REMARKS ON A VISIONARY'S JOURNEY

An Anthology Celebrating Heidi Westerlund

Editors

Tuulikki Laes & Liisamaija Hautsalo

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Foreword

Liisamaija Hautsalo & Tuulikki Laes

There is a story about Heidi at the age of three. Her mother had already been looking for her for quite a while, and when she was finally found her mother asked where she had been: “I am an adventurer, and I have been on adventures”, stated Heidi proudly. When thinking of Heidi today, after almost six decades, these words can be seen as prophetical. In addition to Heidi’s love for adventuring through traveling and enjoying good food, she is also an intellectual adventurer, led by curiosity and a passion for science and the academic life. And, indeed, her adventures in academia have been successful.

Heidi started her higher education studies at the University of Helsinki in the department of musicology, but changed to philosophy as her major and did her master’s degree there. During the time when she was a student, the Finnish university was grounded on the Humboldtian idea of *Bildung*; in other words, a free and broad education without being forced to graduate quickly to be of immediate use to society and the workforce. She, like many other university students at that time, studied just about anything that was interesting, without necessarily even making it to final examinations and graduation. In addition to arts and philosophy, Heidi took courses, for example, in aesthetics, anthropology, sociology, statistics, and African studies. This laid the foundation on which her profound and extensive expertise is based. And yet, this was all just an addition to her studies at the Sibelius Academy’s program in music education.

As a doctoral researcher, Heidi studied at the Sibelius Academy and at the Royal School of Music in Stockholm, and ended up as a visiting scholar at Harvard and Boston University. She received her PhD in 2002. One of her professors anecdotally commented on the work: “Your thesis, it is not perfect, but it is excellent indeed”. In 2004 she was appointed as a professor of music education. In sixteen years, she has profoundly renewed the doctoral studies of her department, supervised nineteen doctoral dissertations, given significant keynote lectures, led several large research projects, and created an international network of music education researchers, including her doctoral students, who publish co-written articles in the best journals and books with renowned publishers. Naturally, her own list of publications and international collaboration is outstanding.

One of Heidi’s greatest achievements in academia up until today has been an extended research project with more than 80 researchers, namely, *ArtsEqual* (*The Arts as Public Service: Strategic Steps towards Equality*), funded by the Strategic Research Council of the Academy of Finland. This five-year project, established with the sum of 6,5 million euros, represents the largest funding ever awarded to arts and culture-driven research initiative by the Academy of Finland. As the leader of the project, Heidi stated in the kick-off event in 2015:

> We have a dream. It is a dream that art does not only belong to artists, students of art universities, critics, children of wealthy families, educated elites defined as top talent. And that it’s not just high culture, symphony music, Shakespearean theater,

> classical painting, or ballet. And that it can also happen elsewhere than in concert halls, on the stage of a national theater, or in art museums.
>
> We have a dream that art is equal, that it does not look at age, place of residence, income level, ethnic background, or gender. It does not look at ability or inability; nor intelligence nor “artistic talent”, nor parental ability.

This speech summarizes Heidi’s ethos, which has always underlined equality, democracy, and a vision towards a better society for everyone.

We, the co-editors of this anthology, are Heidi’s colleagues and close friends. Liisamaija has known Heidi since 2006, and shared with her not only leisure adventures, such as traveling and tennis, but also academic ones. The academic collaboration started when Heidi helped Liisamaija to finish her doctoral dissertation in musicology at the University of Helsinki in February 2008. An example of Heidi’s extraordinary pedagogical generosity as a supervisor was the goal she set for Liisamaija: a trip to India a week after the defense. Liisamaija defended successfully, and a lovely three weeks adventure in Goa ensued. After that, Heidi also persuaded her to apply to work at the Sibelius Academy, where she has worked since then with Heidi as her supportive mentor. Tuulikki got to know Heidi initially as a master’s student in the early 2000s at the music education department of the Sibelius Academy. Already then, Heidi instilled in her a curiosity and enthusiasm

towards philosophy and academic research, and later became Tuulikki's doctoral thesis supervisor and mentor. Ever since, they have engaged in joint research projects and co-publications, as well as shared work trips (that with Heidi often turn into adventures) in many parts of the world.

In humanities and the arts, writing together has traditionally not been an everyday practice. For Heidi, writing together, or as she herself calls it, *collaborative writing* has been one of the most powerful methods in her pedagogy, as well as a significant tool in her own research. This book is a tribute to this method, and to Heidi's skill at pairing off people and putting them to work together. As she puts it: "Two people gain together more than just one."

The title of this anthology, *Remarks on a Visionary's Journey,* refers not only to Heidi's long career but also the fact that she is almost constantly, both practically and metaphorically, on a journey. The picture on the cover of this book is from the island of Hydra in Greece to where Heidi has been returning since the early 80s until this day to work, relax, and envision new projects with her colleagues. We assume that every author in this book can agree with the view of Heidi as a visionary. Over the years, Heidi's forward-looking nature and unwavering dedication to what she loves and believes is important has built a multidimensional international network of other dedicated people.

This anthology has been divided into three parts. The first part consists of three philosophical essays that connect to Heidi's career as a philosopher and academic mentor. Leading Finnish Dewey philosopher, and Heidi's doctoral supervisor, Pentti Määttänen reflects on the common misinterpretations of John Dewey's philosophical thinking. Estelle Jorgensen, who also served as Heidi's opponent in her doctoral defense, explores the etymology, history, and philosophy of mentorship and offers insights on serving as a mentor for younger music education scholars. Finally, Heidi's Greek colleague Panagiotis Kanellopoulos discusses doxa against dogma in music assessment, connecting to Heidi's more recent work on moral and social questions regarding democratic music education.

The second part of this book includes essays that not only address the inspiration gained from Heidi's work, but also pinpoint recent collaborative projects that Heidi has initiated with the authors. Helena Gaunt offers a substantial analysis of musicians' expanding professionalism and its connections to both institutional higher education and contemporary society at large, drawing and building on a continuum from her ongoing collaboration with Heidi in co-constructing a new paradigm of higher education and professionalism in music that is based on collaborative practice and social responsibility.

Amira Ehrlich provides a deep and beautiful analysis of the emergence of spiritual agency through a study based on Jewish Ultraorthodox women's narratives. Amira and Heidi share a common interest and a research project

for the development of intercultural music teacher education in Israel and Finland. One of Heidi's numerous research groups is a sub-group of ArtsEqual formed together with Albi Odendaal and Sari Levänen, where the three have brought together their different areas of expertise and scientific interests to generate unique research on what music education, neuroscience, and the cognitive functions of forgetting and remembering have to do with each other. Heidi's close colleagues at the Sibelius Academy, Marja-Leena Juntunen and Heidi Partti, draw together Heidi's earlier work focusing on the current challenges in the Finnish schools through music education, a topic they mutually believe is vitally important for the continuous development of music teacher education. Finally, a dear colleague of Heidi, Guadalupe López-Íñiguez, shares a warm and ultimately inspiring autoethnography of her growth story in a democratic music education environment that planted the seed in her to enable that environment for others through artistry, pedagogy, and research.

The third part is an assemblage of more personal discussions on colleagueship with Heidi by distinguished Nordic music education scholars and docents at the Sibelius Academy Sidsel Karlsen and Eva Sæther, both of whom have worked closely with Heidi in successful research projects as well as cooperating to act as co-mentors of numerous doctoral candidates. Sidsel and Heidi share a close collegial and warm friendship that goes back a long time. During the recent years, Sidsel and Heidi have led the *Global Visions* project where Eva has also been involved as an advisor. Next, the section is complemented by two reports reflecting on the collaborative music education

doctoral seminar practice created by Heidi at the Sibelius Academy. The first of them is a remarkably ambitious collaboration from Heidi's current doctoral students, led by her former student Alexis Kallio, and the second is a retrospective discussion of the impact of the seminar on researchers' careers by three of Heidi's former students and current colleagues: Anna Kuoppamäki, Tuulikki Laes, and Hanna Nikkanen.

This book would not have been possible without the kind dedication of the contributors. The abundant desire of Heidi's former and current students and a prestigious, international group of colleagues to be part of this book project demonstrates how Heidi's own passion and dedication to the work she loves has been passed on and continues to inspire others. We would like to cordially thank the authors for their dedicated work. We would also like to thank the MuTri Doctoral School and the Sibelius Academy Publications Committee for their support.

As reflected in the educational and pragmatist philosophical stance that Heidi shares with many of us, it is the journey, the process, that matters, not the end result of arriving at the destination. Therefore, we hope that the remarks in this book on the journeys of Heidi and her colleagues and friends so far will serve as inspiration for new journeys and adventures, seeking new paths, and daring to deviate from the known and accepted path.

Helsinki, September 14, 2020
Liisamaija Hautsalo
Tuulikki Laes

Heidi Maria Westerlund, born on October 16, 1960 in Kotka, Finland.

(Photo: Aino Huhtaniemi)

Part I

(Mis)reading John Dewey

Pentti Määttänen

Once upon a time, in the year 1999 to be exact, I translated John Dewey's *The Quest for Certainty* (1929) into Finnish. During the course of that work I gradually began to wonder who the author of the book was. My earlier conception of Dewey's work was based almost entirely on secondary sources, and there was a huge gap between this earlier conception and the actual content of Dewey's book. Later, I read more of Dewey's work and realized that the same holds for many other texts; that is, I became convinced that secondary sources and commentators had gotten something wrong. The purpose of this paper is to point out some of the most important actual or potential sources of misunderstanding, and explain what is wrong with some interpretations.

Individualism

The western world is permeated by individualism due to the views of John Locke, David Hume, George Berkeley, John Stuart Mill, and others. If one reads Dewey through individualistic spectacles, problems are ready at hand. For example, Dewey's discussion of desired and desirable, enjoyed and enjoyable, and so on must be put not only in the context of his operational conception of knowledge (in order to determine which operations would obtain that which is considered desirable) but also in the context of his conviction that humans are essentially social and historical creatures. This conviction stems from the philosophy of G.W.F. Hegel. At an early age Dewey was a Hegelian, and wrote about the inevitable historical development towards the Absolute.

Hegel (1820/1972) more or less invented the modern conception of history. Earlier texts about history were chronicles; kings did this and that and armies marched here and there. Francis Bacon wrote about the history Great Britain, but he also wrote about the history of winds. For Hegel the historical development of human society is based on the division of labor and exchange. The state emerges in order to control the contradictions inherent in civil society. It is advisable to compare this with Thomas Hobbes's (1931) idea that irrational and immoral individuals gather together and make a contract, and yet somehow this produces a state with rational and moral beings. This is understandable because the modern conception of history did not exist at the time. It was not meant to be a historical explanation in the contemporary sense. Hegel developed it. For Hegel the historical development of human society is governed by historical necessities, not by laws of nature.

Hegel maintained that the thoughts, motives, and desires of individuals are largely determined by their social environment. One could easily take passages from Hegel and put them in a textbook of social psychology, and no one would notice anything peculiar. He criticized Locke's individualistic definition of freedom as the power to do what one wills. Few people have the power to lift themselves up into the air just by grasping one's own hair and employing some muscular effort. In the same way, there are historical and social necessities that cannot be violated. Freedom is for Hegel the ability to recognize the necessities in society (and nature). Knowledge about them might facilitate the free use of them to attain one's goals.

Locke defined private property as follows. People have a natural right to use the resources of nature. By working, for example by cutting wood and building a boat, one obtains the right to own the product. And by fencing some land, one obtains the ownership of that land. This conception of natural law is based on the idea that the understanding and acceptance of this law is a natural property of all human beings (the idea of the historical and social character of humans was not invented yet). So, if one has a nose, then one necessarily understands the idea of this natural law. According to one story, when Captain Cook headed to Australia with his crew, they had in mind this conception of natural law entertained by John Locke, the leading philosopher of the nation. They noticed that the aboriginals had a nose, so they also must also necessarily and knowingly recognize the authority of natural law. They noticed further that the aboriginals did not make fences, but wandered around. Maybe they did not want to make fences. But we want to, and we have a natural right to do so, and so they conquered the land in this way. There was no violation of any kind of morality, obviously. Hegel disagreed, and said that ownership is based on the recognition of this state of affairs by the society and the state. Dewey soon rejected Hegel's idealism with its notion of Absolute Spirit, but he did not reject these ideas about the social and historical character of humans.

Naturalism

After rejecting Hegel's idealism, Dewey turned to naturalism. The problem that immediately arises here is the fact that the most famous form of contemporary naturalism is based on an emphasis of natural science and its methods. It can

be called hard naturalism. This is the naturalism of Willard Van Orman Quine (1969) and others. Its features are, for example, reductionism in the philosophy of the mind. According to Quine, talking about pain can and should be changed into talking about some C-fibers firing in the brain. Patricia Churchland (2004) says that the study of the brain simply is the study of mind. This can be called crypto-Cartesianism; what René Descartes said about the soul, is said about the brain. This is not Dewey's view. He criticized the notion of the reflex arc by saying that it is not enough that it is about neural connections within the body. It should be replaced by the notion of the sensorimotor circuit, that is, the reflex arc as connected to the world. This entails that the study of the mind is not just the study of the brain, but is instead the study of organism-environment interaction, which approach is applied in some contemporary forms of pragmatism and, for example, enactivism.

Dewey's naturalism is soft naturalism, which entails only that culture is a product of nature as it is developed by one animal species. He did not stick to the methods of natural science, but maintained that science is a problem-solving enterprise. The only thing that determines the selection of methods is the character of the problem. Any method can be applied if there is reason to think that one can get useful information for solving the problem. There is no sharp division between the natural and social sciences, as Dewey's operational conception of knowledge is supposed to apply to both, as well as to everyday experience. There is some irony in the fact that he developed this view by analyzing the development of physics from Isaac Newton to Albert Einstein and nuclear physics.

Realism

Dewey has been accused of being an antirealist, that is, of maintaining that there is no mind-independent real world. Ernest Nagel (1961) and Ilkka Niiniluoto (1999), for example, claim that the theoretical concepts of science are for Dewey only useful fictions that do not refer to anything real; that is, there are no such things as elementary particles such as oxygen atoms. This is an odd thing to claim, since in *The Quest for Certainty* Dewey gives his explanation of Werner Heisenberg's uncertainty principle, according to which the more precisely the position of some particle is determined the less precisely its momentum can be predicted from initial conditions, and vice versa. According to Dewey, the determination of the position requires concrete operations, which have an effect on the particle. This is why there is uncertainty regarding the momentum, and vice versa. Quite independently of what contemporary scientists might think about this, it shows clearly that Dewey did not deny the existence of these particles. It would be absurd to say that concrete operations have an effect on fictive objects. Generally speaking, all operations of inquiry have an effect on the world. Thus, we can obtain knowledge only of the results of this interaction, not about the world as it was before and independently of the concrete operations of inquiry. This principle only sets some limits to what we can know. It does not deny the existence of the world independently of us and our operations of inquiry. The history of science shows that new aspects of the universe have been discovered all the time. Why would it stop here and now?

Ernest Nagel actually refers to *The Quest for Certainty* when he claims that Dewey is an antirealist, as he denies the reality of the laws of nature (apparently Nagel did not read or understand the passage discussing Heisenberg). However, the only thing that Dewey denied is the idea that the essence of the universe is mathematical, and that the task of physics is to discover this and formulate mathematical systems, which tell us what this essence is. This idea was invented by Galileo Galilei. However, the grounds for this idea are not scientific, but philosophical. Galilei adopted a metaphysical view combining Plato and Pythagoras. Platonic ideas (forms) were replaced by mathematical entities. For Galilei, it was clear beforehand that a mathematical formula describes the real physical world as it really is. Experiments were necessary in order to make the right choice between formulas. Mathematics has been an extraordinary effective tool in the natural sciences, and this is the reason why Galilei's metaphysics is still entertained by many natural scientists as a scientific fact, which it is not. It is a philosophical stand, with which Dewey disagreed. According to Dewey, the world is a complex system of causal interactions, and there is no reason to believe that one can pick out simple causal chains from this system as the mathematical laws of nature. This has nothing to do with antirealism.

Many philosophers and scientists still entertain this neo-Platonic/Pythagorean metaphysics. Years ago, I was in a Wittgenstein conference in Kirchberg, Austria. There was a British cosmologist who made it very clear to everyone that he had solved the problems of cosmology by getting the mathematics correct and consistent. The only negative aspect in his theory was the fact

that the formulas did not contain the letter t (which refers to time). He was convinced that he is right, which means that time is not real. He said this several times during the conference. So, if you have spent some time while reading this paper, don't worry—nothing real went to waste. The only thing that Dewey had in mind in *The Quest for Certainty* is the quest for getting rid of this outdated metaphysics. He was not in the business of denying the existence of a mind-independent real world. The problem with the mind-independence discussion is that some participants are working with a (crypto-) Cartesian concept of mind, as a spectator who is looking at the world from somewhere outside. We, as subjects of knowledge, are in the world, inside the complex system of causal interactions—we belong to the object of knowledge as well.

Truth and Correspondence

Galilei's idea was that mathematical laws, invented and selected by humans on the basis of experiments, correspond to the essence of cosmos. This is the classical (or semantic) theory of truth as correspondence. The doctrine of forms presented by Socrates and Plato is one example. Ancient Greeks had difficulties in conceptualizing movement and change, like the so-called paradox of Achilles and the tortoise. Actually, it is not a paradox. They just did not have sufficient mathematical tools to deal with it. The outcome of these difficulties was the idea that the real objects of knowledge must be something unchanging and fixed. Platonic forms are just this, but they cannot be perceived. The experiential world contains movement and change, which is why it is not a proper object of true knowledge. The real objects of

knowledge, the forms, can be accessed only by rational thought. Socrates discussed with sophists, and the goal of these discussions was to reach a verbal definition of some form (or idea). If this can be done, then we have a truth that corresponds to that form. The good news is that if this definition can be given, then we have an eternal timeless truth at hand, because the forms are (allegedly) unchanging and fixed. The bad news is that Plato's dialogues end up with open problems, not with satisfactory definitions, which is somewhat symptomatic.

Nearly 2000 years later, it was discovered that eyes function like a *camera obscura*: an image of the world before one's eyes is projected onto the retina. It was easy to think that this retinal image simply goes further and changes into a mental image, or sense perception. Nobody has ever managed to explain how this change might actually proceed, but nevertheless this idea has been the paradigmatic model for philosophical theories of experience as sense perception for hundreds of years. The so-called external world has a causal effect on sense organs, which transmit this effect towards the brain. The outcome is a perception in the so-called internal world, the mind. The central epistemological problem is created by the fact that we can only perceive perceptions, not the hidden causes of perceptions. Causes do not necessarily resemble effects. This is another framework for formulating the classical theory of truth as correspondence. Thoughts about the world are true only if they correspond to these hidden causes of perception. This framework differs from the Platonic framework, but the common feature is that the other party of the truth relation, the real object of knowledge to which our thoughts

are supposed to correspond or not, cannot be perceived. In both cases the real object of knowledge is, by definition, beyond the scope of experience and sense perception, and beyond the scope of our epistemic relation to the empirical world.

Dewey did not accept this classical theory of truth as correspondence. How are we supposed to know that we have true thoughts if the object of these thoughts is hidden, by definition beyond the scope of our epistemic access to the empirical world? Dewey's alternative is to bring things within our epistemic access to the world. He suggested that classical correspondence be replaced by warranted assertability. Instead of aiming at eternal, timeless truths, we may have conceptions that can be considered to be true with grounds that are good enough. Quite in accordance with Peirce's fallibilism, anything that is considered true now may turn out to be inaccurate or even false in the future if—and this is important—some future experiences provide a reason for this conclusion.

Some scientific realists entertaining the classical theory of truth claim that this is a sign of antirealism, that Dewey denies the existence of the mind-independent real world. But this is not true. The point is that it is one thing to say that something exists, and quite another thing to say *what* that something is. There is no reason to deny that there are things and aspects in the universe presently unknown to us. But the empirical knowledge about these things and aspects is based on concrete operations of inquiry. What can be known is the outcome of these operations, the outcome of the interaction between

our instruments of inquiry and the mind-independent real world. The body with its organs is the first instrument for exploring the world, and then we have external instruments such as telescopes, spectrometers, and the like. When we obtain access to these earlier unknown things and aspects of the universe with concrete operations of inquiry, these things and aspect are brought within the scope of our epistemic access to the world. Accusations of antirealism as a consequence of an epistemic notion of truth are based on fallacious argumentation. Scientific realists have a problem in maintaining that we should obtain truths about entities that are, by their own definition, beyond the scope of our epistemic relation to the world; that is, beyond the scope of empirical knowledge.

Dewey later turned to truth as correspondence, but emphasized that correspondence is not an abstract relation, but is mediated by operations of inquiry. Also, Peirce defined truth as correspondence but said that this provides only a nominal definition of truth. Then, we also have to find out what this correspondence consists in. Peirce and Dewey said the same thing with different words: the relation between our knowledge of the world and the world is mediated by various activities and practices. William James said the same. He just used the word agreement instead of correspondence. James is sometimes accused of proposing a naive definition of truth, according to which a conception is true if one can act successfully upon it. However, it is fairly obvious that people can act successfully on the grounds of false conceptions. Actually, it happens quite a lot. These accusations are groundless. To define truth as agreement is not to define truth as guaranteed

by successful activity. The latter can be considered to be a criterion of truth, but this is a different matter. The naive definition of truth that is sometimes put in the mouth of James is simply stupid. No one, at least no one who can be taken seriously, has entertained it. (See Määttänen, 2019.)

Art as Experience

The first potential source of misunderstanding Dewey's philosophy of art concerns the term aesthetics, which was coined by Alexander Baumgarten. If one reads Dewey's Art as Experience with the assumption that the meaning of the word is more or less the same as in the tradition initiated by Baumgarten, then one is doomed to end up in confusion. Dewey used the same word, but gave it an entirely different meaning. Earlier aestheticians and philosophers of art tried to separate aesthetic experiences from other experiences by using notions like disinterested pure beauty or special aesthetic emotions, that have nothing to do with the emotions experienced in everyday life. One of the questions that the founders of pragmatism asked was: What has to be changed in philosophy if Charles Darwin is right? Dewey's conclusion was that instead of separating aesthetic experiences from everyday life, one should look for continuities. The title of the first chapter of Dewey's book is *Live Creature*, where he discusses the character of emotions with the idea that emotions involved in experiencing art are based on the same psychological mechanisms as in other fields of life. One should begin with the raw. Dewey also searched for continuities and connections with earlier cultures and everyday life.

Perhaps the most important and often ignored distinction in Dewey's book is that between an object of art and a work of art. An object of art is a physical thing that may, for example, hang on a wall. A work of art is this object as experienced, the experience of the object in question. Objects like canvases may hang on a wall, but experiences cannot hang anywhere. This distinction is ignored if the term work of art is understood to denote something physical, such as a canvas, which is very common not only in colloquial language but also in aesthetics, philosophy of art, art criticism, and so on. Richard Shusterman (2000) fails to see this in his commentary on Dewey's book in his *Pragmatist Aesthetics*, where he writes about works of art as denoting things that for Dewey are objects (or products) of art. This is confusing. Actually, Dewey is right on purely scientific grounds. Consider colors. A color on canvas seems to be an inherent property of a physical thing—but this is an illusion. As Dewey already pointed out, colors are not properties of objects, but rather properties of an organism-environment interaction. Colors emerged in the experiential world with the advent of animals that have eyes with retinal cells containing pigment. This pigment functions in exactly the same way as pigment on canvas. Some wavelengths of light are reflected, and some are absorbed. In the cell, the energy of absorbed photons is transformed into electrochemical energy, neural impulses. Neural impulses are not colored; they just have their origin in cells that are sensitive to certain wavelengths of light. Colors are an interplay between a source of light, (possibly) a reflecting surface, and eyes with pigment cells (along with the rest of the nervous system). The visual experience of a painting is also interpreted with various meanings; it is affected by the social and physical

environment, the past experiences of the spectator, and so on. Nothing of this can hang on any wall. As Dewey points out, a work of art is constructed anew every time someone enters a gallery and looks at a painting.

Martin Heidegger (1927/2011) makes a similar distinction in his *The Origin of the Work of Art*. He makes a distinction between thing (*Ding*), instrument (*Zeug*), and work (*Werk*). Instruments differ from mere physical things as they have the capacity to refer to something else. Likewise, Dewey asked why a nail comes to mind when one sees a hammer. Instruments are meaningful entities. In his *Being and Time* (1927/2011), Heidegger writes that words grow into meanings that are already there. There is a physical aspect (*dingliche Seite*) in every work of art, but the work is something more, it is also more than an instrument. Meanings are involved, but Heidegger emphasizes the role of the community, the social environment. His idea of the social and historical character of humans stems from the same origin as Dewey's, namely Hegel. Works of art also have their social and historical aspects for Dewey. He writes that if one makes paintings but hides them, then they are not works of art in the full sense of the word. Genuine works of art are enjoyed by a community.

Dewey's distinction between objects and works of art is helpful in analyzing artificial problems created by the outdated metaphysical dichotomy of external and internal. The external world is out there, and the internal world of experiences and thoughts is in the mind, literally between the ears and behind the eyes. Peter Kivy (1989) has a problem with emotions in music.

He maintains that there cannot be emotions in music because inanimate things cannot have emotions. His solution is based on a dog, the St. Bernard. These dogs look sad all the time, but they need not be sad at all. They just look like it for humans. So, music is expressive of emotions, but there are no emotions in music. From Dewey's point of view, however, music as art is not inanimate. The word sound has two meanings: vibrations of air (or some other medium) or these vibrations as heard, as experienced. For Dewey music is the latter, sound waves as experienced. Music is sound experienced by live creatures. There is nothing wrong with the idea that there are emotions in music. Many experiences are emotionally saturated. Kivy's problem vanishes into the air.

Dewey as a Philosopher

If pragmatism is considered to be just one philosophical -ism amongst other philosophical -isms, then an important aspect is easily ignored. The founder of pragmatism, Charles Peirce, considered four possible methods that people use in fixating their beliefs. He rejected three of them, namely the method of authority, the method of tenacity, and the a priori method, the age-old method of philosophers who think that they have the capacity to reach timeless eternal truths just by conceptual analysis quite independently of how the world is and how we experience it. These truths are then assumed to also be valid in our experiential world, in the world as we experience it. If not, too bad for experience. The fourth method, the one that Peirce chose, is the method of science. This entails that all problems, the most abstract ones included, are eventually empirical problems of science (broadly understood).

Even the highest mathematics is a symbol system developed by one animal species here on planet Earth. John Dewey continues this line of thought, as can be seen in his *Logic, Theory of Inquiry* (1986).

The term a priori can be used in different ways. Konrad Lorenz (1973) wrote about biological a priori when he referred to the fact that humans (and other animals) have at birth the innate or a priori given ability to see colors. However, from the viewpoint of evolution this ability is not given a priori. It is based on a long experience of evolution, that is, the ability is a posteriori. In the same way, we can talk about social and historical a priori. New humans have to adapt themselves to already existing social practices. But from the viewpoint of history and cultural evolution these practices are not a priori. They are the outcome of a long historical development of human culture. From this point of view, they are a posteriori. Immanuel Kant did not and could not have written anything of the kind. At that time, there were no theories of biological evolution. The modern concept of history and the social character of humans also came a little later. Kant's a priori was a notion of absolute a priori. Kant's idea was that a priori given conceptual structures of pure understanding construct—literally create—nature as an object of our experience. This entails that stars, dinosaurs, and other things are products of human conceptual structures; well, at least if we take Nelson Goodman's *Ways of Worldmaking* (1978) seriously.

Peirce and Dewey rejected the Kantian notion of a priori. The two other meanings of the term belong to the toolbox of science. Unfortunately, these

distinctions are often ignored. It was once pointed out to me, in the year 1993 to be exact, that naturalism means the end of philosophy. Well, if it means the end of a priori philosophy in the Kantian sense of the term, so be it. But it does not mean the end of the traditional problems discussed in philosophy. What are we? What is our place in nature? What is knowledge, experience, consciousness, right and wrong? John Dewey discussed all these problems in the framework of empirical science as a general problem-solving enterprise. His goal was to bring these problems under scientific scrutiny.

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On Mentoring

Estelle R. Jorgensen

In this short essay in honor of Heidi Westerlund's 60th birthday, my touchstone is her role not only as a personal mentor of numerous graduate students in music education at the Sibelius Academy, University of the Arts in Helsinki, Finland, but also as a leader who has established a systematic approach to mentoring faculty and students in a collaborative approach to music education scholarship and practice internationally. I have been privileged to observe these qualities firsthand as a participant in her projects from time to time during her tenure at the Sibelius Academy. Westerlund's pragmatic philosophy embraces notions of humanity, inclusion, and internationalism in music education that are evident in both her writing and practice. Her mentorship is illustrated in ways such as her leadership in identifying cross-cultural development and transdisciplinary research projects, preparing research grants that have won national and international support, cultivating a scholarly community in music education by formulating and publishing the results of projects in which more junior members are brought along as researchers, writers, and editors, and collaborating with international scholars and practitioners in communities based at the Sibelius Academy and around the world.

