap into the unexplored (Juntunen, Karlsen, Kuoppamäki, Laes & Muhonen, 2014), leading to processes of activist music education that may create alternative perspectives for the canons of musical knowledge, and attest to the normative discourses of musicianship and expertise. Anticipating that in the future I need to construct my research stance differently to how

I approached Jaakko and my conference presentation, I turn to narrative methodologies to examine how to articulate these efforts in research communication in order to engage with inclusive activism.

… by reconsidering the narrative voice in inclusive research

Although narrative methodologies have been said to hold potentials for the ethical and respectful establishment of research partnership, this is not without contest, nor complexity. As Stauffer and Barrett (2009, p. 25) ask, within that shared power, "how does one raise questions that trouble certainty while maintaining epistemological humility"? – and moreover, how can one construct research that "represents the lived experiences and meaning of participants while also being theoretically informed"? Constructing research partnerships within narrative inquiry has been carefully considered in *critical, emancipatory storytelling* that is "a discursive, emergent methodological process" consistent with ethical considerations of participatory research where a *re-structuring* of the research relationship is necessary, by honoring the storyteller's voice and expertise in their own life narrative (Nichols, 2013). Narrative researchers working with people with disabilities have reconsidered the roles and positionings of *storyteller* and *story analyst* in ways that challenge traditional research hierarchies and positionings (Smith & Sparkes, 2008). In this way, researchers are also required to consider their own "positioning in the narrative" (Depperman, 2015). Already two decades ago, Booth and Booth (1996) argued that "researchers should put more emphasis on overcoming the barriers that impede the involvement of *inarticulate subjects* in narrative research instead of dwelling on their limitations as informants" (p. 55, emphasis added). However, their advice overlooks the problem of *facilitation* in the research process: how can a researcher avoid steering the thoughts of research participants when thinking aloud *for* them? Moreover, false categorizations of people in terms of their personal dis/abilities may also be reinforced by stories constructed by researchers aspiring towards empowerment for their participants. Such facilitated stories may eventuate as "symbolic markers of knowledge power" (McNiff, 2006, p. 315) where the voice of the researcher, rather than of the participant, is amplified. Considering narrative as interactive, shared territory, questions of claiming and sharing the ownership of stories, opinions, and ideas, particularly demand attending to the methodological, philosophical and ethical stages of participatory research process (Shuman, 2015).

Perhaps a more commonly identified dilemma in narrative inquiry has been the problem of *what* to select and analyze, as when people are invited to tell their

stories, the conversation often develops richly. These concerns however, extend beyond this particular context, this particular research project, and these particular participants. The question is rather *how* to operate, listen, and interpret the personal accounts of individuals with cognitive characteristics that may restrain their capacity to verbally communicate reflections on past events and future anticipations. Such concerns may have been one of the reasons why I hesitated to include Jaakko in the research process prior to the conference presentation – not because I would not have considered it important, or possible, but because of my own uncertainty regarding *how* to do it.

... by attending to what goes unsaid

Instead of focusing on the articulate limitations of the research participants, researchers indeed need to turn focus on *what goes unsaid* (Booth & Booth, 1996). Narrative inquiry offers tools for this, through strategies that construct dialogical interrelationships in and through stories. Furthermore, it has been argued that finding a *meta-reflexive voice* is a mutual collaborative action, demanding both introspective and inter-subjective reflections (Finlay, 2002). For example, one dialogical strategy employed in feminist narrative analysis proceeds on three levels: the literal meaning of the participants' speech as they describe important events; the symbolic meaning of why they believe certain events happened or why they are particularly significant; and the researcher's understanding of the sociocultural environment that connects to the accounts (Sosulski, Buchanan & Donnel 2010). In line with this approach, instead of valuing the research process and communication only on the basis of the rational, narrative techniques may offer new possibilities to consider how the unsaid in stories may be collaboratively evaluated. However, this implies the willingness to accept that the outcome of the dialogues may be different from researcher expectations. In the conference presentation I may have been unaware of my wishes to hear certain things in Jaakko's accounts, even if – or exactly because – I consider the research as emancipatory. I long envisioned Jaakko as a leader, even though he did not want to be one. This self-reflexive analysis has manifested how not only managing but *allowing for* contingency and uncertainty within narrative work is important, albeit it differing from our own preferences and expectations.

