

AN ETHNOGRAPHIC REVIEW OF THE DAILY ACTIVITIES OF VANTAA'S TEMPO ORCHESTRAS: IT LOOKS LIKE PLAYING, BUT THERE IS MUCH MORE

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Abstract

Venezuela-based social music education programme El Sistema has been operating in Vantaa since 2009. The Vantaa Tempo Orchestra is a key tool in El Sistema Finland's pursuit of musical and social goals. These include a partnership between children from diverse backgrounds and a good and meaningful life with music playing as an important part of it.

In this article we address the significances of the Tempo Orchestra's orchestral work in El Sistema Finland's context in Vantaa. The research is topical and important, as it explores low-threshold, goal-oriented leisure activities based on the "Finnish model". In addition, the study provides information about the Finnish elementary school system as a comprehensive and supportive context for students at increased risk of social exclusion. The research questions in this article were:

- *What are the main elements of Vantaa El Sistema Finland?*
- *What is going on behind the scenes?*
- *How can the social educational elements and music educational elements in Vantaa El Sistema Finland's activity be seen?*

We observed activities throughout the school day, in performances, behind the scenes, in instrument lessons, not just orchestral rehearsals. In this study we used an ethnographic approach strategy. The data were based on the participating observations and notes made at schools offering Vantaa Tempo orchestral activities during the 2021–2022 academic year. The analysis is ethnographic based on the material and the interpretation is hermeneutic.

Results: School and part of the school day are appropriate contexts for Vantaa Tempo Orchestras to act in. The activities contribute to one of the region's interventions, social inclusion, and the promotion of the democratisation of art. Most of those who want can at least try playing in the Tempo Orchestra and many of them find their own important issue in it. The expansion of operations will bring new employees, whose sharp introduction to the principles of El Sistema without causing problems on their own pedagogical personality is a topical challenge.

Keywords: *social music education, Vantaa Tempo Orchestra, ethnography, socio-cultural animation, school context*

Background and previous studies

El Sistema, a social music education project started in Venezuela in 1975. It has expanded and has been applied in at least 65 countries. All children in Venezuela have the right to participate in El Sistema (<https://elsistema.org.ve/estructura-academica/>). Of Venezuela's 28.6 million inhabitants, a major proportion of children, youngsters, and young adults, as well as special groups of adults, participate in activities. There are more than 1,700 orchestras providing free facilities, teachers, musical instruments, and uniforms. In addition, El Sistema Venezuela comprises more than 1,400 choirs and more than 2,600 other music groups. (<https://elsistema.org.ve/estructura-academica/>). The idea of free and easy access is to remove economic barriers to musical pursuits and thereby promote inclusion in society (Lesniak, 2013). Music education for the entire community also aims at securing an audience for classical music in the future (Burton-Hill, 2013).

El Sistema Venezuela, founded by Abreu cannot operate the same way everywhere, and the operating structure is different in other countries because of changing situations (e.g., Lesniak 2012; Sæther 2017). According to Abreu (1938–2018), El Sistema is like an amoeba, a system that is constantly changing and suitable for different contexts (Tunstall, 2012). Abreu was convinced that a simple relocation to a different environment 'as is' cannot be carried out - it should be converted into the essentials of each context (Majno, 2012, 58).

In Finland, El Sistema in the form of Tempo Orchestras began in 2009 in Vantaa as part of the "Whole World in the suburbs" Project. The programme was adapted to suit Finnish society, with a social starting point. The aim is to increase the partnership between the multi-ethnic and multi-background children, as well as to increase interaction between families. Its aims include preventing racism and helping immigrant children and their families to integrate into Finnish society. In the Finnish model, the field of education and learning meets with leisure activities, which implement the democratisation of music by physically introducing basic art education into the pupils' school day. (Sistemafinland.fi) The operation has also started in other Finnish cities, but in this article, we have concentrated on Vantaa.

The new national "Finnish Model of Having a Hobby" offers Tempo Orchestras opportunities to start activities in connection with music schools and institutes (<https://minedu.fi/suomenmalli>). The Tempo Orchestra in Vantaa was connected to the Vantaa Music School (until 2023), which receives municipal funding (as now when it works in the children's culture department of the city).