In bringing my own perspective to this essay collection, I ask the philosophical question: What does it mean to mentor? In reflecting on

this question, I draw on this word's mythic roots, and demonstrate its ambiguity and its potential for good and evil in music education.[1]

The word mentor has mythic roots and came into English use most immediately from the French. In the *Odyssey*, an epic myth in the form of a sung poem, the goddess Athena appears to Telemachus in the form of Μέντωρ, or Méntor, who "acts as his guide and adviser" (Oxford English Dictionary, n.d.; Lord, 2000). In the late seventeenth century, Francois de Salignac de la Mothe-Fénelon mines this myth and includes *Mentor* as a character in his popular novel, *Les Aventures de Télémaque*, and by the eighteenth century, this word is used by German, Italian, and Spanish writers (Oxford English Dictionary, n.d.). In all these usages, it has the connotation of a counselor, adviser, and guide.

For classicist Gregory Nagy, the word mentor in this myth connotes "enlightened guidance" (Nagy, 2005; O'Donnell, 2017). The mentor is a supernatural being in disguise, possessing wisdom greater than the human being advised. Interestingly, Athena, the "grey-eyed" goddess of wisdom, disguises herself as Mentor, a man and family friend who could navigate a man's heroic voyage and might be listened to more readily by Telemachus (Homer, 1999, Book 1). Although Odysseus charges Mentor with the young Telemachus' care while he is away in a lengthy years-long voyage, it is only

1 An earlier version of this chapter was presented in a panel entitled, "On Mentoring in Music Education," presented to The XII Symposium for the Philosophy of Music Education, University of Western Ontario, London, Ontario, Canada, June 5–8, 2019.

when Telemachus sets off as a twenty-something young man on a quest to find his father that Mentor assumes the role for which he is principally remembered (Homer, 1999).[2] Nagy observes that in the myth, Telemachus has *napios*, or, in his translation, is disconnected from his ancestors both morally and emotionally. His education to this point in his life has been lacking in the sense that he does not possess a sense of his own identity and connectedness with his heritage. He feels adrift and disconnected from himself and his forebears. In setting off to find his father, he discovers himself and his own "heroic identity", and he finds within himself the strength, conviction, and courage to undergo his quest.

Seen within this mythic frame, Nagy posits that a mentor is one who instills a heroic mentality in someone. Telemachus is in a life or death struggle to find his father Odysseus and himself—a voyage far too important to be left to unaided mere mortals. More generally, the word *menos* in the epic poem from which mentor is derived can be translated to mean mental strength, so, for Nagy (2005), a mentor is "someone who gives mental strength to someone else." Put this way, it is as if one can literally bestow this strength on another or deposit it in another, as might Paulo Freire's banking educator deposit it in the student (Freire, 1993).

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2 When Telemachus first sees Athena disguised as Mentor, he believes him to be a stranger, suggesting that Mentor had not been involved in teaching him when he was very young.

This masculine image has permeated its educational use ever since. While women might aspire to fulfill this role, it has remained a primarily masculine role of the wise adviser who possesses an almost superhuman ability to navigate the educational process and life itself, in which the mentee looks up for guidance to a superior and omniscient being. This image evokes, for me, Ivan Illich's (1971/2004) depiction of the teacher wearing the papal tiara and serving as prophet, pastor, and priest. Exacerbating the social distance between teacher and student in a hierarchical relationship increases the dependence of the mentee upon the mentor. For Nagy, mentorship is a model of "initiation" that presumes that the initiate is willing to be initiated, has good intentions, and that human goodness underlies the initiation process. Initiation depends for its success on the cooperation of the initiate and the initiate's desire for good. With this patriarchal vision in mind, teachers may be unwilling to take the mantle of the mentor, especially in circumstances where there is little choice in general education, and where willingness, cooperation, and desire on the part of students cannot be assumed.

Contra this heroic view of the mentor, one may see the bestowal of strength holistically and figuratively. Rather than the mental strength in Nagy's account, one might envisage the whole person, in which body and mind are one and reason and passion are united. Here, the mentor is one whose role is more limited and less direct, whose encouragement and conviction inspires mentees through a process of osmosis to find within themselves the courage and determination to follow an objective they have already chosen. Rather than induct the mentees into a tradition and toward a goal that the mentor has

chosen, the mentor assists mentees to navigate challenges that stand in the way of reaching the mentees' chosen goals. This notion is less hierarchical and more egalitarian, and even innocuous, and stresses the advisory or counselling roles in assisting rather than directing the mentee. In this "softer" sense of the word, the mentor acts not so much as a pedagogue, in the sense of taking a child by the hand and inducting or guiding them, but as an *andragogue*, who advises and counsels an adult who has already undergone training, schooling, eduction, socialization, and even enculturation, and now is out in the midst of living life and confronting challenges, obstacles, and dangers along the way. In this interpretation, the young adult Telemachus may listen to Mentor's advice but may also choose, if he wishes, to disregard it and rely upon his own experience and instinct. Such an interpretation suggests that andragogy constitutes a different form of education from pedagogy—a notion that has gained support in the field of adult education (Knowles, Holton III, & Swanson, 2015). Erik and Joan Erikson (Erikson, 1980; Erikson & Erikson, 1998) are among those to forward the idea of discrete developmental phases following each other over the entire life cycle, and of the different educational values and objectives inherent to each of these phases. So, mentoring may constitute a useful way of conceiving of the helpful if not necessarily formative ways of educating adults and guiding them through the challenges they face—an interpretation that may be attractive to democratically inclined teachers.

Beside the ambiguity of these images of a mentor, a matter of importance to philosophers of music education, there is the further ambiguity of the

word mentor as noun and verb (Oxford English Dictionary, n.d.). The word refers both to the process of mentoring as well as to the person doing the mentoring. Still, in this case, it seems that the verb arose out of the noun, rather than the reverse. This ordering is important in that while mentor refers both to subject and action, it is an embodied notion. To mentor is what Mentor does. Here, those for whom education is a holistic process may leap for joy. This may seem to be a Buberian interrelationship of two subjects—I and Thou—rather than the "hard" notion of mentor I have described (Buber, 1970).

Much depends on who the mentors are and how they act as to how the process will unfold. If mentors consider themselves to be prophet, priest, and pastor, superior to their mentees, the hoped-for mutuality Buber envisages may be replaced by the more sinister vision Illich describes, and they may slide back into the "hard" notion of mentoring. Even if they wish to act humanely, they may easily slip into acting as their teachers acted. If I have been educated to believe I am inferior to my teachers, even if I want to do otherwise, when given power I may act as I have seen my teachers treat me. Such is the power of my early education that I may not be able to escape it. For Freire (1993), this occurs because the oppressed carry the image of their oppressors in them. I prefer Immanuel Kant's metaphor, as Isaiah Berlin (1990) translates it, of the "crooked timber of humanity." I may long to treat those less experienced or knowledgeable than me as subjects and equals, and yet to do otherwise means a lifetime of unlearning what I have been taught. Unlearning the lessons of patriarchy and authoritarianism, for women as well

as men, is especially difficult because of the degree to which these pernicious influences infect even those societies that aspire to be decent. Even if I aspire to an I-Thou relationship with students, I may sometimes act as I believe I should not act. This, for me, is human nature. And why, as Friedrich Schiller (1967/1986, letter 9) declares, I need to take this humanity into account when I seek to influence people or act on others' behalf.

Viewed against the backdrop of other conceptions of education about which I have written, namely, training, schooling, eduction, socialization, enculturation, and pedagogy, mentoring is probably closest to eduction and pedagogy, although it is distinct from these notions. As I have already noted, one supposes that training, schooling, eduction, socialization, and enculturation have already been completed in the initial formation of the young. True, these processes are also underway throughout the entirety of life. Still, the focus is different. Mentoring shares with eduction a sense of bringing forth that which is within the mentee. It shares with pedagogy the notion of guiding the mentee along the experiential journey, although pedagogy tends to focus on the young person whereas mentoring is principally concerned with the adult. Mentoring is distinctive from the other educational processes in the sense that it focuses on education beyond youth and initial formation. At its best, it takes mentees' learning objectives as a starting point, and it fulfills an assistive role in conveying courage, inspiring desire, avoiding disaster, and helping mentees realize their aspirations. Among its contributions to music education, mentoring provides a means of linking initial formation to the rest of lived life in a seamless process

that transpires throughout maturity. For example, young musicians or teachers acquire the skills and discipline of their art or subject matter, but then must learn to apply that knowledge to the musical and pedagogical situations in which they live and work. Becoming a mature musician or teacher requires a lengthy process in which one must navigate not only the acquisition of knowledge, skill, and wisdom, but the complexities of the world of professional performance. A mentor can assist the mentee in discovering what knowledge is of most importance and why, relating what is being learned theoretically to many practical possibilities, and navigating the pitfalls that lie on either hand of making one's way through a life of musicking, teaching, and learning.

Nevertheless, if mentors approach their task within the frame of a hierarchical relationship between mentor and mentee, mentoring may perpetuate the worst of a master-apprentice relationship, in which the mentee cannot escape a sense of inferiority, and a truly egalitarian and mutual relationship becomes impossible. Rather than mentees discovering and following their own pathways, and having the freedom to make mistakes that are often the seeds of further learning and individual growth, and to challenge the received wisdom of the past, they may remain unduly dependent on the mentor, uncritical of the tradition to which they are heirs, and unduly tied to the mentor as an acolyte. As such, they may remain perpetual disciples of another. Part of the important role of mentoring is to set mentees free and prompt them to become independent of the mentor. Yet too many mentors may be tempted to hold their mentees close for the

sense of security and self-worth this may bring to the mentor. Avoiding these possible pitfalls is challenging both for mentors and their mentees.

In sum, as with other conceptions of education, mentoring is not only ambiguous, but it offers possibilities and pitfalls for music education. If approached humbly, judiciously, and humanely, it can be an important means of lifelong learning in pursuit of self-discovery and connectedness with the traditions to which one is heir. One might aspire to it, but human nature may mean that it may sometimes lie out of reach.

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Doxa Against Dogma:
A Perspective on Assessment in Experimental Music Education Practices

Panagiotis A. Kanellopoulos

Setting the Scene

Each and every one of us who tries to make some inroads that permit music education theory and practice to meet philosophy, critical theory, sociology, or anthropology stops, from time to time, and asks what exactly has led her or him down this adventure in the first place. There are, probably, as many answers to this question as those who ask it. If I were to answer this question on behalf of Heidi Westerlund, I would begin with a bold statement made by Bertrand Russell in 1916: "Authority in education is to some extent unavoidable, and those who educate have to find a way of exercising authority in accordance with the *spirit* of liberty." A precondition for this is the pursuit of critical and philosophical reflection that would enable agents of education to understand and problematize the workings of power. In turn, this requires the cultivation of a mode of thinking that is "ready to endure the *pathos* of wonder" (Arendt, 2005, p. 36). However, this essay is not going to be a eulogy for Heidi. I do not feel that there is a need for this. Rather, its aim is to present an argument regarding the implications of how we understand the place and the role of assessment in music education practices that focus on experimental musics and free improvisation, in dialogue with some ideas expressed in important papers written and co-written by Heidi Westerlund (Westerlund, 2013, 2019; Partti & Westerlund, 2013; Partti, Westerlund & Lebner, 2015; Väkevä & Westerlund, 2007).

First, a few important general observations: as Westerlund pointedly states, "in today's diversifying societies, in which social integration is increasingly expected, the epistemology of our profession needs to reach beyond music-specific knowledge and individual experience and revitalise the discourse related to moral and social questions" (2019, p. 503). To do this, we need to create fresh perspectives that problematize received and often cherished ways of thinking. Even more so, at a moment when: (a) "'the art of living with difference' (Bauman 2011, p. 36) has become an everyday problem" (Westerlund 2019, p. 507); (b) *illiberal* democracies are on the rise, imposing backward-looking policies on the basis of an illusionary sense of 'community', employing reactionary, exclusionary, racist and sexist practices, encouraging, even embracing "'anti-politics' […] defined as a specific attitude and related discourse which systematically undermine democratic institutions" (Wodak, 2019, p. 197);[1] (c) neoliberalism increasingly imposes an educational agenda that is seriously miseducative (Biesta 2007, 2014; Webster, 2017; Shapiro, 2019), co-opting and misappropriating core aspects of the progressive education tradition (Kanellopoulos, 2019; Kanellopoulos & Barahanou, in press). In such a

1 At the moment that these lines are written—March 3, 2020—vigilantes are performing violent attacks not only against migrants and refugees that cross the EU–Turkish border via sea or land, but also against NGO officials and reporters. This happens at the same time that the (right-wing) Greek Government has suspended asylum, an apparently legally unfounded decision, and is systematically violating basic human rights, while the luxurious democracies of the North remain audaciously silent, cynically attending to the their geo-political and economic interests; see https://www.nytimes.com/2020/03/01/world/europe/greece-migrants-border-turkey.html; also, https://www.theguardian.com/world/2020/mar/04/we-left-fearing-for-our-lives-doctors-set-upon-by-mob-in-lesbos?CMP=share_btn_fb

context, music education theory and philosophy cannot just rest comfortably upon the certainties that have been inherited by praxialism or the aesthetic music education tradition; for as Westerlund (2019) has aptly shown, both share a rather individualist, sealed, and apolitical approach to music and musical experience.

Woodford (2018) has urged music educators to encourage their students "to attend to the social, moral, and political dimensions and implications of the arts in their lives so they can infer or decipher the intentions of those creating, performing, or otherwise using the arts for their own ends" (p. 87). But to be able to do so, their everyday music education should enable them to experience and actively engage with "the social, moral, and political dimensions and implications" of music making. In turn, a core precondition for this is that we approach music education as a process of culture-making, and not as a means for guarding the purity of received forms, roles, and practices. In Westerlund's words, what is of paramount importance is "how we can make and remake culture in music education rather than how we can gain knowledge and understand musical cultures, ours or that of others" (Westerlund, 2003, p. 57).

It is this this sense that I would like to revisit the issue of assessment of music creative practices, with particular emphasis on notions of assessment as pertaining to experimental music and its practice in educational contexts. As experimental music—an umbrella term that encompasses "a collection of evolving music making and composition practices such as alternate or

experimental forms of notation, extended technique, the use of found objects as instruments, free improvisation, indeterminacy" (Woods, 2019, p. 459; Gilmore, 2014)—is increasingly employed in various music education frameworks, in schools and universities, as well as in various cultural centers, art venues, and community spaces (Kanellopoulos & Barahanou, in press; Kanellopoulos, Wright, Stefanou & Lang, 2016; Stefanou, 2016; Woods, 2019), there is a need to examine the potentialities and the contradictions that emerge. Even more so as this is a mode of musical practice that is particularly "resistant to domestication by school music culture practices and discourses" (Gould, 2009, p. 59; also Hickey, 2009).

So, my question is: in what sense can experimental/free improvisation be assessed? If "[t]he key to effective assessment is setting clear objectives at the outset and making those objectives overt to the students" (Dairianathan & Stead, 2004, p. 454; also Asmus, 1999), can the spirit of freedom that has underpinned the scandalous disregard of adherence to norms that lies at the heart of experimental music and free improvisation survive? How are we to understand the role of practices of experimental/free music in cultivating agency, creativity, and a genuine culture of the unexpected, when faced with the deluge of accountability and performativity that promotes a culture of constant monitoring of progress?

Doxa Formation: Towards Participatory Assessment Practices in Free Improvisation

In what follows it is proposed that contra to the dogma of pursuing excellence through performativity driven logics, we need to bring back to the table the notion of *doxa*, the ancient Greek term for "opinion, but also [for] splendor and fame" (Arendt, 2005, p. 14), and inquire as to where this might take us regarding issues of assessing improvisation. My arguments are based on Hannah Arendt's reading of the trial of Socrates (Arendt, 2005), which leads her to an understanding of Socratic *dialegesthai* as actively countering the Platonic quest for the singularity of truth. My approach is also informed by Elena Tavani's (2013) interpretation of the "ontological perspectivism" that characterizes the Arendtian treatment of the doxa-judgment nexus. On this basis, the notion of *doxa* is then linked to Partti, Westerlund and Lebler's (2015) approach to *participatory assessment as learning.* It is important to note from the start that the prevalent uses of the notion of doxa are, today, quite different from the one Arendt has proposed. For example, Pierre Bourdieu uses doxa to refer to the privileging of "certain knowledges and capitals" that shape "a common sense or orthodoxy" (Blackmore, 2010, p. 102). Similarly, Peter Sloterdijk (2013) invokes doxa to refer to deeply held beliefs that are part of what is "already present within humans" (p. 187) and are resistant to change and critical scrutiny.

From an Arendtian perspective, such understandings of doxa follow a line of thought that can be traced back to Plato. Arendt holds that "Plato's furious denunciation of doxa" (Arendt, 2005, p. 7) has had formidable consequences

for philosophy: for centuries to come, philosophy based itself on the pursuit of singular truths, shaping a vision of the philosopher as someone who turns his eyes away from the trivialities of human affairs and the messiness of people's opinions. From Plato we have inherited a hostile approach to doxa, seeing it as denoting an uninformed opinion that is the result of being deceived, the result of attending to appearances (Arendt, 2005; Sjöholm, 2015). In this line of thought, a break with doxa is a precondition for the possibility of knowledge. One could say that, for Plato, Pericles' utterance of the words "έδοξε τη βουλή και τω δήμω" [edoxe ti voule ke to Demo], "citizens hold the opinion [that…]", marks the initiation of a political process that is founded upon the rule of the mob, trapped in "mere appearance produced by the sensations of pleasure and pain manipulated by rhetoricians and sophists" (Rancière, 2009, pp. 9–10).

When music educator Sam Leong and his colleagues (Leong, Burnard, Jeanneret, Wah Leung & Waugh, 2012) draw attention to the lack of consistency in creativity evaluation schemes and criteria that exist in different national music education policies, they seem to follow this very tradition. By critizing the absence of adequate guidelines and the lack of clear definitions of related terms (creativity, originality, innovation) they seem to imply that despite sustained efforts to address evaluation 'objectively', interpretative 'interventions' are still in the way:

> Assessment practices in music have relied heavily on the ability of the teacher to judge […].The criteria adopted most frequently in assessing creativity are based on Torrance's work (e.g., Webster,

> 2002) and include concepts such as originality, fluency, flexibility, appropriateness, elaboration, and novelty. How creativity is assessed in music would *depend* on the way teachers and students *interpret* these concepts in their particular contexts. (Leong, Burnard, Jeanneret, Wah Leung & Waugh, 2012, p. 390, emphasis added.)

In this passage the authors, perhaps unintentionally, seem to point towards the view that such a reliance on doxa, on unaccountable *in situ* interpretations, may be raising issues of reliability and validity. Music education has painstakingly worked on the basis of a conviction that "it is possible to create an objective instrumental measure of improvisation" (Smith, 2009, p. 218), supported by the knowledge we have inherited from cognitive approaches to improvisational processes as well as by style-based criteria. Institutionalized modes of learning musical improvisation have considered this a necessity. After all, learning in institutional settings is a disciplinary practice in the double sense that it disciplines individuals and passes over a discipline. As such, from a Foucauldian lens, it is controlled by hierarchical observation/surveillance, it is subjected to normalizing judgements, and is measured through regular examinations (Foucault, 1977).

Martin Fautley's (2010) claim that "the tail of assessment now wags the dog of learning" (p. 201), might not be an exaggeration after all. In this essay I am arguing that if free improvisation and experimental musical practices are to have a distinctive contribution to music education, if they are going to be a window to the spirit of liberty that Russell spoke about, this lies

exactly in the development of ways in which teachers and students interpret these concepts; it lies in the demand improvisation and experimental music makes upon those who practice it to develop personal viewpoints, both on the level of musical and on that of verbal discourse. Which brings us to the participatory assessment practices that Partti, Westerlund and Lebner (2015) have argued for.

Thus, against the dogma of technically driven checklists informed by reductionist psychological accounts of music creative processes, we suggest reinserting in the discussion the notion of doxa*,* arguing that assessment cannot but be a process of doxa formation. This presupposes that we understand doxa in a way that breaks away from the Platonic tradition. By returning to the etymological roots of doxa, *doko* [δοκώ], "I hold the view", Arendt (2005, p. 14) asserts that the act of forming an opinion is an act through which one reveals oneself to the world, and thus is a sign of plurality that, for Arendt is a constitutive condition of the world. For Arendt, as for Socrates, different *doxai* are the inevitable and wonderful result of the belief that "the world opens up differently to every man according to his position in it" (Arendt, 2005, p. 14). At the same time, the infinite plurality of doxai emerges against the backdrop of a common world, shared by us all, on the basis of our humanity: "'objectivity' […] resides in the fact that the same world opens up to everyone despite all differences […]—'both you and I are human'" (Arendt, 2005, p. 14). Doxa "was not, therefore, subjective fantasy and arbitrariness, but was also not something absolute and valid for all" (Arendt, 2005, p. 14). The world is constituted through the plurality of doxai,

which is the result of particular points of view that develop as each person utters a doxa that speaks of her/his unique position and reveals to the world a response to a particular situation. As Elena Tavani aptly states, Arendt invites us to attend to "the opinion that displays, by voicing it, the difference in position that marks each person's being in the world and makes it not only real but operative as a point of view on the world, given that, as the ancients already knew, decision (*boule*) and opinion gravitate around the same ambit of being—that is to say, on 'what can be otherwise'". (Tavani, 2013, pp. 468–469).

Arendt holds that Socrates did not see doxa as opposing knowledge. Neither did he understand persuasion (*peithein*) as opposing dialogue (*dialegesthai*). For Arendt, that is the reason Socrates persistently tried to persuade his judges via a form of speech that has its roots in the dialogic search for truth. "The method of doing this is *dialegesthai*, talking something through, but this dialectic brings forth truth *not* by destroying *doxa* or opinion, but on the contrary by revealing *doxa* in its own truthfulness" (Arendt, 2005, p. 15). Doxa is not simply waiting to be replaced by truth. Which does not mean that a doxa cannot be improved. A doxa can be interrogated and reflected upon from different angles. In Arendt's view, Socrates has shaped a vision of the philosopher's role not as someone who spells out "philosophical truths", but as someone who tries "to make citizens more truthful" (Arendt, 2005, p. 15). Now, it might be said that Arendt would be unwilling to apply her thinking about political life to music and musical practices—and this despite the fact that she often described the features of political action using metaphors

borrowed from the performing arts (Arendt, 1958/1998; Sjöholm, 2015). The reason for this is that, within the Arendtian universe, artworks belong to the realm of work: artworks are fabrications that endure, giving "human plurality its objectivity, that is, they form the world of objects that mediate the relations between us' (Curtis 2004, 303). In Arendt's words "[w]orks of art are thought things, but this does not prevent their being things" (Arendt, 1958/1998, 168–169).

However, it might be possible to argue that particular musical practices such as experimental music and free improvisation resist their subsumption under the Arendtian realm of "work". On this basis, many years ago, I tried to develop a perspective on free improvisation as the musical analogue of action, in an Arendtian sense, arguing that free improvisation constitutes a musical practice that displays a unity of means and ends, materializing itself through irrevocable utterances whose character can only be shaped in the course of their appearance. Furthermore, it allows for the disclosure of the voice of the agent (equality and distinction) and can be redeemed only through promise—promise to make the best out of each uttered sound/pattern/phrase/situation—and forgiveness—acceptance of failure as endemic in the act of improvisation (Kanellopoulos, 2007). Improvisation is by definition perspectival; it invites each and every musician to develop a personal sense of perfection, entering into a journey of discovering how this could be achieved.

Therefore, it can be argued that the practice of free improvisation resists uniformity and standardization; to be truthful to the spirit of free improvisation is to forge modes of responding to it that lie closer to doxa. Each student enters a journey of discovery that produces doxai, ideas and opinions about the various aspects of the process. Learning to improvise, and learning to discern how to see into the subtleties of handling musical flow without a predetermined course of action, cultivates a sense of musical independence that may not be "consistently demonstratable" (Allsup, 2016, p. 113). During dialogue and reflection on the process of improvisation, each person utters a doxa that is an expression of her/his unique position in each moment and in each context, and reveals to the world a response to a particular situation. In this way, doxa formation regarding the cultivation of free improvisation and experimental music practices might be seen as shaping a culture of assessment *as* a mode of learning: "assessment as learning is intended to produce learning in itself and often involves students in the act of assessment as active participants" (Partti, Westerlund & Lebner, 2015, p. 477).

Making sense of the improvisational experience is a dynamic process that evolves as students form opinions about this experience. Following Tavani, it is suggested that a doxa formed as a result of delving into an improvisational experience "is not just opinion, but a portion of the world that opens" (Tavani, 2013, p. 470); it is a unique offering of a perception that, in the context of an ongoing dialogue illuminates portions of the world. Notions of assessment of improvisation should thereby do justice to the partiality that

inheres in doxa, revealing it, assisting its formation, and extending it through dialogue. But it is important that dialogue enables those involved to compare and argue for or against, bringing forth that quest for "impartiality" that for Arendt lies in the notion of judgement (Arendt, 1982, p. 9; see Tavani, 2013). Tavani (2013) argues that:

> judgment 'educates' opinion to form itself partly by looking at other people's positions, and a doxa educates judgment to judge without forgetting its initial position (without seeking an Archimedean point outside the spectacle) (p. 471).

This is what prevents doxa formation from collapsing into a mere "anything goes" approach: the creation of communities of practice. Communities of practice are "built on the mutual engagement of the participants, who pursue the joint enterprise through ongoing interaction and by developing a shared repertoire including routines, tools, and ways of doing things" (Partti, Westerlund & Lebner, 2015, p. 479).

If improvisation is not, first and foremost, a technically driven mode of musical behavior, but "a disposition to be enabled and nurtured" (Hickey, 2009, p. 286), then we must also find a way of thinking about forms of assessment that do justice to the particular demands improvisation practice makes upon us, as teachers and students. It is argued that the prime principle on which improvisation assessment issues are to be founded is what Rancière calls the axiom of equality, that is, a view of equality not as a state that we strive for, but "a point of departure, a supposition to maintain in every

circumstance" (1991, p. 138), and therefore as a principle that needs to be verified through concrete actions.

In this sense, assessment of improvisation cannot but be a dynamic process of doxa formation by everyone involved. It is a call for entering a process of uttering opinions through understanding each particular vantage point on which these opinions are rooted. It is also a call for initiating a dialogue between different partialities that inform each other and lead to opening up one's mind through visiting different positions and perspectives: "if taking a position must be able to be a decision taken on the particular merits of a case or event in the world, this already presupposes a movement of mind that does not gloss over other possible points of view, but 'visits' them—a broadening of mentality" (Tavani, 2013, p. 471).

Communities of practice that employ notions of assessment as learning through participatory approaches to assessment (Partti, Westerlund & Lebner, 2015) might be seen as enabling this opening up towards other points of view. It is a responsibility of both teacher and students to ensure that closure is avoided, by enabling each and every participant to look upon their own doxai in the light of other positions. Thus, the assessment of the improvisation experience might be seen as creating a paradoxical situation where one is constantly required to create partialities while at the same time trying to move away from them—always having to deal with the danger that unacknowledged canonicities and processes of canonization might take the lead, taking us back to dogmatic approaches to assessment.

The emancipatory power of experimental/free improvisation lies in its scandalous ability to create an "empty space that manifests itself both in the absence of rules which would come to outline its contours and in the absence of a right required to practice it" (Saladin, 2009, p. 148). If assessment is to foster learning improvisation, then it has to take a form that allows for this empty space to be filled with meaning, enabling doxa formation that is "educated" by judgment. Thus, an interesting vision of learning emerges out of free improvisation: forming a doxa that contains "portions of the world" and is able to constantly re-form itself by visiting other points of view. To be able to do that, learning and teaching processes must make space for "getting lost and doing lost things" (Allsup, 2016, p. 78), allowing for "the messiness and slowness required for creative thinking" (Partti & Westerlund 2013, p. 218). Formal education traditionally displays a deep distrust of such approaches to learning; yet, only through practices that adhere to these imperatives could one shape a music education culture that remains faithful to the spirit of freedom that inheres in free improvisation.

A "Method" for Democracy

To argue for assessment as doxa formation and debate on the basis of equality is not only to resist the existence of a single truth; it is to initiate modes of practice that place the condition of human plurality at their heart. As such, assessment practices that deviate from top-down authoritative decision-making on the basis of systematic criteria and measurement techniques might be seen as ways of practicing democracy. It is through the interplay between equality and distinction (the defining conditions of

plurality—see Arendt, 1998/1958) that forming and sharing opinions (in the place of assessment outcomes) initiates an open process of finding the truth of each doxa. Sharing, debating, exchanging thoughts, signal a continuous process of forming living and vivid communities of practice that enable their participants to achieve an "enlarged mentality" (Arendt, 1968/2006, p. 237), that is, the "capacity to consider what lies beyond the experiences of the self" (Sjöholm, 2015, p. 94).

