European Journal of

Philosophy

in

Arts Education

Editor:

Ketil Thorgersen

Issue 02

2019

vol 04

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Editorial

Sixth issue of the European Journal of Philosophy in Arts Education

Ketil Thorgersen

Editor in Chief

The second and last EJPAE issue of 2019 is finally due – in 2020. Running a journal is interesting since there are many parameters that are out of the editor's control – such as when reviewers return reviews, when authors return their revisions and so on. And since this journal is run voluntarily, the typesetting and finalising have to fit into my schedule at university. Sometimes this is frustrating, but everyone is gentle and patient, and when I see the great result, such and in this issue, I feel really proud!

The issue starts off with an amazing article by **Juvas Marianne Liljas** about a Swedish reform school, the Siljan School in Tällberg, based on the ideals of the Swedish pedagogue Ellen Key. The article is unusually empirical for EJPAE, but uses the empirical data theoretically to discuss aesthetic schooling in an early nineteen century rural setting. The eduction offered in this was an alternative to a more modernistic and mechanical education, and in the Siljan School the child's needs were in focus and hence the arts were important ingredients in how the school was run. The article is illustrated with photography from the school which gives a strong sense of being in the milieu where the education took place.

The second article deals with the complex issues concerning the ethics involved in preforming research in a school environment. The Finnish researches **Cecilia Björk** and **Marja-Leena Juntunen** investigate what virtue ethics can offer researchers in music education and suggest solutions to ethical challenges that are relational and relative to each situation. In an approach critical of a rules and laws based practice of choosing a safe way out of possible ethical issues, they choose a completely different path. Instead of depending on predetermined solutions, researchers should make use of practical wisdom with deep respect for all involved parties and the research. The article should be read by all who do empirical research as it provides a framework to think about many different aspects of the ethics of performing research in a school environment, and how to develop the virtues necessary to become an ethical researcher.

Also on the topic of suggesting a new framework for thinking, the third and last article deals with music as a revolutionary tool in society. The Greek researcher **Alexandros Kioupkiolis** suggests a new paradigm for thinking about music education as a vehicle for social change. Kioupkiolis uses the concept of *the commons* to create a framework of collaborative action where autonomous creation and equality – both creatively and regarding ownership. To do this he goes through the history of the commons and current practices of the commons to suggest how music education can benefit from similar ideas. The presented ideas challenge current ideologies of authorship and copyright that were not designed for a public education in the first place. To delve into this article is to enter a possible world of a joyous and unpretentious education that fosters happy, creative and skilled citizens – in the arts and in general.

Ketil Thorgersen

Editor in Chief   Stockholm February 18th 2020

EJPAE

The Siljan School

a Swedish example of reform pedagogy with a focus on arts and the history of women

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Abstract

The aim of the article is to shed light on the reform school Siljan School as a historical lens on the education system. The School is analysed in the main part of the article in relation to The New Education Fellowship, and the reform pedagogical approaches which led to new schools. What is central for Swedish free school's formation are the ideals of reform pedagogue Ellen Key based in women's history and the view of arts education. In relation to the ideas of the Siljan School, its founder Signe Bergner Alm (1881–1945) is discussed as a fore-runner of the free schools which flourished in the tracks of the women's movement. Methodologically, Ricoeur's history criticism is a method of interpretation where the concept of retroactive forgetfulness (reservglömska) is significant. In terms of education history, links are demonstrated to the pedagogical significance of the middle-class salons for home-centred schooling in an era of collective education discourse

Keywords: reform pedagogy, arts education, home-schooling, the personal development ideal, aesthetics, free school system

The Siljan School

Juvas Marianne Liljas[1]

> *'It is fully possible to be serious and playful at the
> same time, and defines the ideal mental condition'*
> John Dewey

The start of the 20th century was characterised by radical ideas on school reform. Based on the spirit of Rousseau, it was demonstrated how teaching in schools, against the understanding of the time, reduced children's ability to learn and develop. One of the most interesting thinkers was John Dewey (1859–1952) who wanted to resurrect 'activities' in teaching practice. What was significant about his activity pedagogy was the experimenting on everyday experiences inspired by Pestalozzi's home-schooling ideal. The background lay in the break-down of the home which industrialisation had caused.[2]

In both its more organised form and in smaller, private examples, reform pedagogy involved thinking about how education reform would benefit both the individual and society. A group of great significance for international education science was the *New Education Fellowship* (NEF) 1921–1938. Through conferences and subject-specific journals, the consortium contributed towards the spread of anti-

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1   Högskolan Dalarna/Dalarna University, 791 88 Falun, Sweden, jml@du.se
2   Gerd B. Arfwedson, *Reformpedagogik och samhälle: En komparativ studie av pedagogiska reformrörelser i USA och Tyskland från 1890-talet till 1930-talet.* (PhD thesis Stockholms universitet, 2000), 9, 42-45, 75, 92-93.

authoritarian ideas which challenged conservative values. The idea behind new education was to create meeting spaces where driving forces for New education reforms mixed with eminent educationalists and psychologists.[3] Reform pedagogy was a reply to the development of modern society and the school system created to raise an obedient proletariat. With the child in focus, the teaching style which saw the pupil as a receiver of knowledge was questioned. Instead of teaching the child, the child's own curiosity and creativity were to be stimulated.[4]

The reform pedagogy movement was a time for bold experiments. With its reduced devotion to authorities and societal institutions, the artistic *Avant garde*, among others, helped to define reform pedagogy as a process of culturally radical democratisation. In this way, Modernism was given a prominent role in the ideas that characterised reform pedagogy.[5]

The New Educaion Fellowship contributed towards reform pedagogical influences being brought to Sweden. The NEF was organised into national sections in different parts of the world, and the consortium's publication *Education for the New Era* which was started in 1920 contributed through a world-wide network to so-called *New Schools* being founded.[6] There was an equivalent movement in Sweden, whose journal, *Pedagogical issues,* was published from 1925–1940.[7] In many issues, the Siljan School in Tällberg is mentioned.[8]

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3   Kevin J. Brehony, 'A New Education for a New Era: The Contribution of the Conferences of the New Education Fellowship to the Disciplinary Field of Education 1921-1938' in *Paedagogica Historica: International Journal of the History of Education*, Volyme 40:5-6 (October 2004), 733-755.
4   Arfwedson (2000), 41–43.
5   Arfwedson (2000), 75f, 184, 360.
6   Brehony (2004), 737
7   *Pedagogiska Spörsmål* (PS).
8   *Pedagogiska Spörsmål* (PS). 1931–1940.

The Siljan School was founded in 1927 with the aim of challenging schooling in Sweden. The couple Signe Bergner-Alm (1881–1945) and Harald Alm (1898–1976) offered an alternative to traditional teaching where practical work and creative artistic activities were given attention.[9]

Signe and Harald Alm, the founders of The Siljan School in Tällberg

In this respect, the couple joined the discourse surrounding reform pedagogy, which, against the background of mechanical learning methods in schools, the lack of competence in teaching at elementary school and the lack of aesthetic subjects, pointed towards a lack of respect for children and their need to be creative. This negligence towards the foundations of personal development represented a nihilistic attitude which threatened the development of society, according to the promotors of reform pedagogy. Elementary schools aimed, they argued, to raise an acquiescent citizen proletariat but where would innovators, inventors and artists flourish? In such words were formulated the Alms' criticism towards general schooling. It had to be

9   Signe Bergner Alm & Harald Alm, *Icke blott kunskaper: En bok om skol-, hem, och uppfostringsfrågor.* (1944), 68–77.

quite wrong to push children together with the aim of freeing the female workforce, the Alms write. This wastes children's innate power to develop.[10] A strong thread in the Alms' pedagogical work was the focus on artistic subjects. According to the couple, the reason was the subjects' significance for personal development.

> The so-called practical subjects do not only have significance for children and adults. They also have a great task to develop personality. Nowadays it is not just adults who only value school as a means to reach a certain paid profession. In our day, it is also children who have already been gripped early by this terror of "what shall I become".[11]

Referring to the ideas of the work schools which were developed by leading light Johann Heinrich Pestalozzi (1746–1827), the idea behind the Siljan School was set out in their motto *Veritas, Caritas, Labor* (truth, love, work).[12] The Alms harboured a conglomerate of pedagogical ideas. The couple were interested in reform schools in Europe, where a selection of German and Austrian schools were visited. An important feature was the international network which the couple had at their disposal. With extensive references from China and South-east Asia, USA and England, Signe Bergner Alm is one of the women with the best reputations of her time. Bergner stayed for longer periods in China where we learn about plans for a pedagogical institute.[13] During her marriage to the successful Sinologist Gunnar

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10   Bergner Alm & Alm (1944), 55–77, 95–98, 196–203.

11   'De s.k. övningsämnena ha icke bara betydelse för barnen som vuxna, De ha också stor personlighetsutvecklande uppgift. Nu för tiden är det icke bara de vuxna, som värdera skolan endast som ett medel att nå fram till ett visst, avlönat yrke. I våra dagar är det även barnen, som redan tidigt gripas av denna "vad-skall-jag-bli'-skräck".' Bergner Alm & Alm (1944), 23–24. Cf., 80.

12   Harald Alm, *Kärleken på jorden. Siljansgården och Siljanskolan under 50 år* (1969), 39;' *Pedagogiska spörsmål* (1931:1), 43.

13   Juvas Marianne Liljas, 'En ny musikuppfostran: Reformpedagogiska anspråk på Siljanskolans bildningsinnehåll' In: Sara Backman Prytz & Lisa Rosén Rasmussen (eds) *Nordic Journal of Educational History* Vol. 3:1 (2016), 51, 69. See also Alm (1969), 8–9,

Andersson,[14] a network was also created which helped her development within social welfare, which was later put to good use in the profile of the Siljan School. In this circle belonged Kerstin Hesselgren (1872–1962) who was a trend-setter in the fight for the right to vote and who was Sweden's first woman member of parliament. Her profession was as Sweden's first inspector, which also came to be one of Signe Bergner's professions.
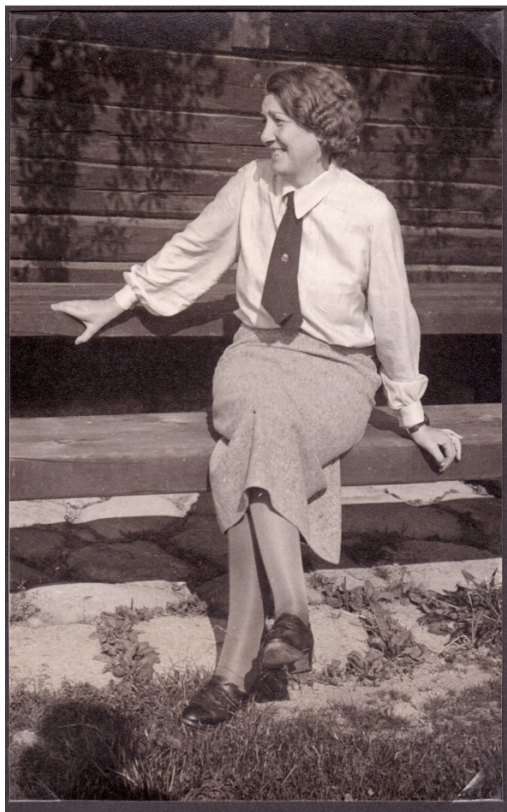
Signe Bergner Alm (1881-1945)

38.

14   Gunnar Andersson was a professor of archaeology and the founder of the East Asian Museum in Stockholm. Because of his successful research, he was called 'China Gunnar'. The couple had a daughter in 1905.

Bergner, who was first educated in the Red Cross, was a social care inspector and director of gymnastics. In 1912 she came to Bedford College for Woman in London and the course 'Scientific Instruction in Hygien'. During her studies in England, she got deeper into women's healthcare structures and child labour in industry. Bergner was founded by the Fredrika Bremer society,[15] one of the oldest organisations for women in Sweden. Didactically, she was inspired by the 'summer schools' in USA.[16] The professional competence she commanded is simultaneously a source of complexity regarding her view of teaching. Together with her third husband Harald Alm,[17] Bergner wanted to create a modern education system with the home as its basis. With home-schooling as its ideal, the Siljan School wanted to resist the institutional thinking of the time.[18]

An important figure is Ellen Key (1849–1926). Key's ideas about reform pedagogy came to have great significance for the free schools which wanted to be certified as pedagogically influential. A great success was the book *The Century of the Child*, 1900[19] through which Key got international attention. With views spanning from Michel de Montaigne to John Dewey, Key manifests herself as one of the most interesting education designers of her time.[20] Thinking of the break-through Key had

15   The scholarship was grounded by Sophie Leijonhufvud Adlersparre, a leading force for the women movement during the 1900th century.

16   Peter Reinholdsson, 'Siljanskolan och dess grundare' in Urban Claesson (ed) *Fostran och bildning för en annan modernitet: Siljanskolan som reformpedagogiskt alternativ* (2017), 10–11.

17   Signe Bergner married for a second time (in China) to Carl Gimbel, an important official for the international Salt Union.

18   See Åsa Bartholdsson 'För hemmet som framtidens skola-hemideologi och reformpedagogik vid Siljans strand 1928–1961' in Urban Claesson (ed) *Fostran och bildning för en annan modernitet: Siljanskolan som reformpedagogiskt alternativ* (2017), 138–158.

19   Ellen Key, *Barnets århundrade* I (1900).

20   Ronny Ambjörnsson, *Ellen Key: En Europeisk intellektuell* (2012), 184-194, 210; Arfwedson (2000), 30, 45.

as a former of opinions in the women's history circles where Signe Bergner resided, terms such as *society motherliness* and *home-schooling* are prominent. Through this lens, the historical conditions of home-schooling fight against the industrial society and the growth of elementary schools in Sweden. No less was Key a role-model for elementary schools where the term Storgården manifests itself as a model for home-centred pedagogy with its roots in Swedish farming society.[21] Key's contribution and cohesive ideological glue for the conglomerate which made a counter-offensive against the welfare state and institutionalised discourse in Sweden is an important starting-point for the Siljan School and an analysis of contemporary private school-oriented political education discourse.

The aim of this article is to shed light on the Siljan School in Tällberg as a historical lens on the education system. The Siljan School is promoted as the answer to the ground-breaking education reforms of the time and the place where people of the future are created. The central questions that are discussed are: (i) how is the Siljan School's idea about home-schooling motivated in relation to thoughts on education ideology from the last century? (ii) in what way are the significance of the arts communicated, and (iii) what role may Ellen Key have played in this reform school project?

After many years of expansion, the Siljan School was closed in 1951, to be later mothballed. Harald Alm kept some courses going until 1971, but the school had already lost momentum in 1945 when Signe Bergner Alm died.[22] The treasury of knowledge that lies hidden in the Siljan School is weighed through the private archive

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21 Bo Sundin, 'Ljus och Jord! Natur och kultur på Storgården' in Tore Frängsmyr (ed) *Paradiset och vildmarken. Studier kring synen på naturen och naturresurserna* (1984).

22 Juvas Marianne Liljas,'" Det måste ha varit något fel i vår sånguppfostran": Siljanskolans replik på det reformpedagogiska idéklimatet under 1900-talets första hälft' in Urban Claesson (ed) *Fostran och bildning för en annan modernitet: Siljanskolan som reformpedagogiskt alternativ* (2017), 107. Cf. Reinholdsson (2017), 12-13.

created around the school. The private archive, which is administered at the owner's wishes by Dalarna University, consists of documentation of all school activities, teachers and participants through the years. A yearly edited register of cuttings has been created from the registers of courses, programs and pedagogical planning; a comprehensive collection of photo albums has also documented courses in picture form which is partly complemented by moving images in the form of feature films.[23] The forgotten history in the archive is a history that is eager to be told. Historiographically, Ricoeur is interested in memory which moves from collective memory to the forgotten pieces of memory that survive the history writings of the past. The theory rests on the thesis that individual memory preserves what collective memory has erased.[24] This theoretical foundation constitutes the methodological basis for this article.

Previous research

There has been very little research on the Siljan School. Two theses on the collective memory of the School are partly a cultural– sociological mapping of the field of music pedagogy in Sweden during the 20th century, and also a discourse-analytic study of the song repertoire during the mid-war period in Sweden.[25] Both touch on the break-through the Siljan School made regarding the further education of teachers in music during the 1930s and 1940s and the change towards a folk music heritage which was legitimated. Within a project in Musical Science, Ursula Geisler problematises how the Siljan School can have played into the hands of the Nazis through the leadership of prof. Fritz Jöde. The article pushes against the historical

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23   The Siljan School archive (SSA), Dalarna University. Cf. Reinholdsson (2017), 13.

24   Paul Ricoeur, *Minne, tid, historia* (2005).

25   Jonas Gustafsson, *Så ska det låta: Studier av det musikpedagogiska fältets framväxt* (PhD diss., Uppsala Universitet, 2000), Birgitta Ryner, *Vad ska vi sjunga? En musikpedagogisk diskurs om tiden mellan två världskrig* (PhD diss., Stockholms Universitet, 2004).

musical exchange between Germany and Sweden which blossomed around the Second World War and which is defined by an increased interest in Nordic and Germanic culture.[26] I have further investigated the reform pedagogy of the Siljan School. In my article 'A new form of musical upbringing: Pretences of reform pedagogy content in the Siljan school', the link between the Siljan School and progressivism is analysed.[27] The Alms' view of the artistic subjects anticipates developments in Swedish curricula where the term *aesthetic learning processes* soon replaces an older skills-based approach. The development which mirrors the reform pedagogy of the Siljan School was inspired by John Dewey's democratisation of education and the way you can represent knowledge through artistic forms. In a thorough analysis of the 1946 School Commission and the 1947 Music Investigation, it is stated in my other article 'There must have been something wrong with our song up-bringing' that the Siljan School in many ways contributed to new thinking regarding the aesthetic subjects in Swedish schools. In particular, it is argued that the Swedish sing-along movement started at the Siljan School.[28] The article is part of the anthology *Up-bringing and personal development for a different modernity: The Siljan School as a reform pedagogy alternative*.[29] In the book, six writers set out a broader basis for understanding through education history. The inter-disciplinary approach places the Siljan School in a discourse on modernity with a focus on

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26   Ursula Geisler'" Ur vårt svenska folkliga musikarv": Tysk nationalsocialism och svensk musikkultur' in Greger Andersson & Ursula Geisler (eds.) *Fruktan. Fascination och frändskap: Det svenska musiklivet och nazismen* (2006).

27   'En ny musikuppfostran: Reformpedagogiska anspråk på Siljanskolans bildningsinnehåll.' Liljas (2016).

28   The phenomenon 'Allsång på Skansen' (Sing-along at Skansen) was started by the Siljan School in the 1930s and is still going on. Every summer the programme is broadcast on Swedish television. See further Liljas (2016), 69-70; Liljas (2017), 101, 124-132.

29   *Fostran och bildning för en annan modernitet: Siljanskolan som reformpedagogiskt alternativ* (ed) Urban Claesson (Årsböcker i svensk undervisningshistoria Volym 222, 2017).

attempts at reform, raising for peace, public education, home-schooling and music education.

A similar school was the Zilliacus School in Tölö, a Swedish Sami school in Finland, which started in 1928 and was run as a boarding school with a limited number of pupils. In a memorial publication a comprehensive picture is given of the school's ideological basis, which in many ways corresponds to the Siljan School in Tällberg. The school is described as a 'society within a society' where children are raised to be democratic citizens through pupil-run education which questions the authority of teachers. The importance is also raised here of self-expression through creative studies as a means for peace. The school was strongly criticised for its lack of lessons and homework but was appreciated by the pupils and teachers. Its founder, Finn Laurin Zilliacus, had experience of English boarding schools and, similarly to Signe Bergner Alm, a comprehensive international network.[30] Finn Laurin Zilliacus was also one of the editors of *Pedagogical Issues* and had in that role a comprehensive contact with the New Education Fellowship (NEF) and the publication *Education for the New Era*.[31]

In A close-by Waldorf school was   Björsgården's school and holiday home in Leksand 1932–1949. The philanthropic theme which runs throughout the history of free schools is particularly well described in Torsten Lundberg's historical study of Björsgården's school and holiday home which was set up based on Rudolf Steiner's health pedagogy.[32] 'The school home is best suited to those children who cannot keep

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30   *Zillen 60 år 1928–1988: Tölö svenska samskola: jubileumsbubbla*. Helsingfors: Zilliacuska skolans jubileumskommitté, 1988.