Towards activist scholarship

The song lyrics that serve as prelude to this article are by a band that has made

a considerable impact on the punk music scene in Finland and beyond, raising awareness of whose music, and whose story counts. The band has also shown how the scripted realities may be disrupted in previously unimaginable ways, by allowing the distorted voice on the stage. The presentation with Jaakko highlighted that participation per se is not necessarily inclusive, at least not without attending to questions regarding the co-construction and reconstruction of knowledge production: who are we having these methodological conversations and negotiations with? *Who* is narrating *whose* story? Through reflexively accounting for the mistakes made in my presentation with Jaakko, I have come to the conclusion that the engagement within activist music education requires attending beyond "the reflexive inclusion of the self" (O'Hanlon, 2003, p. 98). In other words, mere reflexivity of my *own* thinking and interpretations does not cater for the *generative dialogue* (Nind, 2014a) that is necessary in order to tune into new ways of constructing third spaces for inclusive knowledge production, but requires negotiating a different type and quality of participation for both myself *and* the research participants. Moreover, such a space cannot be created on the spot but needs to be constructed collaboratively, and continually from the onset of the research process.

Instead of selecting particular narrative techniques in order for the participants to *fit into* the researcher's plan, in this article I draw attention to how disability – or any other society-defined difference - might reshape some of our basic assumptions and methodological approaches in qualitative inquiry. Indeed, sharing the power of academic knowledge production includes broader adjustments between the research goals and research process. These adjustments may demand further, productive unsettling of the tensions between dedicated activism and academic traditions through restoring disagreement and talk-back as an academic value. In practice, this might include for example tackling funding gaps through writing courageous funding applications and forming trans-professional research communities with members with non-academic backgrounds; and creative planning of research design, such as applying arts-based methods, reporting results in different arenas, and producing reports written in plain language. Moreover, to be a credible activist scholar does not require making the decisions independently, or holding the sole authorship over research processes. Rather, activist scholarship entails decentralizing power through constructing new spaces for academic knowledge production and research communication.

In sharing my reflections, and learning from my mistakes, I hope to challenge scholars in our field to discussions concerning how to include marginalized identities, and persons with disabilities, in particular, within music education research

practices. It may be argued that the purpose of activist scholarship, after all, is not to make methodological choices in order to *avoid* problems, but to increase an awareness of methodological opportunities and obstacles, and how we may change and shape the ways of how research can be done. The actual process of doing research inclusively in all its levels and messiness demands going beyond what appears to be a safe choice.

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Appendix V: Examples of interview guides (sub-study I)

HAASTATTELURUNKO I

23.4.2010 Resonaari
Ryhmähaastattelu

1) Aiempi musiikkisuhde
- lapsuus /aikuisikä
- musiikki aktiivisena harrastuksena (kuoro, tanssi ym.)
- instrumenttiopinnot
- musiikki jokapäiväisessä elämässä

2) Riskiryhmä-bändi (alkaen syksy 2008)
- päätös lähteä mukaan – syyt ja motivaatio
- instrumenttien valinta
- ohjelmiston valinta
- ohjaajat
- ryhmädynamiikka – tunsitteko toisianne aikaisemmin, tapaatteko/harjoitteletko Resonaarin ulkopuolella jne.

3) Muusikkous
- henkilökohtaiset tavoitteet (konkreettisia)
- yhteiset tavoitteet (konkreettisia)
- unelmia liittyen musiikkiin, muusikkouteen, bändiharrastukseen?

4) Merkitykset
- musiikin merkitys omassa elämässä yleisesti (ennen ja jälkeen Resonaarin)
- vaikutus muuhun elämään, esimerkiksi elämäntyyliin

HAASTATTELURUNKO 2

9.-10.6.2011 Resonaari
Yksilöhaastattelut

Alkuvalmistelu: Tarkentava haastattelu – mennään vähän syvemmälle ja muodostetaan tarinaa, johon liittyy tämä bändiharrastus suhteessa omaan elämäntarinaanne. En odota mitään tiettyjä vastauksia, yleensä paras keino on vastata niin kuin intuitio sanoo. Jos ei halua tai osaa vastata mitään, ei tarvitse.