To argue for the need for participatory and dialogic forms of assessment in music education contexts where free improvisation and experimental music making practices are pursued is to argue in favor of the cultivation of notions of musical independence that prepare students for democratic practice:

> Opinion formation parallels identity formation within individuals, and both processes require a shared public space wherein individuals appear to one another and engage in forms of action, primarily the struggles of debate requiring persuasive speech, that define democratic political life (Smith, 2001, p. 73).

Thus, to return to the beginning: what this short essay has tried to do is to respond to Heidi Westerlund's call for broadening "the scope of professional epistemology" (2019, p. 505) of music education, offering a theoretical framework grounded in the work of Arendt that might enable us to attend to the potential of experimental and free improvisation for "creatively contributing to our *imagined communities to be characterised by the*

epistemic value of negotiation itself" (Westerlund, 2019, p. 513). Learning to live with difference, looking for the truthfulness of one's doxa, would be a way through which the spirit of freedom that Russell asked for might be cultivated. Arguing in favor of doxa against dogma would then be a constituent of "the 'method' of democracy" (Väkevä & Westerlund, 2007, p. 103) in music education.

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Heidi sailing in Greece.

(Photo: Heidi's home album)

Part II

Time for Renaissance: Re-conceptualizing Professional Training for Musicians in Contemporary Societies

Helena Gaunt

Wake-up Call

This essay begins from the premise that in contemporary times there is both a profound need and potential for a renaissance in professional music education. At the time of writing, a Covid-19 pandemic together with a surge in the *Black Lives Matter* movement are prompting global societal challenges and forcing much to be reimagined. Their impact has included major disruptions to the music professions, and will have significant implications for a long time to come. These developments have served to amplify the need for higher music education to respond and evolve in the light of wider societal megatrends, not least the fragility of environmental sustainability, cultural super diversities, the digital revolution, and increasing social divides between rich and poor. These megatrends cannot be ignored if societies are to flourish. Equally, they cannot be ignored in higher music education if music is to realize its full potential and value in diverse societies. The stance of this essay emerges from at least 30 years of profound shifting challenges and opportunities for professional music education, and recognizes that the extraordinary events of 2020 are catapulting change to a whole new level. The essay focuses particularly on the sector of specialized higher music education that is characterized by attention to embodied craft skills development with a view to professional trajectories in the field of

performance and cultural production. To address the need and potential for a renaissance, it proposes re-orientating a conceptual framing of such professional education towards the notion of the musician (artist) as *a maker in society*.

Tectonic shifts in the nature and scale of environmental, social, cultural, economic, technological, and political challenges are increasingly evident and recognized (Bauman, 2010; European Environment Agency, 2019; Mansouri, 2017; Nussbaum, 2013). The complex and interconnected nature of such challenges also generate opportunities for the creativity, humanity, critical reflection, and reflexivity of music, as one of the arts, in making sense of and responding to them (Crossick & Kaszynska, 2016; Gielen, 2013; Wilson et al., 2017; World Economic Forum, 2016). Arts practices bring into play multi-layered forms of collaborative, embodied, imaginative and innovative, emotional and conceptual processes (Bazalgette, 2017; Henley, 2016). They have the capacity to enable vital experiences that both directly and indirectly unearth insights in the process of shaping identities and grappling with contemporary times and their complexities. This has been articulated with compelling clarity, for example, by the visual artist Grayson Perry:

> Art helps us access and express parts of ourselves that are often unavailable to other forms of human interaction. It flies below the radar, delivering nourishment for our soul and returning with stories from the unconscious. A world without art is an inhuman world.

> Making and consuming art lifts our spirits and keeps us sane. Art, like science and religion, helps us make meaning from our lives, and to make meaning is to make us feel better[1].

A contemporary *Zeitgeist* seems to be highlighting again the fundamental value of music and the arts for human beings, both individually and collectively. And the momentum seems to be growing out of deep fractures and baffling complexity experienced in many different contexts. If anything, this has been crystallized through the Covid-19 pandemic, which has seen an outpouring of remote, streamed music performances as well as participative projects and performances online, although it has also brought fundamental challenges for the business models of the music professions. As the depth and pace of change across the world becomes one of few reliable knowns, a powerful rationale is evident for redoubling efforts to reimagine ways in which the arts may be central to societies, nurturing individuals and communities.

Heading towards the middle of the twenty first century, then, offers a time of opportunity for music. The field of performance more broadly is flourishing and diversifying (Kenyon, 2012). The rise of the creative industries has already become an extraordinary phenomenon (see for example Nathan et al., 2015), driven by factors such as artistic creativity breaking open new ideas in digital spheres; a growing *experience culture* in some societies as routine

1 See https://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017.pdf

forms of work become automated and there is time to pursue opportunities for co-curating and co-creating cultural engagement (O'Neill & Sloboda, 2017); ageing populations and growing issues of mental health and wellbeing leading to new demands for the arts through, for example, social prescribing (Fancourt & Finn, 2019); and a call for the combined humanity and creativity of the arts to help address unprecedented challenges in, for example, migration or criminal justice (McGregor & Ragab, 2016). The opportunities are there for those ready to take them.

Particularly within more traditional corners of the music professions such as western classical music, dominant paradigms of practice are struggling: economically, socially, environmentally, and personally. The reduction of public subsidies and a devaluing of music within education in preference to hard sciences (STEM subjects) are creating huge pressures. At the same time, political questions have arisen about the value of different publicly-funded musical activities and who gets to engage in them. Debates have raged over the civic role of music venues and music organizations, and indeed over higher music education, accompanied by arguments about elitism and what it may take to integrate long-established artistic qualities with inclusive approaches that open up to multiple diversities (see for example Born & Devine, 2015; Brook et al., 2018). While the detail of these debates is considerably colored by local dynamics, their common political importance is evident in, for example, several European policies (see European Commission, 2018b) to build a European Education Area by 2025, reinforcing the cultural dimension of the European Union; and

the EU Commission's dialogue with the cultural sector for increased social contribution in building cohesive societies (European Commission, 2018a).

The combination of both opportunities and threats for music is significant. An implication for higher music education in many contemporary contexts is that change is needed: not in the form of turning away from the transformational power of music per se; on the contrary, change is needed in the form of reshaping and rekindling ways in which this fundamental transformational power of music is enabled, embodied, and experienced in societies. Aligned with this, there is a need to re-envision the work that professional musicians do and their position in societies, and consequently how young artists are prepared for flourishing careers. With the Covid-19 pandemic and Black Lives Matter movement intensifying urgency to develop vibrant and diverse pathways to the future, there is a critical need for higher music education to embrace a renaissance, welcoming super-diversities and innovation, returning to fundamental values and principles, and re-imagining structures and content.

To that end, this essay digs into what it may take to be a professional artist emerging from higher music education ready to make a career and to make a difference, and with the courage and agility to adapt practice continuously in a fragile world, connecting with communities, bringing work to the stage, and being in dialogue with rapid, ongoing change (Bennett et al., 2019). It addresses a fundamental question: how may we conceive of professional music education and the development of professionalism for the next

generations of musicians in ways that will fuel their leadership of music in societies through times of ongoing rapid change? It looks towards key principles and values underpinning the professionalism and professional training of musicians in higher education. It reconsiders purpose and practice in higher music education, both from the inside out (artistic aesthetic and musical interests) *and* from the outside in (what is needed in societies, what asks for response). In so doing, it aims to offer an evolving conceptual lens that may be of value to underpin research, policy, and practice in higher music education.

Craft, Artistry and the Challenge of Expanding Professionalism

In the field of music, professionalism is here understood broadly to encompass the craft skills and knowledge required for the job, together with an understanding of relevant working practices, including the values, ethical conduct, and responsibilities that practitioners have for their ongoing professional development (Carr, 2014).

Until relatively recently, many aspects of professionalism in music beyond craft skills and knowledge have tended to remain implicit, as compared with disciplines such as medicine and the law, where explicit codes of ethical practice and, for example, a stipulation of ongoing professional development required to maintain registration, are embedded within the professional framework. They are, however, now beginning to be more thoroughly researched in music (Westerlund & Gaunt, in press; and see for example

the Creative Workforce Initiative in Australia[2]). Nevertheless, professionalism has been strongly embedded implicitly in diverse parts of the music profession, and western classical music provides a powerful example. At the heart of professionalism in this field lies a strong attachment to the value of *craft* (Sennett, 2009). In western classical music, craft will typically refer to acquiring the embodied expertise and knowledge involved in making music at a professional level, and to the care and attention with which a professional musician then uses this expertise (Loges & Lawson, 2012). Few western classical musicians will have difficulty in providing an exposition of craft and its importance, even though much has remained implicit both conceptually and in how this is evaluated.

From a research perspective, much has been made of the link between musical expertise acquisition and sustained, deliberate practice. The rule of 10,000 hours of individual practice underpinning expertise has entered common parlance (Ericsson & Smith, 1991), although this has been much debated in recent years. Be this as it may, those delivering professional higher music education tend to agree about the importance of craft, and indeed most will see it as a lifelong pursuit, characterized by the bitter-sweet of striving for things never fully achieved. Craft symbolizes something utterly fundamental: the core, the heart of what being a professional musician is about. It identifies a timeless *raison d'etre* of professional education, as neatly articulated by Hippocrates discussing the medical profession, referenced by Chaucer in the Prologue to the Parliament of Fowls:

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2 https://www.researchgate.net/project/Creative-Workforce-Initiative-Understanding-creative-workers-and-their-practice

The Lyf so short, the craft so long to Lerne,
Th'assay so hard, so sharp the conquerynge,
The dredful joye, alwey that slit so yerne,
Al this mene I by love, that my felynge
Astonyeth with his wonderful werkynge
So sore iwis, that whan I on him thinke,
Nat wot I wel wher that I flete or synke.[3]

Parlement of Foules, l, 1–7.

At the same time, the history of craft is intricately intertwined with a wide range of cultural, socio-economic, and political developments (Sennett, 2009). Within this, a vital axis has evolved between craft on the one hand as embodied skill and knowledge, and artistry on the other hand, the ability to lift craft to an individual level, to demonstrate originality and individuality in practice (Loges & Lawson, 2012; Mahling et al., 2005). Through the twentieth and twenty-first centuries this axis has strengthened, underpinned for example by the ongoing rise of the virtuoso able to reach increasing technical heights, the demands of the recording industry looking for technical perfection and bringing more homogenous perceptions of sound quality, and a growing investment in a culture of the individual "star" influencing the professional scene (Cook, 2017; Kenyon, 2012).

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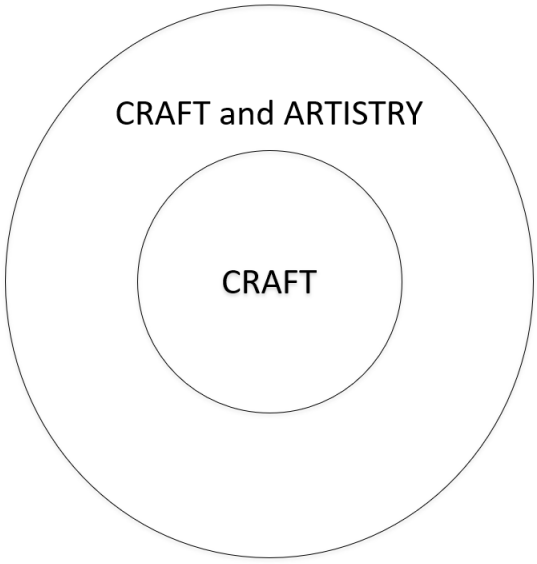
3 Not years enough, in life so short, to learn a craft so long, *(Ars longa, vita brevis)*/ Whose effort's hard, whose winning hurts,/ Whose painful joys slides snakily off—/By all this I mean Love, whose working/ Wonderful astonishes my senses,/ So painful indeed, that when I think on it,/ I know not whether I float, or fall.

Although the nuances of the craft/artistry axis have inevitably shifted over time and between contexts, a shared belief within professional higher music education appears to have been that the relationship between craft and artistry is symbiotic, and in particular, as visualized in Figure 1, that artistry has little value without being underpinned by craft.

Figure 1

The symbiotic relationship between craft and artistry underpinning professional education in western classical music



Through the 20th century, craft and artistry, in keeping with many professional disciplines, have tended towards ever greater specialization and the need to master and control higher and higher levels of expertise (Rink et al., 2017; Rogers, 2002). The attraction of such expertise has, however, tended to obscure the dangers of an ever- narrowing attention. Nevertheless,

this began to be picked up, over 30 years ago, in relation to the cloistered world of a conservatoire and its intense focus on an artistic way of life (Kingsbury, 1988). Some uneasiness in the relationship between increasing virtuosity as the basis for artistic standards on the one hand, and relevance to society and societal need on the other hand, began to emerge. Ways in which conservatoire education might be separating from being synonymous with a vocational direction and a path of professional integration were identified by Kingsbury:

> Although explicit and implicit admonitions abound to the effect that the only route to a musical career is that of disciplined and arduous practicing, this should not be taken as proof that the primary concern of the applied study faculty is to assure their disciples of successful careers, desirable though that may be (1988, p. 56).

According to Kingsbury, virtuosity and artistry were becoming a *raison d'etre* in themselves, disconnected from their position and life within society. Understanding of artistic standards was increasingly self-contained and self-referential, with diminishing reference to the ways in which emerging musicians might use their artistic skills and expertise in society. Kingsbury began to question how emerging musicians would develop successful careers, beyond a very few able to make big names for themselves.

This analysis already began to hint at the problem that the more specialized expertise became, the greater its risk of becoming obsolete. The point

reflected Schön's wider analysis of professional technical expertise across multiple disciplines (1983), which emphasised how much specialization may nurture blinkered perspectives and stifle readiness to respond to changing environments:

> Many practitioners, locked into a view of themselves as technical experts, find nothing in the world of practice to occasion reflection. They have become too skillful at techniques of selective inattention, junk categories, and situational control, techniques which they use to preserve the constancy of their knowledge-in-practice. For them, uncertainty is a threat; its admission is a sign of weakness. (Schön, 1983, p. 69.)

These perspectives clarify that while such tacit understanding of craft and artistry may be relatively unproblematic as a bedrock of professionalism in times of stability, it may become problematic in times of significant change. It is not difficult then to understand that questions of specialization and adaptability, and the importance of engaged rather than blinkered perspectives, are vital in the context of contemporary megatrends and their extraordinarily rapid impacts. Dynamic engagement with the foundations of professionalism and how these interact in society become increasingly vital to successful evolution and retaining relevance. The dangers of unexamined professionalism, and the complacency of comfortable equilibrium, as noted by Sachs (2003) in the context of the teaching profession, are clear:

> Old forms of teacher professionalism can run the risk of serving particular interests to the neglect of others. It is often self-serving and inward-looking, insufficiently concerned with broad social and political issues. (Sachs, 2003, p. 11.)

In more recent years, the pursuit of professionalism across a broad set of professional fields has been expanding significantly, and conceptually has provided an important lens through which to understand and help drive forward professional practices and appropriate change within them. Sachs, for example, adopts the term *transformative professionalism* (2003). The concepts of *collaborative professionalism*, *hybrid professionalism*, and *transformational professionalism* have also been gaining ground (Cribb & Gewirtz, 2015; Sugrue & Dyrdal Solbrekke, 2011), reflecting growing issues relating, for example, to interprofessional collaboration, ethics, individual and collective accountability, and the place of change agency.

Expanding Professionalism in Music: All About Employability?

The need for expanding professionalism has also been recognized in higher music education in some ways. The last 30 years or so have paid particular attention to issues of purpose and employability, alongside a continuing belief in craft and artistry, with the advent of concepts such as the portfolio musician (Bennett, 2008; Bennett & Hannan (Eds.), 2010; Rogers, 2002). Driven by the changing reality of professional prospects for musicians, these shifts have in part also been a response to growing demands for the higher

education process to deliver generic graduate outcomes understood to equip students to take up their place in societies (Hager & Holland, 2006).

Much attention has been paid to including extra modules and study units, from teaching and education skills to jazz and improvisation, to reflection and artistic research, to entrepreneurship and skills for piecing together diverse work contracts as a portfolio performer, teacher, curator, and so on. In the main, however, this set of developments has tended to be delivered tangentially to core craft/artistry, as a set of "add-ons", visualized in Figure 2. They have usually been taught by faculty other than those concerned with craft and artistry, with little attention to the interdependence between these sets of skills, and still less consideration of the potential they bring for re-imagining aspects of craft and artistry themselves.

Figure 2

The relationship of craft, artistry, and professional skills underpinning professional education in western classical music

Furthermore, these dimensions have tended to be oriented from what might be termed an "inside out" perspective: that of musicians themselves, what they might need to be able to get work and make a living, or to evolve and

present their own creative voice. They have had less orientation towards an "outside in" perspective, for example attention to societal needs and what might be relevant in terms of responding to and engaging with contemporary communities and dynamic changes within them. Nevertheless, such issues of societal needs are increasingly highlighted through major research and knowledge exchange projects, including for example *ArtsEqual* (ArtsEqual, n.d.) in Finland (Karttunen & Houni, 2018) and *Strengthening Music in Society*, led by the European Association of Conservatoires (n.d.).

Typically, however, the curriculum structures and pedagogies of craft and artistry per se have remained relatively untouched, with canon repertoires remaining stable, acceptance of the status quo in the master-apprentice approach to student development, and little change in expectations of performance contexts and what it may mean to engage with audiences (González-Moreno, 2014; Myers, 2016). Thus it has been relatively easy for polarities between craft and artistry on the one hand, and professional skills on the other hand, if anything to open up further, and with the perception in some quarters of professional skills representing a necessary evil at best, or even an irrelevance for the "real" artist musician. The corollary of this has been that the concept of craft and artistry in its own self-contained sphere of reference, imbued with its own aesthetic axis of quality, has seemed unassailable.

However, craft and artistry as a self-contained ideal runs the risk of dissociating itself from the essentially social nature of music-making,

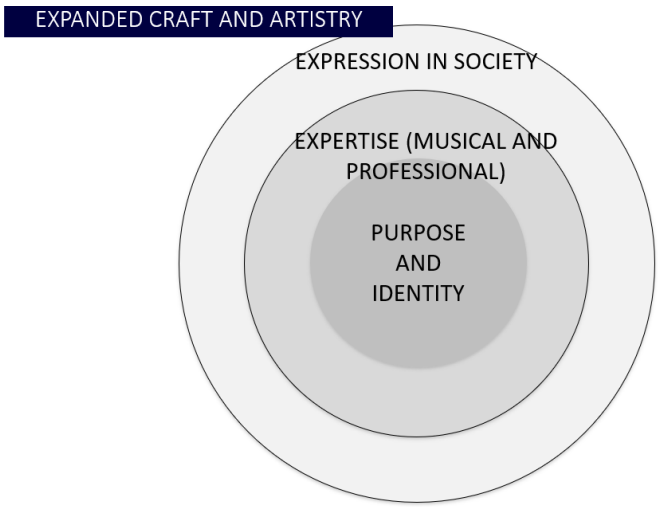
between performers and audiences/participants, and between playing and listening to music. A similar risk lay at the heart of Small's (1998) critique of the concert hall experience and his powerful proposition of *musicking*, re-centering musical experience fundamentally as interactive and socially connected rather than abstract and disembodied, and thus bringing the work of professional musicians and their audiences into much more vital connection and dialogue, the inside out and outside in perspectives mentioned above being inextricably entwined. Small's concept of musicking offers a way to avoid craft and artistry drifting apart from professional skills, or failing to connect dynamically with contemporary times and agendas (see for example Amussen et al., 2016). It pulls craft and artistry back and reconnects them firmly to the societal relevance of a changing world. This is critical, not only from the point of view of musicians gaining employment, but also in the longer term from the point of view of promoting artistic quality. The reason for this is straightforward: without genuine societal engagement, musicians' field of inspiration inevitably narrows and becomes increasingly self-referential and potentially uninteresting. In addition, a further practical issue has become evident with the polarized formulation of professional skills set apart from craft and artistry. A curriculum crammed both with deep attention to craft and artistry and a focus on acquiring growing numbers of additional professional skills has tended to generate breathlessness or even a sense of panic within the journey of emerging professional musicians. This too, if anything, has diluted quality on all fronts through overload.

Reframing Attention for Professional Musicians—Expanded Craft and Artistry

In this context, the center of attention for professional higher music education needs to be refocused. The concept of craft and artistry needs to be reframed, enlarged, and repositioned for contemporary times as a more integrated whole inextricably interconnected with professional skills, and critically examined as such. Such an expanded concept of craft and artistry, bringing together inside out and outside in perspectives, encourages the skills and attributes that enable someone to be fluent in diverse repertoire through their instrument/singing, and to be in deep dialogue with an artist's connection to their own creative voice, their vision and experience of music in society, and contemporary ways in which music may make a difference: connecting with and transforming individuals and communities. In other words, an expanded concept of craft and artistry offers potential (building on Small's musicking) both to reach into the fundamental embodied identity, purpose, and passion of an individual musician through the embodied interaction with musical forms, and to look out to connect with society, engaging with diverse places and identities, and giving shape to what music can offer. This begins to provide a framework, as visualized in Figure 3, that looks towards the interdependence and interconnectedness of craft, artistry, and society, rather than inviting opposition between them.

Figure 3

Expanded craft in music



This perspective is inspired by a number of contemporary sociological and psychological perspectives that look towards more holistic and ecological frames of reference in the context of hypercomplex, diverse, and fast-moving societies. A particularly relevant one, that examines individual practice and agency, is Daniel Goleman's exposition (2013) of "attention" as a pressing contemporary issue in being of service as a successful professional. Highlighting the problem of endless distractions invariably experienced from multiple directions, Goleman sets out the concept of *triple focus* to enable effective responses. This is visualized as a series of three concentric circles, bringing self-awareness (inner circle), domain expertise (second circle), and being engaged with the big picture and horizon scanning (outer circle) into an interrelated whole.

For music, such a triple focus re-emphasizes the fundamentally socially-embedded nature of music-making highlighted in Small's concept of musicking, and more recently developed not just by those with strong community orientation and emphasis on social praxis (see for example Elliott et al., 2016; Renshaw, 2010), but also in relation to issues of creativity and originality in music performance (Cook, 2017). While there are many differences of approach between these authors, and contentious elements within the arguments presented, they share an important core: embracing an imperative to look beyond music in abstract or aesthetic terms alone, to an ecology where the inevitably messy social dimensions of music-making and relationships between musicians, their material, and their participants/audiences are integral to practice. Thus, an expanded concept of craft that draws on Goleman's conceptualization of professional attention dissolves unhelpful polarization and promotes flow between artistic/personal purpose, expertise, and societal need/engagement, and enables professional practice that is both artistically potent and relevant for twenty-first century contexts.

The Artist as Maker in Society

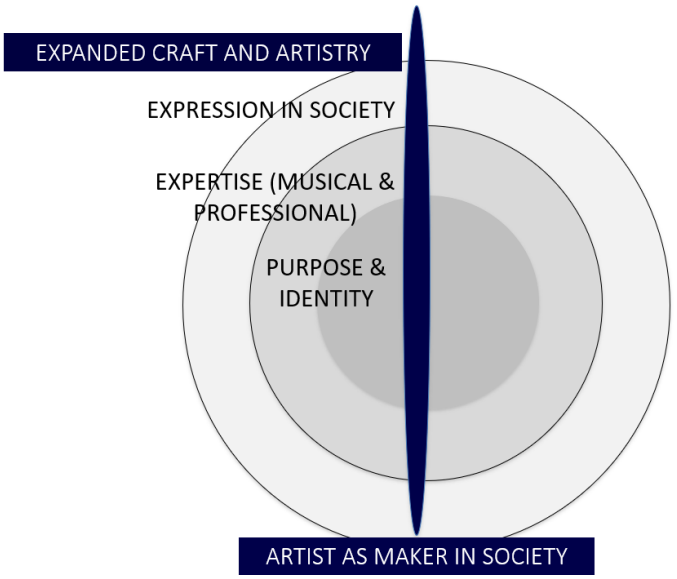
Expanding the concept of craft and artistry provides a platform from which to understand professional practice in enriched ways, amplifying musicians' agency and social connectedness and bringing these together in what might be termed the *artist as maker in society*, as visualized in Figure 4.

Within the context of higher music education, the concept of the artist as maker in society has the potential to underpin professional training that has a holistic integrity, both reaching into the personal aesthetic and evolving

motivation of individual musicians, and reaching out to connect with and embrace contemporary societal needs and opportunities.

Figure 4

The concept of expanded craft and artistry



Considering the musician as a maker builds on Sennett's (2009) reminder of the physicality and functional value of craftsmanship, and highlights the emergent creative process involved in making work (see e.g. Hallam & Ingold, 2007). This latter point is important in distinguishing the idea from a practice of simply "reproducing" existing work, an argument sometimes levelled at the work of musicians playing canon notated repertoire and afforded little creative ownership of their output. The emphasis on making clearly prioritizes active interpretation, and curating of performance for and in contemporary contexts. The musician as a maker always creates something new for a specific situation.

It is not made in a bubble, detached from the world. The context creates a new situation and possibilities for meaning to be made. Whatever the materials used to make with (repertoire or not), there is a process of making involved that responds explicitly to the context. This goes beyond the context of particular repertoire itself or the idea of simply interpreting repertoire, to embrace making as a social situation, an environment in which existing art is experienced, and in which exchange through the experience of that art may take place, as in musicking. This encourages the context to be one in which people can discover and voice their own artistic expression in different ways.

In practice within higher music education, a making process opens up diverse ways into, for example, programming or incorporating improvisatory dimensions, as well as new composition; equally, it opens up into creating a particular environment and way of engaging with an audience, to collaboration or co-creation with them, or indeed with other artists. The musician as maker therefore foregrounds the importance of developing a relationship, individually and collectively, to both tradition and innovation; ancient wisdom and contemporary thinking; repertoire and new work. Not all of these may be desirable all the time, but they are in scope, they need to be considered, and in many cases can be embraced without completely reshaping curriculum structures.

The position of being an artist in society then raises further questions about the motivation and objectives of the making process and its impact. A shift in the preposition is enough to signal this set of issues:

- Maker *in* society
- Maker *of* society
- Maker *for* society

The questions are political and moral as well as artistic, and fundamentally connect to philosophies of music in society, its possibilities and values, that go back to ancient Greece, to Aristotle, and indeed to the physical places of theatres within the polis. Much in these questions and debates goes beyond the scope of this essay, but their presence serves to demonstrate at least that the concept of a maker in society turns irreversibly towards an engaged practice.

This kind of conceptual underpinning seems critical if higher music education is both to be relevant in contemporary societies and to resist more recent policy directions that have erred into polarized territory, looking for example to instrumentalize the arts and only look towards easily quantified measures of impact. It is essential if a flow is to be sustained between imagination and play on the one hand, and function and practical relevance on the other hand, with skill and expertise infused throughout.

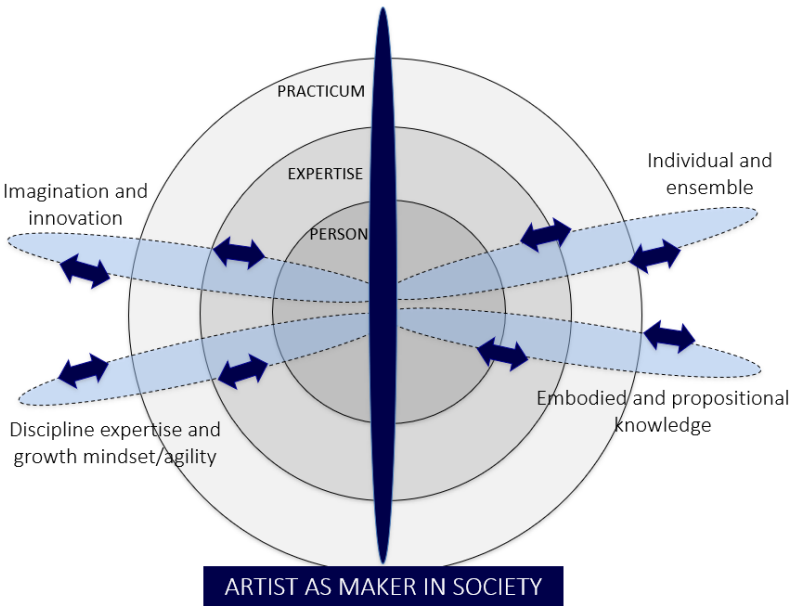
Furthermore, conceptual underpinning also needs to identify more specific elements if it is properly to ignite significant change in practice. Detailed sensitizing lines of development for professional music education arising from the concept of artist as maker in society are likely to be essential in building bridges between grand conceptual design and the pragmatics of delivery, curriculum, and learning and teaching. Sensitizing lines of

development equally have to be fluid enough to grapple with what may easily be perceived as conflicting opposites and priorities, given the polarized nature of older concepts of craft and artistry on the one hand, and professional skills on the other hand. In keeping with Goleman's concept of focus, they must also highlight interconnections between the three circles, promoting porosity and co-development, embracing the messiness of non-linear learning processes and debunking myths of neat sequential stages.