31   *Pedagogiska spörsmål* 1930–1940, Kungliga biblioteket, Stockholm (The Royal library).

32   Torsten Lundberg, 'Berättelsen om systrarna Runström, lilla Ulla och Björsgården i Leksand: En historisk studie av 'Björsgårdens Skol- och feriehem i Leksand- från 1932–1949 – baserad på Rudolf Steiners pedagogik' in *Specialpedagogiska nybyggare: En historisk antologi om organisation, funktionshinder och särskilt stöd under 1900-talet* (2011), 58–91. See especially pp. 62-63.

up with school work in big classes and are in need of country air.'[33] The school's focus on theater, art, music and eurythmics[34] is explicitly linked to students with marked difficulties, which can be compared with the Siljan School's concentration on psychological health connected to artistic subjects and aesthetic knowledge.[35] In Ambjörnsson, important connections are made between Rudolf Steiner's anthroposophic pedagogy and Ellen Key as the founder of the Ellen Key Waldorf School in Stockholm.[36]

In a later chapter in this article ('the reform pedagogy movement') important female for-runners for free-schools in Sweden will be described. Especially 'the Whitlockska Sami School' grounded by Anna Whitlock 1878, will be viewed because of Ellen Key's contribution. The School had an artistic view on education and both authors, painters and performers was brought up there.[37] However, most of these schools belongs to an urban milieu in the early 1900s why both 'the Fogelstad group' and the rural concept 'Storgården' offers interesting comparative alternatives. Focused on home-schooling concept and extended family education as a model for elementary schooling in the 1900s, Karl-Erik Forsslund's generational novel mirror the urbanisation problem and the advantages a mother-centred home-schooling model will have on the society.[38] In both Sundin and Ambjörnsson the phenomenon is described as a vibrant pedagogical concept. Not least has Brunnsvik's elementary school (the University of the workers' movement) said to have rested on ideas from 'Storgården' set out by Ellen Key.[39] The Fogelstad group was a feminist group with

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33 Facsimile of a programme declaration in Lundberg (2011), 73.

34 Eurhythmics, which refers to rhythmic movements performed to recitations and music, are a central subject in the Waldorf pedagogy. See further Lundberg (2011), 71-73.

35 Alm (1969), 70-84.

36 Ambjörnsson (2012), 209.

37 See further references at page 18 in this article.

38 Karl-Erik Forsslund, *Storgården: en bok om ett hem* (1900).

39 Ambjörnsson (2012), 434-437; Sundin (1984), 321, 327, 344-347, 353.

radical ideas about women's education. One of them was Honorine Hermelin an extraordinary skilled teacher. Together with the author and journalist Elin Wägner, the landlord Elisabeth Tamm, the doctor Ada Nilsson and the social politician Kerstin Hesselgren, the school principal Honorine Hermelin started the group 1925.[40] The group challenged the societies view on women's rights in general and offered a lot of courses at 'Lilla Ulfåsa', a mansion in Sörmland. They started 'the National School forewomen' and the weekly paper 'The Period'.[41]

In this article, a woman's history perspective is added to previous work on education history. The reforming status of the Siljan School is linked to known and unknown attempts at reform with links to Ellen Key and the women's movement in Sweden. The point is to shed light on the Siljan School and from an exploratory contemporary context set the reforms of education and the ability of women to run alternative schools in relation to their historical implications, where the middle-class salons have great significance as a bridge between older home-schooling practices, private schools, and today's system of free schools.

The Siljan School

The history of the Siljan School begins in the 1920s, a time when welfare society starts to take shape. In Dalarna, as a counter-offensive, a passion for agriculture in a declining peasant culture was promoted. Dalarna and Tällberg had grown up as cultural centres which was an attraction for a prominent Swedish elite. The myth of the history of the landscape was linked to the royal Wasa line and the power that rested in nature. Here was preserved that which was originally Swedish – the people

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40   Lena Eskilsson, *Drömmen om kamratsamhället: kvinnliga medborgarskolan på Fogelstad 1925–35* (1991), 441–442.

41   *Tidevarvet* 1923–1936.

– the art of building – music - culture. Out of this, Sweden would be recreated as a resistance to the destructive forces of urbanisation.[42]

The Siljan School in Tällberg

The Siljan School was built in beautiful nature on the shores of Lake Siljan like a farm complex with older timber buildings from different ages.[43] The significance of the architecture for the holistic experience of children was described in *Pedagogical issues* as a part of the pedagogical concept. 'Here there are no classrooms which smell of chalk, ink and worry (...) just large, light, personally designed rooms and a cottage

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42   Urban Claesson, 'Dalarna och svenskt nationsbygge som Siljanskolans sammanhang' in Urban Claesson (ed) *Fostran och bildning för en annan modernitet: Siljanskolan som reformpedagogiskt alternativ* (2017), 15–27; Gustaf Näsström, Dalarna som svenskt ideal (1937), 59–87; Marika Hevosmaa, 'Att söka kulturen i naturen' in Hanna Hodacs & Åsa Karlsson (eds) *Från Karakorum till Siljan: Resor under sju sekler* (2000), 260–269, 274–277.

43   The Siljan School first began (1916-1918) as a guesthouse. In 1927 it was turned into a private school.

with an open fireplace and rag carpets'.[44] Among school spaces were included different gardens and the nooks and crannies where children could play hide-and-seek. Our school nourishes 'the whole child' and not just their cognitive capacity, explained the Alms. Children need activity and rest in healthy doses and that is to be found in games. Games are underappreciated and underdeveloped as a pedagogical tool, the couple claim. The nourishment children need has to mark both the inner and outer environments.[45]

The Siljan School was built as a 'family-like boarding school' consisting of a summer school and a winter school. At the planning stage, the *Pedagogical summer institute* was also sketched, which took the form of comprehensive adult education courses and teacher training as the main concept.[46] While the summer school was organised as 'a sensibly organised summer place and school sports home' for children on holiday, the winter school offered an eight-year formal basic education. The summer school was set up *per se* as a practical working school. With teachers in cooking and gardening, artwork, sewing and handicraft, teaching was directed towards the kind of 'life knowledge' where social responsibility and concrete tasks have direct significance for daily life. The goal affects the character of work, write the Alms.[47]

> Gardening does not just give knowledge of botany, it also contributes to the kitchen. Many of the children also get their own little garden and the products from that can be sold to the household. The School is a real working school.[48]

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44 Harald Alm,'Siljanskolan' in *Pedagogiska Spörsmål* (1931:1), 40.
45 Bergner Alm & Alm, (1944), 30, 44- 47, 49. Cf. Alm (1969), 38.
46 Siljanskolan i Tällberg (1933), 19. Script in the Siljan School archive (SSA). See also Liljas (2017), 107.
47 Alm (1931:1), 40–41.
48 'Trädgårdsarbetet ger icke bara kunskaper i botanik, utan lämnar bidrag till köket. Skolan blir en verklig *arbetsskola*'. Alm (1931:1), 41.

Pupils at the Siljan School picking gooseberries in the garden

In Pedagogical issues, cooperation across age and gender is emphasized, which the school applied with the aim of equipping pupils with a greater understanding of the chores that needed to be carried out in a home. The thought was, according to the Alms, to mimic the division of work in a home where the pupils are the family. In this, we see the declaration of intent that is the original idea of the Siljan School. The Alms saw themselves as surrogate parents in the school which did not just promote home schooling, but was also *set up* like a home. The fact that the home is the basis for children's feeling of safety and learning has been neglected to too high a degree with dire consequences for the individual and society, the Alms claim. The couple saw their most important task as to reconstruct the home as the natural place of learning.[49]

The Siljan School was set up for children from broken families or whose parents were dead, the Alms write. In some cases, the school becomes the home the children

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49   Bergner Alm & Alm (1944), 68–77.

live in all year round.[50] Ideologically, the couple are fighting against the break-down of the home and the virtues characterised of the contemporary romanticisation of the countryside. Modern town life has been detrimental from the point of view of upbringing, the Alms claim. School life where children are sitting during winters with little sun has combined with meaningless tasks during summer holidays; 'children have had to drift around'.[51] The Alms argue that they are filling an important function for single parents, families with only one child, problem children, and parents who work abroad. One of the children who stayed at the Siljan School was the son of German commander Hermann Göring (1893–1946) and his Swedish wife, Carin von Rosen (1923–1931). According to the Alms, he was one of the archetypal pupils at the school, because of his care needs.[52]

In this replacement home, they applied the method of *child-raising through work*. In this work, there is a great deal of variation, write the Alms, but work and play complement one another and are a pre-condition for children to be receptive for teaching. It is the natural rhythm between work and play that is the hallmark of the Siljan School. Through work and ordered play, which is not supported by competition, children get closer to nature. Narrowly-focused school work and the push for grades cause psychological problems and children who are trained to get ahead at the cost of others, explains Alm.[53] Competition is a poison that kills children's self-esteem. The teaching method in the Siljan School is based on the children finding their own challenges. The phenomenon is mirrored in everyday actions where interaction and togetherness are a part of their principles, write the Alms.[54]

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50   Alm (1931:1), 43.
51   Alm (1931:1), 40.
52   Alm (1969), 48f.
53   Alm (1931:1), 42.
54   Ibid., 42.

At the Siljan School, they practised theoretical teaching, practical work and physical games, in turn. After the morning's theoretical studies, the afternoon was set aside for play. During trips into nature, games were arranged which offered an opportunity for 'city children to grow up with nature'.[55] In the Siljan School's pedagogical program, games were advocated which built on voluntariness and spontaneity which, according to Alm, teach children about 'obligatory play and sports' but do not necessarily fulfil the criteria for 'play'. The motivation to win focuses on rewards but 'great, deep, liberating play does not'.[56]

'Friendly competition', a pedagogical motto at the Siljan School

In an attempt to promote the permissive atmosphere of the Siljan School, Alm claims that the school does not build 'on orders and bans'. The morning and afternoon assemblies that frame the day are created in concert with one another and nature, writes Alm. The power of a collectively created atmosphere replaces routine morning

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55   Ibid., 40–42.

56   Ibid., 42.

and evening prayers. The pupils themselves choose a poem which ends the day together with a patriotic song.[57]

As a backbone for the reforming environment that the Siljan School is meant to be, a pupil-based perspective is adopted in the 'question evenings' where anonymous questions of any kind can be asked. The question box and those questions that criticise the regime of the School form the basis of Bartholdsson's article 'Because we won't be lazy'.[58] With a child-first perspective, Bartholdsson problematises the reform-friendliness of the home-school in relation to the rules that children and parents find quite strict. Above all, we find the duty to work and obligatory rest after lunch where you find the switch between work and rest. Here, we see the pupils at the School in a clearer way than elsewhere through the lens of the upper class that questions the freedom that is bounded by the school's rules. The Siljan School replies by educating parents, something which expanded to a 'Family school' educating parents and teachers.[59] The status of the Siljan School in terms of reform pedagogy is made legitimate by the pupils asking their own questions. The interactive climate in 'Storstugan'[60] safeguards the school's democratic values, claims Alm; here we see both large and small questions about life.

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57   Ibid., 43.

58   Åsa Bartholdsson, "'För att vi inte ska vara lata' – Röster om nyttan med det praktiska arbetet på Siljanskolan 1927–1969" in Urban Claesson & Dick Åman (eds.) *Kulturell reproduktion i skola och nation. En vänbok till Lars Petterson* (2016), 130–132.

59   Siljanskolan i Tällberg (1933), 19. Script in the Siljan School archive (SSA). See also Bartholdsson (2017), 146.

60   'Storstugan' is a sort of big living room in older architecture in Dalarna County.

Home-schooling in 'Storstugan', the heart of the Siljan School

A particular quality is ascribed the double teacher and parent roles that he and his wife embody. 'Stronger than at any time, you get during these evenings, when everyone is collected in the cottage around the open fireplace, a feeling that you are all one big family.'[61]

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61   Alm (1931:1), 43.

The specific role of the arts in the Siljan School's pedagogy

The Siljan School defines itself through classical rhetoric from reform pedagogy. Above all, the couple distance themselves from elitist perspectives in favour of the artistic focus on children's self-awareness and learning. A prominent part of the Siljan School's programme description are the pedagogical qualities which are inspired from the Ancients' views of the character-building potential of the musical arts. Music is legitimised through its ability to develop harmonious individuals and peaceful societies. Alm also writes that music has a higher purpose, namely contact with the cosmos and eternity.[62]

The learning communities which the couple are trying to build are based on artistic grounds – children's aesthetic understanding of the world is supposed to equip them for the future, claim the Alms. Behind this lie some of the Western world's foremost child psychologists and pedagogues who recommend greater awareness for the benefit of children.[63]

In order to contextualise the Siljan School phenomenon and its reform pedagogy in a context where the arts exist, demands us to look back with an approach where the idea of the canon is central. The Siljan School was permeated by the idea that the arts freed one's creativity and ability to create. Through these methods, the Alms wanted to point out the normative nature of teaching which worked against the purpose of the arts, namely, to question values and ideals. In their source material, the Alms claim that artistic forms of expression are a form of investment for society,

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62   Alm (1969), 72. In Liljas the term 'music of the spheres' is analysed in relation to the pedagogical claims of the Siljan School (2016), 54, 66.
63   Programs and Courses. The Siljan School archive (SSA). Alm (1969), 38f, 249-250.

something which has been lost through rigid forms of teaching where the arts are seen as elitist.[64]

The pupils at the Siljan School got to experience in practice what the couple meant. In their everyday work, theoretical knowledge was replaced by aesthetic forms of expression like dance, poetry, song, theatre and improvisations of different kinds. Lessons could take the form of practical exercises, and examinations were replaced by dramatisations where knowledge was demonstrated in different creative forms. Apart from physical forms of expression like dance, and oral forms like vocal forms of expression, a broad range of art, painting, handicraft, pottery and sculpture were used.[65] In the 'summer courses' the content are reflected.[66] The Alms writes; 'drawing and artistic creation, especially for children, are one of the most important methods in psychological healthcare and development'.[67]

Not unexpectedly, Bergner bases her work on rhythm. With a background as a gymnastic director, Bergner is well aware of physical, rhythmic elements. No matter what their background, people have an innate feeling for rhythm which can be related to what we call musicality, claims Bergner. Well aware that not all children are seen as musical, Bergner speaks of a dimension of values which is ontologically based, and which concerns how we appreciate joy and feelings in music. There is a power to be found in music, argues Bergner, which people need and which the adult world must take greater responsibility to impart.[68]

When the couple talk about 'the century of the body' they are referring to the physical experience of musicality through the Dalcroze pedagogy. Émile Jaquez-

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64   Bergner Alm & Alm (1944), 18-26. See further. Liljas (2016), 56.

65   Alm (1969), 37-40, 200-203. See further Liljas (2016), 52.

66   'Siljanskolans sommarkurser 1934' in *Pedagogiska spörsmål* (1934:2), 50–53.

67   Ibid., 51.

68   Signe Bergner,'Uppfostran genom sång' in *Folkuppfostran* (a journal published by the association for public education 1938:1 årg. 1), 13.

Dalcroze (1865-1950) contributed by protesting against the theoretical teaching method of Western but also by hiring internationally acclaimed lecturers and pedagogues for the Siljan School.[69] The couple continually educated themselves at reform schools on the continent and especially the 'Rhythmic dance' got more space in the Siljan school way of applying modern ideas.[70] Among the acclaimed reform pedagogues educated at the Dalcroze Institute in Geneva, there were many German song and music pedagogues with roots in the Wandervogel movement and the ideals in *kunsterzieung.*[71]

Grounded in the solidarity exercises of play pedagogy, the couple's ideas about games of song and dance took form on the meadows beside Lake Siljan. The joy and freedom which children experience in the simple rhythms of song games are a part of the rhythm of life itself, write Bergner Alm & Alm. In the interplay between body and soul which games offer, we also find aesthetics, explain the couple.[72] Taking a distance from the noble voice of artistic singing, the Siljan School also sought to develop a vocality which is based on the human need to be allowed to sing without risk of being judged for your vocal and singing ability.[73]

Driven by a strong passion, the Siljan School set a new paradigm in order to renew the practice of music pedagogy. Strongly based in the reform pedagogy of the 1900s, the couple's ideas were put into practice in the idea of 'community singing'

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69   One of them was Karin Fredga (1884-1972). Fredga started to educate Dalcroze-pedagogues in Sweden 1933. Karin Fredgas papers left behind 1904-1971 at the Royal library in Stockholm. Kungliga Biblioteket (KB),

70   Bergner Alm & Alm (1944), 30; Alm (1969), 38, 64. Cf Liljas (2016), 67, 69–70.

71   *Pedagogiska spörsmål* (1939:2), 14; Alm (1969), 193, 249–250. About 'die wandervögel' and the connection with reform pedagogy and 'kunsterzieung' see further in Arfwedson (2000), 54, 83-85.

72   Bergner Alm & Alm (1944), 25, 30f, 49.

73   Ibid.36; Alm (1969), 87f: Liljas (2016), 53-55.

which would bring the nation together, assuming that a skills-based middle-class teaching method was sorted out.[74]

In analyses of how their actions can be placed within the greater context of reform pedagogy, the later text looks at the inspiration they got from Ellen Key, the women's movement and the ideals of home schooling. In the analyses, the term *retroactive forgetfulness* operates through the meaning the artistic activities are given in historical narratives. Above all, the meaning of the term contributes to an epistemological reflection about how free school reforms and the philosophical significance of the arts have grown and where they have their roots. Our methodological knowledge increases about how their reforms have been either supported or broken down, when the arguments for the arts, play and children's singing are based on the social ideals and context of education philosophy.

The reform pedagogy movement

Speaking of reform pedagogy in the definite form is not without problem since the term covers a series of ideas which have been interpreted in different ways. However, in an attempt to get closer to the core, three principles with a preserved legitimacy can be distinguished: 'to preserve and increase the moral power of children', through respect for the child's individuality 'free the power of their souls' and that teaching is based on individual development. The principles which were deduced from the congress in Calais in 1921 where *The New Education Fellowship* was created were based on seven underlying theses around which they could unite. These were the demands for a school to qualify as a reform pedagogy school. Schools with a reform pedagogy standard could look quite different even through the principles were just

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74 Harald Alm 'Allsang in Schweden' in Reinhold Stapelberg (ed) *Fritz Jöde Leben und werk: Eine Freundesgabe Zum 70 Geburtstag* (1957), 139-144; Liljas (2017), 116-118; Liljas (2016), 56, 67-69.

about followed. What was common for them was a more child-centred school where the authority of teachers was reduced. Teaching should take place in *consultation* with students and based on the idea that knowledge should not be built on competition and hierarchical systems; competition was rejected unless it was children competing against themselves. Due to equality, gender-neutral environments were proposed. In summary, it was argued that education could not be reduced to what was coming during the child's working life, but what would benefit the individual. Something that orientated the NEF's reform pedagogical principles were the concrete proposals of Finn Laurin Zilliacus about these 'characterise feature and underlying principles'.[75] In seven points were listed categories that can be related to the Siljan School: *activity, freedom, cooperation, individuality, the study of the individual student, cooperation with parents, artistic, creative work.*[76] After analysis, we see that these demands can be recognised from the Alms' claims. Whether it can be interpreted as a confirmation of the Siljan School's reform pedagogical standard is a rhetorical question. What is interesting is that many students who stayed at the Siljan School developed in the artistic professions. Some of them contributed to regrowth by returning as teachers on various courses.[77] To use modern terms, sustainable development could be seen as relevant in syllabi of today.