Lähdetään liikkeelle ryhmähaastattelun annista: kerroit, että… (se liittyi vahvasti esim. sinun elämänkulkuusi ja lapsuuden / nuoruuden muistoihin.) Mikä ajoi teidän Riskiryhmään… Jos nyt mietimme nykyhetkeä, Riskiryhmä ollut olemassa kohta 4 vuotta, niin…

1) Millaisen painoarvon antaisit nyt Riskiryhmälle osana elämänkulkuasi?
- ”elämänviiva” (merkittävät tapahtumat ja käännekohdat – entä miten musiikkisuhde näkyy niissä)
- oman elämän pohdinta (sosiaaliset suhteet, eläkkeellä oleminen, harrastukset, miten musiikki niissä läsnä)
- minkä ajattelet elämässäsi johtaneen sinut siihen, että nyt olet rokkibändissä? olisitko Resonaarissa jos asiat olisivat menneet jotenkin toisin?

1a) Olisiko soittaminen nyt osa elämääsi jos et olisi tullut Riskiryhmään mukaan?

2) Musiikkiharrastuksen (Riskiryhmän) merkitys elämässä nyt
- miten Riskiryhmä näkyy osana elämääsi, arjen rytmittäjänä ja ajankäytössä, ihmissuhteissa ja sosiaalisessa elämässä jne.?
- onko elämässäsi tapahtunut jotain muutoksia bändiharrastuksen aloittamisen jälkeen, koetteko muutoksen tunteita (isoja, pieniä, positiivisia, negatiivisia, mitä vaan)?
- minkä muutoksista koet olevan bändin aiheuttamia?

3) Kerro lisää esiintymisestä
- kuinka tärkeä osa se on bänditoimintaa, voisiko bändi toimia ilmankin esiintymisiä?
- onko esiintyminen erilaista yleisöstä riippuen (ikä, tilanne jne)?
- kuvaile sitä kun esiinnytte (niille jotka ovat ennen olleet kuorossa: poikkeaako esiintyminen kuoron kanssa bändin kanssa esiintymisestä?)

4) Kerro lisää itsestäsi soittajana, bändin jäsenenä
- miten määrittelet itsesi: oletko musiikin opiskelija ja oppija, harrastaja, muusikko, artisti tai tulkitsija? Miksi?
- kuvaile itseäsi muusikkona: kuka olet kun esiinnyt?

5) Mitä soittaisitte, jos sinä saisit valita?
- tunnetko entuudestaan kappaleita joita soitatte?
- onko sillä merkitystä, mitä kappaleita soitatte yleisölle ja/tai itsellesi/ bändille?

6) Tulevaisuudensuunnitelmat ja Riskiryhmän osa niissä
- miten näet nyt tulevaisuuden elämässäsi? Näyttäisikö se erilaiselta ilman bändiä?
- tulevaisuudensuunnitelmat bändiin liittyen? Olisiko tulevaisuuden suunnitteleminen erilaista ilman bändiä?

7) Haastatteluprosessi
- onko jotain mitä haluaisit vielä sanoa, mikä ei olet tullut esiin tässä?
- mitä tahansa kysyttävää liittyen tutkimusprosessiin

Appendix VI: Examples of data transcriptions (sub-study II)

Group interview II (part I)

Resonaari 8.5.2013

T1: Teacher 1
T2: Teacher 2
TL: Tuulikki
PS: Patrick

PS: You are one of the few if not only who are thinking about theses pedagogical changes and how special ed can play a role in it, that's one of the places where they can actually experience that, right? In many ways you have a significant role and impact in that process. Do you consciously try to play that and to direct people's attention towards that, or is it something that is simply happening…?

T1: There are more and more places in Finland and other countries, too where this change has started to happen. Resonaari is of course unique because we have 200 pupils coming here on weekly basis, and we have this development unit and a network and so on…So at this moment, Resonaari is providing expert services and is a 'special place', a special music center. For example, the seniors that have started to play in a rock band, it is something new in Finland. […] But just wait, in 20 years there will be lots of senior bands.

TL: So you think that Resonaari has an impact… Earlier you said that you needed to be a little angry when you were kind of justifying this institution and that these people really can learn…But how angry do you need to be in order to get out of a marginalized position? We have had discussions and you have been very critical about how Resonaari actually is segregated from music education because you are doing your thing and other people in other music institutions seems to be happy that you are taking care of these special students and doing good work, but that's not you aim…You want something more and something that could penetrate the whole Finnish music education. Right? So how much do you see that already happening and what are your goals?