Delving into these sensitizing lines requires considerable further analysis and research, but an overview is included, shown in Figure 5, as a provocation and an invitation for development.

Figure 5

Sensitizing lines of development for the artist as maker in society



These four sensitizing lines: *Imagination and innovation*, *Discipline expertise and growth mindset*, *Individual and ensemble*, and *Embodied and propositional knowledge* by no means offer a recipe for curriculum and pedagogy. Rather, they reflect key principles and values in the form of dynamic *continua*, each highlighting creative tensions and potential paradoxes to be navigated, but each also having a vital role to play in realizing the artist as maker in society.

Embracing a Renaissance in Higher Music Education

This essay has argued that there is a need for a renaissance in professional music education, re-imagining its conceptual foundation; not simply throwing out the old and bringing in the new, but reorganizing and repositioning an expanded conception of craft and artistry. A musician's craft and artistry are deeply entwined both with society, its diversity and evolution, and with the autonomy of an artistic spirit. Rather than these counterparts being mutually exclusive, their interdependence forms a profound creative source: the ground from which the most exciting forms of musicking relevant to contemporary times and contexts may emerge, finding resonance and thriving purpose.

In the last decades, professional training in higher music education has grappled with perceptions that a musician's craft may be diluted, even prostituted, when the focus turns to connecting within society, whether this be seeking to serve marginalized and less advantaged groups or to realize commercial opportunities. It may, however, equally come to be a dilution

or prostitution of higher music education if its connections with society narrow and the opportunities for dialogue, experiment, and critical debate are not embraced. It will be as though the irrigation system, the exchange that is fundamental to nurturing the life of music as a professional discipline, becomes compromised in its own well-spring. With a commitment to the potential of music in contemporary societies therefore comes a commitment to the musician as maker. This involves investment in a deep and expanded craft underlying the artist as maker in society, as an invaluable currency for the future of the professional discipline.

Goleman calls for a more holistic sense of attention that combines both inward- and outward-facing dimensions in sophisticated and interconnected ways. This is reflected in Sachs (2003) focusing on professionalism for teachers: “At the centre of this new or transformative professionalism is the need for teachers to understand themselves better and the society in which they live...it acknowledges the importance of self-knowledge” (p. 14). What Goleman and Sachs propose in their different ways is not about being everywhere and doing everything; rather, they call for extensive awareness and flexibility. For musicians, similarly, holistic attention is needed to bring together grounded societal awareness with personal identity building and musical expertise in an expanded form of craft and artistry. The next generations of musicians as makers in society will need such expanded attention if they are to succeed.

This engenders challenges for higher music education that ask for an ability to problematize and accommodate numerous paradoxes and tensions, for instance between musical traditions and new work that directly embraces and responds to context; between introspection and private work (personal practice) on the one hand, and looking out, connecting, and being in dialogue with society on the other hand; between individual and collective, solo and ensemble; between exploration, embodied and propositional, that works within an existing frame of reference, and exploration that moves more boldly into unfamiliar territory, a risky space where there is likely to be contestation and uncertainty. None of this may be straightforward, but the rationale is clear. And there is comfort perhaps in some fundamental continuity from the past—that of the enduring strength of the challenge as witnessed by Hippocrates: *Ars longa, vita brevis*.

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About the Author

Professor Helena Gaunt is a musician, author and thought-leader. She is Principal of the Royal Welsh College of Music & Drama (RWCMD), having previously been Vice Principal and Director of Innovation at the Guildhall School of Music & Drama in London, and CERADA Visiting Professor at The University of the Arts Helsinki. She originally met Heidi through the Innovative Conservatoire project (ICON), since when many late nights and long debates have led to two co-edited books for Routledge. She sits on the Council of the Royal Philharmonic Society, and has a leading role for the European Association of Conservatoire's major project *Strengthening Music in Society.*

The Emergence of Spiritual Agency Through Music Teacher Education in Jerusalem's Jewish Ultraorthodox Women's Campus

Amira Ehrlich

Invocation

In December of 2012, I was asked to chair the music education keynote session of Levinsky College of Education's 100th year celebration conference in Tel Aviv. It thus became my honor and privilege to introduce Professor Heidi Westerlund. At the time, I was in the very early stages of my doctoral studies, and the experience of meeting Prof. Westerlund in person was like a dream come true. I had read many of her writings on the philosophy of music education and had been incorporating some of these works in the undergraduate and graduate courses that I was teaching. Now, the woman who was to me a bibliographical reference became a real person and an actual acquaintance, and later became a colleague and even a friend.

In 2015, I was invited to join the *Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel and Nepal* (Global Visions, n.d.a) international research team while attending the Cultural Diversity in Music Education (CDIME) conference in Helsinki. In joining this project, I brought with me my own experiences and initial research efforts in Israeli music teacher education, including the unique case of Jerusalem's Ultraorthodox women's campus of music teacher education. Since then, Prof. Westerlund, together with her doctoral student

Laura Miettinen and research partner Prof. Sidsel Karlsen, have visited my practice at the Jerusalem campus several times. My Global Visions colleagues have written their own studies on data they have collected on this special campus; therefore, I chose to share some of my early research from within this campus in honor of Prof. Westerlund and her research legacy.

We Desire to Hear from Our King

"Their will was to hear from their Lord: hearing from a messenger is not the same as hearing from the King Himself. We desire to hear from our King!"[1] These words are taken from a 12th century commentary by Rabbi Shlomo Yitzchaki on the Biblical description of the reception of the holy books (Torah) at Mount Sinai. The Bible describes Moses as a go-between between God and the people of Israel, and the commentary explains the depiction of a moment when the People of Israel demanded a direct experience of the voice of God.

In 2014, the Jewish Ultraorthodox pop music composer Yitzi Waldner set these words to music for the popular singer Avraham Fried. In 2015, I encountered this song—titled *Retzoneinu*—when it was included in the repertoire of a young Ultraorthodox woman as part of her music education degree performance at Jerusalem's Ultraorthodox women's campus for music teacher education. This song choice was a very explicit evocation

1 Rabbi Shlomo Yitzchaki (RASHI) commentary on Exodus 19:9. The musical setting of these words in the song *Retzoneinu* composed by Yitzi Waldner and performed by Avraham Fried: www.youtube.com/watch?v=FQ4IIclD45c

of the specific tensions of spiritual agency characteristic of the Jewish Ultraorthodox community, which became the main focus of this study. Different religious practices cultivate different balances between spiritual go-betweens and direct contact and communication with God. This chapter details the possible functions of music, music education, and music teacher education within such religious paradigms through presenting a case study conducted within a unique, self-segregated religious community located in Jerusalem, Israel.

The data for this study are based on retrospective interviews that I conducted with five graduates of the Ultraorthodox music teacher education program in Jerusalem. These graduates all participated in a course called *Performance Interpretation* that I taught during the academic years 2014–2015. One of the main requirements of the course included fixed habits of reflective journaling, which encouraged students to document their thoughts, work patterns, and progress in developing themselves as musical performers. I also kept a researcher's journal while teaching this course, in order to track emergent themes that I found interesting and important for the future development of my teaching. During 2016, I contacted five of the graduates of this course and conducted retrospective interviews about their experiences in the course. During these interviews, I invited participants to share excerpts from their course journals as additional data.

In the analysis of my own experiences as lecturer—triangulated with participants' retrospective reflections—one of the main emergent themes

revealed the ways in which music functions as an outlet of independent spiritual agency for the young women involved.

Collars, Hemlines, and Hats: Context and Positionality

The context of the current study requires some initial orientation of the intrareligious diversity within the broad category of Israeli Judaism. Such an orientation entails an ethical demand to recognize the sensitivity of my own researcher positionality, which has shaped the interactions through which the research was conducted. Deshen (1995) encouraged academic sensitivity to a "typology of variants" in describing "the value of the concept of 'Israeli Judaism' in its potential for researchers to recognize particular phenomena which they might otherwise overlook, and to which they might otherwise be insensitive" (p. 6). Ben-Rafael (2008) characterized the variants of Israeli Judaism as expressed by kinds and degrees of religiosity, which he described as "a continuum of approaches" (p. 108).

I used Ben-Rafael's notion of continuum for the purpose of the current study, which places secular Israeli Jews on one pole of the spectrum and Ultraorthodox Israeli Jews at the opposite pole. This conceptualization echoes journalist Akiva Novick's notion of the oscillation of religious Israeli Jews upon what he termed "the religious spectrum."[2] Thus, while this study took place within the context of a very explicit and absolute site of Israeli Jewish Ultraorthodoxy, it is crucial to recognize that I do not belong to this community.

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2 In November 2017, Novick broadcast a journalistic television series entitled "The Religious on the Spectrum": https://13news.co.il/10news/news/26505

In my personal life, I am precisely one of those religiously observant Israeli Jews who defines herself as oscillating upon the religious spectrum, rather than belonging to a fixed or more extreme type of religiosity. While many of my core everyday life practices resonate with an Ultraorthodox habitus, my life experience is very much framed by a modern, liberal, and sometimes almost secular mindset that is different and sometimes even the exact opposite of Ultraorthodox life.

One of the easiest and most typical Israeli ways to convey this essential difference is in developing some understanding of dress codes. Socioreligious subsectors of Israeli Judaism are recognizable through fixed sets of external signifiers that mostly stem from religious dictates of female modesty.

> Over almost two decades of my adult professional life as a music educator in Israel, I accumulated an eclectic and extensive wardrobe, allowing me to fit in almost naturally to diverse social contexts of Israeli Jewishness. I take care to do so while always maintaining some flare of personal style. Ultraorthodox students I have taught have confirmed this feeling of mine, commenting on my adherence to community style, not just as technical dictates of modesty, but as nuance of fashion. (Ehrlich, 2018, p. 32.)

Technically speaking, my ability to pull-off an authentic Ultraorthodox look through incorporating high collars, low hemlines, and hats that cover all of my hair has been a key factor in gaining access and then trust in researching this

community. On another level, it is my sense of maintaining a strong sense of self (or fashion?) while doing so that I believe allows me to cultivate deeply meaningful and mutually respectful teaching and research relationships.

My own subtype of Israeli Judaism has very different beliefs about female spirituality than those taught and fostered in the Ultraorthodox community. Failure to acknowledge this at the outset of this study would be a severe ethical oversight. Throughout the study, I took care to document reflective responses in a researcher's journal. These responses were dedicated to tracking interactions between my own experiences and conceptualizations of Jewish female spirituality, along with the patterns and interpretations that emerged from the data.

Spiritual Agency

The emergence of spiritual agency within the context of music teacher education indicated that a correlation exists between enhanced spiritual agency and musical agency. I grounded this suggestion on contemporary definitions of agency in relation to music and music education. For example, Karlsen (2011) characterized musical agency as a function of "identity formation, self-knowledge, and self-growth," and defined musical agency as "individuals' capacity for action in relation to music" and "individuals' ability to navigate within subjectively and socially experienced realities" (p. 110). Such a profile of musical agency is undoubtedly a crucial asset for a future music teacher; therefore, musical agency is an important aim for music teacher education.

Using these definitions as the underpinnings for the current study, I suggested a parallel by replacing the word *music* or *musical* with the word *spiritual*, thus creating one possible framing of what I mean when I say *spiritual agency*: individuals' capacity for action in relation to spirituality. I did not assume that these two traits were necessarily intertwined or interdependent when considering the possible interaction between musical and spiritual agencies; however, the study findings revealed an interconnection that can be explained in a culturally specific way. This interconnection is discussed below.

Gardner (2006) explored the possibility of spiritual intelligence being number nine in his series of multiple intelligences; this assertion opens up another possible line of conceptualization. Gardner rejected this idea and came to terms with it later, preferring the terminology of "Existential Intelligence" (p. 40), rather than religious or spiritual. Gardner continued to show hesitance, and offered to refer to this intelligence as "number eight and a half" (p. 41) rather than nine. Nevertheless, Gardner himself promoted consideration of the correlations and co-occurrence of different intelligences; Gardner exemplified these correlations in the evocation of the act of musical performance.

> A musician, for example, may exercise her musical intelligence constantly, but if she is to be able to perform effectively in public, she must draw as well on bodily intelligence, spatial intelligence, the personal intelligences, and—perhaps especially–the existential intelligence (Gardner, 2006, p. 42).

Notwithstanding Gardner's hesitance, Sisk and Torrance (2001) developed the notion of spiritual intelligence (SQ) and its implications for educational contexts. Sisk (2008) summarized SQ as "using a multisensory approach to access one's inner knowledge to solve global problems" (p. 24). Sisk's model of SQ embraced a universalist approach that separated the spiritual from the religious and focused on basic human interest in the unseen aspects of existence, feelings of existential connectedness, big questions and questionings, and intuition.

Jewish Spirituality

The current study linked universalist conceptions of spirituality to the specific field of Jewish spirituality, which refers to spiritual agency that is embedded within a specific religious context. The scope of the current study did not allow for an in-depth consideration of distinctions between religion and spirituality; to a certain extent, the dialectic between these two terms differs in various cultural contexts (Ammerman, 2013; Hill et al., 2000; Van Niekerk, 2018). Imhoff (2006) described Jewish religious tradition as unique in its insistence on inherent "[b]onds between body and soul; action and spirituality" (p. 66). In a discussion of Jewish religious law—known in Hebrew as *halacha*—and of the practical dictates of this law —known in Hebrew as the *mitzvot*—Imhoff quoted a paraphrase of Franz Rosenzweig, stating that "to the pious Jew the mitzvot are hardly laws but are a rhapsodic occasion to behold God's Presence" (p. 66).

Jewish spirituality, like many other religious conceptualizations of spirituality, can be characterized by experiences of transcendence and of personal validation (Imhoff, 2006; Kepnes, n.d.). Imhoff's historical account and Kepnes' philosophical textual analysis both resonate with similar descriptions of Jewish spirituality as a core and traditional facet of Jewish religious tradition. Jewish spirituality is an integral part of the actions that make up Jewish religious practice.

Female Spirituality and the Ultraorthodox Paradigm

Recent studies of Jewish religious feminism have outlined the complexities of cultivating a feminist approach to Judaism without defying religious laws and dictates (Israel-Cohen, 2012; Ross, 2000, 2004). Jewish religiously observant feminism may not, however, be that difficult to imagine for a liberal, religiously observant Jewish women such as myself. Nevertheless, the current study addressed the experiences of a group of Ultraorthodox female music education students whose lives are fashioned by stricter religious dictates that govern their self-segregated and very traditional community.

Traditional social roles in Jewish Ultraorthodox communities allocate spiritual agency to men (Shilhav & Friedman, 1989). Traditionally, Ultraorthodox men engage in holy study and prayer, while the women provide income, family, and home care. This aspect of gender inequality can be interpreted as a division between the male sphere of spirituality and the female domain of the mundane (Yafeh, 2007). Friedman (1999) suggested

a type of Ultraorthodox feminism in women's support of their husbands' learning as a function of their own spiritual aspirations.

The construct of female education in Ultraorthodox society exemplifies this salient paradox. This society teaches girls and women to abstain from Jewish holy study (Shilhav & Friedman, 1989). Ultraorthodox women are denied direct access to the communities' core field of study; thus, Ultraorthodox women enjoy broader educational exposure than their male peers (Shilhav & Friedman, 1989; Tzadok, n.d.). Such educational exposure further acts as a crucial factor in enabling these women to provide family income. This construct of Ultraorthodox female education can be defined as a paradox of education and ignorance (El-Or, 1994).

Yafeh (2007) further described the "ideological and spatial distinction" (p. 521) between male and female in Ultraorthodox society as "total". Sered (1992) literalized the notion of spatial separateness in depicting actual locations as female or male spaces, asserting the power and autonomy women can attain in the context of a separate society. Sered asserted that sexual segregation allows for the development of separate and independent standards of moral and religious behavior for women. Thus, Sered depicted Ultraorthodox women in Jerusalem as an empowered subculture who construct alternative beliefs, rituals, and spiritual significances within the constraints of their patriarchal tradition.

The Subversive Potential of Music Education

When describing her efforts in the establishment of Jerusalem's Ultraorthodox women's campus for music teacher education, Perl (2007) explained the founding of the campus as entailing two main goals: (a) vocational training, and (b) the opportunity for individual musical development. With sensitivity, respect, and caution, Perl addressed the subversive potential and danger of music and music education in such an Ultraorthodox female subculture. Ultraorthodox dogma fosters sayings such as "the voice of a singing woman equals lewdness."[3] The religious leadership of these communities condemns any type of public interaction or performance of women; nevertheless, Perl described amateur or professional musical entertainment by women ensembles and singers as becoming a core constituent of separate social gatherings for women only. Almog and Perry-Hazan (2011) captured the essence of this complex situation in their anecdotal quote: "We may sing, but let us shut the windows first" (p. 273).

Transcending Body

The centrality of ritual in Ultraorthodox society is combined with the realities of sexual segregation to inspire women to construct a spiritual world of their own (Friedman, 1999; Sered, 1992). Gender limitations dictated by the male constructs of Jewish law define and restrict the most salient features of Ultraorthodox women's lives and bodies (Friedman, 1999; Harris, 1994); however, these women tend to perceive such aspects of reality as rules of

3 *Babli Talmud, Brachot* 24a quoted in Perl, 2007, p. 19.

life governed by God's will rather than by male domination (Harris, 1994; Sered, 1992). Women's compliance with gender restrictions converges into creation of feminine rituals towards the embodiment of social affiliation and belonging (Yafeh, 2007). Acceptance of tradition and affiliation represent core processes of identity construction in the context of fundamentalist culture (Friedman, 1999; Harris, 1994).

The Segregated Campus as an Empowered Subculture

In the analysis of my own experiences as a lecturer in the Ultraorthodox segregated campus, I used Sered's notion of the empowered female subculture and engaged with students and graduates seeking to witness and better understand moments of female transcendence. I taught a workshop course on performance interpretation, which allowed me to contemplate notions of agency related to the main focus of the course: students' reflections on their development as performing musicians and future teachers.

During the 2014–2015 academic years, I taught performance interpretation as a two-semester course for third-year undergraduates; this course complemented students' individual instrumental and vocal lessons. The course was shaped as a workshop that aimed to cultivate a communal safe space for students to perform music that they were preparing for their final performance recital. Course work included small portions of academic reading on aspects of musical performance and musician professional identity. Assignments included reflective journaling and individual class performances of music that students felt were not yet ready for an audience. From the start, I worked to cultivate a sense of camaraderie through

modeling and inviting empathetic and appreciative peer critique as a class norm, and functioning as more of a facilitator than a lecturer.

My initial conceptualizations of agency were related to musicianship and teacher education, which were the two explicit aspects of agency that the course was catered to. I recognized an insistent emergent theme as the semesters unfolded and my researcher's journal evolved. This emergent theme was culturally specific in its relation to socially religious constructs that characterized the study site, which led me to invite five graduates of the course to engage with me through interviews. I used these interview insights to help me further understand what I had experienced from my perspective as lecturer-facilitator, and participant-observer, throughout the course.

Four main themes emerged after triangulating data from my researcher's journal and the five interviews: (a) authority and agency, (b) transformative experience and transcendence, (c) repertoire, and (d) intimacy with God. I interpreted the interaction between these four themes as a model of what I have called an emergent Ultraorthodox female spiritual agency that is facilitated through music in the context of music teacher education.

Agency and Authority

In my researcher's journal, I noted a prominent frustration that I felt in my attempts to engage students in a reflective documentation of their individual progress in musical performance.

> *It is becoming more and more evident to me that these young women have a difficult time in seeing themselves as authoritative—both in terms of their own performance, and in imaging themselves as future teachers. Most music that they perform was chosen by their studio teachers, and it is to those teachers that they look for affirmation and guidance working toward a better performance.*

The interviewees confirmed this problem when I shared this passage retrospectively. One participant dramatically exclaimed, "Never in my life have I been asked to say something of my own!" Another participant shared how she felt after graduation, and after being employed as an instrumental teacher.

> *[I feel I] still lack(s) the sense of authority expected of a teacher. I am still afraid of this responsibility. I fear I don't have enough knowledge and am not yet good enough to pass on knowledge and skills to students. When I teach I feel a deep sense of insecurity.*

I invited the participants to interpret this feeling, and one graduate admitted the following.

> *Authority has always been external to me, and I have been in a passive role of acceptance. I understand this now. I can dare say that I am now experiencing a return of authority to myself and it is wonderful! There are dictates from without, but I also have my own sense of judgment, decision, and good taste; I can now rely on all of these. It is hard*

to describe the joy of satisfaction of something that is self-made: a performance created by my inner "self" and not just by the composer who wrote the music.

Some graduates experienced satisfaction from this new-found sense of agency, while others still felt insecure. One participant expressed an interesting complexity. This participant felt grateful for being able to find a sense of ownership of her musical performance; however, she felt somewhat threatened by this feeling: "I struggle between *bitul atzm*[4] (self-denial) and recognition of my own merit."

Transformative Experience and Transcendence

Individual empowerment remained a locus for personal inner struggle and revelation; however, social sharing in the group came more naturally: All participants noted the benefits of group solidarity and sharing. Participants described the course experience as a "safe space" and repeatedly noted the ethos of sharing ideas, thoughts, and even fears and failures, some of which they would never share with their instrumental instructors. One participant stated that "throughout the course, I discovered that classmates shared the same struggles as I was dealing with. This made me stronger."

As personal empowerment and self-discovery emerged as a newfound experience, some participants described the ability to facilitate one's own and others' sense of transcendence.

4 A Jewish religious moral term literally translated as "self-denial".

> *The performer and the audience share in a game of emotions. If the performance is great, both will emerge changed. To do so the performer must reach deep within her soul, and expose something of her inner self, to touch the listener's soul.*

As an active listener while leading the course, I witnessed such moments and was included in such interactions. I noted the following in my journal.

> *Today Rachel sang with a depth I have never heard from her before. Before she sang, she shared stories of her struggle to master Western-Classical vocal techniques that feel so foreign to her body. She seemed so comfortable in the Hebrew song she chose to perform today that she took us all into another realm…I find that I cannot shake the experience of Rachel's performance of this song; I keep replaying it in my head and it seems deeply engraved in my heart.*

Repertoire 1: Prayer Song

One of the most explicit emergences of the spiritual aspect of agency occurred through brave and unconventional choices of repertoire, which began to appear as the study progressed. The peak of this was when a young woman of Eastern Jewish (*Sephardi*) descent decided to challenge herself to perform the *Sephardi* prayer-song (*piyyut*) for the class. When I asked her about her choice, she confessed: "These prayer-songs are natural for my father and my brothers. They sing them freely and publicly in synagogue. I never did. But now I think I must."

This young woman expressed a deep disappointment at the disappearance of her own singing expertise and performance calm when she first tried to perform the prayer song in class. She shared excerpts from her course journal during the interview.

> *It was terrible. Maybe my worst performance ever. I don't recall myself ever performing so badly: shaky voice, no eye contact with my audience, overall insecurity, stressed and embarrassed, and no air. Never before have I had to stop mid performance because of physical restraint. My improvisation was below my abilities. I am not, however, disappointed or shocked, because I realize that this class performance was one of the most important and effective learning experiences of my entire life.*

Reflecting on this experience a few months later, this young vocalist became curious about her own sense of embarrassment. She wrote the following in her journal.

> *I know now that I was exposing such a deep part of my soul that I had never exposed before. It was just as if I unleashed the most hidden treasures of my soul and placed them out in the open on the operating table.*

Sometime after her performance in class, this vocalist told me that she had decided that she "must make *Sephardi* prayer-song an integral part of her personal repertoire." Later that year, she sang two other prayer songs

at the program's official concert; no one had ever done this before. In the interview, this vocalist described her newfound passion for prayer song as her *shlichut*—her mission—using the Talmudic phrase "to restore something to its original splendor."[5]

Another interviewee who also brought prayer-song into her repertoire during the following academic year shared what she wrote in her journal after her performance.

> *This is a song from a prayer that I sing in context of prayer very often. We sang it together in elementary school and in high school. I didn't think at first that I could bring such a song onto the stage, but when I got up the nerve to suggest it to my teacher, I was pleased and relieved. It is most natural for me to sing this song; I feel at home.*

Repertoire 2: Ultraorthodox Pop

Moments of enhanced spiritual agency were not always about old traditions and splendors of the past. A young pianist responded to one class discussion by bringing in a commercial recording of a new hit Ultraorthodox pop song—Avraham Fried's *Retzoneinu*—which was mentioned at the beginning of this chapter. The song's lyrics are taken from a classic Jewish Bible commentary that describes The Israelite's desire to hear God's voice directly at the giving of the Torah at Mount Sinai.

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5 Babylonian Talmud (Yoma, 69)

I asked this young woman to explain in retrospect why it was so important for her to bring this pop song to class and to try and perform it herself. She described her experience of this song as one of "spiritual communion." This expression, although perhaps exactly what I was expecting as the study progressed, was a rare, and singular moment of explicit reference.

Intimacy with God

I faced difficulties in explicitly affirming my theory of spiritual agency while interviewing three vocalists graduates who incorporated prayer-song into their repertoires. As a participant-observer and lecturer-researcher, I witnessed three young women take a stand in the public performance of religious repertoires that had been traditionally limited to the men of their communities. The young women consistently described this experience in terms of "self- expression," "ethnic identity," "exposing their inner soul," and "empowerment."

Nevertheless, when I explicitly put forward the question of cultivating an intimacy with God, it started to feel that I was treading on dangerous ground. All interviewees (including those who did not sing religious repertoires) generally agreed that "music brings us closer to God" and were willing to categorize their musical performances as a type of personal prayer; however, participants were wary of explicitly implicating themselves as spiritual agents. One participant went to great lengths to unfold the problematics of my interpretation. I here present an extensive direct quote from her words, out of deep respect for the integrity of her own experience and interpretation.

I have had experiences of sitting at the piano or singing, and feeling as though I was alone with my Creator. It's a certain serenity that I have trouble putting into words. In those moments, I felt as though the purpose for my gift was being fulfilled, as I used what I believe that God gave me in order to get closer to Him…Sometimes, when words of prayer have escaped me, I have sung instead, feeling as though my prayer might somehow be even stronger that way. I have, on occasion, visited the Western Wall, found a secluded corner, and had the urge to sing my prayer, my prayerbook remaining closed. Somehow, music allows me to access places deep within myself, and to reach up higher to Hashem[6] than I ever could without it. I also have a certain ritual that I recently shared with a few nervous friends before a performance. Before I step onto a stage to perform, I whisper to myself the verse from Psalms: "Lord, open my lips; That my mouth may declare Your praise."[7] I pray that what I am about to perform will be for myself an experience that will bring me closer to my Creator, and that the women who I am performing for will have a similar experience.

Ultraorthodox people do not, by and large, take issue with or negate the belief that music has tremendous power for spiritual elevation… while music is important as a spiritual catalyst, many Ultraorthodox people, me included, believe that it should not be at the expense of

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6 A common Hebrew reference to God; literally "The Name".

7 *Psalms* 51:15

> *other aspects of spirituality and Judaism. Rather, it can be an important addition. On a personal note, I can say that music is a very large part of my life, spiritually and otherwise. However, I am not willing to give up on any aspects of Jewish practice or tradition for music. I am first and foremost a Jew, and a musician and music teacher as it fits into and enhances my spiritual lifestyle.*

Another participant summarized the bottom line of her friend's contemplations.

> *We have to be careful. One of the most dangerous things for our community would be distracting our spiritual aspirations from God and Judaism; saying that music is a spiritual outlet can raise immense resistance…even though it is. But we have to be careful how we say this, and also how we use it. Music cannot replace religion.*

What Should Be Left Unsaid? Thoughts and Conclusions

Throughout the study, affirmations of music as a spiritual outlet emerged in the evocation of female sharing, transcendence, and intimacy with God. While acknowledging all of these themes, participants reflected on inner conflicts between their community norms of religiously affiliated sanctity and the transcendence that they have experienced through contexts of music. Other emerging themes include (a) female excursions into traditionally male territories of Jewish scripture and prayer song, and (b) the empowerment and female subculture cultivated through all-female musical spaces.

These findings expose a delicate matrix of enabling and constraining forces that allow for the pursuit of music education in this unique culturally specific context. The conclusions can hopefully inspire further explorations of possible functions of music education in constructing femininity within other secular and religious contexts.