In Morawski's anthology chapter on the Siljan School, the foundation is laid for what could be defined as an attempt towards reform pedagogy in Sweden. With the Siljan School as its basis, attention is turned towards similar private schools with the ambition to be treated as a reform pedagogical institution.[78] What is decisive for this study is the impact of Swedish central figures such as Anna Whitlock (1852-1930),

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75   'kännetecknande drag och underliggande principer'.

76   Finn Laurin Zilliacus, 'Den nya uppfostran; kännetecknande drag och underliggande principer' in *Pedagogiska spörsmål*, (1930:1), 6.

77   One of them was the artist and writer Sandro Key Åberg (1922-1991). He returned as an adult as teacher on different art courses. The Siljan School archive (SSA). See also Alm (1969), 51, 70–71, 250.

Ellen Key and Anna Sandström (1854–1931) since their private schools had clear links to the women's movement.[79]

No less important are 'the Fogelstad group' with the previously named Kerstin Hesselgren as one of its founders. Apart from Signe Berner Alms' personal contacts, 'the Fogelstad group' in Sweden is strongly related to the women's movement and the right to vote. As inspirational lecturer, Ellen Key was brought in.[80] What is notable is that two of the group's representatives, Emilia Fougelklou (1878–1972) and Kerstin Hesselgren, were hired when the Siljan School was started.[81]

The theoretical significance of reform pedagogy sprung from 18th century philosophers like Jean Jacques Rousseau (1712–1778) and Immanuel Kant (1724–1804). They claimed that art contributed to independent thought which reduced the risk of one being a slave to others' opinions. Rousseau realized, for example, that children could compose music in order to train their creativity. The ability to be creative instead of reproductive was linked to the aesthetic project in Kant's view of ethics.[82] The importance of developing independent people was made concrete in the difference between being educated into a person or into a profession. This was the meaning of Kant's categorical imperative.[83] The significance of reducing a person to a

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78   Jan Morawski, 'Siljanskolan och den reformpedagogiska rörelsen' in Urban Claesson (ed) *Fostran och bildning för en annan modernitet: Siljanskolan som reformpedagogiskt alternativ* (2017), 42–47.

79   Morawski (2017), 50. See also pp. 51–60.

80   Lars Båtefalk, 'En ny människa för en bättre värld: frågor om samhälle och fostran vid Siljanskolan under mellankrigstiden' in Urban Claesson (ed) *Fostran och bildning för en annan modernitet: Siljanskolan som reformpedagogiskt alternativ* (2017), 86; Ambjörnsson (2012), 208, 500.

81   Alm (1969), 29.

82   Anne Scott Sørensen, 'Salonens og skønåndens kulturanalytik' in Anne Scott Sørensen (ed) *Nordisk salonkultur: et studie i nordiske skønånder og salonmiljøer 1780–1850* (1998), 40–48.

83   Immanuel Kant, *Grounding for the Metaphysics of Morals* (1785, 1993), 14.

profession reduced their capacity as human beings." According to Kant's second version of the categorical imperative, every person should be treated as a goal and never as a means."[84] The ideas which came from Rousseau and were developed by Kant, attracted those working in reform pedagogy who recommended an alternative form of education. Among these, we find John Dewey.[85] Based on what is lacking on a human level due to the need for a profession, creativity took a prominent role.

......and inspiration from Ellen Key

From a Swedish perspective, these theories were promoted by Ellen Key, among others. Growing up in an upper-class environment, the home as well as aesthetics were important parts of the free school system she came to influence.[86] Above all, Key was interested in children's conditions and in her book, The Century of the Child in 1900, a new paradigm began in Swedish education history. The book which was translated into 13 languages showed how deeply she was based in the European discussions on personal development.[87] Key, who wanted to gain support for a more open view of education, talked about 'the death of the soul' in schools.[88] Maybe her ideas were not always suitable for the practical work of schools, but on an ideological level a vision formed of the 'free' child who is able to grow into an independent person in an aesthetic and harmonious environment with specially adapted studies. The ideal came from the situated environment which was her own, a beautiful and

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84   Göran Collste, *Inledning till Etiken* (2010), 105.

85   Sven-Eric Liedman, 'Bildning, frihet och motstånd' in Anders Burman & Pär Sundgren (eds) Bildning: *Texter från Esaias Tegnér till Sven-Erik Liedman* (2010), 392–393; Donald Broady, 'Om bildning och konsten att ärva' in Anders Burman & Pär Sundgren (eds) *Bildning: Texter från Esaias Tegnér till Sven-Erik Liedman* (2010), 367–369.

86   Morawski (2017), 50–60; Thorbjörn Lengborn, *En studie i Ellen Keys pedagogiska tänkande främst med utgångspunkt från 'Barnets Århundrade'* (1977), 66–70.

87   Ambjörnsson (2012), 184–194, 210.

88   'Själamorden i skolorna'. Ellen Key, *Barnets århundrade II* (1912), 110–118.

well-educated home with governesses and visiting German tutors.[89] What was radical for its time was that no distinction was made between the family's boys and girls. The education Key received mixed with a varied outdoor life, excursions into nature and artistic work.[90] According to her own testimony, it was the physical activities which gave her insights into the conditions of country children, which became a decisive factor in the problems of traditional education. The proportion of physical upbringing[91], in combination with the Keys girls' avoidance of 'the regular training in "accomplishments" for upper class girls', is thought to be essential for the alternative view of education which became her calling-card.[92]

Ellen Key has good experiences of small-scale home-schooling. Her own introduction to this pedagogy related to her family and the Sunday school she established for children in Sundsholm. Ambjörnsson argues that Ellen Key as an interpreter of older references to personal development was a co-creator of 'the development of European individualism'.[93] Education at 'the Rossanders' education course for women' in Stockholm led to her job in Anna Whitlock's private school.[94] Key's references to the conditions for teachers were also founded in *Tolfterna*, the association she started with women from different social classes with 12 in each group.[95]

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89   Ann Margret Holmgren, *Ellen Key. Människovännen* (1924), 17; Catharina Hällström, *Från upplevelse till tanke 1. Ellen Keys barndom* (Ellen Key-sällskapet 2006), 19.

90   Cf. Axel Forsström, *Ellen Key* (Ellen Keys Stiftelse Strand 1985), 4.

91   Physical activities which were part of Ellen Key's up-bringing included swimming, rowing, sailing and riding.

92   Hällström (2006), 19.

93   Ronny Ambjörnsson, *Hemmets århundrade* (1976), 17.

94   Catharina Hällström, *Från upplevelse till tanke 2. Ellen Keys ungdomsperiod* (Ellen Key-sällskapet 2008), 14.

95   Forsström (1985), 16.

During her up-bringing, Key took part in the family's salons where social topics of the day were discussed by the intellectual elite of the time.[96] Early on, Key became her father's secretary and through his political engagement, she got an insight into emancipation and the significance of social structures.[97] What was particularly important from a practical standpoint was her teaching in Anna Whitlock's school. Whitlock was one of the leading women who with the support of the women's movement started her own school in 1878. This first took place in the Key family's Stockholm apartment with seven girls round a table. 'We sat like wherever we wanted, since aunt Ellen didn't like structures – she was most interested in us listening to what she was telling us.'[98] Key was a well-liked teacher, but certain sources argue that she had a hard time keeping order and maybe did not place much importance on it. Instead, Key focused on artistic freedom which she realised was important for human development. An example of how this took form is the Swedish author Elsa Beskow's (1874-1953) testimonies. Beskow (née Maartman) describes Ellen Key as a very enthusiastic teacher who could quickly take on to the perspective of her students. 'She was not like other pedagogues'.[99]

'The Century of the Child' at the Siljan School

This description of Key reminds us of the Siljan School. Apart from the written documentation of the Alms, the different collections in the archives witness the ideas represented by Key.[100] At the Siljan School, the value is emphasised of the value of small teaching groups, individualised teaching, and the pedagogical conversation that

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96   Ellen Key, *Minnen av och om Emil Key, part II* (1916), 290.
97   Emil Key was a member of parliament for the farmer's party.
98   Mia Leche Löfgren, *Upplevt* (1960), 12.
99   Stina Hammar, 'Var kom det vackra ifrån?' in *Elsa Beskow – Vår barndoms bildskatt* (Stockholm: Nationalmuseum 2002), 17.
100 Key (1900), 34-36, 57-58. The photo collection in the Siljan School archive (SSA). See also Alm (1969), 39, 53, 156.

can take place between the teacher and students.[101] Inspired by progressive ideas, the couple wanted to break up both the classroom and subject teaching. The unwillingness to grade students' performance points towards a formative process which rejects competition, and which defines the important function of physical play.[102]

> We applied concentrated reading, which is that children got to study subjects one after another in a cohesive way instead of getting them chopped into pieces. They got very little homework. (…) they got to do plays and above all they grew up in an aesthetic environment. We did not give any grades (…) we had no year groups but let every child read at their own pace. (…) We had no examinations.[103]

This method is based on the NEF description of reform schools,[104] and can be compared to Ellen Key's work at Anna Whitlock's free school 40 years earlier:

> In every way children's own work was stimulated. Teachers consciously tried to avoid what was called 'over-studying', i.e. short lessons in different subjects according to a set schedule. They tried to get rid of homework. Instead we worked on concentrated reading and a free choice of subjects (…) Practical work was mixed with theory.[105]

During the 20 years Ellen Key debated on the social reforms which protect women and children, her principal concerns moved from pedagogy to politics.[106] Given that

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101   Bartholdsson (2017), 138-142.

102   Bergner Alm & Alm (1944), 25, 36; Alm (1969), 39-40, 87f. Cf. Morawski (2017), 36-37, 48f; Liljas (2017), 23, 128.

103   Alm (1969), 38.

104   See further Morawski (2017), 48f.

105   Sven Hartman, *Det pedagogiska kulturarvet: Traditioner och idéer i svensk undervisningshistoria* (2005), 197; Cf. Key (1900), 113.

106   Lengborn (1977), 28-30; Leche Löfgren (1960), 31.

these lectures and publications mainly reached a middle-class audience, it should be pointed out that Signe Bergner was very much engaged in the status of unmarried women. Among other activities, she opened a home for unmarried mothers in Stockholm in 1912.[107] What is central for both Key and Bergner is the position in favour of the child, at the expense of mothers and paid industrial work. Through associations with views on evolution and natural feminism, the relation of both clashed with the women's movement.[108] Key's rhetoric about 'the worker bee, the gender-less relative of the ant' was seen as an insult to women's entry into the job market.[109] Claiming the legitimacy of the Siljan School through home-schooling can therefore have been directly counter-productive.

Ellen Key had faith in the conquests of the forward-marching discipline of psychology. Inspired by the thought that humans can be shaped, Key took the view of the Spencerans. Evolution theory pointed out that inheritance could be affected by up-bringing and that important characteristics are inherited by children. The interest and belief in the idea that education and up-bringing could shape people and society pointed to the important role of parents.[110]

With the aim of meeting the demands of modern teaching methods, the Siljan School recruited teachers from different reform schools in Europe. The humanistic values of their education were defined based on the significance of modern developmental psychology. In their teaching, the school seeks to apply the best of modern psychology and pedagogy. Through its independent position and limited number of students, the school has an advantage over state schools of being to adapt

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107 Reinholdsson (2017), 10.

108 Key (1900), 71-73; Hartman (2005), 195-197; Liljas (2016), 65; (2017), 132. See further Båtefalk (2017), 76-77 and Signe Bergner, 'Vi och våra barn' lecture to the Stockholm General Social-democratic Women's Club 6/4 1933. The Siljan School archive (SSA).

109 Key (1900), 76.

110 Key (1912), 4, 158-159; Cf. Hartman (2005), 195f.

their teaching more effectively, and to group subjects according the pre-conditions of the children and as a result reach a more personal and cohesive state of personal development.[111]

Put into practice through well-reputed pedagogues with reform pedagogical experience, the best child psychologists of the age were recruited to the Siljan School. Alfred W. Adler (1870–1937), Heinrich Hanselmann (1885–1960) and Charlotte Bühler (1893–1972) each popularised ground-breaking theories with a bearing on progressive pedagogy for children's early years.[112] Adler points out the mother's key role in upbringing and that children's play should intent on co-operation instead of competition.[113] Adler, as the creator of the individual psychology school, points towards the possibility of stopping criminality and negative development by conscious methods. Professor Bühler warns, with a basis in empirical 'tests', against 'prematurely high performance' since children's progress can be hindered. Early quick results should not be rewarded, and quick developers should be held back, argues Bühler.[114]

To stop children's development from being too focused on performance demands a conscious method, argue the Alms. It is here that the aesthetic elements get their 'new' significance. Instead of the abilities that old paradigm encouraged, children's harmonious development should be guaranteed. Such development is promoted by teaching which focuses on the child's artistic expression instead of performance. The couple argue that the aesthetic forms of expression work against competition and competitive thinking if they are used for creative purposes.

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111   Pedagogiska spörsmål (1931:1), 44; (1934:2), 9.

112   Harald Alm, 'Siljanskolans pedagogiska sommarkurser' in *Pedagogiska spörsmål* (1933:1), 20.

113   Edit Wennerberg, 'Professor Adlers föredragsserie vid Siljanskolan' in *Hjälpskolan* årg 13 (1935),

114   'Jubla aldrig över brådmogna prestationer' ('Never rejoice over prococius achivements') in *Svenska Dagbladet* 12/4 1938. The Siljan School archive (SSA).

According to the categorical imperative, the Alms argue that creative activities reduce the risk of turning people into workers. Artistic subjects contribute to children being allowed to shape the external world according to their inner conceptions instead of the opposite.[115]

Pedagogical dance games at the Siljan School

Didactically, this thinking has a bearing on a progressive view which binds the Siljan School together with role-models like John Dewey. With the support of Rousseau and Pestalozzi, Dewey raises the importance of learning where body and mind are conditioned mutually. His 'utopian model home' seems to have functioned as no less of an inspiration for the Siljan School's 'instant home' rhetoric, which can be seen as an extension of Ellen Key's home-schooling ideal.[116]

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115 Bergner Alm & Alm (1944), 25.
116 Arfwedson (2000), 42-43; 199-201, 345-350; Liedman (2010), 292f; Liljas (2016), 69-70.

The Siljan School was characterised by gradual expansion. This culminated during the 1930s and 1940s when the number of courses was increased, and cooperation started with 'Förbundet för folkbildning' (the Education Association). With the name 'Nordisk sommarhögskola' (Nordic summer school), the school profiled itself, as well as being a summer and winter school, with having courses in 'Child and school hygiene', 'Race and family knowledge', and adult education courses in nutrition, decorating, art and music.

Teachers further education with music professor Fritz Jöde at the Siljan School

There was a relatively high rate of participation, which sunk somewhat during the Second World War. There was particular interest in courses in Social hygiene and

Folk music pedagogy. When the 'School' was closed in 1971, close to 6000 people had taken part in the summer courses.[117]

Esthetic performing – teachers learn how to reform the history education

Music teachers at one of the summer courses in folk music education

The swansong of the Siljan School played out under the heading 'School fight in Tällberg' and was headline news in Sweden in 1957.[118] The desperate fight of widower Harald Alm against the school authorities reminds us of a Greek play where the media are the 'Chorus'. The authority's demands to validate the school knowledge of their daughter Signe[119] can be interpreted as a last straw for the home ideology of the Siljan School and how the fight was lost. The drama which culminated in the taking by the police of Harald Alm's daughter was preceded by a downward spiral of being rejected by inspectors, lost contributions, and court cases with authorities. Among others, they wanted to classify the Siljan School as a child colony because of the deficiencies they identified.[120] This down-grading is important for the interpretation of the culture of the Siljan School and as a symbol for how the fight was lost.

Home-schooling for workers and as a middle-class family ideal

Like Ellen Key the Alms spoke for the family as an institution. The split which the working family caused had fundamentally changed the home. Urbanisation had also contributed to the destitution of the countryside and the informal teaching that had taken place within the farming population had tailed off with moral fall as a consequence.[121] According to Bergner's earlier mentioned inspection of child labour in industry in England it's clear by Jane Humphries *Childhood and Child Labour in the British Industrial Revolution* the importance these aspects will have of society

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118   Bartholdsson (2017), 138f.

119   Harald Alm remarried and had two more children in the second marriage. When he refused to let them go to regular school, the battle with the school authorities got worse. See further Alm (1969), 213-225.

120   Correspondence between Harald Alm and various authorities. Cuttings collection. The Siljan School archive (SSA). See further Bartholdsson (2017), 153-155.

121   Sundin (1984), 321, 323, 327-333, 344-347, 353.

and education. Bergner's observations correspond in that sense with Humphries illuminating the negligence of the children's condition. Nevertheless, Humphries mapping of home-schooling during the 19th century offer an apprehensive overview of family-schooling, Sunday schools, night schools and schools organized to fit with children's labour in England.[122] The perspective will encourage Hartman's proposition; if you want to know anything about the history of Education science you must explore home-schooling practice during earlier epochs. The reason is the effect informal teaching will have on the present-day institutions.[123] Hence, Hartman make visible the methodological impact of the retroactive forgetfulness. What is central is how the memory reproduce itself through the narrative. Ricoeur claims that the personal witness description will complement the big historical narrative with certain details. Forgotten pieces referrers to a neglected memory domain that nuances the content and he mention especially how the reception of the 'built room and its artefacts' will contribute to our understanding.[124] Because of their strong references the home-schooling at the Siljan school ideal will be given a wider perspective which include both informal schooling and semiformal variety. Here Hartman points out the significance of women's entry in plain sight illuminating home-schooling in literary salons.[125]

The pedagogical significance of the Siljan School could, from a Swedish perspective, be understood in relation to 'Storgården: a book about a home'.[126] In the view of Humphries' working-class childhood, 'Storgården' as a physical environment and pedagogical role-model came to have great significance for elementary schooling in the 1900s. Ideologically, this phenomenon had its origins in 'Storgården', the

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122 Jane Humphries, *Childhood and Child Labour in the British Industrial Revolution* (2010).

123 Hartman (2005), 22–24.

124 Ricoeur (2005), 200.

125 Hartman (2005), 22–24.

126 Forsslund,(1900).

author and elementary school icon Karl Erik Forsslund's residence in Dalarna where the cottage was a kind of people's salon. The earlier mentioned elite in Tällberg that took form in Forsslund's 'Storstuga', gives connotations of middle-class salons for which Ellen Key functioned as a cohesive force and muse.[127] The 'family education model' at the Siljan School will here be reflected in both architectonic and didactical terms. Of special interest is the pedagogical function of 'Storstugan' and the 'question evenings', described by the Alms. The home-schooling model will here be argued with demands from 'the new education era' while concretized as a domestic education domain.

Ideologically, Key referred to earlier eras with a domesticated society. With its inspiration in the radical 19th century salons on the continent, women oriented from a role as qualified hostess with strong features of pedagogy and teaching, towards a career as representatives of private schools.[128] In the same way, the background is based in school and women's history. The given that women were forbidden to take part in public spaces made more important the value of the networks that could be created in the salons. The middle-class salons manifest, according to Habermas, a phenomenon which points towards modernism and the conditions of modern society.[129] In this 'waiting room' for women, private education of different kinds was organised. Salons on the continent cannot least be seen through the agency of radical women as embryos of a more organized education of great significance.[130] Ellen Key

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127 Ibid. Cf. Ambjörnsson (2012).

128 Petra Wilhelmy, *Der Berliner Salon in 19. Jahrhundert (1780-1914)* (989), 15; Scott Sørensen (1998), 40-42; Juvas Marianne Liljas 'The music salon in Falun during the 19th century' in Bo G. Jansson (ed) *The Significance of World heritage: origians, managements, consequences: The future of World Heritage Convention in a Nordic Perspective* (2013), 344-362.