One of the purposes of this study is to explore El Sistema's future expansion and how it could succeed. Examples around the world showcase where the expanding has been too rapid leading to a decline in the quality of music education (e.g., Majno, 2012). Morin (2014) notes that the effect of El Sistema spreading too fast and uncontrollably with unstable funding is for it to run out after only one season of operation. Similarly, motivated music educators may be difficult to find for work that will probably last only a short time. The experience of the participants and the community has shown that uncontrollable orchestral activity ends negatively (Puromies & Juvonen, 2023).

El Sistema Researches

Many studies have been written about El Sistema, although publishing critical scholarly research has been limited (Majno, 2012; Puromies & Juvonen, 2020). Baker (2016) warns the actors inside El Sistema not to go further in developing the programme until the errors identified by the critical research have been corrected. According to Baker (2016), El Sistema is a trademark in which problems must be considered, and it should not be used merely as an idealised brand.

Baker and Frega (2018) referred to El Sistema's history arguing that the programme focuses on filling the country with orchestras rather than educating musicians. They also claimed that the research on El Sistema and its history from the 1990s was idealised, clichéd, and mainly used only the texts published on El Sistema's own website (Baker & Frega, 2018).

In 1997, Estrada and Frega presented critical reviews of El Sistema, but their works were largely ignored. Twenty years later, similar critical research results were brought to light again. Thousands of children have gone through a system that has not been reformed in any way, even though the reform would have been important and responsible for the importance of social music education (Baker & Frega, 2018).

Bolden, Corcoran, and Butler (2021) highlight several limitations in current research and show in which direction further research is needed. The results of the studies carried out have inevitably been influenced by different geographical conditions, students, teachers, curricula, the age of the programme, financial and communal support, such as the relationship with a professional orchestra or a university partner. The socio-economic heterogeneity of these different contexts makes it challenging to draw conclusions about the effects of El Sistema and the other programmes inspired by it.

Puromies and Juvonen (2020) presented 46 of the most important El Sistema studies using the methods of a systematic literature review. In their article from 2023, they brought out a study on experiences of the participants of Vantaa El Sistema Finland (Puromies and Juvonen, 2023).

Baker (2014) began his research with a clean slate without presuppositions about the method. He lifted the romanticising myths of El Sistema. Its good reputation is based on good public relations work and short, well-prepared visits to Venezuela. Baker (2014) offers constructive criticism of El Sistema's music education philosophy: it has no orientation, no meta-level, only good-sounding melodies. One point of criticism is the lack of broad music education: rehearsing music pieces for a performance is not the same as music education. Baker's (2014) critique is summed up in the following concepts: not musicians but players; not learning but practice; students become performers as technical masters of certain musical compositions, not artists.

Booth (2009) wrote his praiseworthy description paper concerning El Sistema after a one-week visit to Venezuela. Baker (2014), instead lived in Venezuela for a year and saw the reality quite differently. One interesting section of Booth's article (2009) contains a rewarding reflection on moving El Sistema's ideal to the United States. El Sistema USA relies heavily on the Venezuelan model but is a modern application because it is child centred.

Uy's (2012) article contains many practical descriptions. The author spent five months in Venezuela, and his views are similar to those described by Baker (2014). The El Sistema-method is based on the amount and repetition of work without a sense of individuality. The participant is a part of the machine, and the programme is not even aimed at low-income students or families (Uy, 2012). According to Uy, the sociological study on El Sistema should address issues of social inclusion and try to find answers to the question how music could work to shift differences of class, cultural, political, and geographical issues towards a greater social harmony and action (Uy, 2012).

The Nature of the Vantaa El Sistema as a Phenomenon and understanding the Entirety

Research questions

In our previous study (Puromies & Juvonen, 2023), we studied the experiences of children participating in the Vantaa Tempo Orchestra using theme interviews. Most of the statements were positive or neutral in nature. The objectives of the activities were said to bring out good perspectives on the growth and development of the participants. El Sistema's practical solutions in Vantaa work mainly as planned. Similarly, elements of the sociocultural animation theory behind the activities can be mirrored in the Vantaa application of the programme. After that we are faced with the research questions for the research in hand:

- 1) *What are the main elements of El Sistema Finland?*
- 2) *What is going on behind the scenes?*
- 3) *How can the social educational elements and music educational elements in Vantaa El Sistema Finland's activity be seen?*

We did not only observe orchestral rehearsals, but we were present throughout the school day, in performances, behind the scenes, and in instrument playing lessons. We are interested in exposing opening the activities which have offered the participants these positive experiences (Puromies & Juvonen, 2023).