The gap between my own socioreligious positionality and the context of my study site emerged as a possible deconstructing factor of this entire study. My quest to better understand moments of female sharing and transcendence led me to construct a model of a phenomenon that I experienced as an emergent female spiritual agency facilitated through musical performance within the context of music teacher education. The final quotes above illustrate how the research participants challenged my interpretations even as they confirmed the very notions that I presented. I am left to ponder the legitimacy of presenting my interpretation of a phenomenon that—at least within the norms of Ultraorthodoxy—should, perhaps, be left unsaid.

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The Way to Ippokampos: On Memory and Co-authoring

Albi Odendaal & Sari Levänen

This chapter is an opportunity to reflect on the career and life contributions of Professor Heidi Westerlund from the perspective of our work together; it is a vehicle we will use to memorialize our scientific journey and friendship with her. While individual memory is fickle, and forgetting is inevitable, a volume such as this pins some thoughts onto the board of society's memory, and solidifies what would otherwise remain ethereal and personal. We have found through our professional work together that *remembering* and *forgetting* are hard concepts to come to terms with, especially if one tries to avoid the traditional individualistic and psychological view. Memory and forgetting as social or societal processes are at the same time both very obvious and very slippery. Where might a social memory reside? How can a societal memory be recalled? As part of *ArtsEqual*, the project Heidi spearheaded to examine the societal impacts of the arts and arts education practices, our research group has been interested in interrogating narratives of remembering and forgetting. Together we have been exploring a strand of thinking that weaves together memory and forgetting as intertwined phenomena and mutually dependent processes, and have used this as a tool to develop a critically reflexive perspective on music education. Our publications take an increasingly wider look at the phenomenon, starting with neuroscience and music education advocacy (Odendaal et al., 2019), moving to expert memory and psychology (Odendaal et al., 2020), then to cultural studies of memory

(Odendaal & Westerlund, in preparation) and ending with a sociological systems view (Odendaal, Levänen & Westerlund, in preparation). In the rest of this chapter we first briefly summarize the work we have done so far. We then show how the collaborative process we have followed and the interdisciplinary composition of our team have been essential aspects of developing the line of thinking we present, reflecting on the way that time and trust are essential ingredients for such an interdisciplinary project.

Forms of Memory

Neuroscientific work is often used in music education advocacy (Odendaal et al., 2016), a reflection of a broader societal fixation with the nature and operations of the brain, what has been called *neurophilia* (Pasquinelli, 2012). Our argument in our first article is that unthoughtful application of neuroscience research findings to the music education field leads, first, to the formation of neuromyths (Odendaal et al., 2019), and second, results in a subtle shift from educating humans to attempting to change their brains, what has been called *brainification* (Vandenbroeck et al., 2017). Due to the popularity of the topic of the benefits of musical participation in the public media, it is increasingly common to find opinions that diverge subtly or not so subtly from researched perspectives (Odendaal, 2018). Based on the work we have done, we posit two trends in the translation of research into popular formats: a trend towards the greater application of research findings in order to make the results as appealing as possible to as large an audience as possible; and a trend toward taking less care in the reporting of results in order to be as concise as possible. Neuroscientists are careful to

point out the limits of their research, but such limitations are not reflected in media reports. A critical question that needs to be asked of this kind of research, as well as in the media reports that discuss it, is whether a single musical stimulus presented in a specific and controlled research context can represent all musics and all musical experiences. It is common to talk about the effects of music, globally conceived, when in fact the effect is the result of a specific musical experience in a specific context with specific people. After a symposium we organized on the topic of brain research, arts, and education, where Donald Hodges, Sandra Trehub, and Mari Tervaniemi were panelists, we concluded that "arts educators' questions differ from those of neuroscientists, and it is a mistake to try to answer two different questions with the same answer" (Odendaal, Levänen, & Westerlund, 2018, p. 118). While music educators should not ignore brain imaging studies of music, there are no straightforward ways that neuroscience research could contribute to music education practices. Brain imaging research can explore only a small part of the complex cultural system that is education, and thus cannot provide specific instructions for the improvement of learning opportunities at school.

In our second article (Odendaal et al., 2020), we considered the research on musical memory that has been conducted in music psychology and education, pointing to the need to also understand the role of forgetting in this literature. Memory research in music has demonstrably focused on the expert musician and their concern to remember precisely and reliably. In the light of some more recent work in psychology, we point out that

forgetting plays a number of crucial roles in daily life, including emotional regulation, mental health, learning, context attunement, and creativity. Based on this perspective, we suggest the roles that forgetting conceivably plays in enculturation, in musical learning, in the formation of performance cues, and also in the continued wellbeing of the performer. We argue, drawing on Michel Foucault (1995), that research on memory and music education has privileged certain understandings of musical memory. In particular, we observe three processes in society and also in music education that change the focus from teaching to learning (*learnification)*, from learning to brain functions (*brainification),* and from brain functions to genetic predispositions (*genetification*) (Westerlund, Levänen, & Odendaal, 2019). Although this privileging is not understood as malicious, or even as intentional, we argue that it has the effect of narrowing the research gaze. Such a narrowed gaze becomes a mechanism of exclusion, if it is not noticed and addressed. If the only concern of researchers is expert musical memory, other kinds of musical memories are implicitly devalued and disappear from view. In the light of the drive towards inclusiveness in, for example, UNESCO policy documents, we argue that this kind of narrowing of the gaze is a major problem reflective of wider societal trends.

Our third article (Odendaal & Westerlund, in preparation) considers the role of memory in institutions of education. We were specifically interested in the ways that memory manifests in the extracurricular musical activities in schools. While curricula are explicit mnemonic tools for society, and are often subject to intense critical scrutiny, the same cannot be said of school

events or functions. Music is often used at these events or functions simply because “it has always been there”. We suggest that the way memory is manifested in these practices is worth reflecting on, and that part of a teacher’s professional reflexivity should be to interrogate such practices through the lens of collective memory (Olick, 1999). While collective memory is a powerful tool to aid the creation of a social identity, and while such a social identity is an important aspect of a positive school culture, we caution that a commitment to democracy does not mean that all memories are equal, but rather that “[t]he right use of memory is one that serves a right reason or goal, not one that merely reproduces the past” (Misztal, 2010, p. 35). We thus raise questions about why we want to remember certain things, what we can gain by forgetting certain other things, and what the goal is toward which memory and forgetting are leading us.

The fourth article (Odendaal, Levänen & Westerlund, in preparation) takes an even wider perspective, considering the ways that memory and forgetting manifest in social systems. We think that it is important to consider this, given the resistance to change that is common in most domains of human life, and also in music education. We draw on Niklas Luhmann’s (2012, 2013) complex conception that communication is not a by-product of a society consisting of humans, but that communication should be understood as the social system itself. Such a systems view places people (as separate systems) in the environment of the social system of communication. Communication is then understood as a process that involves a selection of *information*, a selection of *utterance* and a selection of *understanding*

(Luhmann, 1992), and memory and forgetting therefore play central roles in the formation of the social system. We point out that one reason for a resistance to change in the system of music education is that the totality of communication (which includes many non-verbal and non-logocentric forms) depends on layers of memory, many of which are deeply embedded in the practices and structures of music education institutions. Individuals have very little effect on a form of communication so broadly conceived, although with a sufficient number of small changes, larger changes may be effected. What is needed for large-scale change in the social system of music education is a transformation of the nature of communication, which may require a concerted effort from all music educators.

Ways of Co-authoring

This project had its genesis in Boston in the early 2000s, when both Heidi and Sari were postdocs there. Their friendship led to discussions about neuroscience and psychology (Sari's interest), and philosophy and music education (Heidi's interest), and from these points of departure the basis of the first article (Odendaal et al., 2019) was laid. Many years later Heidi introduced the two authors of this chapter to each other with the idea that the three of us would form a good team to pursue writing something on neuroscience, music psychology, and music education (Albi's interest). Moving from this germ of an idea to the actual publications took two main ingredients: time, and a willingness to trust each other.

Time spent together was essential to our thinking and writing process. We met each other in Helsinki, Hydra, Potchefstroom, and Knysna over the period of four years, each time for at least a week. During that week we would work for up to 12 hours a day, reading, writing, discussing, and thinking. Keeping up such a pace is highly demanding—something that Heidi is amazingly good at—and required a regular change of scenery. When it seemed like everyone was flagging, a move to another working place, coffee shop, or restaurant inevitably reinvigorated the discussion. Getting up and walking gave us the opportunity to reflect on what we had already done, to ask critical questions, to raise a difficulty, and often the work could proceed apace once we had settled into a new environment. Having a focused time of many hours a day over several days also meant that large amounts of reading and writing could be achieved. In one of these sessions on Hydra, we covered such a range and breadth of reading that those 10 days laid the foundation for most of the articles we describe above.

Trusting one another was, of course, also facilitated by the time we spent together, but also by an openness to try out ideas, to debate and question, to read beyond our specialisms, to be stretched. For each of us this collaboration took us to areas of thought and research we would not otherwise have explored. Having such an intense collaboration with people who are from such different fields required a high level of trust. Each of us had to know that none of the others would put their disciplinary taken-for-granteds ahead of the collaboration. Cultivating trust was in some ways easy, because we had opportunities to get to know each other before we started

working together, but it was also enhanced by Heidi's willingness to pursue ideas and search for fresh ways of thinking, an inquisitive and exploratory attitude that is infectious. It is very likely that inter-disciplinary work of the nature we have conducted cannot be accomplished without an atmosphere of trust. One has to trust that the process will lead somewhere, that the ideas that others contribute are valuable, that one's own ideas may not be central to the argument, that the text I contributed is not necessarily the best way to formulate the issue, and that the robust conversations are not a reflection on you yourself, but that they are all important ingredients for moving the project forward.

The Way to Ippokampos

Metaphors are central to our understanding of memory. One of the central metaphors employed to understand memory is spatial: "We think of our minds as *places* that hold *things*. We speak of *holding* ideas *in mind*, of ideas *being* in the *front* or *back* or *top* of our minds. Ideas may be in the *dark corners* or *dim recesses* of our minds; ideas are difficult to *grasp* or have difficulty in *penetrating* our minds" (Roediger, 1980, p. 232, italics in original). While strong critiques have been expressed against such a view (e.g. Middleton & Brown, 2005), the spatial metaphor has been expanded through work in collective memory and collected memories. It turns out that while we may rightly or wrongly consider memory to be spatial within us, it is also true that spaces become sites of memory (Nora, 1989). It was a humorous coincidence that a large section of our work on memory and forgetting was conducted in the hotel Ippokampos on Hydra, as we met each

other halfway between Finland and South Africa, because in neuroscientific parlance the hippocampus is the area of the brain that is essential to the formation of new memories. The spaces of the hotel courtyard, and the coffee shops and restaurants around it where we conducted our work, have become for us sites of memory, where our thinking on memory and forgetting in music education became consolidated. And so the streets of Hydra cannot but remind us of hours of wrestling with ideas of memory and forgetting. Although we worked together all over the world, one of the images that readily arises is of Heidi poring over a book, laptop open for notes on the shared online document, with a cappuccino getting cold on the table at Tassos on Hydra. Thank you, Heidi for taking us on this journey with you.

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Addressing Current Challenges in the Finnish School through Music Education: Perspectives from Studies by Heidi Westerlund

Marja-Leena Juntunen & Heidi Partti

Introduction

Finland is widely recognized for its high-quality education system. However, despite its many achievements, such as the high rate of school graduation and enrolment to higher education programs, highly educated and competent school teachers, and free education even at the university level, the system is under constant pressure to keep up with the rapidly changing world and to address many internal and external challenges. These changes and challenges, such as globalization, digitalization and social polarization, continue to affect students, teachers, and the wider communities in and around the school.

The Finnish school education system has evolved based on the principles of educational equality, social justice, and *Bildung*. The comprehensive school (*peruskoulu*) was established in the early 1970s to provide every child with access to high-quality education regardless of their socio-economic or ethnic background, neighborhood, or gender. From then on, aspiring for equity has become a fundamental quality criterion for education in Finland (Kumpulainen & Lankinen, 2012). For many years, the national education system seemed to be successful in achieving the goals of reducing social inequality and offering genuine opportunities for all students to progress

in their studies. However, recent research indicates that comprehensive education is no longer able to even out the inequalities related to students' backgrounds, and there is evidence of alarming differences in learning outcomes between regions, between municipalities, and, increasingly, between boys and girls (e.g. Välijärvi, 2019), as well as those between immigrant students and their native-born peers (Kirjavainen & Pulkkinen, 2017). Overall, the level of learning outcomes in comprehensive schools has been on the decline for some time. In music, learning outcomes are not only uneven but generally modest at best, and gender differences are evident as girls clearly outperform boys (Juntunen, 2011).

In addition to the decline in learning outcomes, recent studies have also identified a variety of other challenges directly affecting school life. These include, for instance, experiences of bullying and a lack of social community in schools, as reported by a significant number of Finnish pupils (Harinen & Halme, 2012; Välijärvi, 2019). According to Salmela-Aro and others (2018), almost half of primary school pupils (aged 7–12) have some degree of a cynical attitude towards school and struggle to find it meaningful, while some of them do not consider school to be meaningful for their future life to any degree. Furthermore, as many as one in ten pupils feel exhausted while still attending primary school (see e.g. Salmela-Aro et al., 2018). In addition, older students at secondary levels commonly and increasingly experience stress and anxiety in school. Boys with immigrant backgrounds are reported to be at particular risk of exhaustion and student cynicism, especially towards the end of their comprehensive education (Kirjavainen & Pulkkinen, 2017).

The same challenges of disinterest and student cynicism have also been identified in studies concerning music education in school. For instance, Anttila (2010) suggests that some student experiences related to Finnish school music education are negative to the extent that they not only fail to generate motivation but may even undermine students' musical self-esteem.

One cannot help but make a connection between the above-mentioned student cynicism and stress and the gradual shift of Finnish educational policy towards neoliberal underpinnings with a reduced understanding of education as merely a servant of the global competitive economy. The objectification of human beings and the increased emphasis on efficiency and competition can be viewed as fueling the decrease in motivation, increase in exhaustion, and cynical attitudes among students. Furthermore, the overemphasis on productivity can also be seen to have influenced how music and other arts subjects are valued at school and how "useful" they are considered in terms of students' future (work) life (Juntunen & Anttila, 2019).

In her research, Heidi Westerlund has pointed out and offered various novel ways to address the challenges and various difficulties faced in music education, both in schools and in music teacher education. In the following, we will discuss perspectives drawn from Westerlund's research and reflect on them in the context of Finnish school music education. As her list of publications is exceptionally extensive, we have chosen to focus only on a few writings that we believe to be particularly helpful in the effort to tackle

current challenges and envision the future of music education. We examine these challenges and possible ways to address them from the perspectives of an individual student, a school community, and the wider society.

Valuing Students' Experiences and Life-worlds

Throughout her many writings on music education, Westerlund has underlined the importance of students' experiences within any given cultural context, and the need to understand a student's life "as the channel along which the learning experience flows" (Väkevä & Westerlund, 2007, p. 99). In other words, to consider the value of music education as closely interlinked with the conditions under which the student experiences the personal value of their education, rather than being determined simply by the value of music. In her article on the justification for music education, Westerlund (2008) argues that "the value of music education ought to be more strongly anchored in the learner's experience and the question of how educational practices create the attitude for lifelong learning" (p. 79). By approaching the philosophical and practical questions of "Why music?" and "How can music be part of the student's (future) life?" from the perspective of the *agent*—that is, the learner, with all their personal desires and interests—Westerlund reminds us of the inextricable link between the quality and meaningfulness of students' musical experience and the quality and value of music education. She writes:

> Ultimately, the learner will evaluate the value of his or her learning experiences in relation to his or her personal life which includes past and future events, whether educational or not. In this process, every

> good and meaningful experience is *suggesting some consequences* on the life goals of the individual. (Westerlund, 2008, p. 87, italics in original.)

Westerlund's (2008, p. 88) holistic approach to music education is well aligned with Dewey's pragmatist philosophy, which understands learning as an intersubjective experience and therefore as "essentially a social process" (Dewey, 1938/1998, p. 65). For Dewey, the central aim of education is to improve the quality of human life; in other words, to make it meaningful. It is therefore not insignificant how, and to what ends, music is taught in the school classroom, and whether it enables the learner to consider it relevant for their own life and to gain a sense of ownership of it. A key question here is whether the main concern of music education in school lies in the quality of the end products (such as musical performances, compositions, and the like) or in the quality of the educational processes—the possibilities that music education provides for such experiences that constitute a good life. As Westerlund argues, supporting students' work towards good and fulfilling musical experiences calls for providing students with opportunities for social bonding and meaningful interactions, as well as with possibilities to identify and develop competencies by drawing on their personal life-world and interests in ways that enable further growth. It is encouraging that questions revolving around meaningful participation and student experience have recently been given an increasingly central role in music education research (e.g. O'Neill, 2012; Holst, 2017).

Rather than expecting the learners to adapt themselves to the pedagogical methods of the teacher, Westerlund (2008) draws attention to the importance of pedagogical decisions and actions that are "*valuable in* and *for* the processes in which learners grow" (p. 80, italics in original). Westerlund's call for teachers to take responsibility for providing pupils with learning environments that enable meaningful learning experiences reminds us of Biesta's (2012) concept of *virtuosity* in teaching—the teacher's ability to make concrete situated judgements about what is educationally desirable. The notion of virtuosity highlights the centrality of making pedagogical decisions with reference to the purpose of music education. Indeed, considering the questions relating to desirability means making judgements not only about the *what* and *how* in teaching, but also, and essentially, about the *why* of teaching.

Living with Diversity in a Time of Increasing Societal Complexity

The music educator's ability to make educationally desirable judgements is further emphasized in our rapidly diversifying societies. During the past few decades, there has been a clear increase in the global interaction, mobility, and integration of people, goods, services, ideas, and institutions—a multifaceted phenomenon often referred to as globalization. As phenomena such as global movement and migration continue to diversify societies and communities everywhere, schools have increasingly become meeting places for various—often competing and conflicting—ideas, values, worldviews, and identities. This sociocultural complexity is described by Westerlund,

Karlsen and Partti (2020, p. 1) as spanning "a wide range of diversity dynamics related to various traditions of knowledge formation, multiple forms of cultural and artistic participation, feelings of national and ethnic belonging and political instabilities which render possible shifting conditions for experiencing trust/distrust and societal unity/polarization".

Although multiculturalism and global mobility can be argued to have had, at least to a certain extent, an impact in education for some time, the effects are now increasingly intensified and accelerated, not least due to the development and ubiquitousness of technology (e.g. Schwab, 2017). The diversity dynamics inevitably challenge the "previously localized views" (Westerlund, 2008) of the purpose of music education, and call for music educators to engage with the reality of increasing societal complexity in ways that facilitate the student with opportunities to "experience the personal positive value of his or her music education" (p. 80).

The importance of acknowledging and engaging with musical diversity has been emphasized by various music education scholars for decades (e.g. Campbell, 2004; Elliott, 1989; Volk, 1998). However, in her writings on diversity, Westerlund highlights the importance of taking into account the complexity of human existence; that is to say, to thoroughly and respectfully consider issues related to, for instance, ethnic, social, cultural, religious, or gender diversity in a music classroom. Accordingly, intercultural music education does not mean merely teaching a variety of musical cultures and practices (*world music*), but, rather, to "teach music with intercultural lenses" by responding both to global and

local contexts of music education in increasingly diversifying societies (Karlsen & Westerlund, 2015, p. 373). To address the need to create "shared futures for people" (Westerlund, 2017, p. 12), Karlsen and Westerlund (2015) suggest an approach that "would take the local, already ongoing negotiations of musics as a point of departure in order to create new musical negotiations and multiple belongings, as well as to facilitate social bonding in particular" (p. 373; see also Kallio, Westerlund & Partti, 2014).

This approach to music education is brought about by a profound ethical and political need to enable students "to interact interculturally and ethically in the most local, everyday level of diversity—in other words, to learn 'the art of living with difference'" (Karlsen & Westerlund, 2015, p. 383). Instead of assuming a politically and socially neutral attitude toward musical knowledge and music education, Westerlund and colleagues remind us of the necessity of "a heightened and ongoing ethical reflexivity" (Westerlund et al., 2020, p. 9) as a key ingredient of music educators' professionalism. Accordingly, music teachers are invited to take their place as *critical cultural workers*, to use Paulo Freire's (1998) terminology (see also Westerlund, 2012), in navigating cultural diversity and responding to "the quest for solidarity" (Westerlund & Karlsen, 2020, p. 216) in their work with heterogeneous groups that include students from various backgrounds and with diverse needs and capabilities. There is, indeed, an urgent need to cultivate pedagogical thinking and practices that facilitate intercultural communication and cultural self-awareness, and that support the development of societal responsibility, intercultural competencies, and global skills in music education.

The development of intercultural pedagogical approaches in a time of increasing societal complexity has been one of the focus areas of Westerlund's recent work, particularly within the *Global Visions Through Mobilizing Networks* initiative (2015–2020), with its starting point in the recognition of the intimate connections between music, education, and society. As teacher education institutions around the world are facing a similar need for educational reform due to rapid social and cultural changes, the Global Visions project has sought to promote music teacher agency and educational leadership by creating conditions for collaborative and research-based learning between three different institutions, namely the Sibelius Academy in Finland, the Levinsky College of Education in Tel Aviv, Israel and the Nepal Music Centre in Kathmandu, Nepal. Despite the differences between the partner institutions and their respective societal environments and educational histories, the challenge at hand—that of equipping future teachers with the necessary skills and understandings required to work in diverse classrooms—is a shared one. By establishing an international network of music educators, the project has aimed to provide opportunities for teachers and institutions to learn from each other and together envision intercultural music teacher education programs.

The work and research conducted within Global Visions is extensively described in many chapters of the recently published anthology *Visions for Intercultural Music Teacher Education* (Westerlund et al., 2020), in which Westerlund and Karlsen (2020) invite music teacher education institutions to focus on the "culture of diversity" at the center of the profession: "We

see that a time is approaching when we can, and we need, to reposition music educators at the heart of societal transformation, as we work towards 'imagined communities' where living with diversity becomes an everyday, and ethical, way of living together" (Westerlund & Karlsen, 2020, p. 216).

A tangible example of recent efforts to advance future teachers' growth towards "the art of living with difference" (Karlsen & Westerlund, 2015, p. 383) is a pedagogical studies course organized by the University of the Arts Helsinki and Aalto University. During this joint course involving three teacher education programs (music, visual arts, and theatre), the students worked in mixed groups and were tasked with finding ways to enhance *global competence* (OECD, 2018) through multi-arts participation. The course offered an inspiring example of how integrated arts exercises and projects could provide teacher education students—and, undoubtedly, also students in the school contexts—with vital opportunities to connect with wider societal questions and cultural awareness. Furthermore, the students' conscious, creative, and innovative efforts to build up global competence provide evidence of the relevance of questions relating to societal transformation for students. Instead of focusing solely on the enhancement of their musical (or other artistic) skills, the development of the ability to "[interact] interculturally and ethically" (Karlsen & Westerlund, 2015, p. 383) appears to be self-evidently significant for most student-teachers. In order to strengthen the future teachers' abilities "to navigate within a societal state of fast change and fluidity" (ibid., p. 383) and take their place as moral agents contributing to the common good in a democratic society, teacher

education programs must commit themselves to systematically providing student-teachers with shared spaces for working together with others to achieve ethical reflexivity, mutual solidarity, and a sense of collectivity.

Advancing Social Justice in and through Music and Arts Education

In addition to increasing disparities in schools, there are notable inequalities regarding the opportunities children and young people have to partake in the arts and cultural activities. The right to participate in the arts and culture, as well as to develop oneself, is a basic human right, and is also ensured by the Constitution of Finland (Constitutional Act 731/1999). However, the genuine possibilities for people to have their cultural needs met continue to be unequal. According to a recent survey (Martin, 2017), the cultural activities targeted at children and their families in Finland are primarily used by citizens with a high socio-economic status and Finnish as their native language. Furthermore, their participation is preceded by a personal interest in the arts and culture, and by an understanding of the importance of cultural capital in the advancement of wellbeing and social mobility. Many other Finnish and international research findings show the accumulation of cultural participation and cultural capital in families with strong social assets and economic resources (e.g. Af Ursin, 2016; Catterall et al., 2012; Purhonen et al., 2014).

Throughout her career, Westerlund has been, and continues to be, willing to tackle inequality and other social challenges through her research. These

efforts can be regarded as culminating in her work as the leader of the *Arts as Public Service: Strategic Steps towards Equality* research initiative (2015–2021), financed by the Academy of Finland's Strategic Research Council from its *Equality in Society* program—to date the largest research initiative dedicated to the arts and arts education in the Nordic countries. The six research groups within the project consist of over 90 researchers and involve experts and multidisciplinary expertise from the fields of arts and arts education and beyond, such as sociology, system analysis, education, psychology, and brain research.

ArtsEqual examines the arts as a public service while taking equality as the starting point, and explores how the arts can meet the social challenges of the 2020s. The project is designed to address the increasing inequalities in Finnish society, such as those related to the recent demographic changes and the ever-widening sustainability gap that sets new demands for the basic services of the arts and arts education. In ArtsEqual, researchers have aimed to identify mechanisms that produce inequality in the arts and arts education services and, through numerous interventions, have attempted to reform existing practices. As required by the financier of the project, ArtsEqual publishes policy recommendations and suggestions for action to promote and enhance equality in society at large. Hence, ArtsEqual does not only produce new knowledge for policy makers and the academic and professional fields, but also actively aims to change current policies and practices by envisioning future possibilities for societal equity and equality in and through the arts and arts education.

Within ArtsEqual, the research group *Arts@school* has focused specifically on questions of inequality in the school context. Mainly by means of interventions and participatory action research, Arts@school has aimed to improve every student's opportunities to participate in arts education to support their learning, school engagement, and wellbeing. The work conducted by the group has also attended to the marginalized or otherwise excluded individuals and groups by, for example, building bridges across different abilities and developing inclusive pedagogies. The role of the group has been twofold: on one hand, it has aimed to increase an understanding about the various ways arts education can support learning and wellbeing in school; on the other hand, the research conducted within the group has also identified a variety of reasons why arts education sometimes fails to achieve these aims. Indeed, music and other art subjects in school can be understood as having a key role in providing the conditions for the ongoing process of "deep democracy" (Green, 1998; Karlsen & Westerlund, 2015) through participatory processes and collaborative inquiry in intercultural communities where "social justice is produced through solidarity practiced 'in action'" (Karlsen & Westerlund, 2015, p. 384). Some of the identified obstacles to providing such conditions include a fragmented school culture, a lack of resources, and an absence of structures for or interest in cross-sectoral collaboration.

An important outcome of ArtsEqual is a more comprehensive understanding of the nexus of values, practices, policies, and professional ethos that together impact the quality of and access to the arts and arts education

services. As pointed out by Westerlund and her colleagues (Väkevä, Westerlund & Ilmola-Sheppard, 2017), in addition to the importance of the educational micro level, such as teacher-student relations, the macro-level processes of education must also be considered when addressing injustice in music education. This is not to downplay the role of interactional processes in the classroom and the pedagogical deliberation of the teacher, but rather to remind us of the potential of institutional innovations that support the development of institutional resilience and result in "new insights on how social justice and inclusion may be enhanced" within arts education systems (Väkevä, Westerlund & Ilmola-Sheppard, 2017, p. 1). Therefore, the systems need to be reformulated so that their moral responsibility in society extends beyond musical and pedagogical quality (Laes, Westerlund, Väkevä & Juntunen, 2018).

Discussion

On the opening pages of her doctoral dissertation, published nearly 20 years ago, Westerlund (2002) brought the question of the purpose of music education to the fore. In many ways, this question could be understood as having guided her work throughout her academic career. Her determination to examine "the practical reality that music education wants to capture and create" (p. 14) has resulted in a remarkable amount of publications, speeches, and projects, each contributing to the ever-deepening understanding of the possibilities of music as a meaningful experience and highlighting the importance of frequently and critically examining the taken-for-granted, ignored, or hidden educational ideas and processes that advance or impede

socially inclusive music education. This reflection is not, however, merely a theoretical task to be exercised by educational philosophers. In her writings, Westerlund continues to inspire new generations of music teachers to develop their "own personal philosophy" (Westerlund, 2012, p. 9), and thus contribute to the advancement of the "ethical dedication to alertness" (p. 17) that enables music teachers to critically reflect their "own pedagogical goals, and to carry out the required educational tasks in a consistent manner" (p. 17), as well as to interact with the surrounding world interculturally and ethically (Karlsen & Westerlund, 2015, p. 383).