129 Jürgen Habermas, *Borgerlig offentlighet* (1984), 35–49, 50f. Cf. Morawski (2017), 50.

130 Karen Klitgaard Povlsen, 'Den littereaere salons historie og genrer' in Anne Scott Sørensen (ed) *Nordisk salonkultur: Et studie i nordiska skønånder og salonsmiljøer 1790-1870* (1998), 18-20, 28-31; Juvas Marianne Liljas, 'Den musikaliska salongen i Falun:

got her inspiration from the feminist manners and salons on the continent where authorities were questioned by leading salonnières. Not least were 'Nordic' salons influenced by the older Berlin salons where highly educated 'Jewish' women promoted revolutionary modern thoughts about education and teaching.[131]

Society motherliness

In the strong spirit of reformist thinking that ruled during the 1920s, both home-schooling and the reforming status of free schools are confirmed. Behind the private pedagogical institutes and free schools which grew up were the female protectors who Hartman calls 'mothers of learning'.[132] In this group of mothers of learning, we can also place Signe Bergner Alm. Bergner Alm, who likes to lecture on decoration and the significance of the surrounding environment, is an advocate of personal development in the spirit of Ellen Key.[133] What is more, she attacks the women's movement since she sees that it forces the woman from the home. This theme is central to the book *Not just knowledge: a book about questions of school, home and child-rearing*, which she wrote with her husband Harald Alm in 1944. Just like Ellen Key, she followed the international debate against injustice and women's right to education, but like Key she was a proponent of the *society motherliness* where

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en studie av den borgerliga salongen som pedagogisk miljö' in Sven-Erik Holgersen et al (eds) *Nordic Research in Music Education* (2012), 47-66; 'Den munktellska salongen i Falun: en studie i salongens pedagogik under 1800-talet' in David Sjögren & Johannes Westberg (eds) *Norrlandsfrågan: Erfarenheter av utbildning, bildning och fostran i nationalstatens periferi* (2015), 265-279.

131 Wilhelmy 1989, 25f, 49, 90f; Scott Sørensen (1998), 40-42; Klitgaard Povlsen (1998), 18-20, 28-31.

132 Hartman (2005), 193. See also the term 'mothers of learning' with a link to Pestalozzi (22-23).

133 Lengborn, (1977), 109-121; Cf. Alm (1969), 248.

professions would be practiced 'in a female way'.[134] Women should not take over the role of men or male behaviour, but should protect the rare 'female pedagogy'. In the foreground stood the home as the superior environment for personal development with the mother figure at the centre.[135]

The society motherliness which is promoted by Key and which Berger Alm also argues for, is important for creating clarity regarding the reform pedagogical traditions which characterised the Siljan School. The mother as part of the home is the basis of the agrarian peasant culture, 'Storgården' and the adult education movement. But society motherliness has its roots in an older culture of personal development, at the same time. In Pestalozzi's and Froebel's pedagogical doctrines, there is a clear connection between the mother's dialogues about personal development and the development of society. The family-based *Wie Gertrud ihre kinder lehrt* (1801) builds on a tender and trusting relationship between mother and child and Key means the book gives good advice for home-shooling in the future.[136] The learning of key terms is no less the focus (herz, hand, kopf) which can easily be linked to the motto of the Siljan School. The education which the Siljan School champions is based on 'up-bringing in the home for the home'.[137] In *Die Menchenererzieung* which Froebel published (1826), the development strategy of Arbeit (Work) Unterreicht (Teaching) und Spiel (Play) is the focus. Froebel's theories are developed through a comprehensive correspondence with his cousin, Die Muhme Schmidt, with whom he discusses in depth the pedagogical significance of play theory. Here, we find once again the type of outdoor games with singing and movement games which are recommended by the Alms.[138] The qualities of

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134 Hartman (2005), 193. See further about Key's break with the women's movement in Forsström (1985), 14-16.
135 Key (1900), 57-58, 69-95.
136 Lengborn (1977), 70.
137 Alm (1931:1), 43.
138 See further Liljas (2017), 120-124.

motherhood are passed on in his 'Kindergarten'. In the pedagogical aim of the book of nursery rhymes *Mutter und- koselieder* (1844), we find the society motherliness that can be later found with Ellen Key. The family song book contrasts with a perspective on society where 'the German mother's up-bringing of her children entails the up-bringing of the German people'.[139] The society-minded aim should be compared with the society motherliness which explains Ellen Key's and Signe Bergner Alm's view of women. Here, Bergner Alm takes a stand that is very close to that of Ellen Key, and which in important ways links to the national romantic renaissance and protection of the old family-centred values of farming society.[140]

Conclusion

Through references to the growth of free schools, the Siljan School can be related to the older view of home-schooling. In this way, the School places itself as an outpost in education history where private alternative grew because of the drive of creative women. The private alternatives were a mix of philanthropy and schooling where the growing women's movement played a decisive role.[141] The 'self-thinking culture' which was cultivated in these circles was taken into free school culture as being part of a neo-Roussean spirit nurtured the development potential of the individual, and which reached Sweden through salon networks during the 19th century. Personal development in salons can therefore be seen as an explanation of the long line of women who were leading lights in the free school movement.[142]

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139   See further Berit Uddén, *Musisk pedagogik med kunskapande barn: Vad Fröbel visste om visan som tolkande medel i barndomens studiedialog.* PhD diss. Skrifter från Centrum för musikpedagogisk forskning (2001), 159.

140   Ambjörnsson (2012), 434-437.

141   Arfwedson (2000), 22.

142   See further Liljas (2012; 2013; 2015).

As a result, the home ideology was based on a paradox where Bergner, as representative of a rare well-educated woman with international references, recommends women's education which lets itself be limited to the home. Consciously or not, we see an anomaly in Bergner's reasoning. The stories of the Siljan School's ideology and crass reality reflect the marks that Ellen Key made on education history.[143] The apparently backwards-looking home ideology in times of the welfare society building and which was Key's testament, caused the downfall of the Siljan School in the end. In this respect, the article points to a distinct phase in Swedish education history that, characterised by visionary optimism, was forced to give way to the administratively grand thinking of collective education regulated by the State. Hence, the result demonstrates how history criticism works as a method of interpretation when the concept of retroactive forgetfulness is activated.

The driving force of the Alms to tell their story to the future means important messages from the perspective of historical epistemology and methodology. Ricoeur argues that the 'memory bulimia' which is inherent in historical writing, entails that important parts are lost.[144] The conditions that plague the Siljan School would in this case form the key to a deeper understanding of the reform pedagogical enclaves during the 20th century. The advantage of such individual testimonials from a memory theory perspective is a way of rectifying the established collective narrative. In that regard, the Alms are not only giving form to a story of success. The criticism directed towards the Siljan School is protecting something. Here, we see the ability of the Siljan School to reach for the future through the paradoxical of the day. Through the Siljan School, memories are created for the future which point to the view that an archive is not only a static place for storage. The history of the Siljan School is written based on an understanding that historical memories can work as inspiration for constructive thinking within the present-day field of Education Science.

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143   Hartman (2005), 199.
144   Ricoeur (2005), 33f, 511f.

Not least, we find an older debate come back to life about schooling and pedagogy where the arts take a central place. The Alms' fight for the place of the arts becomes clear as well as the space created for reform by protests against urbanization and the growth of modern society. Meta-theoretically, retroactive forgetfulness can be seen in how the couple represent themselves in debates. The scene that the Siljan School forms in its time bears the categorical imperative. The philosophical message of the arts is communicated in relation to the future they wanted to change. Through archive material, the couple have a voice that cannot be silenced, and which argues for values and ideals they thought should not be forgotten. Methodologically, the collection – and the way the couple try to impart their vision – are an example of history-critical hermeneutics based on retroactive forgetfulness, these threat of extinction and the belief in resources of recollection.

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Liljas' educational history research interest is directed to music education as one central part of a larger reform pedagogical context with significance for school history and community assignments. She is part of interdisciplinary projects related to teacher education and participates in several international networks. Liljas is currently leading the research projects 'Structural integration of international competencies in teacher education' and 'Musical Interaction in Preschool'.

EJPAE

Ethical Considerations on Conducting Research about Music Teaching in Primary Schools:

A Virtue Ethics Approach[1]

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Abstract

The purpose of this article is to explore a specific normative ethical approach, virtue ethics, with respect to its potential to support ethical considerations related to music education research. The work we report on here has been carried out in preparation for a study on music teaching in Finnish primary schools. As in many other countries around the world, there are well-known challenges for music education in primary schools in Finland: many teachers feel that they lack the qualifications for teaching music, and music courses in primary teacher education have been cut to a minimum. One central ethical dilemma, then, is to conduct a study that is trustworthy and does not embellish problematic situations while remaining supportive of good practices, fair towards the teachers who participate in the study, and constructive with regard to the potential of improving music teaching through future collaborative projects. What virtue ethics might have to offer as we strive for a relational and sustainable approach to music education research is not only a theoretical framework for thinking about how to conduct a study ethically, but also a reorientation in what we mean by ethical guidance. Its radical suggestion is that we move beyond compliance with research procedure and develop instead a deep commitment to practical wisdom, connected to the persons we hope to become and the lives we want to live.

Keywords: music education, primary school, research ethics, virtue ethics

Ethical Considerations on Conducting Research about Music Teaching in Primary Schools:

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Introduction

Ethical considerations are of central importance in all fields of study where human beings are involved. In research about teaching and learning in schools – including studies on music education – discussions of ethics should constitute an integrated part of the study from the initial research proposal to the final report. Moreover, while principles and established procedures are indispensable for research ethics, compliance with protocol is rarely sufficient (Elliott 2018). Even general handbooks on research design will remind readers that the practice of ethical research can involve complex and thorny issues that require consideration for the particular circumstances and possible harmful consequences of the study (e.g., Cohen, Manion, and Morrison 2018; Creswell 2009). Still, there is sometimes a tendency among researchers to approach ethics as matters of procedure: conform to norms established by institutional review boards or national advisory

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boards, make sure consent forms are completed, and mention in the report that all required measures have been taken. The scope and quality of discussions regarding theoretical premises for ethical decision making seem to vary in research reports. Comments may be limited to a single paragraph, line, or even footnote. Extensive references to particular theories that underpin the chosen ethical approach in the study are rare and often perhaps seen as implicit.

The purpose of this article is to explore how a discussion of ethical issues that is explicitly based on one specific theoretical approach can inform a music education research project at its outset. The work we report on here has been carried out in preparation for a survey-based study on how the national core curriculum for music is realised in primary schools in Finland. Previous research indicates that we are stepping into a field characterised by significant challenge, and that while an investigation may be helpful for improving music education in primary schools in the long run, it also runs the risk of adding insult to injury for teachers who are already burdened by feelings of inadequacy. We will begin with a presentation of the research project, its background, purpose, research questions, and critical dilemmas. We will then explore one normative ethical approach, virtue ethics, with respect to its potential to provide theoretical support and practical guidance for ethical research about music teaching in primary schools.

Preparing for the research project

International research from several decades has documented that music courses in primary teacher education programmes are often insufficient to prepare students for their work in schools, and that self-efficacy and confidence tend to be low among both preservice and inservice classroom teachers with regard to their ability to teach music (Alter, Hays, and O'Hara 2009; Bresler 1993; Garvis 2013; Hennessy et al. 2001;

Holden and Button 2006; Suomi 2019; Wiggins and Wiggins 2008). Our research project is motivated by worries about the current situation for music teaching and learning in Finnish primary schools. In Finland, music is a compulsory school subject throughout grades 1 to 7 (or 8). Classroom teachers are usually responsible for music in primary schools (until grade 6), whereas students in higher grades are mainly taught by subject teachers. As in other countries, several studies have suggested that Finnish preservice classroom teachers often feel that they do not have the skills and knowledge required for music education in primary school. They may not identify as music teachers, and many of them would prefer not to teach music at all (Anttila 2007; Vesioja 2006; Suomi 2019).

The sense of lacking qualification for music education is not just a matter of overly critical self-images among teachers. Since the late 1980s, Finnish primary teacher education programs have reduced their music courses considerably (Suomi 2019, 29–30) and also discontinued the practice of taking previous musical experience and skills into account in admission examinations (Hyvönen 2006). As a consequence, future classroom teachers begin their studies with varying knowledge, skills, and experiences of music, and the education they receive may not provide adequate preparation for teaching music as a school subject. Most students graduate with only one compulsory music education course of 3–6 ECTS. Judging from 9th grade students' learning outcomes in music, the challenges are real. A Finnish national assessment of learning outcomes in music (Juntunen 2011; 2017) suggested that pupils' learning outcomes by the end of lower secondary school were not just uneven, but generally "modest" at the best. One likely reason for these learning gaps, Juntunen (2011, 89) argues, is that pupils fall behind in grades 1–6 to such an extent that by grade 7, it is too late to compensate. Factors beyond teacher competence are also important to consider; for example, schools may differ with regard to the

resources they allocate to music education and the priority given to the subject (Juntunen 2011; Sandberg 1996).

According to Finnish law, one aim of basic education and compulsory schooling is "to secure adequate equity in education throughout the country."[4] Given the variation in preservice teachers' confidence and competence for teaching music and the uneven learning outcomes in music by grade 9, there seems to be reason to believe that music is not taught on equal terms across Finnish primary schools and classrooms. The aim of the research we are preparing for is to examine the variation in how the national core curriculum for music is realised in primary schools, based on reports by teachers. Our hypotheses at the outset are that (1) there is considerable variation in how teachers experience their ability to realise the aims of the national core curriculum for music in grades 1–6, that (2) the variation is related to differences in teachers' educational background, their interest in music and music education, and the resources for music education provided by their schools, and that (3) primary schools differ significantly in the ways they organise music education.

Data will be generated through electronic surveys sent to teachers and analysed mainly with quantitative methods, combining descriptive statistics with analyses of variance as well as regression analyses. In addition, we will interpret open answers from teachers using qualitative content analysis. Our ethical considerations in this article focus on how to relate to teachers during the study and how to report on the research, knowing that music as a primary school subject is potentially problematic and maybe even a sore spot for many teachers. Our ambition is to conduct the research in a way that will be as constructive as possible throughout the project, and the long-term aim is to apply knowledge from the study to support and improve preservice and inservice teacher education.

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4   Basic Education Act 628/1998, Section 2(3).

Theoretical considerations on ethical approaches to research in music education

We view our study as situated in the larger field of educational research. Several of the ethical requirements for conducting a study in music education are provided by law and/or by guidelines issued by national advisory boards for research ethics. Requirements include responsible conduct of research, prevention of misconduct, and competent, fair and expedient handling of any alleged violations (e.g. Finnish Advisory Board on Research Ethics 2009; 2012). Handbooks on research in education (e.g. Cohen, Manion, and Morrison 2018; Mertler 2018; Palaiologou, Needham, and Male 2016; Punch and Oancea 2014) usually provide advice of a general character, focusing on broad ethical principles and on the nature of ethics in educational research. In addition, they offer guidelines for formalities regarding institutional review processes, informed consent, privacy, anonymity, and confidentiality. Some handbooks provide more detailed discussions of specific ethical concerns; for example, how to keep participants in research projects safe from harm and how to build trust (e.g., Busher and James 2012), how to show care and respect, and how to treat participants equitably (e.g., Hammerley and Traianou 2012). Professional integrity is often highlighted as crucial for trustworthy outcomes as well as for reciprocal or mutual benefit for researchers, participants and society (e.g., Busher and James 2012, 92).

Although both general and more specific ethical principles such as handbooks provide are often duly cited as part of research reports, Figueroa (2000, 82) remarks that discussions in the ethics sections of reports tend to be so short that they can even seem contrived. As music education scholars who have read many hundreds of studies in our field, we find that although there are brilliant exceptions, music education research (including some of our own previous studies) shares the overall

tendency. Sometimes, there is no explication at all of the ethical precautions that have been taken or decisions that have been made during the study. Sometimes, researchers report that they have respected the official routines of required ethical procedures, but the mention is fleeting, and there is no further elaboration on ethical issues. While brevity is most likely related to limited space in publications, it can also be used as cover-up for a lack of theoretical reflection. We believe that deeper awareness and theorisation of ethical issues in their complexity can benefit the process of decision making throughout research projects, and improve the overall quality and potential benefits of scholarship in our field (see Mustajoki and Mustajoki 2017). Sustainability in educational research is a matter of producing reliable and trustworthy results, but also of creating constructive long-term relationships between those conducting the research and those who are involved in the study and/or might be affected by its implications. We take our cue from what Schwandt (2000, 203) calls "the fundamental question" in social inquiry: "How should I *be* towards the people I am studying?" This question is ethical in nature and leads us to an examination of possible theoretical approaches.

The terms 'ethics' and 'morals' are etymologically derived from terms referring to characteristic behaviour (from the Greek *ēthē*) and customs (from the Latin *mores*). The original modifiers of these terms (*aretē* and *virtus*, respectively) have fallen from use: in Greek, *ēthē aretē* meant excellence of character, and the Latin equivalent *virtus moralis* referred to excellent character or behaviour (Chappell 2013, 150). Both terms are therefore connected with notions of what is admirable and worth striving for. In contemporary language, ethics and morals are sometimes used interchangeably, but right professional conduct is usually referred to as 'ethical' rather than 'moral'. One common distinction is to understand ethics as comprehensive systems of thought that deal with larger questions about how one ought to live, whereas morals are referred to as principles that regulate specific

conduct, especially between human beings. For researchers, then, ethical questions are not just a matter of good behaviour, but of understanding how and why certain decisions make research ethically excellent. Such decisions align with rules and codes of conduct that are defined within the profession, but they can also be considered part of a well-lived life; in other words, what it means and what it takes to be a researcher whose professional activity contributes to the living of a good life.

This article centres on virtue ethics, one of the three current major normative ethical approaches alongside deontology and consequentialism.[5] A normative ethical approach claims to provide some theoretical criteria and practical guidance for right action, and the three approaches differ in their views of how these aims can be fulfilled (see Johansson and Svensson 2018, 491–492). Deontology focuses on right action guided by duty and obligation: what is morally required and what is forbidden, and what may be allowed under certain circumstances or when dilemmas arise. Consequentialist theories assess right action on criteria having to do with producing and increasing some kind of 'good', e.g., happiness, welfare, or satisfaction; in utilitarian versions of consequentialism, the aim is to maximise this 'good'. Virtue ethics is agent-centred: it focuses on the qualities of the persons who act; their dispositions to act, think and feel in certain ways and their tendency to be a certain way (Pettigrove 2018, 359).

With regard to Schwandt's question, "How should I *be* towards the people I am studying?", virtue ethics with its emphasis on what kind of person one ought to be seems like a promising place to look for answers. As Hursthouse and Pettigrove

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5   Many other relevant approaches exist and would have been fruitful to discuss in this article; notably ethics of care (Noddings 1984) which also is considered an agent-centred account. Our main ambition here is to probe the potential of virtue ethics for music education research. A thorough comparison in this respect between the advantages of virtue ethics and other traditions, even one of the two other major approaches, would have required more space than we have.

(2016) remark, "this is not to say that only virtue ethicists attend to virtues, any more than it is to say that only consequentialists attend to consequences or only deontologists to rules. Each of the above-mentioned approaches can make room for virtues, consequences, *and* rules." Our intention is not to show that a virtue ethics approach is superior to or excludes elements from consequentialist or deontological approaches. Rather, we examine how our ethical thinking might be informed by virtue ethics, and what resources it might offer for a project such as ours.

Virtue ethics as a normative ethical approach

Virtue ethics has been one of the most influential approaches in moral philosophy in both Western traditions, where it is connected to the thought of Plato and Aristotle, and in the East, where it builds on Confucius and Mencius (for an excellent overview, see Hursthouse and Pettigrove 2016). It also holds great importance in major religious worldviews, including Buddhist, Hinduist, Judeo-Christian, and Muslim beliefs. The approach centres on excellences (virtues) of character that are considered to contribute to the flourishing of human lives and communities (Russell 2013, p. 1). In the Western tradition, the four cardinal (indispensable) virtues are practical wisdom (phronesis in Greek; prudentia in Latin), courage, justice, and temperance.