Research strategy

In this research we focus on ethnographic method and analysis. We aim to a hermeneutic interpretation of the data. The data were collected during a participatory observation that lasted for one school year in three Vantaa schools where Tempo Orchestra work was taking place. Three public performances of Tempo Orchestra were observed during this time. One of them was in Tampere, with the Tampere Tempo Orchestra playing together with Vantaa Tempo Orchestra. The analysis is ethnographic, strongly based on the material, but nevertheless with an abductive grip. The interpretation is hermeneutic. The observation presented in Table 1, was carried out by the first writer of the article (M. P).

Table 1. Participatory observation during the academic year as tabulated

Date	1. School A	2. School B	3. School C	School day	Orchestral rehearsal
07.09.2021		x		x	
09.09.2021			x		x
10.09.2021		x		x	x
13.09.2021	x			x	x
27.09.2021	x			x	x
25.10.2021	x			x	x
26.10.2021	x			x	x
01.11.2021	x			x	x
02.11.2021	x			x	x
15.11.2021	x			x	x
26.11.2021	x			x	x
10.01.2022	x			x	x
11.01.2022	x			x	x
25.01.2022	x			x	x
17.03.2022		x		x	x
22.03.2022	x			x	x
24.03.2022		x		x	x
05.04.2022	x			x	x
08.04.2022		x		x	x
19.04.2022	x			x	x
26.04.2022	x				
02.05.2022	x			x	x
23.05.2022	x			x	
26.05.2022	x	x			

Tempo Orchestras operated in six schools in Vantaa city during the academic year when the observations took place (2021–2022). The eastern side of the city of Vantaa was chosen as an observation area because the orchestra had operated there since the beginning (2009). The observation took place while the first writer (M. P.) was working as a substitute teacher at the schools being observed. After the school day, she stayed at the Tempo Orchestra's rehearsals, observing their activities. The orchestras operated twice a week for two consecutive days at each school.

The area where the observation was done is in Finland's most immigrant densest city. The proportion of immigrants to Finland in Vantaa among the working-age population is 23 per cent. The highest proportion of foreign language speakers was at the end of 2021 in Hakunila, East Vantaa, at 32 per cent (Saukkonen, 2022, 15-16).

Statistically, according to labour market placement, income and housing, the immigrant population in the Helsinki Metropolitan Area is in a worse position than the native population. In 2020, the employment rate of immigrants was 56 per cent in Vantaa. On average, adults who belong to the second immigration generation also fare worse in life through education, employment and income than their peers with a Finnish background (Saukkonen, 2022, 70-75).

In the area where our observations were done, by many indicators, the school is the most worrying area in Vantaa. There, the low-income rate, the unemployment rate,

and the low level of education (the proportion of those who have only completed comprehensive school) are higher than elsewhere in Vantaa. The “City’s News” reports that the area is one of the Positive Special Treatment Action Plan’ areas. The city of Vantaa also has plans to increase the number of cultural events to improve the comfort of the area (<https://www.vantaa.fi/en/topics/news/>). A high degree of substance dependence is also evident in the area. School A which was chosen as the main observational target is just right for social interventions like the Tempo Orchestra because of the socio-economic background of the school’s adoption area.

As one participant spontaneously described his living conditions:

At first, we lived together in another apartment with dad, but there was no air conditioning and nothing was done about it, even though we complained. Then my dad moved to another apartment, which at first had a nice playground, but then somebody completely trashed it. And no one has fixed it yet, even though we have asked many times,

Ethnography as a Method in This Sub-research

Gadamer and Nikander (2004) speculate about the scientific point of view in the spiritual sciences like the ethnography. They wonder if it is possible to use the term ‘research’ at all. The scholarly nature of such knowledge seems to be closer to the intuition of the artist than to the spirit of the method of natural science research. Certain testability distinguishes the ethnographic methods used from a popular nonfiction. Campbell and Lassiter (2014) present ethnography as a creative and artistic rather than an analytical or technical method.