T1: Resonaari is needed at this moment because there are some things that no one

else is doing. We are also very flexible, if we get a new idea we can start it almost right away. It is possible to have this kind of centre in Helsinki because there are 1,5 million people living in the metropolitan area. It is different in other cities and it needs to be thought how to start this kind of activity there. Like Tuulikki said, if a special student wants to start music studies in a music school they will direct her to Resonaari in Kulosaari. But I think that as continuing education and teacher training is developing, music schools will be more and more ready to take in special learners.

PS: You have been doing this for a long time, 20 years almost?

T1: Yes, very soon.

PS: I'm interested in general conditions of either policy or ways how people take on ideologies and ideas and how that impacts the work that you do. Clearly you can speak about it on one level but it's all about teaching so it's simple as you say. But obviously you need funding and those things…so you can't just simply say it's about teaching and a positive environment. So you must be constantly thinking about how you communicate that with individuals that are not necessarily interested about it, that this is a great working environment and so on. So two questions: in the past 20 years, have you seen a change in how you are communicating with decision makers, how is that effective in how you communicate with people?

T1: It is easy to talk about it, but when people are asking is it true, is it really working, then we will invite them here, 'please come and see'. Another important thing is to go out, have concerts and show what we are doing. For example, we have the ninth big Resonaari concert next Monday. When we had the first concert in 2005 where everything was very professionally organized, 750 people in the audience and so on, it was very important for the parents to see it. We received lots of emails and calls them telling that only now they understand what we are doing and that there is a change happening. […] We must tell about this and show it to people and that's why we are having concerts, encouraging people to write articles about us, meeting politicians and so on. We can be angry in a kind way. The change that has been happening for the students and their families and for the marginal culture where they are living is great. It is not only therapy or rehabilitation, it is something else.

TL: How would you describe your development as a teacher, do you think that you're going further away from therapy towards something else…?

T2: I think I'm just going towards humanity. I've been teaching here for 12 years and I've been going from this side to that side, from therapy to teaching. After I got my own kids, that has also affected how I think about my students. Now I have been here only for 2 weeks so I see everything a bit fresh. So now I just want to focus on the joy and the thing that every individual has and somehow support that. Perhaps it is a new level for me as a teacher and I'm not thinking anymore is this therapy or is this teaching, it is just something that has very much to do with the contact [interaction] that I have with the student and I feel that I have more tools for that now. Yesterday I had 8 students and every lesson was different.

PS: All these students are with different forms of disability?

T2: Yes.

PS: The multi instrument seems to be quite natural environment for any individual…

T2: If you think about it, a kid who comes to a room full of instruments…who can ask more, that's the best thing. If I told him no don't touch that, no don't touch that… I have to estimate very quickly if he's going to break the instruments – then I would bring him to a room with just one instrument. But this kid was just excited, he was singing in the microphone, playing the drums and the piano and I could see that he was doing fine with every instrument but he couldn't have done 30 minutes just with one instrument, so it was the best solution for him.

PS: We talked earlier with someone else that perhaps one of the tendencies in music schools would be to move more into collective… Do you see a big difference already happening here or do you become a different teacher in [group lesson] environment versus working one-to-one?

T2: We have this special kind of system in group lessons that we always work in pairs, we have two teachers. It is a very good system because the other teacher can observe when the other one is teaching and there is a chemistry thing in that, a lot more choices [for the students]…

PS: Are you a different teacher in that environment?

T2: Yes, I'm more of a coach…and I structure things very carefully, for example 10 minutes for each task…Also there, I am very tied about the energy so that it

doesn't drop so we change instruments when it's time… […] We have groups of 4 or 5 students with 2 teachers. If the students are older there can be 6-7 in one group. This is usually a good group size… when they are performing on stage they can perform 100%.

T1: Our strength is that we have so many different teachers.