Following a temporary decline in the West during the 19th century, interest in virtue concepts was renewed notably with the publication of G. E. M. Anscombe's paper *Modern Moral Philosophy* (1958), in which she points out weaknesses in deontology and consequentialism as they were articulated at the time. Anscombe's main objection is that both approaches open for the possibility to justify "the vilest things" (ibid., 2) by referring either to duty or to expected consequences. In other words, it might be possible to do what one 'ought' to do, or the 'right' thing, follow stipulated principles and make correct calculations, but still fall short of being

virtuous (just, truthful, and so on) and neglect consideration for the deeper aims of virtue.

In his seminal work *After Virtue*, Alasdair MacIntyre ([1981] 2007) follows Anscombe in arguing that a major challenge for moral theory is the loss or fragmentation of knowledge about the complex historical traditions that have given meaning and intelligibility to virtue concepts such as excellence, justice, or the good life. According to MacIntyre, this has left us in a situation where we are poorly served, even "betrayed" by the uninformed, mixed-up, and therefore incoherent language we try to use when examining moral issues (ibid., 5). Without an understanding of virtue and its immense influence on Western moral philosophy, MacIntyre argues, the use of words such as 'excellent' or 'good' may become arbitrary, disconnected from any coherent frameworks of thought, or simply dependent on personal, emotivist preferences.

One subsequent major work in which an ethical approach based on virtue is developed in detail and its differences with deontological and consequentialist theories are thoroughly examined is Rosalind Hursthouse's *On Virtue Ethics* (1999). For Snow (2018b, 1–2), this study marks a shift from virtue theory, which can be a part of any larger ethical worldview, towards an ethical theory where virtue is the central concept. Hursthouse argues that a better understanding about virtue ethics will make its concepts familiar such that "future generations of moral philosophers, brought up on all three approaches, will lose interest in classifying themselves as following one approach rather than another; in which case all three labels might become of merely historical interest" (1999, 5). She rightly predicts that many more books on the subject will follow; as Snow (2018b, 2) observes, "since 1999, a veritable deluge of philosophical work has been done in virtue ethics and virtue theory, and even more new fields have emerged," among them the field of applied virtue ethics.

A virtue is a deep, persisting and characteristic feature of a person, "a tendency for the person to be a certain way" (Annas 2011, 8), which in turn disposes the person to feel, think and act in certain ways that enable excellent responses to practical situations that are important for human well-being (Annas 2011; Banks 2018, 25; Wood 2014, 37). Here, the term 'excellent responses' refers to ways of acting that show expertise in exercising virtues such as practical wisdom, fairness, or benevolence. Virtue is seen as acquired, improved and sustained through patient, deliberate practice. In philosophical literature, music education researchers can find helpful analogies between the process of learning to be virtuous and learning to play a musical instrument. Aristotle notes that we "become lyre-players by playing the lyre" (Aristotle 2009, 1103a32–b1). Annas (2011, 14) has elaborated on the skill analogy in her description of how a pianist improves her playing: "The way she plays exhibits not just increased technical mastery but increased intelligence – better ways of dealing with transitions between loud and soft, more subtle interpretations of the music, etc. . . . the ability, though a habituated one, is constantly informed by the way the person is thinking."

Virtues, then, are comparable to skills in that they are developed with time and life experience, and that they are strengthened and become more effortless the more they are practiced (see e.g., Stichter 2018). The assumption that developing virtue is a gradual and cumulative process makes it logical, for example, that inexperienced researchers are expected to learn about ethics from more experienced colleagues through graduate courses and supervision, and that researchers at any stages of their careers are expected to learn from their mistakes and improve as they move from pilot studies to main projects and from one study to the next. Growing expertise involves developing an ability to understand and explain not just *that* this conduct is ethical, but *why* (Annas 2011, 19). Virtue is not something that can be exercised reliably by adhering to a set of rules; instead, it is assumed to develop along with maturity and

increased wisdom about human life (Annas 2011; Hursthouse 1999). This does not mean that older persons or more experienced researchers are automatically or invariably more virtuous; only that if they have been practising deliberately, they may have done so for a longer time, encountered a larger variety of dilemmas, and therefore have had opportunity to hone their ability to identify situations that call for particular attention. Following the example of an older researcher with a history of ethical misconduct is of course not advisable, and a brilliant young researcher can come up with excellent solutions to difficult problems. What is important is that as our existence and our research projects constantly present us with new situations and challenges, attending to virtues "enables us to respond in creative and imaginative ways," and that this – at least potentially – allows for learning that no rule-following or routine could accomplish (Annas 2011, 15).

The most common objection levelled against placing virtue at the centre of an ethical approach is that virtues do not seem to provide clear-cut guidance for action. Hursthouse (1999, 28) suggests the following criterion:

> An action is right if and only if it is what a virtuous agent would characteristically (i.e., acting in character) do in the circumstances.

For someone expecting waterproof rules or decision-making procedures, this specification will seem much too vague. What is a "virtuous agent," and what does such a person do? Answering that the virtuous person does the virtuous thing seems to land us in a circular argument; however, in their parodic form, similar statements also cause problems for deontology (doing the right thing is doing what is right) and consequentialism (the good thing to do is what generates good consequences). Johansson and Svensson (2018, 505) find reasons to doubt that virtue ethics can fulfil the theoretical aim of providing criteria for rightness, wrongness, or obligatoriness, such as deontology or consequentialism claim to supply. But this does not mean that

virtue ethics has nothing to offer by way of fulfilling the practical aim of guiding action. To begin with, most people already have at least some intuitive notions of virtue, use them in ordinary life, and have been confronted with virtue dilemmas in practical situations: trying to think of what would be the wise, honest, or fair thing to do (Annas 2011, chap. 2 and 3; Johansson and Svensson 2018, 503).

Instead of procedures for decision making, Hursthouse (1999, 37) offers what is referred to as "v-rules", i.e., rules related to virtue and vice: do what is virtuous (honest, etc.); do not do what is not virtuous (uncharitable, etc.). The task remains to find out how each particular virtue should be exercised in different circumstances, but this can in fact be considered a strength rather than a weakness of the approach. As stated by Annas (2011, 48–51), there are no shortcuts: doing what one has been told to do (by authority figures or by a moral theory) is not the same as learning – with time and life experience – what it means to be honest or generous in different situations, taking relevant aspects of those situations into account. In addition, as Hursthouse and Pettigrove (2016) wryly observe, the list of commonly recognised virtues is short whereas the list of terms referring to vices is helpfully long:

> Much invaluable action guidance comes from avoiding courses of action that would be irresponsible, feckless, lazy, inconsiderate, uncooperative, harsh, intolerant, selfish, mercenary, indiscreet, tactless, arrogant, unsympathetic, cold, incautious, unenterprising, pusillanimous, feeble, presumptuous, rude, hypocritical, self-indulgent, materialistic, grasping, short-sighted, vindictive, calculating, ungrateful, grudging, brutal, profligate, disloyal, and on and on.

In most versions of the approach, the virtues are considered to be interconnected such that, for example, "generosity involves considerations of fairness and justice" (Annas 2011, 84; see also Timpe and Boyd 2014, 9–11). Avoiding vice is not as simple as avoiding the literal opposite of the virtue. Instead, it is a matter of finding the right

measure in particular circumstances: for example, aiming for courage as the right mark between cowardice and recklessness. The unifying, overarching virtue is the virtue of phronesis or practical wisdom: the understanding that makes it possible for a person to discern salient features of any given situation, and to apply that understanding while acting in appropriate ways that promote human well-being (flourishing, or for the Ancient Greeks, eudaimonia). It is such wise, balanced action that is defined as excellent, or virtuous. Decision making in research projects is a good example of a context when this kind of discernment and accuracy is needed; for example, when formulating research questions, when thinking about what level of participant anonymity will be appropriate, and when planning how to report and disseminate findings.

Applied virtue ethics and music education research

Applied virtue ethics is still a relatively small field compared with approaches that build on deontology or consequentialism/utilitarianism. Since the beginning of the 2000s, however, there has been an increase in scholarly activity and publications on how virtue ethics might be applied in domains such as law, medicine, and education (for a good overview, see Snow 2018a, Part VI, *Applied virtue ethics*; on virtue ethics and education, see Carr 2018). Given the enormous and global environmental emergencies that humanity is facing, applied virtue ethics is also expanding as an important approach in environmental ethics (see e.g., Hursthouse 2007; Kawall 2018; Zwolinski and Schmidtz 2013).

As classic virtue concepts are being interpreted and translated to contemporary researcher language, new terminology emerges within the scientific communities. In the social sciences, one central term is 'research/researcher integrity' which refers to "the overarching capacity or disposition to hold true to the values of the research

discipline of field and to balance other virtues as necessary" (Banks 2018, 33). Efforts to compile lists of researcher virtues have also been made, based for instance on national legislation or on principles and guidelines issued by national advisory boards on research ethics (e.g., Banks and Gallagher 2009; Macfarlane 2009; van den Hoonaard 2017). The items on the lists vary, but often include respectfulness, care, and terms related to honesty: openness, transparency, and sincerity. In addition, some of the established criteria for quality and rigor in research may be understood as virtue concepts: reliability, trustworthiness, and reflexivity. Although empiricist and interpretive research approaches use different concepts because of their different epistemological presuppositions (Schwartz-Shea 2014), there is similarity at the core: the scientific community and general public should have the right to expect that the research has been conducted to the best of the researcher's capability, both with regard to the collective knowledge within a discipline and to principles of responsible behaviour.

In educational research, the clearest specific references to virtue theory tend to be found in action research, which builds on neo-Aristotelian assumptions about the connection between phronesis, practical wisdom; and praxis, virtuous action (see e.g. Eikeland 2006; Noffke and Somekh 2009). Action research and its relatives, participatory research, practice-based inquiry and applied research, have a long history of deliberate inquiry into virtuous action in particular cases (Elliott 2007; 2018). However, many principles that guide action research are relevant regardless of methodological approach: informed consent, confidentiality, the right to turn down or to discontinue participation, and careful handling of data (e.g. Elliott 2018, 151–152). Researchers across methodological and epistemological traditions also share the responsibility to scrutinise power issues in their projects (Munro, Holly, Rainbird, and Lesten 2004). Such power relations can be immediately visible; for example, the researcher often decides in advance what the study will focus on and has the final

word on how to interpret findings. But they can also be more challenging to discern, as within power structures where researchers may occupy privileged positions because of their ethnicity, social class, or age. A researcher who is inspired by virtue ethics may find support in the advice to strive for justice (one of the ancient cardinal virtues) and for humility, and also note that grandiosity, domination, and vicious paternalism are not considered to be virtuous dispositions (Swanton 2003, 219).

Music education as praxis in a (neo-)Aristotelian sense and the centrality of virtue and virtue ethics for this theoretical approach have been examined by many well-known music education scholars and used in philosophical studies (Bowman 2012; 2014; Elliott and Silverman 2015; Higgins 2011; Lines 2012; Regelski 2012; 2016; Silverman 2012). However, and perhaps surprisingly, virtue ethics is rarely mentioned in empirical music education research. Although many recent studies have a strong focus on ethical conduct in both scholarship and teaching (e.g., Kallio 2015; Laes 2017), we have not been able to find publications in English within music education literature that specifically draw on virtue ethics as a theoretical framework and source of guidance for the ethical issues involved in the research project. In the absence of examples from our own specialised field, we draw on Banks (2018) who suggests (roughly) the following steps: (1) Consider what it means for researchers to be regarded as persons of integrity within their field, (2) Reflect in more detail on how virtues are relevant for the specific research context, (3) Consider, together with others, what it means to exercise virtues in the research project.

Virtuous action as defined by Swanton (2010) demands efforts to hit the target (i.e., what the virtue aims for) as closely as possible in the circumstances. Paraphrasing Aristotle,[6] Swanton (2010, 164) writes:

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6   "[T]o feel [a given emotion] at the right times, with reference to the right objects, towards the right people, with the right motive, and in the right way, is what is both intermediate and best, and this is characteristic of virtue." (Aristotle, *Nicomachean*

> [T]o fully meet the target of a virtue V and thereby the mean in relation to V involves acting (in respect of V) in the right circumstances, in the right manner, at the right time, to the right extent, for the right reasons, with respect to the right people, deploying the right instruments.

We note that this definition stops short of mentioning 'right action'. The language of virtue ethics describes actions and their 'rightness' in terms of virtue rather than the other way around (Smith 2014, 16). When a researcher chooses a suitable time to send out a survey, for example, a deontologist might say that this is the right thing to do. A consequentialist might point out that it is likely to improve the response rate and therefore increase the reliability of the study, making its findings more applicable. A virtue ethicist would perhaps say that it is wise, considerate, and respectful. This example also shows how the three approaches can complete each other.

The purpose of this article, as stated in the beginning, is to examine what resources a virtue ethics approach might offer researchers in music education. In our case, we reflect on this potential from a theoretical point of view, ahead of our project. The work we are doing is prospective and exploratory, and in that sense, incomplete. As the project starts, we will encounter situations and dilemmas that can not be anticipated at this point. Yet, part of the ability to handle dilemmas as they arise depends on previous reflective work. As in any preparatory stage of a study, we need to make the effort to think about the particularities of the research context and the ethical issues that may prove salient.

More specifically, then, we ask: *What potential does virtue ethics have to inform research on music teaching in primary schools at the outset of a project?*

Adapting the steps suggested by Banks (2018) to our ethical inquiry, we will first strive to identify salient ethical features that need to be considered in the research

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Ethics. 1106b21–23).

context and the particular circumstances of the study. Building on the idea that virtues develop within communities that share certain distinctive aims and commitments (MacIntyre ([1981] 2007; Annas 2011), we will discuss what communities music education researchers belong to. We will then compile a selective list of virtues and examine what those virtues mean in the context of our study. Swanton's definition of virtuous action encourages us to think closely about the circumstances, methods, timing, scope, participants and stakeholders of the research project. Finally, we will answer the questions above by evaluating the applicability, adequacy, usefulness, and limitations of a virtue ethics approach for our research.

Salient ethical features of the research context

Investigating teachers' practices can be a sensitive issue. In Finland, teachers have extensive autonomy in the classroom, that is, freedom from control by others of their professional actions (Niemi 2013). The Finnish national core curriculum for basic education sets general guidelines for teaching and learning (see further Vitikka, Krogfors, and Hurmerinta 2012), but teachers are trusted to follow the guidelines and are free to determine how they realise teaching, learning, and assessment. Teachers are not evaluated through any external or formal measures, and quality assurance is largely in the hands of school principals (Sahlberg 2011, see also Juntunen 2017). Therefore, teachers may feel that a study on how the curriculum is realised in fact represents a more or less open critical evaluation of their work and professionalism. Given the specific, well-known challenges present in music education in primary schools, there is a risk that this dynamic is exacerbated. Researchers can be perceived as arriving from a position of power, representing prestigious institutions of higher music education as well as the community of specialist teachers. Experiencing the research as external inspection may feel particularly unfair in situations where teachers have limited possibilities to influence the formal and informal frame factors

for their work, such as the resources allocated to music or the attitude towards music in the school.

Previous studies on teacher practices suggest that there can be a discrepancy between what teachers say they do and what they actually do; the tendency is to paint a somewhat glossy or embellished picture of their classroom realities (e.g., Bolander, Laksov, Nikkola, and Lonka 2008; Torrado and Pozo 2008). However, researchers are bound by ethical commitment to allow participants to make choices about what they will reveal, in what way, and to what extent. There may be circumstances in the participants' personal, professional or political life that are known only to them and that may entail risks if information should fall into the wrong hands (Schwartz-Shea and Yanow 2012, 122). In addition, if teachers seem to idealise or exaggerate certain aspects of their situation, this can in itself be considered a valuable insight from the research (ibid., 110–11).

With these considerations on the research context in mind, and framing our discussion first with support from the principle of nonmaleficence (do no harm), we note that ethical issues of relevance for the study are connected with our responsibilities as researchers towards the persons who are involved in the research. Given the setup of our study, these persons initially include the teachers who are responsible for music education in primary schools. They also include principals, researchers, policymakers, and any readers who may wish to use our report as background for their understanding of music education in primary schools. In a long-term perspective and even though this study focuses on teachers, our responsibility is towards the primary school children whose music education we hope to support.

Possible harm that can be done to teachers during research includes damage to their dignity, reputation, career, and their relationships to students, parents,

colleagues, and employers. It seems unlikely that students can benefit from a study that has in some way discouraged or humiliated their teachers. Mapping out the context of the studied phenomenon (in this case, music education in Finnish primary schools) the way we have done so far will help us gain a more nuanced understanding of what influences the variation in teachers' ability to realise the curriculum. This preparatory work may also reduce the risk of relating to the teachers in our study in unhelpful ways – or, choosing from the (nonexhaustive) list of vices offered by Hursthouse and Pettigrove (2016): in uncooperative, harsh, tactless, arrogant, cold, brutal, presumptuous, hypocritical or short-sighted ways.

That said, as researchers, we also have a responsibility to be trustworthy. Beyond nonmalevolence, we expect knowledge and insights from the study to contribute to improvements that benefit teachers and students alike. Kelly (1989) suggests that researchers have to weigh the harm that might occur if they did not intervene against the consequences of depriving people of opportunities or information from which they might benefit if the research was conducted. At first glance, this might seem like the only argument we need. However, to the extent that it builds on the view that the ends justify the means, the suggestion is incompatible with virtue ethics. Instead, a virtue ethicist might encourage researchers to strive for more than a mere ranking of priorities: on deeper reflection, we may find that a perceived conflict is in fact just apparent and that the virtues do not make opposing demands (Hursthouse and Pettigrove 2016). Preservice teachers in a substantial number of Finnish and international studies have told researchers that they worry about teaching music and that part of the problem is related to insufficient preparation. If this is indeed the case, music education researchers and primary school teachers might as well share their worries and take an honest, courageous, collaborative look at the overall situation. Especially if some of the problems can be solved, researchers would not hit the target of virtues such as respectfulness or kindness by pretending that there are no

worries at all. For teachers who experience music education as challenging, it can be a relief that researchers listen, care, and are willing to join forces in finding solutions.

Moreover, we do not expect to find only problems, nor will we design the study to search just for challenges. On the contrary, we aim to identify potential in classroom teachers' music education practices and to highlight specific strengths cultivated by particular teachers or schools. In sum, the virtues of nonmalevolence and benevolence1 guide us to strive for a research process that is intended to make things better, not worse. The main ethical features we need to focus on when studying music teaching in primary schools are: (1) keeping in mind that the main aim of the study is to generate knowledge that has the potential to improve music education in primary schools, (2) relating respectfully to teachers, and (3) analysing and reporting on both strengths and weaknesses with a trustworthy and constructive disposition. In our study, most of the contact and dialogue with teachers will take place through an electronic survey. This does not make ethical deliberation and reflexivity any less important. The ways in which we address respondents, word survey questions, make room for free-form responses and nuance, interpret data, report and disseminate our results and follow up on the study will reflect our ethical stance and consideration for long-term sustainability.

Specific virtues and the music education researcher

Learning to be virtuous and exercising virtue, Annas (2011, 55–58) points out, takes place within communities, from families to professional groups and communities of persons (across time and place) who share our values. The virtues people commit to are learned in "multitudes of embedded contexts which can stand in various relations, from overlapping to conflicting" (ibid., 21). What, then, are these contexts and communities in our case?