Ethnography combines linguistic expressions with cultural practices, binding together social organisations, social events, symbolic and material resources, and interpretive practical situations. For a researcher, it requires the ability to step back to achieve objectivity, as well as ability for identification and empathy, aiming to achieve an insider’s perspective. Ethnography is based on a desire to understand the entirety (Anttila, 2006). Ethnographic studies do not count, verify, or carry out fact analysis but instead they do analysis of perceptions, meanings, and the construction of the social world. Like Baker (2014), in this sub-research we are primarily interested in culture, ideology, and understanding Vantaa El Sistema as a whole phenomenon.

Ontologically, in ethnography, a human being is understood to be intentionally active and goal oriented. Human beings know, plan, and value issues and meanings. Human activity gives rise to cultures and the cultures shape human beings (Anttila, 2006). Campbell and Lassiter (2014) consider ethnography to be deeply personal and opinionated, as well as deeply subjective. They follow a long tradition of philosophical and critical thinking that examines the idea of objectivity. The pursuit of a purely objective perspective is impossibility. The objective research setting in ethnography masks world views, sensitivities, agendas, hopes and aspirations (Campbell & Lassiter, 2014). The observations, research perspectives, approaches, and results are always selective and experienced by the researchers in their own way (Anttila, 2006).

However, it requires nurturing reciprocal relationships, which mean that ethnographers must do more than participate in events and conduct interviews. Ethnography requires commitment to be in contact with people, to engage in

dialogue, and to establish genuine connections. Meaningful participation also requires that the researchers make themselves useful to the people they work with (Campbell & Lassiter, 2014). Even in the hermeneutic tradition of science, subjective views have risen alongside the objective view of science (Anttila, 2006).

One of the more important concepts in hermeneutics is the hermeneutic spiral. Siljander (1988) describes three different meanings in which a hermeneutic spiral can be used. In the first sense, it is stated that the formation of knowledge has no real beginning. Behind all new understanding is pre-understanding, which changes and is corrected as understanding and interpretation progress. However, it does not change completely, maintaining contact with the earlier version. Another meaning of the hermeneutic spiral is to understand it through the interpretation of the parts and the whole. For example, when interpreting a text, parts of it cannot be understood without the whole, but the interpretation of the parts affects the interpretation of the whole (Siljander, 1988). According to the Hermeneutic Rule, the wholeness must be understood from the individual part and the individual part from the wholeness (Gadamer and Nikander 2004; Anttila, 2006).

The third meaning is the incompleteness of interpretations and conceptual definition. In this case, the concepts cannot be precisely defined before research, but research can contribute to changing the definitions of the concepts. As the research progresses, the researchers seek to question their own preconceptions and correct them (Siljander, 1988). Qualitative research must be started with an open mind, free from preconceptions (Baker, 2014). The researcher must be interested and knowledgeable in the subject, to be able to detect the features of the phenomenon being studied from the beginning (Anttila, 2006).

This study delves into El Sistema programme through the following the steps listed by Dey (1993) and Anttila (2006). Reflection is an essential part of the process. It includes a detailed description of the phenomenon, interpretation of the contents of the phenomena and making the matter understandable (in this case Vantaa El Sistema). This means finding and conceptualising the characteristics and meanings of the whole phenomenon.

Our research method was participant observation; sometimes we acted as an educator, and sometimes we were passive event followers. The events were tentatively divided before entering the field, based on previous research and its thematic interview material and the field-working ethnographer's comprehensive knowledge of the topic (Puromies & Juvonen, 2020, 2023). We started the analysis during the data collection stage. The categories of preliminary analysis were finally clarified during the final analysis phase. Our follow-up period was long and dense enough for all the laws and routines of the research topic to take shape and open. In notes written by the observer (M. P.) on 5 April 2022 state that "The research material is clearly becoming saturated, but I want to follow until the end of the current semester".

The observer of the fieldwork (M. P.) made use of her knowledge of the phenomenon gained from almost eight years of following the activities of Vantaa El Sistema. The earlier research and articles written based on it also increased the knowledge of the research topic. It is important for the researcher's own unique perspective and experience to be brought into the ethnographic processes. It requires awareness and understanding of one's own perspective or position when carrying out research

(Anttila, 2006; Campell & Lassiter, 2014). For this study, we limited the material to the academic year in which the observation period took place.