TL: Yes, and there is always synergy between the teachers. When I was here, I am a pure music educator and I used to co-teach with xxxx and she brought a lot of her ideas as an instrument teacher and a music therapist and I brought my ideas as a general music educator and that created a lot of synergy…We also have teachers with a very strong musician background and they can bring their expertise to the classroom such as music technology, rock band setting etc. Then there are social workers with some kind of musical background who work as teachers so it is very interesting…

T1: I think it is very important that our teachers are working and teaching together in group lessons. So it means you need to work with colleagues, share ideas and also if having problems there is someone else right away…When you are teaching alone you can usually feel that everything is ok but you are blind in some way: it is only my way to make music. Normally all teachers have different teachers as partners different days...

TL: Normally, music school teachers are instrumentalists who are trained to give one-to-one tuition and that is their strength. Eija mentioned today that they try to encourage [music schools] to organize more group lessons, but [the teachers] are not that enthusiastic but they might feel insecure about the idea of teaching groups...Here it's not a big deal, really.

T1: We consider group teaching important because music is a social [activity]. Sometimes you also need individual lessons because of technique, concentration… But it is something that will change in music schools. Co-teaching again is not that common in music schools but more and more common in primary schools. That is why some professors at the special education department at the Helsinki University have been so interested in our co-teaching model, and how we are sharing the professional knowledge equally when teaching. Nowadays in primary schools, general classroom teachers and special educators try to create synergy and it is not so easy.

PS: In US, it is not unusual for music education teacher programs to have small groups that they call practicums where they go and co-teach but it's usually simply preparation for your own teaching, the assumption is that this is not something that can simply be done, it's an issue of sources and time. […] It's not a philosophical issue, like let's engage with teaching in different ways and probably would create resistance.

T1: Many times new things create resistance, also when somebody looks a bit different…

Appendix VII: Letter requesting permission to conduct research (sub-study III)

Tietoa tutkimuksesta

Teen Taideyliopiston Sibelius-Akatemian MuTri-tohtorikoulun jatko-opiskelijana väitöskirjatutkimusta erityisryhmien musiikkikasvatuksesta Ja muusikkoudesta suomalaisen musiikkikasvatuksen demokratian ja inkluusion ilmentäjänä ja vahvistajana. Artikkelipohjaiseen tutkimukseen kuuluvien tapaustutkimusten kohteena on helsinkiläisen musiikin erityispalvelukeskus Resonaarin toiminta. Ensimmäinen tapaustutkimus kohdistui Resonaarin käynnistämään myöhäisikäisille suunnattuun musiikkikasvatustoimintaan. Toisessa tapaustutkimuksessa tutkin Resonaarin pedagogista, inklusiivista ja hallinnollista toimintaa musiikkioppilaitosjärjestelmän kontekstissa. Kolmannessa tapaustutkimuksessa tarkoituksenani on tutkia Resonaarin toimijoiden kontribuutiota suomalaiseen musiikin aineenopettajankoulutukseen Sibelius-Akatemian aineenopettajan pedagogisiin opintoihin kuuluvan *Taideaineiden erityispedagogiikka* -opintojaksolla toteutetun Resonaarin muusikoiden työpajan kontekstissa. Tällä tutkimuksella pyrin tuomaan Sibelius Akatemialle, aineenopettajankoulutukseen ja yliopistopedagogiseen tutkimukseen uutta tietoa siitä, miten erityisesti inkluusion näkökulmaa tulisi tuoda osaksi musiikinopettajankoulutusta. Väitöskirjatutkimukseni ohjausryhmän vastuuohjaaja on musiikkikasvatuksen professori Heidi Westerlund. Lisäksi tästä kyseisestä tapaustutkimuksesta on tarkoitus kirjoittaa tieteellinen artikkeli yhdessä professori Westerlundin kanssa. Tulemme analysoimaan aineistoa yhdessä. Tapaustutkimusta varten tarkoituksena on käyttää aineistona opintojakson aikana opiskelijoilta kerättyjä oppimispäiväkirjoja sekä omia havaintojani opettajana kyseisellä kurssilla. Opiskelijat ovat Sibelius-Akatemian musiikkikasvatuksen opiskelijoita sekä instrumenttipedagogiikan opintoja suorittavia opiskelijoita eri aineryhmistä (vamu, lamu, kirnu, pimu, orso, kamu). Pyydän jokaiselta opiskelijalta sähköpostitse suostumuksen oppimispäiväkirjojen käyttöön tutkimuksen materiaalina (ks. Liite 2). Opiskelijalla on mahdollisuus vastata tutkimuslupatiedusteluun myöntävästi tai kieltävästi. Opiskelijan, joka antaa kieltävän vastauksen tai joka ei vastaa kyselyyn, oppimispäiväkirja jätetään pois analysoitavasta aineistosta. Tutkimuslupakirjeessä teen tiettäväksi, että tutkimukseen osallistuminen on vapaaehtoista ja osallistuja voi halutessaan milloin tahansa peruuttaa suostumuksensa tutkimukseen. Lisäaineistonkeruun tullessa tarpeeseen voidaan mahdollisesti kutsua kyseessä olevia opiskelijoita myös haastatteluun. Yksittäiset haastattelut sovitaan joustavasti opiskelijoiden aikataulujen mukaan.