As music education researchers who are currently studying how music is taught in primary schools in Finland, we belong to at least three communities of major significance for our work. We are researchers and scholars who have a responsibility to be knowledgeable about the subject of our study, including previous and current research and issues of debate, and about principles for the conduct of reliable, trustworthy and ethical research. More specifically, we are Finnish researchers, and as such bound by ethical standards established by the Finnish National Board of Research Integrity, and expected to contribute to the good of Finnish society at large. Insofar as we are music educators who have experience of teaching music in primary schools even though we are not generalists, we are also members of the same community as the teachers who participate in the study. We risk to harm the relationships with our colleagues in each of those communities at our peril, and at the peril of possible advances through future collaborative research. Finally, we are fellow human beings who share central psychological needs with the persons affected by our research; notably the need for autonomy, competence, and relatedness (Ryan and Deci 2017), and who strive along with them for a worthwhile and fulfilling life as each of us understands it.

Having identified some salient ethical features of the study and the communities to which we think we are accountable, we now ask: how are virtues relevant to this research project and in relation to the persons who may be affected by our study? As remarked above, there have been different attempts to compile both general lists of virtues and lists that have particular significance for researchers. Our own selection is bound to be incomplete and imperfect, given the richness, variety and conflicts in historic and current interpretations of virtue ethics, and given the limitations of space in this article. The aim here is not to be exhaustive, but to probe the potential of the approach for thinking about our study and to give some examples of what exercising virtue might look like in this particular case. We have chosen to consider the four

cardinal virtues: practical wisdom (phronesis), courage, temperance, and justice, and three virtues often associated with research: benevolence, respectfulness, and trustworthiness.

Phronesis, or practical wisdom, is the ability to make excellent, reflected, deliberate choices about how to act in particular situations such that it contributes to the living of a good human life. The aim of our study is to examine the variation in how the national core curriculum for music is realised in primary schools, based on self-reports by teachers, with the long-term aim of applying this knowledge to support and improve preservice and inservice teacher education. These aims rest, in turn, on our overarching preassumption that music education is an important human good; an understanding which is not shared by everyone, as demonstrated by the wavering status and financial situation of music as a subject in publicly funded schools worldwide. We have no place here to analyse the variety of arguments presented in music education advocacy (see Bowman 2005; Bresler 2002; Reimer 2005). However, we note two things. In Finland, music education has been given (and, so far, retained) the status of a public good through its inclusion in the national core curriculum for compulsory education. At the same time, previous studies suggest that music education as it is practiced in Finnish schools does not always seem to contribute to the good life of students in the intended way because students' experiences are negative and discouraging (Anttila 2010). To exercise phronesis as reseachers will mean, among other things, that our deeper motivation is to understand how music education and human flourishing can be connected, and that we need to keep this in mind as we examine how the national core curriculum for music is realised.

Courage will be connected to thorough and persistent research work, a willingness to recognise and report results that may be surprising, inconvenient, or troubling in some way, and caution about overconfidence about our own research

methods, interpretations, and relations to participants. It can also be connected with a disposition to envisage and acknowledge new ideas and pathways for music education. To the extent that we hope to advance courage as a virtue beyond our own dispositions, we might also attempt to 'encourage' teachers who may have been 'discouraged' with regard to music or music education. One way to do this might be to collaborate with teachers in transforming some of the findings of the study to concrete suggestions that feel possible to realise in practice.

Temperance as a virtue ideal may be helpful in delimiting the study and in setting realistic expectations for what we can accomplish. Given our own passion for music education and our conviction of its value, we may be tempted to react with indignation at perceived shortcomings; in those situations, it can be wise to remember why the study is conducted and to think about how our attitudes may impede or support development. Temperance can also be exercised in relation to participants; for instance, taking care not to burden them excessively. In our case, it requires a clear, well-designed survey which is appropriate for the purpose of the study and yet parsimonious enough so that it can be completed in a reasonable amount of time. Swanton (2003) mentions that acting virtuously involves acting at the right time; choosing a good moment for the study requires temperance of our eagerness to have our questions answered or to complete the research very quickly. As music education colleagues, we know what times of the school year are usually too busy for teachers to participate in research alongside their other commitments, and we can take that into account.

Justice in this context will mean that we aim for a fair, thick account of our findings, acknowledging situations in their complexity and analysing them with awareness of the frame factors that influence primary school teachers' chances of realising the national music curriculum to its full potential. A sufficiently detailed understanding will probably require follow-up studies that include interviews,

observations, and attention to students' experiences. Justice can be understood as reciprocity: as argued by Lankshear and Knobel (2004, 85), "researchers have an ethical and professional responsibility to those who participate in the research to produce a study that is worthy of their time, goodwill, inconvenience and trust." Being aware of how social injustices may be operating in the research context can help us to see that some municipalities, schools and teachers might be better equipped with time and resources to participate in the study, and to take into account that this may skew the research outcomes. Our own position as highly educated music teachers and academic researchers can create hierarchical dynamics that are unhelpful for the researcher-teacher relationship. In addition to constantly sharpening our awareness of those issues, we can also helpfully draw on the idea that researchers and teachers can exert power together in order to generate positive outcomes for students (Brooks, te Riele, and Maguire 2014, 21). Even though respondents in the final sample have limited opportunities to participate in the design of the study, we have the possibility to discuss the survey with teachers and to conduct a pilot survey in order for them to assess its relevance for music education in their schools.

Benevolence represents the researchers' intention to be helpful for students, teachers, principals and other school administrators, policymakers, other persons who may be affected by our study, and other scholars who are working on similar problems. The virtue of benevolence is usually mentioned together with nonmalevolence, which corresponds to the requirement to avoid harm, one of the oldest ethical principles and one of three major guidelines for ethical research established by the Finnish National Board of Research Integrity (2009). Our overall aim to generate knowledge that can eventually improve primary school music education needs to be seen in a longer perspective where sustainability is essential. Collaborative development work in music education requires long-term good relationships between researchers, teachers, and schools. It is customary in Finland to

apply for permission to conduct research in municipal schools via local municipal education departments, who represent the field of policy making, or at their instructions directly via the school. Part of our intention to contribute to wise decision making will be to consistently follow up with the departments and schools and provide them with concluding reports that are straightforward, readable, and worded such that possible recommendations are stated clearly and constructively.

Respectfulness in embedded in the two other major national guidelines: "Respect the autonomy of research subjects" and "Protect privacy and data." As colleagues, we can show respect by making sure there is no coercion to participate, by avoiding overintrusive questions, by acknowledging challenges in music education as something we share, and by showing that we value the participants as professionals. A collegial, collaborative, nonjudgemental stance can permeate every contact with teachers as well as the tone in spoken interaction and written texts, from the invitation to participate in the project to the final report and dissemination of findings. Respectfulness can also involve a willingness to let go of preconceived ideas about problems in music education in primary schools, shaped by our own experience and studies we have read. Instead, we can adopt an attitude of openness which allows for appreciation of all forms of good work that we will find. Simultaneously, as researchers, we are bound by a commitment to respect other scholars, being conscientious and systematic in our work and adhering to the standards of our epistemic community.

Trustworthiness is one of the hallmarks of excellence in research and researchers, and it can be understood as part of a cluster of virtues that includes honesty, openness, and sincerity. Being trustworthy as a researcher entails a range of responsibilities. Some of them are obvious: not falsifying data and not pushing conclusions without sufficient grounding. Others are connected with being knowledgeable as a researcher: able to work with epistemological clarity and

methodological proficiency. Importantly, as Riessman (2002, 258) argues, trustworthiness "moves the [validation] process into the social world." Any teacher, principal, policymaker or fellow researcher who wishes to draw on our study for informed decision making or deeper understanding about music education in primary schools should be able to trust what we have to say in and about our study. Committing to trustworthiness is therefore a collegial act of respect as well as a requirement for researchers as members of professional and larger communities. Finally, trust is not created as a matter of contractual procedure. We engage with the persons who are affected by our research in their and our full humanness. When we promise, for example, that we will protect privacy and data, our word must be what the virtue concept signifies: worthy of trust.

Conclusions

In the previous sections, we have been examining resources from virtue ethics while considering the ethical issues that we consider salient for our study. We will now return to the question that has been at the basis of the inquiry in this article and summarise our conclusions. Along with the potential we have found in the approach, we will also discuss what we consider to be some of its limitations.

What potential does virtue ethics have to inform research on music teaching in primary schools at the outset of a project?

Virtue ethics builds on the view that humans are – at least potentially – rational beings who can employ critical reflection, reason and feeling to acquire understandings that can guide action. This does not happen automatically but takes time, experience, and practice. In human sciences such as education, virtue ethics

seems remarkably helpful for thinking through how personal interactions during research may influence the quality of a study and its outcomes, and how researchers' characteristic modes of being towards others may change the prospect of sustainable follow-up and application of the results of the study. We find, with Annas (2011, 37), that especially when situations involve some difficulty, taking the time to work on our understanding of specific virtues may help us to "think productively" about what it means, for example, to be respectful and trustworthy. Even without adhering to ancient cardinal virtues, it is possible to regard general advice on research ethics through the lens of virtue, and notice how this might stimulate and change our thinking on how we need to conduct the study. Virtue ethics leaves space for sensitivity to the particularities of situations. In music education, where schools and classrooms can differ considerably from each other both in terms of the resources available and in terms of the attitude to the subject, it seems especially important for researchers to develop rich, wise, and flexible modes of responsiveness and understanding.

At least in its more idealistic forms, music education builds on the explicit commitment to human flourishing, which is also at the heart of virtue ethics. This is our deeper reason for engaging in research on the state of music education in primary schools. Music can be considered part of what makes us distinctly human. Similarly, being "deeply, unremittingly human" is both what allows us to conduct reflective and meaningful research, and what makes us fallible: subject to bias, idiosyncrasy, and error (Yanow 2014, 114). A virtue ethics approach may support our awareness of the need to keep a check on our most hubristic tendencies as researchers and music educators. Focusing on who we want to be as researchers and on what grounds raises the stakes for our activities. Beyond thinking of what is permissible and/or obligatory, we move towards thinking about what we take to be admirable and worth striving for in the larger perspective of a well-lived life. In the virtue tradition,

such a life is not lived only for ourselves, but within the multitude of our relationships and commitments.

Developing virtue as a researcher requires considerable work (Banks 2018, 25). As music education professionals, we should know. It also takes time and practice to become a virtuoso, and the word of course shares with 'virtuous' the same Latin root: *virtus*, referring not to morals, but to excellence, strength, and skill (Chappell 2013, 151). Becoming a virtuous (or virtuoso) researcher, then, is not about looking for something or someone telling us what to do, nor – especially – doing as we are told (Annas 2011, 34), but to become increasingly excellent at being researchers (colleagues, and fellow human beings) and to aspire towards making that excellence as constant and reliable as possible. The contrast could not be more sharp between a humble commitment to this lifelong learning process, and the attitude reflected in the semidesperate "just tell me how to get through the REC"[7] (Emmerich 2018, 10). The research process itself provides ample opportunity for learning and improving; for example, through subsequent collaborative projects or the use of pilot study.

There are undeniable challenges in music education in primary schools, and trying to deny or embellish the situation or simply refraining from research intervention is not likely to improve teaching and learning. What virtue ethics might have to offer as we strive for a relational, mature, sustainable approach to music education research is not only a theoretical framework for thinking about how to conduct a study ethically, but also a reorientation in what we mean by ethical guidance. "Virtue ethics," Russell (2013, 18) argues, "offers us action guidance less by giving us rules to follow than by telling us how to become people who can do what rules never can."

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7   Research Ethics Committee.

Limitations of a virtue ethics approach

Finally, we will consider what we take to be some of the limitations of a virtue ethics approach to research in music education. As remarked by Kwiatkowski (2018, 54), it is probably overly optimistic to assume that individual researchers can live up to virtue aspirations and codes "that only angels could possibly fulfill." Relying on a single, fallible human being for ethical conduct and perfect integrity is to ignore the wider system in which the research is conducted. Ideally, committees and colleagues support the researcher in making wise decisions, but sometimes it is precisely strong peer pressure and competition that can tempt individual researchers to make dubious decisions. In addition, as Kwiatkowski points out, imagine the complexities, power issues and political perils involved in having a research ethics committee assess an individual researcher's moral character. It can also be very challenging to exercise perfect virtue (let alone be an ethical whistleblower) in an academic environment where resources are lacking and time pressure is the norm, while the demand to produce prestigious publications is high (ibid., 47–52, 58). This observation is not meant to be used as an excuse; rather, as a reminder that human beings do not always have the strength to retain their integrity and follow their ideals. Our point is that while individual dispositions to be accountable and responsible are crucial, virtue is more reliably supported in communities larger than one person.

Some constraints, then, are predetermined and subjected to review. They are not up to the inexperienced, pressured, or hubristic 'virtuous researcher' to sort out. It would be a mistake to disregard the painstakingly acquired wisdom embodied in rules of thumb and heuristic checklists, generated through years of trial and error in research communities. That said, no predetermined research procedures or manuals can of course guarantee ethical action in practice. Rule following such as anonymising data and using consent forms does not eliminate all risks of doing harm;

for example, demoralising primary school teachers with regard to their capability to contribute to meaningful music education in their classrooms. But neither does mere thinking about virtue. Acquiring thorough knowledge about the virtues is no guarantee that anyone will become a virtuous person or researcher in practice. Repellent consequences of mere theoretical expertise might be to adopt a smug, hypocritical self-assurance without practical commitment, or to engage in what contemporary social media have aptly identified as 'virtue signalling': empty demonstrations of virtue commitment that hide self-aggrandising purposes.

The terminology of virtue ethics may be challenging to music education researchers, starting with the notion of virtue itself, given the possible associations to bigotry and puritan moralism. Moreover, it has been argued (e.g. Prinz 2009) that virtue notions are historically and emotionally contingent and interculturally applicable only to a certain extent, if at all. Indeed, if local virtues are based on local values, the words 'fair' or 'wise' are no less complicated to use than 'right' or 'good'. This charge is serious and opens for the possibility of discussing rival conceptions about what constitutes goodness and a well-lived life. But it also warrants a *critical virtue ethics* as suggested by Schmidt (2014); a "post-naïve account of virtue" (Schmidt 2014, 44) where attempts at universalism are renounced in the interest of openness, self-questioning, and access to a rich imagery, flowing from various traditions of virtue ethics.

Discussion and suggestions for further study

For music education researchers who are thoroughly acquainted with criteria for research integrity in the human sciences, a virtue ethics approach may seem surprisingly familiar. Some virtue concepts, such as trustworthiness, are already present in guidelines for research ethics and we are accustomed to reflecting on their

meaning in the studies we conduct. Thinking of those concepts explicitly as virtues and connecting them to a virtue tradition is perhaps more rare. Doing so can support and deepen our understanding of why we are making certain choices rather than others, and help us to become increasingly conscious and skilled in the ethical decision-making process. Developing a solid theoretical framework to support our actions is important whether our thinking builds on virtue ethics, deontology, consequentialism, ethics of care, or any other approach.

It will come as no surprise to experienced scholars that while rules of thumb are a good start, conducting research will usually require wisdom, a number of case-by-case decisions, and sensitivity to context. What it means to be just, benevolent, or respectful as a music education researcher will unfold in part as specific studies unfold. The large number of case examples and real or hypothetical dilemmas that is characteristically included in literature on virtue ethics (as well as other ethical approaches) demonstrates the need to be not just well-versed in ethical theory, but also open and imaginative. In this article, we have examined aspects of virtue ethics in research from a theoretical, a priori perspective. This may rightly be seen as putting the cart before the horse. Still, any research proposal needs assessment of its ethical framework as part of the preparations for the study and often as required by research ethics committees. One necessary way forward is to work with case studies of real-world practical dilemmas in music education research projects; the salient issues that were involved, how the researchers attempted to untangle them, and what might be said about the deliberations and outcomes. In this way, it is possible to 'crowdsource' a rich repertoire of examples of virtuous action in practice.

Perhaps most importantly, there is much more work to do given that the study we are preparing for focuses mainly on teachers and their self-reports. We have encountered ethical complexity already here, but the number of issues to be considered will increase exponentially in any study where young students are directly

involved. It may indeed even be seen as unethical (in virtue terms: unfair, imprudent, or lacking in benevolence) to study music education in primary schools without consulting children and paying attention to how they experience and explore their worlds and their musical learning in school. It is a logical and necessary next step to follow up with research where students are in focus, and also to include field work where teachers' self-reports can be compared with classroom observations.

In closing, we return to the advice by Annas (2011) to understand virtue as developed through learning. Rather than striving to reach a plateau of routine, we might accept that similarly to musicians, researchers will gradually become more skilled, comfortable, and acquainted with typical difficulties, having broad experience of the 'repertoire' of issues that require ethical consideration. But for each new musical or scholarly challenge, new piece or research question, dilemma that could not be anticipated, and unknown venue or context, there are skills to find, strengthen or (re)mobilise, and our full, sensitive presence is always required. 'Perfect' is not likely to be possible, but the core assumption of virtue ethics is that it builds on constant learning, aiming, and aspiring.

Virtue ethics offers standards and sources of inspiration for becoming increasingly careful, critical, and attentive. Its radical suggestion is that we move beyond compliance with standards and develop instead a deep commitment to practical wisdom, connected to the persons we hope to become and the lives we want to live. For music education researchers, that suggestion may seem daunting, overdemanding, and perhaps too personal. But in the light of our theoretical exploration and many current worries in music education, including how music is taught and learnt in primary schools, we argue that there is profound value in efforts to engage deeply in research as a process of scholarly and personal learning. While the approach may be limited in some respects, as we have discussed, virtue ethics provides substantial and extensive support for such strong efforts.

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The Commons and Music Education for Social Change

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Abstract[1]

This paper spells out the value of an alternative paradigm of the commons for thinking social change and for refiguring education, in general, and music education, in specific. It sets out from the different strands of thought on the commons as a collaborative mode of living, acting and organizing on terms of collective autonomy, equal freedom, creativity, diversity and participation. It analyses the bearing of the various commons on contemporary music practices –horizontal work, open-source musicianship, individual experimentation, collectivized authorship- and education. Education as commons is transformed into a collective good which is co-created by all parties involved on a footing of equality, autonomy and creative freedom. Commoning music education, more specifically, would imply: an opening of music, and education in music, to any and all; a blurring of the divides between professionals and amateurs, teachers and students, producers and consumers; an endeavour to minimise unequal power relations, whereby the teacher relinquishes the role of the authority and becomes an assistant, an advisor, an animator and a facilitator; collective self-governance of educational processes; equal freedom through individual creativity, diversity, openness, collaboration, hybridity and experiment.

Keywords: commons, music, education, music education, social change

The Commons and Music Education for Social Change

Alexandros Kioupkiolis[2]

This paper will seek to draw out the value of an alternative paradigm of the commons for thinking social change and for refiguring education, in general, and music education, in specific. It will engage, first, the different currents of thought on the commons as a historical alternative to dominant state and market forms of collective organization and action. The commons consist in a collaborative mode of living, acting and organizing in terms of collective autonomy, equal freedom, creativity, diversity, sharing and participation, eschewing top-down, centralizing logics of the state and a profit-driven individualism of neoliberal markets. The commons make up thus an alternative value paradigm –alternative to strongly hierarchical, unequal, centralized, individualistic and non-mutualist modes of agency and organization- which is embodied in a variety of social practices and relations, both older and new. The paper will work out, then, the bearing of various commons practices and logics on contemporary music practices –horizontal work, open-source musicianship, individual experimentation, collectivized authorship- and education. When it is animated by the spirit of the commons, education becomes a collective good which is co-created by all parties on a footing of equality, autonomy and creative freedom. The paper will spell out, finally, the implications of the commons

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for contemporary music education, suggesting that the latter could foster social change in the direction of the commons by consciously and creatively cultivating their values and logics in the field of music pedagogy.

These values and logics share a common ground, but they are diverse and vary according to the different patterns of the commons. Hence, their implications and manifestations in music and music education are variable. They emerge, for instance, as an emphasis on reciprocity, sharing and collective creation in traditional music or as open sharing, diversity and free individual creativity within the commons in contemporary digitally-based music.