Based on her prior understanding and prior knowledge of the observer (M. P.), her attitude (as a pedagogue) about the goals and implementation of El Sistema ideas applied to Vantaa, Finland was positive. As a researcher, she kept her preconceptions about the case as neutral as possible for the duration of the data collection. The potential developmental issues to be discovered were responsibly brought forward in the spirit of social pedagogical research.

Research Questions

The aim of this research was to find the main elements of the Vantaa El Sistema, Finland:

- What actions and activities are taking place behind the system?
- How are the social educational elements and music educational elements shown in Vantaa's El Sistema Finland activity?

Through these questions we will also find out what the factors behind the statements of the interviewees in our previous study (Puromies & Juvonen, 2023) regarding their experiences as participants were.

The coding used in observation can be called open coding, where the frame of reference was the areas outlined by observation of the Vantaa Tempo Orchestra's activities in the school context, as well as the existing research literature on El Sistema, alongside our own research. The classifications of the analysis for the four main research questions were as follows.

Research question 1: What are the main elements of El Sistema Finland?

- Context – the implementation of Sistema Finland;
- Joining and quitting the Tempo Orchestra;
- Participants;
- Special education in the Tempo Orchestra.

Research question 2: What is going on behind the scenes?

- Tempo Orchestra at school and everyday life context;
- Background work.

Research question 3: How can the social educational elements and music educational elements in Vantaa El Sistema Finland's activity be seen?

- Connections to community and social life;
- Connections to music education.

Results

We answer the research questions in the order they are presented. The quotes are picked up from the observer's written notes. The notes were written about significant events, and this was done to secure the observer's memory trace as correct as possible.

Research question 1: What are the main elements of the Vantaa El Sistema Finland?

Context – the implementation of Vantaa Sistema Finland

El Sistema Venezuela's operational activities take place in small units which are called 'núcleos' in the original system. There are various orchestral and choral units around the country. In Vantaa, the tangible action takes place in comprehensive schools. In this paragraph we open the school context.

At our main observation point, School A, 77% of pupils study Finnish as a second language. Forty other mother tongues are also taught to 83% of pupils. In the second observation place, School B, Finnish was studied as a second language by 40% of pupils and 30 other mother tongues were taught. The third, School C, was only visited and observed once. That was an important observation because it was a meeting at which the pupils chose their instruments. At School C, pupils spoke 69 languages. Mother tongue instruction is offered in 17 of these languages. About 65% of the school's pupils studied Finnish as a second language. Observer's note:

Tempo Orchestra plays under the conductor in the dining room. "Ice Hearts" (the agency for preventive child welfare work) walks past the dining room towards the gym.

A male character and a bunch of fourth graders. A natural, downright respectful encounter. Both groups within their own interventions. Full acceptance of the situation.

The principal describes the atmosphere of School A as immediate, with difference being the norm. The same child may well participate both in "Ice Hearts" and Vantaa Tempo Orchestra: a strong intervention combined. Observer's note:

The teachers and other adults typically give thumbs up gesture smiling but not disturbing, the orchestra. The region's teachers have become used in multi-background pupils in the last few decades.

The multiple languages cause sometimes problems in spreading information. Observer's note:

It is difficult to understand the instructions, for example, when planning a performance trip to another school, both home and player "See you in front of the lunch room at 11:30".

There is a lot of important information in this short sentence, often in a difficult school language. Observer's note:

The distance education is threatening (threat of strike). Uncertainty about upcoming school days is spreading among players. "I don't have WhatsApp. Maybe I'll get a new phone. Or if my father borrows a phone."

In varying social situations, it can be difficult for homes to find out what is happening. At least children whose home language is not one of the two official languages of Finland may experience this. Observer's note:

Suddenly, a participant's phone rings and there the mother announces that she must soon be home.

The girl immediately obeys, saying she must go because she must fetch some backpack. The parents seemingly do not always know how important this once-a-week moment is (in A-orchestra). A variety of participants' languages and cultures bring more challenges to communication, group management and pupil knowledge, when the language of instruction cannot be understood in communication.