Minä, tutkija, lupaan olla raportoimatta millään tavalla tutkimusaineistossa ilmeneviä yksittäisiä ihmisiä koskevia tietoja kenellekään tutkimushankkeen ulkopuoliselle ihmiselle. Raportoinniksi ymmärrän kaiken viestinnän, virallisen ja epävirallisen, suullisen, sähköisen ja kirjallisen. En käytä tutkimusaineistosta ilmeneviä tutkittavien, heidän läheistensä tai muiden yksittäisten henkilöiden tietoja heidän vahingokseen, halventamiseen taikka loukkaamiseen. Lupaan olla luovuttamatta ja kopioimatta tutkimusaineistoa tai sen osia kenellekään ulkopuoliselle.

Tutkimuksen aikana esille tulevat tutkittavia koskevat tiedot ovat luottamuksellisia. Niitä ei luovuteta muille viranomaisille tai ulkopuolisille. Tutkimusmateriaalin säilytys- ja arkistointipaikka on Taideyliopiston Sibelius-Akatemian MuTri-tohtorikoulu. Tutkimusmateriaalia käytän ainoastaan tutkimustarkoitukseen, ellei asiasta erikseen sovita asianomaisten kanssa. Tutkimusraportoinnissa tarvittaessa käytettävän aineiston anonymiteetin turvaamiseksi opiskelijan nimeä ei tulla julkaisemaan missään yhteydessä. Tutkimuksessa esille tulleet asiat tulen muutenkin raportoimaan tutkimusjulkaisuissa tavalla, jossa tutkittavia tai muita mainittuja yksittäisiä henkilöitä ei voi välittömästi tunnistaa. Tämän lisäksi pyrin tutkimusjulkaisussa yksittäisiä tutkittavia ja tutkimuskohteita kunnioittavaan kirjoitustapaan. Tutkijana sitoudun noudattamaan voimassaolevia tutkimusaineiston säilyttämiseen ja tietosuojalainsäädäntöön (mm. salassapitosäännökset) liittyviä ohjeita.

Kunnioittavasti,

Tuulikki Laes
Jatko-opiskelija, tutkimusprojektin vastuullinen tutkija MuTri-tohtorikoulu
Taideyliopiston Sibelius-Akatemia

Liite 2.

Hei,

osallistuit taideaineiden erityispedagogiikka -opintojaksolle lukuvuonna xxxx. Resonaarin muusikoiden (Jaakko Lahtinen, Marlo Pauno, Markku Kaikkonen) vierailuluennon aikana keräsin osallistujilta palautelomakkeen, joka liittyi väitöskirjaprojektiani koskevan tutkimusaineiston keräämiseen. Teen tutkimusta yhdessä professori Heidi Westerlundin kanssa osana Resonaarin muusikkokoulutuksen toteutettavien luentojen ja työpajojen osallistujien kokemuksista ja reflektioista. Tutkimustehtävä on tarkentunut tarkastelemaan toimintaa musiikinopettajakoulutuksen viitekehyksessä. Tätä tarkentunutta tutkimustehtävää varten tarvitsen lisäaineistoa tutkimuksen kohteesta.

Lähestyn sinua pyytääkseni **lupaa käyttää tältä kyseiseltä luennolta kirjoittamaasi oppimispäiväkirjaa**, jonka palautit minulle opintojakson suorituksena kurssin lopuksi.