Praxis-oriented approaches and the commons

According to music educators who have critiqued modern traditions (see e.g. the Mayday Group 1997), certain pedagogic approaches to music, such as those endorsed by classical conservatories, often minimize the relevance of influences from outside music, promoting insularity from other arts, the sciences, and the wider social context. By contrast, praxis-oriented views aspire to broader knowledge and communication with new practices. They value openness to a wide range of musical meanings and experiences (Mayday Group 1997: xxiv-xxv). In a praxial perspective, music education pits practice against ritualization and fixed rules, while musical values are connected with the social values and the contexts in which they have arisen (Mayday Group 1997: xxxiii). Praxis-based ideas hold that the values of musicianship are socially and politically modulated. They are relative to the ways they serve human living, and they should be subject to ongoing critical assessment (Bowman 2009: 5). Hence, praxial approaches to music and education seek to further critical reflexive musicianship (Bowman 2009: 3). They are focussed on the actual difference that music education makes in the lives of students and society, displacing technical-rational understandings of musicianship.

Which values could animate and promote such an approach to music education in our times, so as to 'serve human living' in our world? No doubt, there is no single scale of values and no universal conception of the human good in our era, quite the opposite. We are witnesses to a proliferation of antagonistic values amidst the globalization of culture and communication, a flattening of values and the ecological ruin of the world.

This paper introduces the value paradigm of the 'commons,' which fosters a different way of building and living our cosmos, nourishing democratic ideals, egalitarianism, creativity and sustainable relations between humans and nature. After laying out the basic content and the main different strands of the commons paradigm, the argument will tease out its implications for the performance of music, education and music education. The logics and the ethics of the commons can be recognized and advanced in past, present and novel practices in all these fields, claiming more space and conscious cultivation alongside other value paradigms and traditions of music, education and music education (the present argument does not advocate an 'imperialism' of the commons in music and education).

There are many different kinds of commons, from natural common-pool resources (fishing grounds, irrigation canals etc.; Ostrom 1990: 30) to common productive assets, such as workers' co-operatives, and digital goods, such as open source software (Benkler & Nissenbaum 2006; Dyer-Witheford 2012). However, they can all be included in the same value paradigm insofar as they share a set of core features.

Most basically, the commons refer to goods and resources that are collectively used and produced. Access to them is provided on equal terms, which may range from totally open access to universal exclusion from consumption, with many possibilities in-between. Second, the common good is collectively administered in egalitarian and participatory ways by the communities that manufacture or own it.

Thirdly, sharing is a fundamental process which lies at the heart of the commons. 'These things we share are called commons, which simply means they belong to all of us' (Walljasper 2010: xix).

Furthermore, it is now widely held that all commons in their diversity are not only (collective) goods or communities but tripartite systems of action. Most definitions render commons as a social construction which consists of three main components: (a) *common* resources/goods, (b) institutions (i.e. *commoning* practices) and (c) the communities (called *commoners*) who are implicated in the production and reproduction of commons (Dellenbaugh et al. 2015: 13; see also Bollier & Helfrich 2015: 3). Critical thought on the commons insists today that the commons are not primarily resources or goods, but *practices of commoning*, that is, of actively forging and reproducing communities of collaboration and action around different dimensions of social life and the environment. Commoning activities are shaped by the drive of commoners to self-devise ways to meet their needs and to pursue their desires in partial independence from the state and the market, engineering diverse, complex and evolving systems and flows (see Linebaugh 2008; Dardot & Laval 2014; Bollier & Helfrich 2015: 2-5).

Seen as a value paradigm, the practices of the diverse commons at their best are governed by the values of collective participation, self-management, equal freedom, sharing, fairness, creativity and diversity. These values inform the terms of producing, managing and distributing the shared resources we call 'commons.' They are 'alternative' in that they deviate from or even contest the dominant logics of private-corporate and state-public property insofar as these are hierarchical, highly unequal, centralized, bureaucratic, exclusionary or profit-seeking (Benkler & Nissenbaum 2006: 394-396; Dyer-Witheford 2012; Hardt & Negri 2012: 6, 69-80, 95; Ostrom, 1990: 1-30, 90).

Despite their commonalities, different types of common goods are associated with different manners of commoning and different figures of self-governed communities. It is important to highlight these differences, as they carry divergent implications for music, education and music education. The main division is between natural, material 'common-pool' resources and 'immaterial', digital and information commons. Natural 'common-pool' resources, such as water, fisheries and forests, are expendable and they are run by bounded communities. By contrast, 'immaterial', cultural and digital commons, from open software to music and language, are not depletable and they are created by open, potentially global communities (see e.g. Bollier & Helfrich 2015: 7; Dellenbaugh et al. 2015: 9; Ostrom & Hess 2011: ix-xi; Walljasper 2010: xix).

Elinor Ostrom's original research (1990) delved into natural Common Pool Resources (CPRs), which are small-scale and located in a single country, involving 50 to 15000 persons who are heavily dependent on the CPRs. The populations in their specific settings had remained more or less stable over time. They had worked out common norms of proper conduct which secure their long-term interests. Ostrom (1990: 90-91) put forth a set of 'design principles' which explain success and failure in local CPRs: equitable distribution; collective participation in the making of the rules; mechanisms for monitoring rule adherence and imposing graduated sanctions; local arenas for the immediate resolution of conflicts. Crucially, the homogeneity and the boundedness of the relevant communities, their members' attachment to the land and to one another, are key features that mark off the effective self-organization of the commons in these cases (Ostrom 1990: 88-89, 166, 185; Ostrom 2008).

Since the turn of the century, with the diffusion of new digital technologies and the Internet, a large body of thought and action has shifted attention from the 'commons of nature' to the 'immaterial' commons of culture, information and digital networks (Bauwens 2005, 2009, 2011; Benkler 2006; Bollier 2008, 2016).

Technological change has given rise to new modes of production and collaboration, which enact novel patterns of association and self-governance. These new schemes do not only reinvent and expand the commons as a culture of co-creation and social sharing outside their traditional bounds of fisheries, forests and grazing grounds. They realize, also, new forms of community and collective self-governance beyond the closely knit, stable and homogeneous communities of face-to-face interaction (Bauwens 2005; Benkler 2006: 117-120; Bollier 2008: 2-4).

Spanning diverse fields, from software development to online encyclopaedias and social media platforms, the new digital environment enables the proliferation of decentralized communities. These combine individual freedom with autonomous social collaboration, holding the promise of more democratic participation, openness, diversity, creativity and co-production without the hierarchies of the state and the market (Bauwens 2005; Benkler 2006: 2; Bollier 2008: 1-20, 117). Wikipedia, the free, Internet-based Encyclopaedia, is a signal example of digital commons. It is a public good, freely accessible to anyone and collectively authored through the autonomous inputs of a multiplicity of volunteers without top-down command. It is also collectively self-managed by the community of its producers and users in ways that enhance the power of anyone to participate in policy-making and enforcement according to their interests and abilities (Konieczny 2010).

In the 'new digital commons,' communities do not simply welcome the active participation of 'peers.' They are also internally heterogeneous, open and potentially global rather than local, homogeneous and narrowly circumscribed. Their networks of association and collaboration introduce new patterns of sociality, whereby co-operation on equal terms goes along with enhanced individual autonomy and creativity (Bauwens 2005). Hence, the contemporary webs of information and communication seem to embody the vision of a community of open, expansive and plural encounters without any fixed centre or identity, which has been set out and

valorized by philosophers such as Jean-Lyc Nancy (1991), Roberto Esposito (2010) and Giorgio Agamben (1993).

Moreover, 'digital commoners' argue that the networked information commons immensely expand the commons paradigm beyond its traditional, small-scale natural location in forests, land, irrigation channels and fishing grounds. In effect, digital commons are held to be motors of social change to the extent that they remake in their image a wild diversity of social fields, from music to business, law, education and science, remodelling them after the logic of open, plural, creative and participatory commons (Bauwens 2005; Benkler 2006: 2-3; Benkler & Nissenbaum 2006; Bollier 2008: 14-18) and disseminating the values and the practices of the commons –sharing, free collaboration for mutual benefit, egalitarian self-organization, openness (Bauwens 2005). According to Bollier (2008: 190), this amounts to a 'Great Value Shift' which has brought about a crucial transformation in subjectivity by propagating a deeply different conception of wealth as commons.

On a higher level of abstraction, Hardt and Negri have sought to capture the rise of this new form of collaboration and community, which has been enabled by the new digital technologies, through their picture of the multitude.

The 'multitude' designates a collective subject and a political logic that have arisen at the turn of the century from post-Fordist forms of 'immaterial labour' or 'biopolitical production' (Hardt & Negri 2004: 66, 109, 114-115, 198, 219, 350). This mode of production is flexible, relatively decentralised and extensively interconnected. Through widespread nets of communication, the global circulation of information and knowledge, the extension of social relations and collaboration through new digital technologies, immaterial labour produces new commons of knowledge, ideas, communication, affects and social relationships (Hardt & Negri 2004: xv, 114-115, 125-129). The multitude incarnates thus a distinctive type of social and political organization which creates the contemporary commons. In this figure of

collective action and association there is no principal actor who rises vertically above other differences, and community does not subordinate differences to a collective identity. Community consists, rather, in the interaction and collaboration among the singular constituents themselves. Participation and collective decision-making take the place of unaccountable representatives and leaders. The swarm intelligence of the multitude can coordinate action through the autonomous input of its singularities, which can operate mediating structures and govern their community without centralised leadership or representation.

Hence, the commons 'of nature' are often attached to bounded and internally homogeneous communities, while 'digital' and 'immaterial' commons are engendered by open, diverse communities of autonomous subjects. Between the two poles, a third class of commons, the contemporary 'urban commons,' the commons situated in urban spaces and citizens' self-government of the city, introduce a third possibility in the formations of community and collective action.

Cities have become the foremost site for constructing the new commons of knowledge, voluntary associations and community gardens. Common urban spaces, such as community gardens, technological 'makerspaces' or neighbourhood centres, can be organized in at least two distinct ways. They may be structured as a closed system which explicitly defines shared space within a fixed perimeter and belongs to a specific community of commoners. Or they may assume the form of an open network of passages, through which emerging and always-open communities of commoners communicate and exchange goods and ideas (Stavrides 2016: 3). Several common spaces in contemporary cities initiate processes of opening their circuits of sharing, co-production and collaboration to newcomers and new possibilities by rejecting rigid boundaries. A praxis of ongoing questioning, expansion and redefinition of existing bounds unfolds at the heart of spatial urban commons, along

with a commitment to keep limits porous, receptive to diversity and hospitable to strangers.

This approach charts a promising way beyond both the closures of Ostrom's small-scale commons of nature and the presumed infinity and abundance of digital commons, in which there seem to be no bounds and no exclusions along class, ethnic, gender, racial, ability and other axes. There is no community without some delimitation from its outside and without operational rules which dictate what can or should done in its midst and, accordingly, who can be included or not. Minimally, expansive open commons should resist, combat and seek to reduce racism, sexism, patriarchy, unjustified discrimination, domination and privatization (cf. Stavrides 2016: 244-245). In urban commons, however, there are spatial constraints (e.g. how many can cultivate a community garden), exclusions and inequalities based on gender, class, political positions, race, ability, knowledge etc. (who can co-exist and collaborate in a neighbourhood association or a makerspace, among others), and community rules themselves. Inequalities and exclusions affect not only the accessibility of urban commons to different subjects but the internal operations and the everyday life of urban commons. Accordingly, urban commons which value plurality, openness, equal participation and the sharing of the common goods embrace practices of ongoing self-reflection, open debate, critique, expansion and redefinition of actual limits, through which the foregoing values become a permanent concern and an endless but always imperfect pursuit.

This 'urban' approach to the commons, positioned between and beyond the two extremes of rigid bounds and homogeneity (in natural commons) and an unlikely full inclusion and openness (in digital commons), is of critical relevance for the commons of music and music education. Access to and involvement with communities of music composition, learning, enjoyment and education are almost always beset with multiple asymmetries and exclusions along different lines: who can

access and use new digital media of music composition, how gender or class inequalities play out in different genres of music and music learning, from classical music to electronic and rap...Hence, in a manner akin to urban commons, plurality, openness, sharing and equal participation in the commons of music and music education tend to constitute a horizon of desire, action, struggle and transformation rather than a condition that could be fully realized.

In sum, the 'common' offers a principle of organizing society and collective activities which enjoins that social goods and activities are made, governed and shared by communities on the basis of egalitarian, horizontal participation (Hardt & Negri 2012: 71, 92). Commoning consists then in the practice of making and managing a collective good in a manner of openness, equality, co-activity, plurality and sustainability. The fulfilment of these terms is never perfect, but remains an ongoing aspiration and an object of lasting endeavour.

Commons and music

How do the commons appear in music and reconfigure it? In effect, the commons paradigm, in its diversity, has infiltrated both theories and practices of music in recent years. Within the literature on the commons, in his 'field guide to the commons', Jay Walljasper (2010) adduces Bob Dylan and DJ Spooky as two examples of musicians who think and act as commoners. This means that they consciously draw on a vast, free and common inheritance of music, to which they creatively contribute, embedding themselves in a broader, collective self. Commoners rely and build on the existing commons, but they also add creatively to them, sustaining and renewing the commons. Dylan has described in his autobiography how, for his first album, he made up compositions 'rearranging verses to old blues ballads, adding an original line here or there...I would make things up on the spot all based on folk

music structure' (Walljasper 2010: 198). He further notes that, on these grounds, he identified himself with Arthur Rimbaud's line 'Je est un autre' (Walljasper 2010: 199).

DJ Spooky is another embodiment of the collaborative ethic of the commons. His CD remixes and dj performances borrow materials from the most heteroclite sources, from Yoko Ono to the minimalist composer Steve Reich and Jamaican pop tunes from the 60s. He travels constantly to music cultures around the world and then composes something new. In his book on the philosophy of remix culture, he points out the artificiality of authorship. No one conjures something entirely new. Accordingly, no one can claim exclusive property rights to their creations, as copyright law mandates. Societies which honour the reuse of work from the past are keeping the past alive and they engage in an ongoing conversation with their ancestors (Walljasper 2010: 200).

In his 2008 book, *Viral Spiral*, David Bollier explains how certain contemporary musicians exemplify in their practice a conception of music as vehicle for community values. He cites the band Grateful Dead, who invited their fans to record their concerts and to freely circulate their homemade tapes as long as they shared their music with others and did not sell it. This initiative generated a community of shared values: a committed community of fans who loved this music and archived, edited and distributed Grateful Dead tapes. The Internet has greatly facilitated this sharing ethic and the formation of communities of amateurs who freely distribute and celebrate different genres of music (Bollier 2008:161). For Bollier, the commons emerge in music most vividly in the practice of remix. In the 1970s and the 80s, hip-hop artists used turntable scratching and digital sampling to transform existing songs into something new, reproducing music from others in defiance of copyright law. However, by the late 80s, the freedom of the commons, which had given rise to hip-hop, was under siege by record companies who invoked copyright law to demand payments for the tiniest samples of music (Bollier 2008: 161).

Hardt and Negri have not explored the workings of the multitude and its biopolitical production in the creation of music. However, they deploy a metaphor from music which discloses the implications of the multitude for music. They claim that in the contemporary webs of production by the multitude, the open, non-hierarchical cooperation of a diversity of creative singularities is coordinated like 'an orchestra…without a conductor, [that] would fall silent if anyone were to step onto the podium' (Hardt & Negro 2009: 173). Moreover, they suggest that the community of the multitude is *polyphonic* (Hardt & Negri 2004: 217-218, 222, 288) and cultivates the free expression of singularities and their equal connection, overcoming exclusion, domination and antagonistic relations.

The spread of a commons paradigm in the understanding, the making and the distribution of music is witnessed also within contemporary theories of music. We will consider here the appearance of this paradigm in examples drawn, first, from traditional music, second, from contemporary music, and, third, more specifically, from the 'compositional turn' in music practices of recent years.

First, in the domain of traditional music, much of which has been historically lived and made as a commons of culture. Among others, Christopher Smith (2006), a practitioner and a teacher of traditional Irish music, argues that there has been a long-time conflict in this field between commodity and community, between the marketplace and music, which continues to be felt today. He submits, however, that 'it remains possible both to create human value and to combat social problems -as well as to teach people how to play- by developing strategies that return the inspiration, tools, and practices of making art to individuals in local settings' (Smith 2006: 9).

According to Smith (2006: 11), the historical period of enclosures in Europe (16th-19th century) brought about also a creative dispossession of the population. The self-, home- and community-based creation of culture declined, and the production of

poetry, music, dance etc. was increasingly consolidated in a professional creative class. The products of this class entered markets which were driven by banking, credit and manufacture, and were less and less conducted via direct interpersonal forms of exchange. Through successive new technologies, such as music engraving, mass-produced instruments etc., musical behaviour veered away from the model of direct, face to face experience. The creation and reproduction of music was divorced from its consumption, and the commons of expressive culture were increasingly 'enclosed', that is, reduced to an object of private ownership for purposes of profit. As a result, in traditional Irish music, 'Celtic' musicians put their personal copyrights on anonymous traditional tunes formerly owned by all (Smith 2006: 12).

However, contemporary creative communities strive to reclaim the shared processes and the local means of *cultural production*, which were historically the sources of a common, freely enjoyed culture (Smith 2006: 13-14). These personal enjoyments can generate socio-political effects which facilitate social change. Making art in common, by learning to sing, to dance, to play music in a local community with shared interests, is a way of retrieving the cultural commons, the means of crafting community culture, which contrasts with mass media and commercial culture. These ways of making art play down the role of the individual artist as a special genius or talent. They are more sensitive to community roles and the possibilities of artists working on different levels of professionalism (Smith 2006: 13-14). Smith (2006: 14) refers to 'great roots musicians' who manifest not only artistry and technical facility, but also mutual respect and a sense of a place for all within the community. These aspects are perceived by him as an expression of care and compassion, and they offer a vision of what musical communities could accomplish.

In folk music of this kind, however, communities tend to be culturally homogeneous, local and bounded along the lines of Ostrom's communities of natural commons. The difference of present-day digital commons and their new

communities is the ampler room that they often open up for individual creativity, expression and variation on common themes or practices.

Turning now to contemporary popular music, Evan Tobias (2013: 30) sheds light on the 'participatory culture' that has taken shape in late modern years, whereby web-based media, digital technologies and communication result in individuals interacting with the creative work of other people. The wide expansion of active participation in music has been facilitated and promoted by the new digital media which have opened access to means of music making, remixing and reproducing to millions of people in those privileged countries and those social strata which have effective access to new digital technologies. Typical ways in which people engage with music in contemporary participatory culture include performing replications or variations of original songs; re-orchestrating an original work for new musical contexts; parodying and satirizing by altering the lyrics or video; remixing original works with other musical contents to modulate the content or the genre; creating mash-ups of original works with different works to generate new composites and new ways of hearing the original; producing videos of tutorials that teach others how to perform or to compose the original (Tobias 2013: 30).

New media technologies have made it possible for average individual consumers to archive, to annotate, to appropriate and to recirculate media content in new ways. The growth of this participatory culture voices a public desire to partake in media, rather than simply consume them, to connect with others, to pass along experience to novices, to manufacture and to share creations with others. To satisfy their desire for music, the audience for music turns increasingly to the *co-creation of content* instead of merely attending the concert hall (Lebler 2007: 206).

Today, several musicians who participate in this culture release their music as tracks in mobile interactive applications, in which others can alter the mix and play the music in new ways. Applications and advanced software enable people to share

their playlists and to mix their music as DJs, blurring the boundaries between playing, creating, improvising and performing. In the 21st century, people do not only play music. They also play with music and through music.