Without rejecting the idea of music being "a unique phenomenon in human life" (Westerlund, 2012, p. 15), Westerlund shifts, or rather expands, the focus towards the social aspects of learning experiences and the consequences any given musical event or educational process might have for providing the conditions for social justice and equality in and through music education systems. This commitment to ethical reflexivity makes it impossible to view arts education as separate from the other critical goals of schooling. On the contrary, understanding music as a social endeavor enables music educators to examine the political nature of education and to engage with the reflective work to "identify possible inequalities and undemocratic practices and work towards better conditions" (Westerlund, 2012, p. 15) and "more meaningful practices" (p. 16) in their everyday work. Acknowledging the ethical and political dimensions of music education may be more vital now than ever before. While Finnish school education has been deeply rooted in the belief in every student's right to an education

and Bildung, with its emphasis on the importance of, and possibility for, human growth and the self-cultivation of individuals and nations, this principle is now being challenged by the mounting demands of productivity and competence put forth by neoliberal advocates. This can be witnessed in, for instance, the emphasis placed on equipping students with so-called 21st-century skills to make them ready "for the new global economy" (OECD, 2008), which, as pointed out by Biesta (2013), is gradually taking its place as the new "unquestioned frame of reference" (p. 738) in education. Instead of promoting "traditional educational values, such as altruism and solidarity" (Hakala, Uusikylä & Järvinen, 2015, p. 251), the purpose of school in this market ideology framework is connected to the importance of preparing pupils to thrive in and contribute to the reality of global capitalism. Consequently, arts education is also evaluated through its measurable outcomes; that is, its capacity to impart to students the skills—such as creativity, innovation, and teamwork—it is assumed they will need in their future working life. However, Westerlund's insistence on the centrality of the quality of "the students' here-and-now experience" (Westerlund, 2008, p. 84) stands in stark contrast to such demands.

In much the same vein, Biesta (2017) advises us not to ask what education *produces* or makes, but rather to ask what education *means* and makes possible (p. 54), essentially to recognize the possibilities that arts education can provide students to exist in dialogue with the world; to turn them towards the world, calling them to exist as subjects "in the world without occupying the centre of the world" (p. 58). The fine line between adjusting to the global

networked society and responding to it in a responsible manner (Biesta, 2013) is a crucial one in terms of the purpose and direction of education. The first results in attempts to meet the unrealistic expectations permeated by competition and alienation, while the latter is likely to bring about possibilities for "an engagement with the world as a world of possibilities, a world of alternatives" (Biesta, 2013, p. 741). Knowing the difference, and resisting the direct demands from society while remaining "*open towards the world*" (p. 741, italics in original), calls for music educators with an "ethical dedication to alertness" (Westerlund, 2012, p. 17) in their efforts as critical cultural workers.

With her call for ethical dedication, Westerlund invites music educators to join with others in an "engagement with uncertainty" (Westerlund & Karlsen, 2020, p. 217) and to navigate the local and global changes and challenges and reflect the dynamics of diversity collaboratively in professional communities (e.g. Gaunt & Westerlund, 2013). It is also a call to use our imagination and creativity to identify and address the demands and inequalities of tomorrow. The increasing fragility of the global environment will challenge every area of human activities, including music education, to responsibly respond to the escalating ecological crisis. Westerlund's appeal for ethical dedication has never been more pressing than now, as we are setting off on our journey towards eco-social justice in and through music education in Finland.

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“It Takes a Village to Raise a Child”: Exploring Evocative Autoethnography Through my 1990s Democratic Music Education Paradise

Guadalupe López-Íñiguez

> The real educational work […] is about turning [children and young people] towards the world and about their desire for wanting to be *in* the world and *with* the world, and not just with themselves.
>
> Gert Biesta (2017, p. 37)

Access to broader culture during my early childhood seemed to consist of watching TV at home and—being inclusively minded towards the fashion and entertainment industries—also reading *Hello!* magazine at both of my grandmas’ homes. It goes without saying that such contemporary hysterical nonsense as worrying about how much screen time, or what kinds of high-quality educational programs, my three-year-older brother and myself were exposed to, or the content that our eyes were watching or our ears were listening to (mostly my parents’ choices, such as rather boring Western movies and even more boring news all day), the effects of blue light exposure on our brain, or what kind of feminist ideas I would develop due to different sexist advertisements, were not considered.

Access to education was via the closest public school, a two-minute-walk from my home. I basically woke up 15 minutes before the lessons started,

had my sugary cacao milk and cookies for breakfast, and ran down the street with my sufficiently completed homework in my brother's old backpack. It again goes without saying that current habits such as getting daily help from my parents or private tutors to perfect my homework, eating an organic and balanced breakfast, receiving hugs and affirmations of "You can do it!" from my parents before going to school, wearing new and fancy ecologically-minded clothing designed (and made!) in Europe, carrying a cell-phone for protection, or even mobilizing the school's parents association over cases of bullying, were not considered either.

So, I was pretty much a typical non-privileged little Spanish girl born in the early 1980s, with parents who had to leave the school at age 12 to start working pretty hard in order to provide their household with enough food and a roof over their heads. And, I did what most of my friends and neighbors in our little catholic, patriarchal, rural village (80-kilometres inland from the beautiful Mediterranean Sea) did:

> picking grapes, olives, and almonds,
> and playing in the streets.

Yet, magically—because magic exists for those who believe in it—I happened to have a spirited heart and, so the teachers said at least, a brain as well. As if brains were important for both culture and education… So, first came my love for classical ballet, for which I had not only a great passion, but also the requisite flexibility and charm. So many of my brother's old wool indoor slippers were

broken by secretly perfecting my ballerina tip toes! At last, when I was old enough to enroll in classes, I found the ballet lessons were free… but the ballerina shoes were not, and that was the end of that story. And years passed by:

picking grapes, olives, and almonds,
and playing in the streets.

Later came my interest in classical music—many said too late. Too late, because again it goes without saying that the habits of musical (or somehow powerful) families, such as starting playing a teeny tiny violin/piano at age 5 with daily practice supervised by the experts, or having a seasonal pass to attend the city's opera and orchestral concerts with your parents (wearing a fancy dress and shiny shoes, with the most beautiful hairband, and of course displaying good manners), and going through intensive solfège training from the cradle to age 4 before getting through the awful entrance examinations to access the top-notch elementary music schools (and thus to the guru teachers needed in the childhood's musical CV to ensure further access to elite music schools), were simply not considered.

And so, I started my musical studies at the age of 12, innocently, as an outsider to the classical music business and traditions, without parents who were established in terms of musical knowledge, position, or capital, and where being a young star, an inborn genius of exceptional ability, seems to be what counts. And thus I, ignorantly kept on:

picking grapes, olives, and almonds,
and playing in the streets.

The ballerina shoes were too expensive, but what about the music lessons and, most importantly, the musical instruments? Well, one has to be persistent when it comes to the existence of magic. Some call it "the American dream". I call it the *Federation of Music Societies in the Valencian Community*[1] in Spain, where whole villages truthfully raise children in a beautiful, democratic music education paradises extending over 545 municipalities. Nowadays, the magic numbers of this environment represent:

- 50% of all music schools in the whole country (549),
- 40,000 musicians,
- 60,000 students, and
- over 200,000 active members functioning as modern patrons involved in a socio-cultural-educational success story.

This is a story rather different than another well-known music education system in charge of the training of a large number of musicians in a particular geographical region, and in fact probably one of the better-known examples in the world: *El Sistema* in Venezuela. However, there is a "small" difference here: the musical ecosystem I was raised with in the Valencian Community was not being used as a political weapon for or against education—democratic or not. And thus, a paradise.

1 In the official Valencian terms, *Federació de Societats Musicals de la Comunitat Valenciana* (FSMCV). See https://fsmcv.org/es/

I could not afford the ballerina shoes, but, as happens in many regions in privileged parts of the world, I could freely access books through the public library and the public school. In the same way, I could freely gain access to a lovely cello, because the music school gave it for free, along with the strings, and the bow with its rosin, and even photocopies of the music I wanted to learn. And I also got those solfège books second hand. This time, it was not only for me, but for the richer children and for the poorer ones alike. It did not matter, as long as you wanted to play music. This was thanks to the government funding and the small yearly fees paid by those 200,000 patrons, those who would attend every single musical event by the students, whether younger or older, and regardless of the musical "quality" of their performances, but because of their love of humans as social beings.

Did I mention there were no entrance exams?
Did I mention the cello was my first choice?
Did I mention there was no age limit to get in?
Did I mention group lessons were more important than one-on-one sessions?

How wonderful was that! And you would definitely play, not only on your own, but in fact mostly with others. And not just with those at your own "level", but with amateurs and professionals, younger and older than yourself, from the very beginning. And you would play what you liked, and what others liked too, because everyone was involved in deciding, in suggesting. Everyone's voice counted, and so the repertoire grew rich. It included not only canon pieces, but also contemporary, and folk, and jazz, and pop, and everything beyond and in between. And you would make arrangements by hand, without even having had analysis or

counterpoint lessons, or even having played a recital on your own, because you would learn with others who knew more than you, but who would not for a second treat you like you knew less. They would hold your hand and carry you with them. They would empower you. They would help you find your motivation and artistic self. This was a real music teaching and learning process that was focused on the learner (in line with Pozo et al., forthcoming). So, you would play Stravinsky's *Rite of Spring* with a score adequate for your expertise, made by yourself. And if you had no solfège knowledge, you would surely invent some notation that helped. In fact, if you could not read the score at all, you would learn it by heart, through funny rhymes. The point was to participate, along with everyone else.

And there you would find Manolo, the person who had been playing in the band for over 50 years, the very one who was buried in the band uniform he loved so much, the one who only knew how to play a C with a rather old looking piston trombone, and thus the very person for whom all the music scores had to match his expertise: plenty of Cs here and there for everyone's joy. And you would also find Fernando, who was one of the leading brass players in the country, or globally, because we export more brass musicians than any region in the world. And they would both bring you back to your home after the band's rehearsals in the late evening—for your safety—while dropping off some other kids on the same route. They would tell you stories about having fun playing together, and they would ask you to join in some extempore football matches with all the musicians of the band, just because the weather was good, or to join them in cooking a giant paella in the

mountains for the whole band. Because this was not only about playing music together—this was about music bringing us together. There were not better or worse musicians, there were only people who loved to socialize through music playing and education. Maybe, just maybe, this was what Elliott (1995) refers to as the importance of *doing* music as a social action. I don't know—and in any case, I happily continued:

> picking grapes, olives, and almonds,
> and playing in the streets.

It did not matter if you failed in the rehearsals or concerts, or if you missed a note. The celebration was to be on stage together, regardless of the musical product. And so, you got the chance to play solos, or to sit in the last chair of your instrument section, because everyone got opportunities and chances to be the best version of themselves, in any role. And the lessons were about helping you to be in the band; not a single scale, not a system based on a particular repertoire of increasing technical difficulty, but an amalgam of sounds from so many places in the world: musical material as a *means* and not an *end* of musical education. And if you were progressively rising as a "star" in the outside world, it did not matter to anyone there, as you were just one more piece of the beautiful paradise's puzzle—forever incomplete if any piece, large or small, is missing.

So it was that I found that not only my music teachers, but also the band conductors who were involved in our free education, and even the musicians

who were part of the bands within the system, were active, transformational agents in our small societies within the Valencian Community, who basically focused on "the nature and significance of music in our lives and those of our children" (Woodford, 2005, xi). And there were other Manolos and Fernandos all over, no matter how large or small the village might be, who would surely raise the children together, proudly, because they knew the children were their future, and there is no future without democratic education. Because when that is compromised, so is our wellbeing, and then it does not matter how talented you are, or what the musical quality is—everything dies, and all sounds turn into silence (in line with López-Íñiguez, 2019).

The participation of all voices in every musical decision, encouraging creative experiments from the very start of the studies, not relying on testing to access music education, and not discriminating because of economic class, age, gender, or race are the true means of giving power (*kratos*) to the people (*demos*). Westerlund (2008, p. 87) has written that a music learner "will evaluate the value of his or her learning experiences in relation to his or her personal life, which includes past and future events, whether educational or not. In this process, every good and meaningful experience is suggesting some consequences on the life goals of the individual." Following Dewey's (1934/1980) theory of experience within the arts, Westerlund (2003; 2008) argues that the quality of positive and enjoyable learning experiences is an ethical and democratic aspect of accessing music education. And such experiences, which I had the privilege to enjoy during my childhood and adolescent years, truly helped me, not only while:

picking grapes, olives, and almonds,

and playing in the streets,

… but also later, when I encountered other, more common, but less democratic music education systems. These later encounters only served to stress the importance that these early experiences had on my life, and on the lives of so many Guadalupes, Manolos, and Fernandos. Because we were fortunate enough that we could not understand music in any other way than through its power to embrace otherness, while enriching one's own true inner self in ethical ways. And because, after all, we were privileged to have the chance to pursue music studies in a way not often given to others. And so, I can gratefully say that it took my village—Utiel—to democratically raise the child I once was.

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Heidi with her doctorated mentees at the University of the Arts Helsinki's conferment ceremony in June 2018.
(Photo: Aino Huhtaniemi)

Part III

Academic Life and the Purpose of Adventure: Professionalism, Expansion, and the (yet) Unknown

Sidsel Karlsen

Introduction

"Expanded professionalism" is currently one of the buzz phrases in arts and music education scholarship (see e.g. Laes & Westerlund, 2017; Lehikoinen, 2018). According to Laes and Westerlund (2017), the notion "stems from a new conceptualisation of expertise that abandons singular authoritarian knowledge, allowing space for the non-hierarchical co-construction of knowledge in professional communities" (p. 41). It is hence utilized for the purpose of addressing a need for change in how professional knowledge is thought of and created. While communality is emphasized in the quotation above, the concept can be claimed to have bearing on the individual and collective levels of professionality simultaneously. Put simply, at the level of the individual, it reminds us that we are not educated once and for all when we leave higher education. Rather, a significant part of our professionality resides in our willingness and ability to learn on the job and keep expanding the skills and knowledge needed to work—for example as an artist, a musician, or a teacher—in dialogue with other parties and experts as well as the fluctuating demands of society. At the collective level, it implies an expansion of the understanding of a profession in itself, and of what it means to act as an expert or a professional in a certain domain. As Laes and Westerlund remind us, we need "both a wider understanding of expertise and also an enhancement of community expertise over individual expertise" (p.

42) to ensure the development of, for example, the music teacher profession into a state more compatible with current societal needs. The two levels are of course not entirely separate, nor is the demand for constant expansion necessarily unproblematic (see Karlsen, 2019). In this chapter, however, I will leave these matters behind, and focus on the question of what it takes to expand. In other words: How is expansion possible? What should be expanded? Through what means? And, does it have to hurt or not?

To address the last question first: I have elsewhere, both in collaboration with and inspired by other researchers (see e.g. Sæther, 2013; Westerlund et al., 2015), suggested that expansion of professionalism may happen by stepping out of comfort zones, and also that it may arouse uncomfortable feelings and even be psychologically painful. Here, I will explore the phenomenon from another angle, choosing not to focus on comfort zones or elaborate on unpleasantness, but rather to conceptualize the expansion as "seeking out adventure". The notion of adventure, commonly understood as "an unusual and exciting, typically hazardous, experience or activity", or even a "daring and exciting activity calling for enterprise and enthusiasm" (Adventure, n.d.), brings about far more positive connotations than being dragged, tricked, or forced out of one's comfort zone. First of all, it emphasizes expansion as a voluntary endeavor. If one seeks something out, it follows that it happens of one's own free will. Secondly, it highlights the thrill connected to the activity in question. Even though one may not have the full overview of the immediate consequences of the undertaking, or of what it may lead towards in the future, it should be clear from the above definitions that this

uncertainty is exactly what forms a significant part of the excitement. One could of course argue that the act of seeking out adventure as part of one's professional activities might carry an element of irresponsibility, since the outcome cannot be completely safeguarded beforehand. Still, I would claim the contrary: *Not* setting off on adventures every now and then could easily lead to professional failure, especially in academia where our main task is to create and disseminate new knowledge. If one never strays off the beaten track, how could such knowledge arise? Consequently, if I am professionally responsible for knowledge expansion within a certain field, my duties necessitate that I regularly put myself in situations of unpredictability.

In my own academic life, I have been lucky to have many opportunities to seek out adventure, many of them facilitated by and experienced together with professor Heidi Westerlund, the receiver of this *Festschrift*. Heidi is beyond doubt the most adventurous person I know, in academia or elsewhere, and she has always encouraged me to approach work-related adventures. She is possibly also the most responsible person I know,[1] always taking care that project goals are achieved, people's needs are met, and everybody's travel arrangements taken care of. So, again adventurousness and responsibility seem to go hand in hand.

1 With a few notable exceptions. Why, for example, Heidi thought it was a good idea to wander off the path and wade through a meadow with long grass when we visited Brisbane in Australia, a country full of poisonous spiders and snakes, I still do not know.

In the following, I will elaborate on the three first questions asked above—the "how?", "what?", and "through what means?"—by sharing some of my own experiences of academic life adventures, most of them involving Heidi in one way or the other. Contrary to what many people might expect, the examples do not all have to do with travelling in the physical or geographical sense. Although I will start from the travelling, I will also share experiences of research adventures, and even of adventurous processes of reading and writing. What all of these shared experiences have in common is that the professional and knowledge expansion that followed from them did not arise from any kind of hardship. Hard work, dedication, unpredictability, and sometimes even hazard were certainly involved, but this never overshadowed the mere joy and excitement of the activity, nor the enthusiasm built through it.

Adventurous Academic Travels: Expanding Professional Horizons

For the past 15 years, I have travelled to places my younger self could never have imagined that I would have the opportunity to visit. My childhood holidays were mostly spent in Norway, and, if abroad, in the Nordic countries. Well into my thirties I still had travelled in Europe only. Now, close to being 50 years old, I have spent time in five continents and have had the opportunity to travel to faraway places quite regularly, mostly for work-related purposes. While I am not blind to how such travelling impacts on climate change and global warming, and therefore am currently considering how it can be diminished, I am also extremely grateful for the wonderful experiences I have had, and all the friends I have made, in many different

parts of the world. Sometimes, I have even experienced a quite formidable expansion of horizons—a travel-induced *accommodation* in the Piagetian sense of the word—which has left me altered for life.

In January 2012, I attended the Cultural Diversity in Music Education conference in Singapore together with colleagues from the Sibelius Academy. As I recall it, I travelled directly from the conference location to Siem Reap in Cambodia to engage in research connected to an intercultural project that aimed to provide Finnish music teacher students "with experiences of teaching and being taught in three traditional music and dance programs run by Cambodian NGOs" (Westerlund et al., 2015, p. 57). While geographically the farthest place away from home, Singapore was still a city that I could logically understand and recognize. It looked quite similar to other big cities I had visited, it was extremely clean and orderly, and I understood what was expected of me in most social situations. Siem Reap, on the other hand, was none of the above. I did not experience it as orderly in any way. The traffic was loud, noisy, and went mostly by tuk-tuk, a vehicle that I had never seen before in real life. Crossing the street seemed almost impossible. The midnight market was crowded, and full of items, food, and smells that were unfamiliar to me. The fish *amok* that I ordered in a local restaurant tasted wonderful, but unlike anything I knew from before. Even the music and dance so expertly performed in the restaurant were difficult to comprehend; I did not understand the meter, nor could I grasp the logic of the scales, or the movement patterns executed by the dancers. Since it was my first night in Siem Reap, I did not carry the local currency, so I walked down the street

to look for a cash machine. Even *that* object was not located where I would expect to find it. Instead of being placed on the wall of a building, it had its own, separately built small house in the middle of the street, complete with glass walls. I recall standing in front of the machine, looking out on the street, and thinking: "I don't get the *system*!" It was not a traumatic experience, only a sudden realization that I had no cognitive schemata that could aid me in understanding what was going on around me. Given that I only spent a few days in Siem Reap, I did not develop any during my stay either. Instead, I learnt to exist fairly comfortably in a state of not-knowing. Hence, what was expanded through this adventure of travelling halfway around the world was not primarily my understanding of culture, but rather my own internal limits of tolerating uncertainty, in other words my horizons of self, and also my understanding of the incomprehensibility and untranslatability of culture (see Bhabha, 2018). Both of these aspects have since had a significant bearing on my professional life.

Research Adventures, or "Research as Adventure": The Art of Deliberate Open-endedness

During my time as a researcher I have been lucky to be part of several externally funded research projects, some initiated by myself and some established in collaboration with accomplished colleagues. The funding has given me opportunities to dedicate much time to research, and has also structured my academic life for years at a time. Whenever trusted with state money, be it Swedish, Finnish, or Norwegian, I have always felt a huge responsibility to safeguard the research outcome in the best ways known

to me. Such an attitude might seem incompatible with my inclination to seek out adventures, but, as pointed out above, the latter is certainly also a prerequisite for ensuring that research work be well done. Rigor and adventurousness are never opposites whenever such endeavors are to be undertaken, but each aspect must be carefully put to work in different stages of the process.

In 2015, Heidi Westerlund and I, as Principal Investigators, received a major grant from the Academy of Finland for a research project named *Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel and Nepal* (Global Visions, n.d.a). The project was rigorously prepared and sketched out through a 12-page research plan encompassing, among other things, detailed descriptions of objectives, theoretical starting points, distribution of workload, and a time schedule. At the same time, it was deliberately and, I would say, meticulously open-ended, with ample room for unexpected things to happen and unforeseen results to occur. In a world of research funding that tends to favor projects that can be assumed to safely deliver a predictable outcome, I must say I am still amazed that the funders were willing to take the risk. So, what was risky about the Global Visions project? First of all, as the full name shows, it was set up as a mobilizing network, in other words a network that was designed to evolve and expand. Consequently, when the project started, we did not know exactly how many people would be involved towards the end. Second, while the objectives of the project were clearly outlined in the research plan, there was little room to describe the research tasks of each

sub-project, of which there were several. This allowed for a long and quite flexible period of subsequent planning and development, also encouraging different kinds of evolving designs on the sub-project level. Third, the project necessitated close collaboration between people living in countries located very far apart from each other, including areas that are sometimes subject to violent political conflicts as well as huge natural disasters. Thanks to great efforts from each and every person involved, the big research adventure that the Global Visions project constitutes has become a success. At the time of writing, we are nearing the completion of the project, and we know already that the outcome is extremely rich in perspectives, learnings, practical applications and, not least, research publications (see Global Visions, n.d.b). By allowing for and tolerating open-endedness, and thereby in many ways considering a model of "research as adventure", the project participants have not only made possible their own, individual professional expansion, they have also greatly contributed to expanding the knowledge-base of the whole profession of music educators (see e.g. the chapters in Westerlund et al., 2019). Certainly, there have been moments of discomfort, periods of not-knowing, and situations of frustration. Still, the collective joy of pulling this project together has been greater than in any other research project in which I have been involved. If we had tried to safeguard the project outcome by employing a strict, top-down regulated design, that same outcome would almost certainly have been jeopardized. Somehow, the Academy of Finland evaluators must also have known a thing or two about research and the adventures that it necessitates.

Adventures of Reading and Writing: “Lead and Follow” for Academics

I have never been much of a dancer, and the traditional and gendered expectation of, for my part, following, never was my thing. Still, I have learned the art of subtle negotiations of direction through another aesthetic medium, namely writing, and through co-writing in particular. Before I tell tales of writing adventures, however, there will be one of reading, since, in academia, the latter is supposed to precede the former.

Reading has always been one of my favorite pastimes, but previously I never thought of my academic reading as adventure. That label was reserved for my leisure-time reading of novels and the like, while my job-related reading was categorized as work. That is, until I started co-reading with colleagues. On several occasions I have had the opportunity to engage in collective reading, often in preparation for joint data analysis or the writing up of a co-written article. Typically, these sessions have involved going somewhere together, so that we can work for some days in a row fairly undisturbed, reading ferociously while simultaneously taking notes and discussing what we read (in the hotel breakfast room, cafes, or parks, or while walking from location to location, and even late in the evening during and after dinner) until my head has felt balloon-like, ready to explode with new knowledge and all the things that I can almost, but not quite yet, comprehend. Such joint explorations of unknown territories of ideas can be exhausting, but also extremely rewarding, intellectually and professionally. After this enthusiastic feasting on theoretical knowledge comes the time for output, namely the writing.

Over the years I have written articles and other research-related publications together with quite many colleagues; albeit with some more frequently than with others. Quite early in my career, I switched from sending documents back and forth via email to using Google Docs, an online-based writing tool which allows all involved authors to work together in the same document at the same time, wherever they are. My favorite use of this tool involves writing with one co-author, being located in the same spot geographically, with both I and the other author accessing the developing text with our own laptop and at the same having the possibility to talk about and discuss what we are doing. This might seem a pretty boring procedure to most people, but during the past decade it has provided me with the most fantastic intellectual adventures. Imagine building up a world of words together; sometimes you lead, and sometimes you follow. This slow dance of intellects will end up in something you cannot entirely predict beforehand. The final outcome will be a text that you certainly could not have written on your own, nor could the other party. For a long time, the logic will seem erratic and the process hazardous, and then, at some point, it all falls into place. Who did the thinking? It is hard to say. The expansion happening through this nerdy journey is an enlargement of minds, a merging of thoughts to the point that no individual ownership can be traced or claimed. *We* wrote the text, the ideas developed are *ours*. Not all processes of co-writing proceed like this, but the best of them do, and this "lead and follow" for academics is my absolute preferred form of professional adventure.

Expansion, Development of Expertise, and Knowledge Communities: A Brief Discussion

The forms of professional expansion described here are not the ones of a musician or music teacher (although I am also educated as such), but rather the ones experienced by a music education researcher. Although fairly domain specific, they still share some general traits with the development of expertise in other areas. I will come back to that in a minute. First, I will attempt to answer the questions asked in the beginning of this chapter: Professional expansion is possible, among other things, through the means of travel, research, and various kinds of collaborative work. What is expanded in the examples shown above is of course my own personal limitations, but also, at the best of times, the collective knowledge-base of the profession to which I belong.

Writing on expertise, collective creativity and shared knowledge practices, Hakkarainen (2013) describes several characteristics of development of expertise on the individual and collective levels. While the format of this chapter does not allow me to delve into all of these, I will focus on three in particular that have bearing on some of the experiences narrated above. First, Hakkarainen emphasizes that what he names adaptive experts "deliberately work at the edge of their competence and seek challenges that assist and elicit their learning, development and creative knowledge advancements" (p. 16) instead of engaging in routine practices. Working at the edge of my competence is indeed a very precise description of what it feels like when my head is ready to explode from collective reading or my consciousness is somehow widened through joint writing. Second, elaborating on how human cognition can be distributed,

Hakkarainen claims that "the human mind has permeable boundaries so that it can merge, fuse and integrate with various extended artefacts and other minds in a way that augments cognition and elicits creative achievements" (p. 16). Clearly, this is what occurs when my mind is merged with that of another author, via and integrated with the extended artefacts of laptops and Google Docs. Third, focusing on the collaborative emergence of innovation, Hakkarainen sees that it is "[t]hrough sustained collaborative improvisation … [that] ideas, artefacts, methods and practices emerge that do not belong to any one of the individual participants but that are interactional emergents from self-organized collaborative processes" (p. 21). Although the various publications stemming from the Global Visions project are owned by particular individuals, in the sense that they are written by and rightly attributed to certain named authors, many of the project's ideas, ways of doing things, and also publications definitely stem from joint efforts and are, as such, interactional emergents. One would only have to look at the large proportion of co-authored articles to understand that, for example, the practice of collective writing has been widespread throughout the project period. The open-endedness and general adventurous mode of the project, described above, can hence, in my opinion, be understood as an attribute allowing for collaborative improvisation, which again has led to the "systematic and deliberate pursuit of knowledge creating learning" (p. 18), and to the project becoming a "dynamically evolving epistemic [practice]"—a knowledge community producing new professional insights. *This*—the development of high-level expertise through creating vibrant knowledge communities—is what Heidi has facilitated during her many years at the Sibelius Academy, not only in the Global Visions project, but also through a wide range of other research initiatives, developmental projects, seminars, and

teaching and supervision practices. Borrowing her own words and those of her co-author Tuulikki Laes, quoted in the beginning of this article, she has contributed to "an enhancement of community expertise over individual expertise" (Laes & Westerlund, 2017, p. 42). This has never happened at the expense of developing professionalism at the individual level, but rather with a deep understanding that an expertise-enhancing social community is needed for the individual to grow. I count myself lucky to have participated in this work, and I am forever grateful to have been included.

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Sapere Aude and White Tablecloths

Eva Sæther

Late nights, early mornings, over a gourmet dinner, walking between meetings, during so-called vacations—I cannot think of Heidi Westerlund without her laptop, ready for work. There is always a project application to write, a text to comment on, a chapter to refine, a public defense to prepare, or a student needing inspiration. Besides these everyday tasks of a busy professor, there is the characteristic activist ambition: global networks need to be created and maintained for music education and democracy to flourish. Living life Heidi Westerlund style seems to be hard work.

Is it the heritage from the Enlightenment era's conception of the University as a sanctuary for critical voices in society that we are witnessing? In this chapter I will follow a few such tracks to seek the answer of the philosophical roots to Heidi's working habits. Western academic tradition rests on the idea that a core activity of Academia is to cultivate free and bold thought; *sapere aude*[1] (Erikson, 2018, p.13). What this sapere aude means in current music education research and what sapere aude might imply in the organization of higher music is an area that lends itself to many interpretations. However, the actions of Heidi give some direction, as this book in itself illustrates.