Aineiston käyttö ja rajaaminen: Oppimispäiväkirjamateriaalin avulla pyritään saamaan lisää ymmärrystä siitä, miten musiikinopettajaopiskelijat reflektoivat omia havaintojaan Resonaarin muusikoiden esiintymisestä opettajankoulutukseen sisältyvällä opintojaksolla. Rajaamme aineiston musiikkikasvatuksen opiskelijoiden oppimispäiväkirjoihin. (Ilmoitathan, jos musiikkikasvatus EI ole pääaineesi!)

Tutkimuksen eettisyys: Tutkimuksenteossa noudatetaan eettisen lautakunnan ohjeistusta. Aineisto käsitellään luottamuksellisesti ja tutkimusjulkaisussa suojataan osallistujien anonymiteetti. Tutkimusaineistoa ei käytetä muihin tarkoituksiin tässä mainitun tutkimuksen lisäksi. Tutkijoilla on yliopiston lupa tutkimusaineiston keräämiseen 2014-2015 toteutuneilta opintojaksoilta.

Tutkimuksen julkaiseminen: Tutkimus julkaistaan vertaisarvioidussa musiikkikasvatuksen julkaisussa. Tutkimus kirjoitetaan englanniksi. Myös mahdolliset aineistositaatit käännetään englanniksi. Julkaistavaksi hyväksytty artikkeli on osa Tuulikki Laeksen väitöskirjaprojektia. Lähetämme myös tutkimusartikkelin käsikirjoituksen Sinulle luettavaksi ennen sen julkaisemista.

Emme käytä aineistoa tutkimuksellisiin tarkoituksiin ilman asianomaisen suostumusta. **Tätä varten pyydän sinua vastaamaan tähän sähköpostiin xx.xx. mennessä:**

Vastausvaihtoehto 1. Annan luvan oppimispäiväkirjani käyttöön tutkimuksen aineistona yllä kuvatun mukaisesti
Vastausvaihtoehto 2. En anna lupaa oppimispäiväkirjani käyttöön tutkimuksen aineistona yllä kuvatun mukaisesti

Vastaan mielelläni tutkimusta koskeviin kysymyksiin.
Kiitos avustasi!

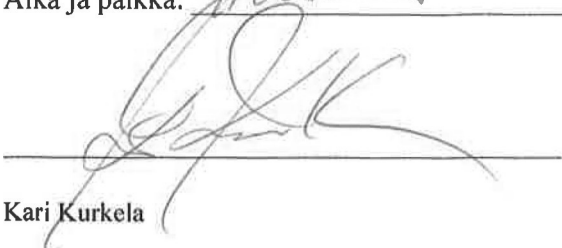Tuulikki Laes, puh. xxxxxxxxxx sähköposti xxxxxxxxxx
Tohtorikoulutettava, Taideyliopiston Sibelius-Akatemia

Appendix VIII: University permission to conduct research (sub-study III)

Tutkimuslupa

Myönnän Taideyliopiston Sibelius-Akatemian Mutri-tohtorikoulun musiikkikasvatuksen jatko opiskelijalle Tuulikki Laekselle tutkimusluvan vuosille 2014-2015 Taideyliopiston Sibelius-Akatemian opiskelijoiden oppimispäiväkirjojen ja mahdollisesti haastatteluiden käyttämiseen aineistona.

Aika ja paikka: _Helsinki 23.4. 2014_

Kari Kurkela

Tutkimuksesta ja jatkokoulutuksesta vastaava varadekaani, Taideyliopiston Sibelius-Akatemia

Tutkimuslupa

Myönnän Taideyliopiston Sibelius-Akatemian MuTri-tohtorikoulun musiikkikasvatuksen jatko opiskelijalle Tuulikki Laekselle tutkimusluvan vuodelle 2016 Taideyliopiston pedagogisiin opintoihin kuuluvan "taideaineiden erityispedagogiikka"-opintojaksolle osallistuneiden musiikkikasvatuksen opiskelijoiden oppimispäiväkirjojen käyttämiseen tutkimusaineistona opiskelijoiden antaman henkilökohtaisen suostumuksen mukaisesti.

Aika ja paikka

Helsinki 15. 4. 2016

Tuire Kuusi

Tuire Kuusi
Tutkimuksesta ja jatkokoulutuksesta vastaava varadekaani, Sibelius-Akatemia

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