Tobias (2013: 31) has argued that 'transversal' practices are not exclusive to popular music. Orchestras, such as the Brooklyn Philharmonic, have hosted remix contests of classical Symphonies (Beethoven 9). Performers, such as the cellist Yo-Yo Ma, have allowed the public to remix their performances. Composers have also embraced the ethos of remixing and release their compositions under Creative Commons licenses, which entitle people to remake the original score. Other artists, such as Imogen Heap, have opened their creative processes to the public, posting updates on their progress in composing and performing music. Heap has asked her fans to provide feedback on her work, transforming the practice of composition into an open collaborative process. These new practices, means and ethics of participatory culture energize multiple interactions between professionals and amateurs in music, reaching out to a broader audience beyond their immediate environment (Tobias 2013: 31).

Along similar lines, Randall Everett Allsup (2013) has made the case that a compositional turn has occurred in certain practices of contemporary music, in which writing, playing and distributing take place within and across open discursive fields. In Allsup's account, sharing, openness, creativity and collectivity, the defining traits of the digital commons, suffuse contemporary musical practice. He argues that today's Internet composers-musicians signal a shift in social and musical relationships, citing the example of Kurt and Jake who have a million followers on YouTube (Allsup 2013: 57-58). Kurt and Jake deploy diverse strange instruments, and they mine YouTube and other sources for visual and musical content, which they recompose in stunning arrangements of classical and popular tones. Imbued with a sense of humour, they travel through different musical styles, instruments and digital

technologies. Such composers-musicians produce, exchange and consume collective efforts and artefacts, digital and acoustic, across diverse genres of music and art. They are playful, and their identities are hybrid, unclear and confusing. Through sound and text, they compose not only music but their own selves (Allsup 2013: 59-60).

By contrast, according to Allsup (2013: 60-61), in a certain model of composition that prevailed in classical music, institutional boundaries were drawn around what counts as music (the masterpiece), its audience (the cultured), and its proper interpretation (fidelity to the creator). The composer-individual genius sought to tighten the relationship between his work, the musicians who executed it, and the audience who were expected to understand and appreciate his intentions. As a result, a conservative turn and closure took place in western music, codifying knowledge and procedures and giving a conservative inflection to conservatories and music education. In a musical praxis of closed forms, a performer must accurately represent the will of the composer and must display a mastery of traditional codes (Allsup 2013: 61-62).

The musicianship underlying any activity of music-making and listening is anchored in specific communities of practitioners, who sustain a particular tradition of musical thinking and practice. Hence, different figures of community and different traditions give rise to disparate modes of musicianship. A musicianship of the commons can be closed and conservative, as in Ostrom's scheme of natural common pool resources which are administered by bounded local communities. But, as in the case of digital commons, musicianship may display creativity, open boundaries and diversity. According to Allsup (2013: 62-63), these are precisely the hallmarks of new practices of music making, creating, sharing and learning, which are performed independently of a sovereign originator and beyond a circumscribed cultural tradition.

The new style of composing music that Allsup (2013) highlights creates a form of open text, an unfinished field in which a plurality of signifiers, sounds, touches, words and affects interact. The relative value of an explicit code, such as a perfectly tuned octave, is determined through its relationship to other signifiers in the larger field in which it is composed. Hence, a contemporary composer-musician like Kutiman can combine pieces of perfect intonation with samples from amateur musicians who do not play in tune. The new mode of composing promotes openness and the participation of laypeople in the manner of digital commons. This new style of composition is not confined to elites of professionals, and it challenges received notions of talent, purity and extraordinary excellence. The novel manner of producing music displaces these notions by nurturing a care for the many, for many unknown, ordinary, but singular others (Allsup 2013: 62-64). Hence, it is an instance of a new music as commons, that is, of music open to ordinary people. Moreover, in the style of digital commons, opening music to lay communities, the collective sharing and making of music goes along with enhanced individual autonomy and creativity. Individuals come together in loose, free and diverse networks rather than being subsumed in anonymous collectives and conforming to uniform standards.

Today's musicians-composers become, thus, commoners. They navigate freely the commons of culture, which encompass all musical and other traditions, and they tap into these cultural commons openly and irreverently. In effect, contemporary musicians-commoners are curiosity-seekers, nomads and democrats. They approach freely any kind of music. They read musical texts as open codes to be reinterpreted, remade and relived in diverse ways, exerting their democratic right to sample whatever musical language they find useful without showing much reverence for any authority and tradition. For them, as for most contemporary commoners, tradition is not an authority or a fixed truth. Tradition is, rather, a common good on which they draw freely and whose rules they can fashion and refashion, in a process of endless deliberation, negotiation, contestation and re-invention (Allsup 2013: 65-67).

The growth of the commons in the ways that people enjoy and compose music today attests to a flourishing of the commons paradigm and its distinctive values in this specific field of culture. This indicates that the 'commoning' of music today is an integral part of broader social changes, which draws on these transformations towards greater freedom, creativity, sharing, diversity, openness and participation, and also fosters in its turn these cultural shifts. We should note, nevertheless, that insofar as the new 'commoning' of music relies on new digital technologies, it is still subject to considerable exclusions as a consequence of the 'digital gap' in the knowledge of these technologies and the differential access to them in different social sectors, genders and parts of the world.

Commons, education and music

Turning now to education and the commons, how can we rethink and refigure education as a commons and education for the commons? From a critical perspective, such endeavours should be situated in the context of contemporary neoliberal trends and forces which push for the deregulation of markets, the privatization of services, the expansion of competition in more social fields and the shrinking of the welfare state. Under neoliberal regimes, subjects are forced to take upon themselves the costs and the risks of contemporary economic conditions, in which the labour market becomes all the more unregulated while the welfare state is being dismantled, breaking apart social security nets. Under such circumstances, neoliberal entrepreneurship is mainly about coping with poverty and the lack of social benefits. It is about managing one's accumulating debts, and adapting one's skills and employability for the volatile needs of the market in the face of job insecurity and rising unemployment (Dardot & Laval 2010; Harvey 2007; Lazzarato 2011).

As a result, education becomes reduced to a private good and a commodity. But it also turns into a means of constructing docile, indebted and 'enterpreneurial'

subjects. These two tendencies are acutely manifested in two patterns of enclosure in contemporary education. The first consists in human capitalization, which transforms persons into stocks for a volatile and precarious labour market. Individuals undertake thus processes of self-valorization, pursuing 'lifelong learning' and the accumulation of credentials. The second tendency assumes the form of privatizing educational institutions and, more broadly, of turning them into sources of profit by introducing fees, student debts etc. (Means et al. 2017: 3, 5).

In order to stage, thus, a critical concept and practice of education, the commons should operate as the constructive opposite of these modes of neoliberal capture (Means et al. 2017: 3). By thinking and performing the commons in education, we can advance struggles over the remaking of common sense in ways which cut against contemporary forms of enclosure along the lines of class, race, gender and nation. The commons in education could animate attempts to transform the substance of our relationship to teaching, learning, research and institutions of education in accord with the spirit of the commons. Education would turn, then, into a collective good which is created, governed and enjoyed in common by all parties of the educational community. The co-creation and co-determination of learning would unfold on a basis of equality and in ways which nurture openness, fairness, equal freedom, creativity and diversity, breaking with the profit-driven, competitive ethos of the market and the top-down direction of the state in ways which facilitate broader social and cultural changes.

The pedagogical common would disrupt the conventional divides between teachers and students. Students and teachers would seek to communicate beyond these hierarchical orders and identities in a process of common inquiry and learning, which is inventive, continuing, critical, in the world and with each other (Bourassa 2017: 81). Educational life as a whole, from dress codes to curricula and the daily program, would become co-determined and co-produced by all its members on terms

that seek to approximate equal power and equipotential participation. No doubt, equal power, participation, co-determination and co-creation are horizons and tendencies whose degree will, and should, vary according to context and purpose. Co-determination and co-creation may be larger and freer in contemporary activities of remixing, composing or experimenting through digital technologies rather than when the aim is to master particular arts or traditions of music which require effective guidance and a disciplined transmission of knowledge and skills.

Christopher Smith (2006) has indicated how commoning could proceed in music education in more traditional contexts. He argues (Smith 2006: 16-17) that the 'ethos of the commons' in the specific context of grassroots Irish music can cultivate reciprocal sharing in engaging music, and it can animate deeper and more nuanced social interactions contributing thus to wider cultural changes. The 'ethos of the commons' calls on music teachers to make decisions that fuel reciprocity and the growth of interpersonal community. This may be expressed in free tutorials that take place regularly in open public spaces. In Smith's own instruction, which has been limited to repertoire and ensemble concerts, players learn gradually to trust the process of learning by ear. Over time, they gain the confidence of playing more tunes, but they also learn to listen to and appreciate each other. Progressively, they come to think of themselves as part of a musical community. The educational community set up by Smith organized multiple pub sessions, teaching sessions, informal performances, participation in seasonal festivals etc. The demography of this educational community displayed the characteristics of an egalitarian community of the commons. It was open to newcomers and diverse people, extending across age groups and degrees of expertise. The experience of reciprocity through diversity was strongly felt and had a positive impact on individuals. Community values nourished sharing, humility, hard work in collaboration, respect for others and responsibility for the collective (Smith 2006: 18-19).

It may look as if these values and practices of common music education pertain to a traditionalist figure of community which is more in tune with Ostrom's bounded and homogeneous communities of the 'commons of nature', and contrasts with the open and plural worlds of the new 'digital commons.' Although this is not the case in the foregoing example, in which learning processes are receptive to newcomers and differences, how could we enact educational commons of music if the focus shifts decidedly to contemporary society, the diffusion of new digital technologies, peer-production and the attendant values?

Evan Tobias (2013) has broached this question. According to Tobias (2013: 31-32), if music education is to assist students in participating in the ways in which people engage with music in present-day societies, connecting thus education with musical life beyond school, the pedagogic practices should be imaginatively transformed to forge such links.

> Applying participatory culture and emerging musical practices in school music programs calls for expanding from a model where music is interpreted by music educators and rehearsed and performed by students to a more open process where young people interpret, analyze, transform and perform works in ways that might not have been intended by the original creator (Tobias 2013: 31-32).

In this other process, students reinterpret composers' music through new aesthetic sensibilities. Moreover, they share their works with others, undertaking different projects as individuals and groups. Music education aims at capacity-building in a participatory and autonomous pedagogy, which motivates self-directed, inventive and community learning (Tobias 2013: 31-32). Students learn computer music applications and other skills and technologies which enable them to craft popular music in a broad sense, including composition, performance and recording. Rather than working under the direction of a teacher-master, music learning becomes a self-

assessed and peer-assessed engagement, which heightens reflectivity, self-awareness and self-reliance. Students craft their compositions and performances through a circuit of recording performances, of critically reflection on the works, of peer feedback, modifications and new recordings. The implicit practical knowledge which is acquired by making music rises to consciousness through self-and peer assessment, peer interaction and collaboration by way of hearing recordings of other students (Lebler 2007: 210-212). In the true style of digital commons, individual autonomy and invention unfold here within expanding, open networks of collaboration and sharing among peers.

In these particular learning practices, music educators turn into *facilitators and co-creators*. Hence, music education and composition is a commons shared among teachers and learners. Acting as members of a community, educators provide feedback and guidance. They help students to reflect on their musical engagements by raising questions about particular choices e.g. to craft a certain mash-up of music. The role of the teacher shifts from that of instructor and evaluator to a more nuanced and complex function of co-production and co-assessment. In the commons of music pedagogy, then, learning and work are largely self-directed within a structure offered by the educational program and with the support of teachers and fellow students. This is a form of schooling which recognizes the capacities of students, addresses them respectfully, and amplifies their autonomous creativity rather than do work *on* them (see Lebler 2007: 213, 217-218).

It is worth noting that, as in all digital and cultural commons, participatory modalities of creative interaction with existing musical works may face interference from copyright law. Music educators should make ongoing judgments as to how their new elaborations of existing works can qualify as fair use. Music educators should perhaps invert the ratio of copyrighted works and works in the public domain, or under Creative Commons licenses, to ensure that students have access to

considerable material without restrictions so that they can remix, reuse and share their works with the world (Tobias 2013: 34). At this point, the clash between the commons, the state and the market breaks out in the field of music education itself. Educators are called upon to act critically towards state and market forces and to deliberately defend and advance the commons of music creation and education.

The elective affinity of contemporary music learning with the distinctive diversity, creativity, openness and global outreach of the digital commons, which have been associated with dynamics of social change, comes into relief in the pedagogic practice of music as composing –the 'pedagogy of open texts' according to Allsup (2013: 67)- whose primary objective is to produce works rather than perform pre-existing ones. In this 'common' music pedagogy, learners are seen as potentially equals, who are equipped with multiple capacities and are able to acquire any skills. Music education aims at communication and it addresses 'anyone,' ordinary people, 'anonymous players' and amateurs, rather than only professional virtuosos and distinguished practitioners. Music education uses open source materials, it affirms diversity and it is self-governed. Tradition is treated as a 'guest,' with whom we can exchange ideas and we communicate, rather than as a master we have to obey. Music education as commons is democratic and immersed in networks (Allsup 2013: 67-69). It teaches young people a musical genre, e.g. jazz, in order to enable them to do something with it, in the spirit of the (digital and cultural) commons whereby the common good is a collective resource which we use and to which we contribute new ideas and creations.

In this specific form of education as a commons, which weds autonomous invention to sharing and peer collaboration, the teacher becomes a guest and a facilitator who helps students to become commoners, that is, self-directing, creative individuals who draw on the cultural commons –the various existing traditions of music- but they also embark on their own innovative explorations, renewing

inherited forms and inventing new ones. Hence, the teacher, even as s/he acquaints students with the given codes of a traditional art form, negotiates with them the terms of apprenticeship. S/he enables them to become autonomous creative musicians who take their cues from the common cultural heritage, but they also reconstruct it, conjuring new ideas and works, communicating with other creative singularities and participating thereby in the renovation and the expansion of the cultural commons (see Allsup 2013: 68-69). The teacher forsakes the position of a master who transmits a fixed, authoritative tradition. By contrast, s/he treats students as equally capable actors who bear singular capacities and creative energies. S/he assists them in becoming free commoners, that is, individuals who are integrated in the commons of music but navigate their own course through them.

The pedagogy of 'critically reflective musicianship' is a further case in point. Enacting the idea of the commons in music education, critically reflective musicianship seeks to promote 'newer, refreshed, more realistic, inclusive, holistic and creative forms of musicianship' (Johnson 2009: 18) animated by the realities of contemporary global cultures and digital, 2.0 technologies. While certain strands of classical musicianship (McCarthy 2009: 31, 34) tend to oppose improvisation and autonomous performers, critically reflective musicianship educates musicians who can make musical choices independently of a teacher or conductor. This school of thought and practice holds that, in early twenty-first century education, musical values should be informed by diverse sources, from political democracy to social justice campaigns and individual preferences. According to McCarthy (2009: 35), a new worldview has emerged which acknowledges the diverse ways of being musical. There is an increased amateur- and community creation of music. Musicians collaborate across the world, and hybrid musical genres have come into being. By their direct participation in a tradition, students can add to a dynamic musical culture, seeing themselves as creative musicians.

The approach of 'critically reflective musicianship' resonates powerfully with Hardt and Negri's take on the commons insofar as this musicianship challenges top-down authoritarian ensembles modelled after the symphony orchestra (Johnson 2009: 19-20). Classic institutions of music education often valued technical virtuosity, competition, individual talent and achievement, the classical repertoire, aesthetic idealism, and the model of the professional musician (McCarthy 2009: 30). Moreover, in the classic orchestra, the scores tend to represent the authority of the great composers of the past, while the conductor is a living embodiment of authority and power (Johnson 2009: 21). 'The conductor is the last bastion of totalitarianism in the world,' as Johnson (2009: 22) has put it with some exaggeration. By contrast, 'new musicianship' is collaborative, interactive and it integrates electronic and digital technologies (Johnson 2009: 23-24). New musicianship calls on musicians and educators to break with the past, in which music education imagined itself as a citadel of quality guarding the gates against the banalities of the mob. New musicianship is inspired by different scenarios: (a) students bringing in examples of the music they listen to and share with their peers; (b) music labs with instruments and interactive technologies; (c) students working on tracks for their own music in the computer lab etc. (Johnson 2009: 25).

Of course, access to these practices of music pedagogy is socially and geographically uneven. So, their proliferation presupposes, indeed, wider socio-economic transformations. Moreover, the commoning of music education should not be identified with specific scenarios, such as the foregoing, which may be less suitable for particular educational contexts or objectives, e.g. for learning to play demanding musical instruments. Commoning aspires mainly to the enactment of a set of values -collective autonomy, equal freedom, sharing, creativity, diversity and participation- through practices of collaboration whose specific forms will vary according to contexts and intentions. Hence, commoning music education may imply in certain settings a higher degree of reciprocity and co-determination, leaving

more room for improvisation or personal initiative on the part of students, rather than an absence of effective guidance and transmission of knowledge by teachers.

Furthermore, the pedagogical common assumes the equal potential of each and all to learn, to invent, to communicate, to govern and to develop themselves. However, it should also attend to actually existing hierarchies and exclusions which prevent this potential from unleashing itself within education institutions due to class, gender, racial and other inequalities. Hence, the pedagogical common in the mode of an egalitarian co-production of learning, educational life and community by all parties involved is an orientation, a horizon and an objective for which educators should strive, critically and reflectively. The common as potential is already there. But, as an always imperfect condition of fully free and equal co-activity of singularities, it is now and ever *not-yet* there (Bourassa 2017: 87-88).

A liberating pedagogical common should permanently seek to empower all people to enhance their senses and their ability to think, to feel, to create and to relate to each other, beyond fixed identities and closed communities. It would embody neither the firmly bounded, homogeneous 'commons of nature' à la Ostrom nor the apparently already global and infinitely open commons of digital networks and open source. An emancipatory pedagogical common would be more akin to contemporary urban commons, in which actual limits, exclusions and inequalities are subject to endless contestation and redefinition with a view to always making the community more open, equal and diverse. In this form, the pedagogical common could help to fashion social relations and subjectivities which would be more disposed to pursue wider social transformation in accord with the value paradigm of the commons.

The music value of commons theory

It turns out that the contemporary thought and practice of music education have already grappled with the question of what music education as commons, or the

commoning of music education, would imply: an opening of music, and education in music, to any and all; a blurring of the frontiers between professionals and amateurs, elites and mobs, teachers and students, producers and consumers, specialists in one music genre and specialists in another; an active and ongoing effort to minimise hierarchical divisions, central direction and unequal power relations, whereby the teacher relinquishes the role of the authority and becomes an assistant, an advisor, an animator and a facilitator; collective self-governance of educational processes; equal freedom through individual creativity, diversity, openness, collaboration, hybridity, mixture and experimentation. So, how could the contemporary theory of the commons enhance music education in the broad direction of 'critical reflective musicianship'?

From the perspective of alternative commons, the objective would never be to frame and direct the contemporary commons of music creation and education from outside, on the basis of pre-established theoretical schemes or political ideologies alien to the actual praxis of musicianship itself. Such an ideological framing runs counter to the spirit of commons thinking and action, the drive towards free collective self-determination and open collaborative creation through the interaction of singular individuals in autonomous communities.

Contemporary reflection on the commons could stimulate, however, communities of music creators and educators to further probe the meaning and the scope of their current practices and values. It can help educators to gain clarity about their actual, present-day pedagogy or even pedagogies of the past, and to situate them within broader socio-political movements and explorations. A better acquaintance with the wider paradigm of the commons can also help music educators to draw inspiration from related activities and processes of the commons in other fields of socio-cultural creation. It can nourish, moreover, an ampler understanding of alternative ways of commoning and the different figures of community creation and

education–more or less closed and bounded, more or less horizontal and diverse-with which they could experiment.

Hence, within music education, raising awareness about the alternative world of the commons could not only bolster new music pedagogies. It could also help to associate the practice and the values of contemporary music creation and education with wider socio-political movements and aspirations to a better world, which is freer, more equal, open, diverse, fair, collaborative and sustainable. It could spur on students of music to participate in the diffusion of these alternative values and movements not as a result of political catechism from without but as an extension, a realization and a deepening of actual pursuits and values within music education and practice today.

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