1 The Latin phrase *sapere aude,* means "dare to know". It is also used more loosely in translations like "dare to be wise", or "the free and bold thought".

In trying to map and trace the ideas behind Heidi's activist ambitions, one can revisit John Dewey (1859–1952). In Dewey's view, education is not foremost a preparation for future life. The hardest lesson to learn, in his line of thought, is how to work together and create possibilities for democratic participation. This is not done without conflict, nor through a simplistic notion of unity. "Education and democracy become symbiotic: to become educated for Dewey, just is to become more open and engaged with the world, which is precisely his notion of what it is to become a democratic citizen" (Hansen, 2017, p. xx). In Heidi's doctoral dissertation from 2002, we find inspiration from Dewey throughout the text; sometimes more in the foreground, as in the chapter on the social significance of music education, where Heidi discusses democracy in music education and the project approach. There she asks, as if she is intuitively foreboding the many challenges of major international research projects where she continuously challenges power relations and ethnocentrism: "How do music educators then develop a sense of agency and rootedness in their students in their school environment in the middle of conflict and criticism" (Westerlund, 2002, p. 216). She claims, with support from Dewey, that democracy constantly has to be rediscovered and remade, that there is no place for rest.

However, there is reason to go further back in history, and reflect on the heritage from Alexander von Humboldt (1769–1859), who died the same year as Dewey was born. Somewhere between 1809 and 1810 Humboldt wrote his charter of the modern university, a text that has influenced far

more universities than the one in Berlin that it was originally targeting. In *On the spirit and the organisational framework of intellectual institutions in Berlin,*[2] the following main ideas are found:

1. The idea of intellectual activity as disciplined implies a duty for the institutions as well as the individuals to "devote themselves to the elaboration of the uncontrived substance of intellectual and moral culture, growing from an uncontrived inner necessity" (Humboldt, 1970/1903, p. 243).
2. The importance of collaboration, although it was in Humboldt's time expressed as a male activity: "The intellectual exertions of men, however, only prosper through a process of collaboration" (Humboldt, 1970/1903, p. 243).
3. The key task of a lively seminar is to deal with the "inexhaustible tasks" of developing science and scholarship, "engaged in an unceasing process of inquiry" (p. 243).
4. There should be no settled truth in higher intellectual institutions, and the spirit of critical thinking can only be "sought in ceaseless effort" (p. 244).
5. Intellectual depth and breadth is found "in its most pronounced form in philosophy and art" (p. 245).

In the following I will relate these five mission statements from 1809 to Heidi's operationalization of sapere aude in the 21st century. The first statement captures intellectual activity as disciplined. As a member of the international advisory

2 This text was written between 1809–1810 and originally published in 1903.

board for the *Global Visions Through Mobilizing Networks: Co-Developing Intercultural Music Teacher Education in Finland, Israel and Nepal* project, I have been privileged with a position to observe the disciplined work of Heidi, her devotion, and her inner urge to contribute to institutional change worldwide. Reading the website for the *Global Visions* it becomes clear that the ambition is grand: "The ultimate aim is to envision programmes of music teacher education which will equip students with the necessary skills and understandings to work within increasingly diverse environments" (Global Visions, n.d.). I must admit that at our first team meetings I thought that this was a task that, if taken seriously, promises many sleepless nights. And yes, looking at the research output from the involved researchers, Heidi's energy is communicable: 3 books, 23 peer-reviewed articles and chapters, 8 other publications, 7 invitations for keynote addresses, 58 conference presentations—and more in the pipeline. Gradually, as the project has grown into the final phases of harvesting publications, I have come to realize that with Heidi as one of the PI's there is no place for passive observation; an advisory board works—as does every other involved individual—with devotion. What needs to be noted is that sometimes, to keep the energy up while still working, we visited restaurants with white tablecloths.

The second statement moves on to the importance of collaboration. Again, the Global Visions project serves as an example of how collaborative endeavors permeate the intellectual activities of Heidi Westerlund. Co-developing, co-constructing, co-writing, co-reflecting, co-analyzing —the dimension of the project dedicated to mobilizing networks might be one of the explanatory factors behind the publication numbers. But more than explaining productivity,

collaboration as a principle serves as a foundation for how the doctoral seminars are organized, and how supervisors are drawn into the research environment at the University of the Arts Helsinki. By being fostered into a community of critical friends, the PhD candidates learn how to give and take advice and how to reach out beyond their own institution. In *The case for collaborative learning in music education* (2013), the ideas are fleshed out, as in the co-written chapter with professor Sidsel Karlsen on "Designing the Rhythm for Academic Community Life". Here, the strategies for how to create a collaborative routine in a PhD community that often becomes competitive are presented and discussed. At international music education conferences, observant participants from other research environments have over the years taken notice of the all-female group from Helsinki, presenting together, arranging symposia, and inviting discussants. Since their presentations have been scrutinized and rehearsed in their collaborative community, the quality often includes a high level of reflexivity, combined with enough courage to introduce challenging ideas. Teachers from Nepal have grown into co-researchers and have co-presented with doctoral students and senior researchers at major events, thus spreading the collaborative aspect of intellectual activity to include resistance towards power mechanisms. Of course, these collaborative teams of sub-studies within the Global Visions project have also been seen around tables with white tablecloths.

The idea of the lively seminar is in focus in Humboldts's third statement. The participants in his seminars should all be involved in the "unceasing process of inquiry". In Helsinki, the Friday seminars with the doctoral candidates often do not end with "and now it is weekend", but instead they tend to continue at a

nearby bar or a better restaurant. With white tablecloths. Might there be something disturbing in this flow of creating spaces for unceasing inquiry? As Christophersen (2013) argues, drawing on theories of Gert Biesta and Pierre Bourdieu, even in collaborative environments that are striving towards democracy and inclusive structures there is room for the execution of power and social control. Therefore, power and conflict have to be acknowledged as natural parts of collaborative initiatives and dealt with in the unceasing process of remaking academic traditions. As generations of doctoral students graduate and have to find their own careers, the circle of seminar participants moves on through stages of instability. Remaking a lively seminar seems to be a constant ingredient of Heidi's process of inquiry.

The fourth statement declares a refusion of settled truth, asking us to keep the spirit of critical thinking alive. And yes, Heidi knows how to refuse. For example, in refusing to passively abide concepts that tend to be used without reflexive care, Heidi, together with professor Karlsen, dare to question two of the most frequently used concepts of our times, the concepts of intercultural and multicultural. Introducing the concept of *ocularcentrism*—one-sided blindness—the authors reveal how most of our Western research on diversity in music education has blindspots caused by "…a fixed epistemological picture of world musics…" (Westerlund & Karlsen, 2017, p. 79). Leaning on experiences and results from the Global Visions project, Westerlund and Karlsen (2017) argue for transnational knowledge production, an activity that necessarily involves intercultural negotiations. In these difficult, transnational negotiations, a certain kind of reflexivity seems to be developed, a kaleidoscopic reflexivity towards diversity.

Ultimately, this is the kind of reflexivity the co-writers see as the most important competence to develop within contemporary music education. Indeed, this will take hard work.

Humboldt finally states that philosophy and art are the foundation for intellectual depth and breadth. As has been clear in the argumentation above, there are obvious traces of Humboldt's recommendations for university reforms in 1809 Germany and Heidi's endeavors in 2020 Finland. However, there is one passage in the 1809 version with which I suspect Heidi would strongly disagree: in the section on pre-education leading up to university studies, Humboldt emphasizes understanding, knowledge, and creativity, and their inner "precision, harmony and beauty" (Humboldt, 1970/1903, p. 247). To this end, he writes, mathematics should be given a privileged place in school education. In spite of the celebration of philosophy and music earlier mentioned, music as a school subject seems to have a lower degree of importance. Is it perhaps here that we get a glimpse of early tendencies to marginalize music education in schools? At any rate, in Heidi's research interests we find both a profound interest in philosophy and a strong activist approach towards music education for all.

Now, back to the hard work for sapere aude, the free and bold thought. Does it take more than hard work? Here, I return to Dewey. To him, play is an important aspect of learning, and more so, of developing agency as a human being, finding ones' course in life, and pursuing this. To discuss this line of thought, Winch (2017) makes an effort to find a relevant distinction between work and play. Dewey's interest in play is connected to his emphasis on learning by the

experimental method, a method that implies unconstrained activity, often together with other co-players. From his reflections on the importance of play, he arrives at five claims, a kind of manifesto for play:

> 1. It is difficult to make hard and fast distinctions between work and play.
> 2. Play, like work, involves complex intentionality and articulated activity.
> 3. Play often involves free experimentation with the materials used in intentional activity.
> 4. A hard and fast distinction between work and play in school is difficult to maintain.
> 5. Play should not, therefore, be constrained by guiding or instructing children [or doctoral candidates—my comment] in the use of materials. (Winch, 2017, p. 140.)

It follows from this manifesto that one cannot claim that work is serious and play non-serious. Or that work is concerned with employment and play with l eisure. From the manifesto we can easily imagine a continuum of activities with an overlap between play and work, as, for example, when Heidi is playing around with conceptual ideas before finally drafting a research proposal or a book chapter.

It might be that Heidi, just like Dewey, is not so interested in the distinction between work and play, but that she instead insists on making a point about

employing the distinction in praxis, that is, how she runs a doctoral program. "Play is a foreshadowing of the experimental approach to life adopted to someone who is occupied by their vocation in the broadest sense" (Winch, 2017, p. 144). The "someone" here would be someone like Heidi, playing with sapere aude.

There have been moments when I have thought that Heidi works too hard, that she has too little time for leisure. In writing this chapter, I realize how my concerns probably rest on the common notion of the distinction between work and play. In the dominant discourse we are encouraged to maintain the line between work and rest, to respect holidays and weekends, to save time for other activities than those related to our work. We should not work late nights, we should not work through the summer, we should organize our lives to avoid being burned out. In many respects, Heidi does it all wrong. She seems to always work, even at the beach. But is it just an illusion? Is it in fact not so that she is simply occupied by her vocation in a Deweyan sense, in a way that lets play be an integral part of life and work? There is something in the many gourmet meals and nightly discussions that point towards a new understanding of her working capacity. Therefore, instead of ending this text with a conclusion, it has to end with a recipe, a recipe for sapere aude, based on walking, talking, and working with Heidi.

> *Always bring a pair of good walking shoes when travelling to a conference. If you are the host of the conference, make all efforts to locate the venue in an inviting climate zone. A beach bar is always a good place to practice a presentation, while enjoying the local wines. Apart from the walking shoes, don't forget the high heels—there might be diplomates*

around. Never miss an opportunity to network with the right people. Use your social media platforms to locate the best restaurants around the conference or the university that you are visiting. Bring an extra suitcase, to allow for shopping. You might want to bring home cashmere wool and silk in all colors, to complement your wardrobe. Plan your flying connections with care, to include an extra stop-over and allow for a dinner at a gourmet restaurant. Book your hotels only after extensive research; it is on the plus side if you can find a hotel that offers massage. Prepare all your PhD students to collaborate and to network, introduce them to your friends and travel together. Go for the grand ideas, look for EU grants, never accept a rejection. Be generous; a three-course dinner is a good way to start a work period with a new team. By the way, a three-course dinner always has a place in a project process. Look critically at the wine list. If it is not good enough, find a better place. With white tablecloths.

But, the critical reader might ask, what relevance does this recipe have for music education and democracy? Dewey encourages the learner to be aware of the false dichotomies that limit and falsify inquiry. There is little to gain from understanding theory as the opposite of practice, mind as separated from body, knowledge as separated from experience—and individual fulfilment as in opposition to social responsibility (Pring, 2017). To Dewey, education pivots around education as growth, the continuous reconstruction of experience on the part of the learner, be it the senior researcher, the doctoral candidate, or the child. Education and democracy are symbiotic because "education has to do

with helping students become *purposive* beings, able to conceive ends and hopes not dictated to them by current structures and forces. Such aims need to be as aesthetically and morally rich as circumstance and imagination permit" (Hansen, 2017, p. xxii).

Heidi works against contrary forces, as did Dewey, forces that leave our societies not yet democratic. In her publications we find a strong tide of arguments for an anti-colonial stance, for mobilizing networks, for kaleidoscopic reflexivity and action. Dewey's understanding of democracy as an "associated form of living" provides us with the metaphor of democracy as "fluid channels of genuine communication and collaboration among people who may differ from one another with respect to values, interests, aspirations" (Hansen, 2017, p. xxi). Where, if not around tables with white tablecloths, might such fluid channels flourish? Educators of all times tend to paddle upriver, as education is "always in tension with both society and the individual" (Hansen, 2017, p. xxii). Paddling with Heidi Westerlund allows us to endure the tension of a problematic position, while enjoying the hard work.

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Collaboratively Navigating Liminality in Music Education Doctoral Studies

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The doctoral research road is often a rocky one, and many candidates, if not all, undergo significant transformations in terms of not only their learning and research skills, but also their individual worldviews and identities. While these transformations may be incremental and only recognizable in hindsight, they may also be sudden and involve considerable personal struggle (Meyer & Land, 2003; Wisker et al., 2010). The transitory states of such transformations in doctoral studies, states of not being what one was, but not yet being what one aims to become, have been referred to as "liminal" (Kiley, 2009; Meyer & Land, 2005). As these liminal states of *in-between* are inherently uncomfortable and require often extended engagements with uncertainty, questions may be raised as to how doctoral programs can support candidates in navigating these liminal states, both as individuals and as collaborative cohorts. Together with both experienced scholars and a number of doctoral candidates themselves, Professor Heidi

1 The alphabetical listing of authors is deliberate and reflects the collaborative work involved in this chapter.

Westerlund (henceforth referred to by her first name as is the usual practice between Heidi and her students) has conducted some of the most significant developmental work and research into how university programs can meet the needs of contemporary music education doctoral candidates (e.g. Rikandi, Karlsen & Westerlund, 2010; Westerlund & Karlsen, 2013; Westerlund, 2014). Drawing upon her expertise in John Dewey's theories of educational democracy, Heidi began developing the music education doctoral program at the Sibelius Academy in response to what she saw as an overreliance on the traditional instrumental pedagogical master-apprentice model (Rikandi et al., 2010). This master-apprentice tradition fostered "competition and a lack of mutual trust among the doctoral students as well as a too one-sided reliance on professors as the only sources of knowledge" (p. 167). Challenging this tradition towards more collaborative and innovative ways of working, this doctoral program has continued to evolve, offering candidates from Finland and around the world opportunities to not only meet the needs of, but envision new ways of being 21st century scholars.

In this chapter, we build upon previous research conducted by Heidi and others to explore the ways in which placing "collaborative learning at the heart of doctoral studies" (Westerlund & Karlsen, 2013, p. 88) shapes doctoral candidates' experiences and navigations of liminality during their studies. We first outline the current context of the Sibelius Academy music education doctoral seminar, before presenting our theoretical lens constructed using Dewey's pragmatist philosophy, Wenger's (1998) notion of a *community-of-practice* and conceptualizing liminality in doctoral

studies. We then present the methodological approach of the current study, before discussing the findings. Finally, we consider the future of the doctoral seminar. It should be noted that this very chapter is a product of a state of liminality in and of itself, where our community-of-practice has engaged in intense negotiation, discussion, revision, and—above all—collaboration. We believe the sheer number of authors reflects what is possible when one dares to follow Heidi's example, experiment, and jump feet first into the unfamiliar and unknown.

The Sibelius Academy Music Education Doctoral Seminar

Doctoral studies in music education at the Sibelius Academy used to follow a relatively traditional master-novice form of teaching (Nerland, 2004 cited in Rikandi et al., 2010, pp. 167–168) that can still be seen in many doctoral programs around the world. Heidi's idea to develop the doctoral program in ways that foreground collaboration was, and in many ways still is, a complex process requiring seminar leaders and participants to assume the roles of "brokers that bridg[e] the new communities of practice" (Rikandi et al., 2010, p. 167) and continually create "new possibilities of meaning" (Wenger, 1998, p. 109). Between 2004 and 2007, this change in seminar practice took place through the adoption of the so-called *Piteå model*, developed at the Luleå University of Technology, Sweden (Rikandi et al., 2010). This model afforded doctoral researchers' voice and agency in their own learning, transforming the seminars from a model where expertise was solely located within experienced professors to a student-led practice that challenged traditional hierarchies. This period can be seen as the genesis

of an interactive space for discussion and learning (Westerlund, 2014) wherein doctoral researchers could discuss their works-in-progress as active participants of a research community. In this way, doctoral researchers learn not only how to conduct their own research but can contribute to a broader research culture. This can be seen as a realization of the notion that the seminar community represents a microcosm of the music education research field itself (Dewey, MW8, p. 320; LW9, pp. 183–184; Westerlund, 2002). Within such a microcosm, doctoral researchers were expected to live an academic life from day one of their studies, through active participation, peer support, collaboration, and critical engagement in the field (Westerlund, 2014).

At the time of writing this chapter, the music education doctoral seminars consisted of 7 doctoral researchers, 3 of whom are (at least partially) funded research associates, who coordinate and facilitate the seminar, as well as 4 supernumerary students preparing their research plans for acceptance into the program. Due to the expectation of publishing in international publications as part of living an academic life, English has been adopted as the primary language of the seminar, which also serves to include non-Finnish doctoral researchers in Finland and those attending online from abroad. Seminar participants take turns sharing their research plans, writings (from initial ideas to final drafts of articles or chapters), conference presentations, academic poster sketches, interview guides, preliminary analyses, and any other work with the group, who respond with supportive and critical feedback. Sharing often highly sensitive texts or ideas demands

a high degree of trust and confidentiality, which is maintained through the use of a password protected online platform to share materials and through regularly, and collaboratively, reflecting upon, adapting, and extending the aforementioned Piteå model in different ways. The emphasis of this sharing of work is not on the accrual or performance of individual expertise or mentorship, but on equal engagement and a commitment to one another. As such, participants are expected to comment on shared work from the very first meeting, regardless of whether the work is by a newcomer to the academic sphere or an experienced researcher nearing their doctoral defense. In this way, the seminar "does not prepare students for social [or academic] life, but is part of social [academic] life itself" (Dewey, MW4, p. 272), and each new member of this "ongoing wheel" is offered a researcher identity from the very beginning of their journey.

Theoretical Bases: Collaboratively Learning from and through Liminal Experiences in Doctoral Studies

In considering how the Sibelius Academy model of music education doctoral studies might shape participants' experiences of liminality during the course of their studies, our theoretical starting points for this paper are John Dewey's notions of *democracy in education* and *learning through experience,* and Etienne Wenger's theory of *communities of practice*. Following a brief outline of each of these theoretical perspectives, we also present a definition of *liminal states* in doctoral studies.

Drawing upon Heidi's democratic vision of music education and her related development of the doctoral program, we here understand music education doctoral studies at the Sibelius Academy to be a highly social experience that is highly experimental. The learning involved is always engaged with uncertainty and change (Dewey, LW11), as new participants join and others complete their studies, new ideas and values are shared, and seminar participants make connections with their past learnings and future leanings. Through grappling "with the conditions of [being an academic] first hand, seeking and finding [their] way out" (Dewey, MW, pp. 167–168) together, seminar participants "belong to the same praxis of dialogue" (Westerlund, 2002, p. 215) and learn how to be an academic through the "discovery of the connection of things" (Dewey, MW9, p. 147). In other words, researchers learn through trial and error and testing ideas in a forum where each seminar participant is committed to their own, and each other's, scholarly success—when the qualities of such success are not clearly defined beforehand. Through this changing and participatory model, the seminars work towards a democratic ideal of doctoral education through continuous reflection and negotiation that is constantly renewed based on individual researcher needs, the changing dynamics of the seminar group as a whole, and considerations of what research ought to contribute to wider society.

Building expertise and knowledge through "contact and communication" with others (Dewey LW13, p. 21), the interactive foundations of the doctoral seminar model hinges upon the realization of what Lave and Wenger (1991) conceptualize as a *community of practice.* Underpinning

this notion is a group of practitioners who share a common interest and motivation for learning through regular interaction, such as the doctoral researchers participating in the doctoral seminar. While the seminars are not compulsory throughout the duration of the doctoral degree program (with the exception of research associates who assume responsibility for the coordination of seminars) and require a considerable amount of work beyond one's own research project, most doctoral researchers enroll each semester to discuss, problem solve, and develop their research practices alongside, and together with, others (Wenger, 2011). The seminar thus offers opportunities for "learning partnerships" (Wenger, Trayner, & de Laat, 2011) whereby participants can "use each other's experience of practice as a learning resource" (p. 9). However, more than this, participants work together, engaging in "joint problem solving efforts" (Hakkarainen et al., 2013, p. 58) in which no participants are positioned as experts but instead shift between different roles and join forces in seeking new answers. This has not only been the case for individual academic problem-solving, but also wider issues relating to scholarly life. Indeed, the *research reach-out* project whereby doctoral researchers and professors alike developed science communication skills through engaging with television, radio, newspapers, blogs, and other media can be seen as one such endeavor, as "task-based communities" (Westerlund, 2020, p. 9; Westerlund, 2014) were formed to approach common problems and challenges.

This raises questions as to how such an approach to doctoral education that actively works towards collaborative and democratic ideals might shape doctoral researcher's experiences of liminality. As described in the introduction of this chapter, liminal states often entail feelings of crisis or intense discomfort, as an individual's transition between one identity and another—feelings that certainly characterize many of the stumbles, twists, and turns on the road to a doctoral degree. Turner (1974) describes liminality as a period of existing "betwixt and between" as "a symbolic domain that has few or none of the attributes of [one's] past or coming state" (p. 232); a state characterized by ambiguity and uncertainty. In the doctoral studies context, Keefer (2015) describes liminal states as "a wavering between two worlds" (p. 19) where "one is no longer who previously existed, nor has developed into the independent researcher or expert practitioner" (p. 18). Turner (1981) explains that a condition of liminality is a reversal of the "hierarchical orderings of values and social statuses" (p. 162), through removing experts from their "everyday structural positions" (Turner, 1974, p. 242). This resonates with the collaborative format of the doctoral seminars at the Sibelius Academy, "in which social relationships and participation in research activities are set at the heart of doctoral studies" (Westerlund, 2014, p. 92). In this way, the crises and uncertainty experienced may not be seen as a negative state to overcome, but may even provide opportunities for learning together, and thus be experienced as generative and potentially liberating (Dewey, LW7, p. 166).

Research Methods

The overarching aim of this chapter is to explore the ways in which an approach to doctoral education guided by the ideals of democracy and collaboration shapes participants' experiences of liminality over the course of the doctoral journey. This aim was addressed through two research questions:

(1) What liminal states do current music education doctoral researchers at the Sibelius Academy identify as part of the doctoral journey?
(2) In what ways does participation in the doctoral seminar shape their experiences of these liminal states?

The data were generated through a survey consisting of six open-ended questions, designed by two of the doctoral researcher-authors of this chapter. The questions focused on the participants' own experiences of liminality as part of their doctoral studies, as well as their experiences of participating in the doctoral seminar. The survey was distributed in the Autumn of 2019 via email to all enrolled seminar participants, as well as to the current doctoral researchers who were not regularly attending weekly seminars (N=23). The survey received 17 responses, representing participants at very different stages of the doctoral journey. The respondents included participants who had recently left the doctoral seminars in order to prepare for their doctoral defense, regular seminar participants, and visiting researchers participating in an institutional exchange, as well as supernumerary students who were applying for a position within the doctoral program.

The survey responses were collaboratively approached through thematic analysis (Braun & Clarke, 2006), which was conducted in two stages. In the first stage of analysis, the survey responses were collaboratively coded by teams of four. This analysis was then presented to and verified by the rest of the research group, resulting in three themes: (1) Engaging with uncertainty, (2) Developing a scholarly identity, and (3) Investing in the community.

Findings

The music education doctoral community is comprised of musicians and music educators with substantial expertise in a variety of pedagogical approaches, performance traditions, creative processes, and many other areas of artistic and educational practice. Yet, all doctoral seminar participants begin their academic journey as beginner academics, and without a set hierarchy; the roles of beginner and expert are fluid and flexible, presenting numerous experiences of liminality throughout one's doctoral studies. The themes of engaging with uncertainty, developing a scholarly identity, and investing in the community are here each attended to in turn, exploring the ways in which the doctoral seminar community shapes participants' experiences of liminal states at various points in the doctoral journey.

Engaging with Uncertainty

The very nature of learning involves engaging with uncertainties (e.g. Dewey, MW4, p. 27; MW14, p. 5; LW1, p. 49), and the doctoral journey is no exception. As their doctoral research represented the first large-scale academic project conducted by all of the doctoral researchers participating in this study,

many reported a regular sense of insecurity as to whether their decisions were "correct". While these feelings were particularly intense at the onset of their studies, the participants noted that this uncertainty continued throughout the studies as they reached new—and often unfamiliar—stages. This process of taking charge of a research process while simultaneously learning how such a process should proceed was described by one doctoral researcher:

> *I think the challenge of being a doctoral researcher lies in the overall process and how to manage it.*

The management of such a project demands very different types of skills and attitudes from those of the doctoral seminar participants' pre-academic lives (such as managing performance projects or teaching music to children), and these feelings of uncertainty came as a surprise to many. Broadening one's perspectives beyond situated expertise to critically question what is important, to whom, why, and when, unsettled the confidence that the research participants felt with regards to what kinds of "solutions" or knowledge were needed in music education, both in Finland and internationally. As one doctoral researcher explained:

> *The most challenging part for me so far has been to understand what I actually want to do research on, but more than that, what is relevant.*

Deciding upon a topic can be seen as only the very beginning of a lengthy commitment to conceptual and epistemological insecurity (Turner, 1974) over

a long period of time, involving a relentless search for meaningful discoveries including theoretical advances. Such a commitment can be seen in the doctoral research journey of exploring, challenging, and applying or extending concepts or theories, while also learning to collect and analyze empirical data, and communicate these through new forms of writing and presentation. In this sense, the pressure placed upon doctoral researchers is not only about progressing with one's thesis, but living as a researcher—what Heidi has termed "learning on the job" (Westerlund, 2014, p. 91). Doctoral researchers participating in this study noted that the role of the seminar community was crucial in providing practical and emotional support from peers with similar experiences, or at a similar stage of the process (Westerlund, 2014). In this sense, doctoral researchers can be seen to go through a process of enculturation into not only an academic world, but a community of scholarly practice, as another doctoral researcher noted:

> *We have practiced hard how to be supportive and critical at the same time, so we can trust that others' opinions and comments come from an attempt to help everyone reach their full potential.*

As described by this doctoral researcher, the sense of belonging and unity does not come automatically, but is something that can be learnt as part of the seminar enculturation process. Research participants explained that as newcomers they often questioned their initial ideas for research projects and worried about sharing early drafts of their research plans and articles. Supernumerary students expressed concern that their ideas would be met with

harsh criticism, or even ridiculed, leading to hesitation and a distrust of their own capacities to learn and conduct research. As one participant recalled:

> *I remember that sharing my own texts [in the beginning] was extremely hard.*

However, the academic and social support of the community helped participants build confidence during this first liminal state, as a participant explained:

> *When the social climate in the community is open and receptive, you have a safe environment to share your drafts. That helps you in your journey to be the best researcher possible, when you don't need to hide any ideas, even the uncertain ones, from others because of the fear of judging comments.*

Participants emphasized that the risk of the community failing or being abused for personal gains was ever present, but the potential gain outweighed the risks:

> *I still sometimes think that somebody could (not on purpose) steal my great ideas, but I also understand that neither I myself, nor this community, could develop so effectively if we would not share the texts and thoughts.*

Overcoming these liminal states through building confidence in oneself and one's community was not described as a linear path from unknowing to knowing, or from expert to beginner, but rather a frequent oscillation between the two extremes. As doctoral researchers noted, even after selecting a personally meaningful topic, one has to learn how this links with the music education research field—or other fields—which are constantly changing. Accordingly, doctoral researchers find themselves in-between, in a place unable to return to a state of ignorance, but ever aware of what one still does not know or understand. Discussions with others in the seminar offered opportunities to test one's decisions against other perspectives or disciplinary knowledge, or to share recent literature, while always asking what, or whom, music education is for. This, in turn, led many to new experiences of liminality as participants reflected upon their own education in relation to what might be most needed from music education today or tomorrow.

Developing a Scholarly Identity

The doctoral seminar involves participants at many stages of their studies. There are those with well-established scholarly identities, strong publication records, and international networks, and also those who have only just begun to think that one day they might conduct research. Seminar participants reflected upon the liminality arising from the inevitable comparison that took place between the self as a newcomer and more experienced and accomplished participants, whilst also grappling with a transformation of the self from performer or educator to a researcher (Meyer & Land, 2005). Moreover, this was compounded by the need for many to continue working

in their professional roles in order to fund their doctoral studies. Thus, unable to complete the shift entirely, participants described needing to establish hybrid identities that dwell within these transitory states, integrating their prior knowledge and sense of self with their ideas of what it means to become a researcher. Many doctoral researchers described handling these identity battles through a process of "mimicry", where you "fake it until you make it". According to Kiley (2009), this is a common strategy to cope with the anxieties and learning in a liminal state, blending into a new community through copying their behavior, writing styles, and language. This is by no means easy, as one doctoral researcher noted:

> *[When I began my studies] there were so many whose works were so good, and also [it was an] English speaking community with a special vocabulary. [This] almost terrified [me].*

However, while developments in linguistic abilities are perhaps easily visible, the moment when one is "making it" rather than still "faking it" as a researcher can be harder to identify, as one doctoral researcher reported:

> *One of the challenges is the imposter syndrome: to believe in myself as a researcher despite my artistic and not-so-scientific background.*

The expectation for all participants to actively contribute towards the seminar and comment on each other's works-in-progress certainly contributes towards these occasional feelings of inadequacy. However, this on-going work was also

seen by the doctoral researchers to be the primary resource for individuals to work through these challenges, and the means by which transformation could be recognized. Peer learning (Agné & Mörkenstam, 2018) across doctoral stages was seen to clarify what drafts and unfinished work looks like, as one doctoral researcher exclaimed:

> *I had never seen text drafts before, and did not understand that even professors start with messy drafts.*

Furthermore, insight into the processes of research illustrated that all researchers navigate challenges and uncertainties, cultivating heightened levels of empathy and understanding. Another researcher explained:

> *I feel more relaxed in any environment where I have to jump into a spinning wheel now, and understand that people may have a different state of process or focus going on than I am having at the moment. I have more empathy towards myself, and also towards others (this I feel is very important) nowadays.*

This was also the case for the seminar coordinators, and Heidi herself, who often co-author with doctoral researchers and also seek feedback on work-in-progress from the seminar community. This openness about the research process illustrated the never-ending learning involved in academic work for many seminar participants:

> *The leaders of the seminar are like an equal part of this sharing, and [I like] the way they participate and really try to challenge and discuss openly and in a creative way.*

This disruption of traditional academic hierarchies is fundamental to establishing a notion of inclusion for the learners as active participants in music education (Wright, 2010). Indeed, as Dewey posited:

> A society which makes provision for participation in its good of all members on equal terms and which secures flexible readjustment of its institutions through interactions of the different forms of associated life is insofar democratic. Such a society must have a type of education which gives individuals a personal interest in social relationships and control, and the habits of mind which secure social changes. (Dewey, MW9, p. 105.)

Thus, the practices of the seminar—sharing unfinished work and commenting on ideas or drafts—require all participants to step outside of their comfort zones. Without a predefined model of excellence, or a clear source of expertise, each participant is encouraged to engage with the "continual interaction of new perspectives" (Lave & Wenger, 1991, p. 117) as they critically attend to problems. The democratic community is thereby constantly renegotiated and rediscovered (Dewey, MW9, pp. 268–269).

Investing in the Community

Participants in the seminar community represent diverse backgrounds and research topics, yet they also engage in shared professional and personal transformations as they become members of a common scholarly community. This entails a process of learning the (always evolving) norms, traditions, values, and expectations of the community, demanding a certain commitment and shared democratic ethos of collaboration. This active participation and commitment may be best conceived of as an investment, as participating in the seminar is time consuming and requires a great deal of input and work beyond one's own research project. Yet, at the same time it offers support and learning experiences beyond what one could ever achieve as an individual. As Westerlund (2020) has noted, "[n]o one can expect to just get the benefits without contributing in one way or another" (p. 10; Westerlund, 2014).

The enormous contribution required, not only in time but in the investment towards cultivating "a sense of mutual respect and trust" is also reliant on accepting a "shared vulnerability" (Gaunt, 2013, p. 58), and a willingness to share one's experiences of liminality openly. For instance, the seminar prepares participants for receiving reviewer comments on texts submitted to an academic journal, which, as one participant noted, "can really hurt sometimes." Similarly, the practice of sharing one's work in progress in seminars was described as "a vulnerable position to be in, sharing something unfinished, unpolished" and "without really knowing how to present them in the style of academic writing." One participant described their feelings:

> *The first time I shared something with the community it was terrifying. I was still a supernumerary student and had only been participating in the seminar for a few months. When I uploaded my research plan… I was shaking. It was a very vulnerable place to share my work in a community of scholars, when I was only a beginner.*

The process of commenting on others' work can also entail "tears and desperate feelings", not knowing how to offer constructive feedback from a place where one feels that they do not possess any expertise. However, by embracing these liminal states this shared vulnerability can be seen as an asset. As Lave and Wenger (1991) have argued, "inexperience is an asset… when supported by experienced practitioners who both understand its limitations and value its role" (p. 117). In other words, through enculturating newcomers such as supernumerary students into seminar practices, the supernumerary students are vulnerable as they expose their own inexperience and naivety, but they also bring a vitality to the perspectives of the community itself. Their very existence makes the community itself vulnerable to change, being constituted by all participants through democratic action. In this way, "everyone can to some degree be considered a 'newcomer' to the future of a changing community" (p. 117).

While offering support to participants in navigating liminal states, it is important to note that the seminar is not constructed only as a place for affirmation or positive encouragement. Rather, doctoral researchers described the strengths of the seminar community as being "supportive and quite

critical at the same time". In this way, the seminar community also pushed participants beyond what they thought was possible. Indeed, the seminar practice was characterized by one participant as:

> *Sharing, confidential, supportive, critical, filled with participants that wish to make the world a better place to live through research and thereby trying to understand more and more, to find new and diverse perspectives, etc. The participants of our community are challenging themselves very much (even until and over the limits of themselves).*

Given that the educational culture itself is constantly changing, the diversity of participants' experiences, expertise, and research topics "become part of the culturing process so that diversity is then both an end in itself and a means for further growth-enhancing experiences" (Westerlund, 2002, p. 204). Nevertheless, in considering what constitutes this "growth", some seminar participants noted a danger in investing in a singular narrative of democratic practice without critically reflecting upon the democratic processes that in themselves ought to welcome dissensus and dialogue, noting that:

> *Sometimes it feels that we as a community are not able to speak out the problems in the community because we want to keep the idealistic image and atmosphere.*

Thus, it should be emphasized that although there may be some consensus with regards to the ideals of seminar practice, such as democratic

participation, the development of a community of practice, and peer support, these do not necessarily equate with a shared experience in every regard, and require constant attention and work. This highlights the importance of regular development sessions, where participants are able to articulate the intersubjective nature of seminar participation, and play an active role in constructing the practice as:

> *An invaluable learning environment where thinking together is openly encouraged.*

Participants explained that this *thinking together* is not always comfortable, but even if the solutions are not always immediately apparent, the time and effort invested into the community, and the sense of trust and commitment resulting from this commitment, suggests that the collaborative approach to problem solving can be supportive even when it is experienced as uncomfortable. Above all, the investment beyond one's own work through participating in the music education seminar was seen as related to the forging of networks and relations that individuals would keep with them throughout their future careers. As many participants exclaimed:

> *I have made very good friends from my doctoral colleagues.*

In this sense, the investment demanded of doctoral researchers does not only mean adapting oneself to a fixed model of doctoral education, nor to any particular education practice, but is an investment into a collective—a

commitment to each other, and the relations that characterize and hold together the group as a democratic community.

Imagining and Experimenting: A Music Education Doctoral Community Always in the Making

In this chapter, we have explored the collaborative and social aspects of doctoral studies in reference to learning from and through the liminal states characteristic of the doctoral journey. By conceptualizing liminality in our own doctoral community and individual doctoral paths we have been able to identify ways to navigate through the numerous challenges and possibilities of such experiences.

This chapter itself can be seen as illustrating the very process of community-building, democratic participation, and "learning on the job" (Westerlund, 2014) that characterize the Sibelius Academy's music education doctoral seminars. The process of co-authoring with over 20 individuals at very different academic stages, for a publication-format that none of us were familiar with beforehand, aptly serves as an example of a "task-based" challenge that we approached together as a community (Westerlund, 2020, p. 9). This process was by no means easy, taking into account the varied perspectives and expertise of the co-authors, our diverse levels of writing experience, and our constant refusal to designate a first author to take credit and responsibility for what we could negotiate and achieve as a collective. By writing this chapter together, the doctoral community engaged in not only a process of learning by doing, but also a process of *writing the community*

itself. This collaborative inquiry has pushed us into a writing practice and experience in which democracy was enacted and constantly discovered and rediscovered as part of an ongoing experiment. Accordingly, it has been essential to frequently remind ourselves "that creating shared goals does not imply similarity between the community members and that individuals need to be able to choose their own ways to contribute" (Westerlund, 2020, p.18). Moreover, we needed to learn to trust in an uncertain future—that one day, this chapter would be complete. Thus, learning in and through liminal states could mean that we do not define our scholarly identities, or even our community of practice. Instead, we constantly *re*define and *re*conceptualize our collaboration, giving "a chance for the unexpected, unforeseen and uncontrolled to emerge" (Westerlund, 2014, p. 102).

It is not possible, or even desirable, to predict how our music education doctoral community will narrate itself into the future as we engage in ongoing renegotiations as to how new democratic actions may be made possible (Westerlund, 2014). Both individual and collective liminal states undoubtedly shape our visions for and experiences of music education doctoral studies. This is not only a constraint upon what is possible, but may also be generative, in that new pathways appear—or are forged—that may transform our own "recognized reality" (Westerlund, 2020, p. 22). What our study suggests is that the process of conducting doctoral research in a *world that is still in the making* (Gergen, 2009) entails accepting or even relishing uncertainty, discomfort, and liminal states. Thus, the collaborative work in which we have engaged as part of the music education doctoral community

of practice affords each of us a scholarly pathway that is characterized by learning-on-the-job, and learning-in-relation. It encourages each doctoral researcher to not only critically and boldly research "things as they are", but also to imagine "things to come—in relation to things that are not (yet), in relation to what is in a state of becoming" (Bode & Dietrich, 2013, p. 3).

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About the Authors

The authors represent the music education doctoral researchers and supernumerary students of the Sibelius Academy, many of whom were enrolled in the doctoral seminar at the time of writing this chapter, as well as Alexis Anja Kallio, the seminar coordinator. Many of us have had, or currently have, Heidi as a supervisor, but all of us recognize the interest she shows in our work, her dedication to the doctoral program as a whole, and the passion that guides everything she does. It is thanks to Heidi's persistence and vision that we share such an immense pride in our community and what we achieve together.

From Utopias to Progress: Creating Career Paths towards the Unknown

Anna Kuoppamäki, Tuulikki Laes & Hanna M. Nikkanen

> A map of the world that does not include Utopia is not worth even glancing at, for it leaves out the one country at which Humanity is always landing. And when Humanity lands there, it looks out, and, seeing a better country, sets sail. Progress is the realization of Utopias.
>
> Oscar Wilde (1891/2016, p. 14)

Oscar Wilde's quote inspires us today as we celebrate the career and life of our dear colleague, Heidi Westerlund, through the timelessly fascinating concept of Utopia. This essay discusses Utopias as signposts in the personal career paths of three music education researchers. We, the authors of this essay, represent the "first generation"[1] of the doctoral seminar community at the Sibelius Academy Music Education Department. This community of practice was initiated by Heidi with the help of the research associates during the early stage of her professorship at the Sibelius Academy. The process of constructing and maintaining the collaborative seminar practice has been described and analyzed in several published works, recently by

1 "The first generation" refers here to the group of doctoral students who actively participated in doctoral seminars at the Sibelius Academy's Department of Music Education since 2007 and graduated by 2018.

Heidi herself (2020), and also by the current doctoral seminar community, "the second generation", in this publication. With this essay we add our personal retrospectives, from the viewpoint of post-doctoral researchers, on the essential practices and nodal moments that have led our ways towards our current positions and careers.

In her article "Narratives as Agencies of Change", Heidi (2020) recalls "three nodal moments" (p.19) that have affected her pedagogical thinking while developing the seminar practice. In our reading, the themes of these awakening moments can be characterized as *articulation*, *action,* and *sharing.* In her first example, Heidi describes how continuous negative talk regarding the marginalized position of music education had started to shape its reality, with harmful repercussions. The negative attitudes and atmosphere seemed to sustain the weak position of music educators at the Sibelius Academy. This notion led Heidi to foster hope and articulate visions for the future in her teaching and thesis supervising. The second nodal moment concerned action. Many of the research topics in the music education department focused on communities or collaborative practices, while the actual research projects were carried out individually and independently. This paradox caused Heidi to develop seminar practices focusing on collaborative learning and knowledge-production through shared reading and discussion, as well as larger co-authored projects. The third nodal moment raised the matter of research producing knowledge suited only for academia, while not adequately communicating with the world outside of it. This moment gave rise to a vast *research reach-out* project, sharing research results through

various channels and with various target groups, and enhancing collaboration outside of academia by creating practical applications and collaboration based on research, eventually leading to a major strategic research project as the first one of its kind in the University of the Arts Helsinki.

Following Heidi's example of how to make use of these nodal situations, we will discuss how the pioneering work of co-constructing the seminar community from scratch, taking a new approach where doctoral students collaborate with professors and researchers, and carrying out research projects and other reach-out initiatives, have affected our careers paths and academic identities. To broaden our individual views, we collected written reflections from the other members of the first generation doctoral community on the significance of both the collaborative education and the resulting community for their current professional practices, for developing new knowledge in the field, and for their current professional identities. In this essay, we reflect on the development of our professional careers through the viewpoints of building a community, working collaboratively, envisioning utopias, and realizing them.

Articulation: Envisioning Utopias

> Hanna: *I remember having lunch with Heidi and a fellow doctoral student after one supervision session. Heidi stated that there will be only few positions available for doctors in music education. Therefore, she said, you need to already think about what you want to do, and start to go towards it in order to create your own job and position.*

Visioning, articulating, acting, and sharing are the cornerstones of the practices developed and learnt in our doctoral community. Heidi has served as an example of how, as a music educator and researcher, to follow your ideals and visions, and to re-construct structures and practices accordingly. Seeing many of her visions being realized has encouraged us to follow our professional aspirations and put them into practice.

Utopias, however, are more than singular dreams and goals. While dreams and goals may be personal and practical, a Utopia always expresses an ideal of a community or a society. Accordingly, when Heidi encouraged us to create a vision of our jobs and positions, it was not just about personal career planning; the conversation also involved the societal and ethical objectives addressed to—and through—music education. Drawing from sociocultural, critical, and political theories, we have been guided to articulate and evaluate the philosophical and ethical points of music education while recognizing the significance of habits of action. If, from a sociocultural point of view, music is "something that people do" (Elliott, 1995; Small, 1998) and a way to be related to the world, to other people, and to the community (Small, 1998), what we do as music educators and as music education scholars is not only about music but about people and their relationships with themselves, each other, and the community. Hence, one of the visions articulated by Heidi is an ideal of researchers as societal agents (Westerlund, 2020, p. 10), not only writing about these relations but also contributing to a better world in terms of democracy, equity, and equality.

> Hanna: *With a lengthy history as a school music teacher, my postdoctoral dream was to return to work with students and music after finishing my doctoral studies. Moreover, I wanted to integrate school practices and research more directly and efficiently in the school context. I had a vision of being able to better contribute to the structures of school life by working and acting in the field, rather than in the traditional role of a researcher. I started to talk about and advocate for a possible position as a teacher-researcher. Gradually, the idea of sharing working hours and employment 80% for a school and 20% for the University of the Arts became reality, within ArtsEqual.*

For Hanna, articulating a new career as a teacher-researcher made possible not only realizing her own visions, but also joining a broader turn towards *transformative professionalism*. Referring to Sachs (2003) and Saltmarsh (2017), Heidi (2020) describes activist and transformative professionalism of teachers and researchers as being proactive, and involving collective and collaborative action both with colleagues and with stakeholders and organizations. Working as a teacher-researcher has allowed not only the advancement of equity and social encounters within the school community through music education, but also, for example, improving access to instrumental and vocal tuition through creating new cross-structural collaborations with a local music school and municipal stakeholders. The double position has also helped other teachers and researchers to meet and create new spaces for knowledge co-construction. Hence, creating

the position of a teacher-researcher has contributed to implementing new scholarship where research and development is made with the community—and not about or for them.

Action: Realizing Utopias

Over the years, Heidi's pragmatic and strategic approach to planning and leading our doctoral seminars increasingly encouraged us to see our own positions from new perspectives, as scholars constructing the future. As typical for our field, many of us engaged in doctoral studies while still working as teachers and/or musicians. Moreover, many of us also proposed research projects connected to our own professional contexts, and expected to widen our understanding of the associated issues in order to promote change. However, only a few—if any—of us could imagine our future scholarly careers as versatile as they later turned out to be, still working as music educators but also as project leaders of the new efforts generated by our research projects. It goes without saying that realizing such hybrid roles did not happen overnight, but was the result of a long process of the openminded visioning and collaboration that took place in our seminar community.

One of the distinguishing features of the practices Heidi initiated in the first generation of the doctoral community was the lack of hierarchies. From the very beginning, we as the doctoral students became accustomed to collaborating with Finnish and international music education scholars, and to stating our opinions, asking questions, and valuing the importance of

academic argumentation. The doctoral students, professors, and post-doctoral researchers together created many shared article projects through which joint knowledge-creation was promoted, providing us, the newcomers, a vantage point on the practice of pursuing research. In other words, we were given an opportunity to join the music education research community and to receive supervision from experienced professionals in the field through collaborative writing. This resonates with Lave and Wenger's (1991) ideas of *legitimate peripheral participation,* in which the newcomer is allowed to join the community and build her agency by gradually taking on more responsibility in shared practices. Indeed, Wenger's community theory particularly inspired Heidi, and sometimes she playfully talked about "a human experiment" when applying these ideas to our seminar practices. However, the nature of this experiment was pedagogical rather than scientific, aiming at supporting the personal growth of each "experimentee" as a prominent scholar. Consequently, Heidi has attempted to grasp her students' individual interests and guide and encourage them to proceed collaboratively towards both personal and shared goals. Now, looking back, having had the opportunity to be part of a community in which learning took place by acting alongside more experienced agents has had a significant impact on our thinking about academic scholarship. Furthermore, as post-doctoral researchers, we still continue working collaboratively, both with our former student-colleagues and through forming new multi-professional and cross-institutional networks. As many readers of this book might know, Heidi's philosophical home resides in John Dewey's educational pragmatism, which emphasizes education as a means for striving towards equality and justice in society.

Hence, it is not surprising that her own research has focused on a variety of topics related to democracy in education. The two Academy of Finland funded research initiatives envisioned and led by Heidi, *ArtsEqual* (2015–2021) and *Global Visions* (2015–2020), have both aimed at producing pragmatic and strategic solutions for promoting democracy and diversity within music education. ArtsEqual, within which all the three of us have worked, serves as a good example of acting towards utopias, by generating research based on new social innovations for enhancing equal access to arts and arts education, as well as social wellbeing for all. Global Visions, in turn, would not have been actualized without Heidi's curiosity and capability to think "out of the box", and her capability to encounter diverse groups of people and to vision new kinds of possibilities for intercultural collaboration in music education with them. Over the years, her visions have inspired many of us to create our own visions, and offered far-reaching opportunities to act as scholars within our own fields of expertise.

> Anna: *Having a background in popular music and songwriting, my pedagogical and research interests are particularly in supporting young people's creative music making and authorship, as they take place through composing and songwriting. In ArtsEqual, I studied young people's musical pathways, creative musical agency, and forms of participation, and concluded that there is a need for new kinds of cross-structural institutional collaboration between music education institutions and youth services in order to enhance equal access to out-of-school music activities and mentoring for all. This notion*

led me to the project G SongLab, which facilitates open-access and free-of-charge songwriting workshops for young people with versatile musical and social backgrounds interested in writing their own music. When first planning the project, Heidi actively participated in envisioning what G SongLab could be about from a strategic perspective. The project can well be seen as a strategic effort to respond to the equality issues in the Finnish music education system raised by ArtsEqual.

After her doctoral dissertation, Anna found a new way of combining her career as a music educator with her research in G SongLab, continuing to support young people's independent making of art and equal access to music education resources. The initiative has brought together a wide range of societal stakeholders that share an interest in creating new opportunities and environments for musical learning, as well as social integration and wellbeing through joint artistic work. Along with a group of researchers, the project forged partnerships with music schools, communal youth services, the City of Helsinki, and business partners from the music industry. In addition to funding, the partners offered the project their expertise and contributed the working hours of their staff, the physical premises and studio equipment to host workshops, and access to their social networks and platforms; during the first outbreak of the Covid-19 pandemic, these networks enabled the kick-off of the first series of international G Songlab online workshops engaging young songwriters worldwide. Similar to Hanna's case, Anna's project serves as an example of understanding the researcher's position as a societal

agent, working and creating knowledge *with* the community and a variety of partners, as well as offering an example of how institutional resilience can generate the shared innovations needed to create new social and physical spaces for future music education and, if you allow, for realizing Utopias.

In our first generation doctoral seminars, we often discussed the interrelationship of research and society, and what acting strategically as scholars could mean. Many of our dissertation projects studied equity and equality issues in music education, yet the operative means for making a strategic impact seemed somewhat abstract to grasp. We did not focus on social activism per se*,* but the aspiration towards strategic thinking and making a social difference through research was intensely integrated into our doctoral studies. Indeed, only recently have we realized how many of the principles established in our seminar practice actually were parallel with factors essential for acting strategically: collaborating with a variety of stakeholders, crossing hierarchies and structures, imagining futures, and being open to spontaneous opportunities. Above all, we as the authors have memories of engaged conversations with Heidi and our fellow students, mapping the future landscapes for our projects together. Looking back, it is striving towards a shared community that carried many of us when our doctoral studies sometimes felt like a mountain too high to scale—or a valley too dark to navigate. Consequently, Heidi's approach as a supervisor and professor of the faculty of music education was to help us take strategic "baby steps", as a way of supporting the development of our agency towards socially responsible scholarship.

Tuulikki: *When Heidi suggested to me a few years ago that I could take older adults as my post-doctoral research focus, I was slightly astounded and surprised. Although one of the sub-studies in my doctoral dissertation handled older women playing in a rock band, I did not see any broader scholarly interest for the subject at that time, and I abandoned her suggestion. A few years passed, and I was studying at the IIASA about tackling socially complex issues, the so called 'wicked problems', as part of my role in ArtsEqual. Slowly, I began noticing the problematic gap between the individual and systemic levels of understanding ageing in educational contexts, and became passionate about ageing studies, which led me to initiate a successful collaboration between ArtsEqual and the Finnish pension insurance company Ilmarinen; and then, a year later, a project about the transformative politics of music education in an ageing society, funded by the Academy of Finland. Now I am wondering—did Heidi intentionally sow a seed of thought that just needed time to grow and take form, to which I was able to give shape when the time was "right"?*

It is clear that Heidi did not know what lay ahead when she suggested the broad research topic to Tuulikki. Rather than feeding a calculated plan to her doctoral student, her suggestion was an impetus for something yet unknown. Following Gert Biesta's theory of education, Heidi can be described as a patient teacher-mentor who is aware of the risk of education: of the fact that an educational gesture is always an interruption of the student's

desires, ideas, and identity (Biesta, 2017, p. 36). The work of the educator is therefore not only about facilitating the student's ability to learn, but asking the difficult question of *what* will emerge from that interruption (Biesta, 2014; 2017). In other words, interruption only provides a starting point—it is always up to the student to "make the jump" (Biesta, 2017, p. 87). In a similar way, Heidi has laid the groundwork for a kind of "risky thinking" that has enabled us to create bold openings and partnerships to advance our research goals.

Sharing: From Utopias to Progress

If we take a look at the titles of the doctoral theses produced in our seminar community, we meet concepts such as: "navigating", "re-imagining", "collaborative practice", "co-constructing visions", "democracy", and "community". Indeed, the seminar community now appears to us as a place where we fostered wide-ranging intellectual and academic efforts towards creating Utopias for music education, as well as championing its potential to strive towards equality, equity, solidarity, and wellbeing among individuals, institutional structures, and society at large. However, the community did not take shape or function on its own, or without difficulty. There have been countless times when miscommunication, differences of opinion, or differences in personalities have arisen and threatened the atmosphere of the learning community. We all have experienced how quickly heated academic conversation can be derailed, or how criticism gets under our skin. These challenges are part of every community, and they become a problem when they are ignored, swept under the rug, or resolved by giving up. In the

hardest of these moments Heidi did not let that happen, and her successors have kept to the same line by initiating difficult, open discussions about the seminar practices when it has been needed.

Throughout her academic career, Heidi has given space not only for her own visions, but also those of others. Already in her doctoral thesis, she scrutinized the "idea of a learning community", based on Dewey's *poietic vision* wherein everyone's contribution is equally important for generating the aims and methods leading to a richer shared experience (Westerlund, 2002, p. 214). Later on, she has exercised a (re-)envisioning of democratic, intercultural music education, and especially teacher education. As ideas, contexts, and projects have expanded and multiplied, this visionary stance has persisted throughout her work. This stance or attitude has in many ways been passed on to us who attended the first generation of the seminars, and manifests itself in different ways in our current careers. One of the reasons for this may be that we have actually witnessed the realization of a specific utopia: the beginning phase of building a functioning, democratic learning community, without any previous foundation or experience. When we started to build the community, we did not have a model or example within the Sibelius Academy for this kind of a research community, and the methods and practices we created did not follow the ones that then dominated the music education department. Nevertheless, this utopian community quickly became a reality and everyday life to us, and helped us realize new utopias and pursue our own paths.

We have learned that utopias do not offer ready answers, but rather help us to ask the right questions and consider alternative horizons. The utopias we have envisioned in the seminars have not always been synonymous or likeminded. We have had to learn how to justify our opinions and views, and also how to understand opposing opinions and thus broaden our own views. Our seminar community managed to create a safe space where we were able to allow disagreement and critical voices. After all, conflicting utopias are the lifeblood of democracy, and they inspire us to constantly change and "stay on the move".

Another important part of building and maintaining our community, and one which created a strong atmosphere of argumentation and envisioning, is that the social order was self-created rather than imposed from above—in contrast with the strongly hierarchical nature of a traditional academic community. Considering the female dominance in the field of music education, it is not surprising that the majority of us in the first generation, as well as those who followed, are women. Although being a woman in the broader academic world can often be difficult and challenging, having a strong community where most of us happen to be women has helped us build creativity, courage, and credibility. In fact, the community has provided a space where it has not been necessary to fight for our rights because of gender issues. Our collegial friendships are extremely important to us, both professionally, intellectually, and emotionally. We have worked towards shared goals, and the success of any one of us has been shared as the whole community's success.

However, having a tight emotional support group can sometimes lead to interdependence, which has the potential to complicate the individuals' development as independent researchers—especially among female scholars (Wager, 1994). While the support of others has been beneficial, it also entails a level of responsibility that can sometimes increase one's social burden. The ambitious co-authoring of projects requires negotiation over scheduling that may introduce individual life situations into the discussion, since each of us have varying resources and abilities to handle workloads. Interdependency can also become a challenge when it comes time to transform the identity of a doctoral student into the identity of a scholar. Each of us has had to establish a new relationship with Heidi, not as a teacher or supervisor, but as a colleague. With regards to these transformative moments, it has been helpful that from the beginning of the seminars Heidi has intentionally lightened her role as a professor and given room to the research assistants as the driving forces of the seminar community. In the same way, we, the former doctoral students, have re-established relationships with one another after leaving the seminar community, each of us having varying careers nowadays in academia, schools, institutions, and music businesses, not to mention in different parts of the world. Many of us have needed space and distance from the tight and intense community after graduation. However, the complexity of these webs of interactions has also created opportunities for re-establishing those relationships, for exploring and developing new encounters and new utopias. In other words, the intertwining of intellectual effort and emotional sharing in our relationships has enabled a continuing process of renewal and growth that reaches beyond the community that coalesced in the time and space of our doctoral studies.

For us, the authors of this essay, ArtsEqual has been one of the enabling forces allowing us to return to working with the "old" seminar community. It has shown how a shared past, including the learned habit of discussing and co-constructing knowledge on the timely questions in the field, can have a significant effect on the present and future: by sharing the understanding, working methods, and vocabulary created in the seminars, we were able to embark on a project whose requirements and objectives were completely new to all of us, including Heidi as the leader of ArtsEqual. But even without shared projects, we can come back to each other for help and advice if needed, and sometimes the simple awareness of this possibility can have an empowering effect in moments of academic uncertainty and despair. Writing this essay has also been a shared knowledge creation process where we have collaboratively envisioned, articulated, and shared our nodal moments of becoming researchers. Reflecting on our personal experiences together has increased our understanding of how to foster a community and strive as scholars in a changing world where the future is unknown.

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