Joining and quitting the Vantaa Tempo Orchestra

The core idea of El Sistema is to remove the boundaries to participating in music and being an active member of society (Lesniak, 2013). A pupil can start playing in the Vantaa Tempo Orchestra on second grade, when most of the pupils start, or join later when the orchestra seats are released. In August-September, starting is supported and encouraged on socio-pedagogical grounds. Throughout the year, motivated queuers come along as they find out that they wish to participate in music making. An entire preschool group came along to Tempo Orchestra when an early childhood education worker was inspired by the orchestra idea. Observer's note:

Oh, great progress again. There was a two-month break in my own participatory observation at this school! Of course, some of the players will drop out, and those really interested have joined in.

The new player, after queuing, is shy but eager to participate in the already-grouped orchestra. Three new pupils are watching the rehearsals. A big brother of one of them also signed for the joining...Will the joining take place?

After the initial selection of instruments, new problems may occur, and situations between the players and instruments live and change throughout the year. Observer's note:

The cellist wants to switch to the violin because he lives so far away (difficulty carrying the instrument). A new girl who was watching today promises to become a cellist so that the first player may switch to violin. There are also others who wish to play the violin. Do the violinists enjoy higher status?

The violin enjoys appreciation in instrument choices, and certainly not least because from the child's point of view it is also comfortably independently transported between home and school. Compared to the viola, the violin is also more well-known as a solo instrument.

The reasons for not joining the Vantaa Tempo Orchestra during the elementary school years may be because there is no order for it in life, or because participation is not arranged for practical reasons. Not all are interested in a music hobby, too. Observer's note:

Oh, you don't play in Tempo Orchestra, do you? No, at least I already have so many hobbies that I can't take any more.

The new students, studying Finnish as a second language, who followed the orchestral rehearsal today, were a little confused afterward. One of them shyly

asks me if I she will come and play the violin here the next day. The instrument teacher answers "We need to think about it with the teachers because I don't know if we have enough instruments. We'll know better next Monday". After all, new interested pupils who already have been partly included in the orchestra's magic circle cannot be left hanging on top of nothing.

The lack of instruments or instrument teachers may sometimes lead to not being able to take new players into the orchestra, which always is against the ideas of the programme. The actors do all they can to offer all willing pupils a chance to participate in the action. Abreu wrote that from the minute a child is taught how to play an instrument, he is no longer poor. He becomes a child in progress, who will become a citizen (Tunstall, 2012). One of Tempo Orchestra teachers also noted that another important issue of enjoying the orchestral work is the atmosphere immediately after the first performance with the orchestra. Still, there were eight pupils who dropped out from the Vantaa Tempo Orchestra in the 2021–2022 schoolyear. Observer's note:

Arriving late to orchestral rehearsal from my teaching lessons. During rehearsals, one of the pupils sounded bored, eventually refusing to play as well. Said he would quit Tempo, or rather, already had quit Tempo. Instrument teacher Sanna went to whisper in his ear: You are needed, your playing is needed, don't stop now. The child stubbornly replied that he would quit as he was so bored. Sanna replied that it is a shame. I told the child that I love hearing his rough playing. I asked him to participate at the upcoming performances in Tampere: "Go through that experience again and after that decide whether to quit". He had only just begun in the autumn. He continued playing in the orchestra.

There are many challenges with the children in Tempo Orchestras, especially, children with several symptoms, runaway children, and violently sensitive classes. When the outsiders ask: "How's the tempo going?" the answer is "It goes well if it doesn't, and if it doesn't, we only can wait until it gets better through time – maturing – which usually starts during the very first few gatherings". Very early quitting in participating is probably not visible in the statistics.

The Participants

Tempo Orchestra pupils were part of the administration system of the Vantaa Music School until 2023. The system recorded the guardian's and pupil's basic and contact information and information about the student's loaned instrument. Providing this information is the responsibility of the guardian, and it often means a hand-written note, difficult or impossible to read and understand by the chancellor of the music school. The school is not permitted to disclose any information directly to the music school, even with the agreement of a guardian. Observer's note:

16.11.2021. 6 Girls and 2 boys, 0 participants with a Finnish background and 8 participants with an immigrant background

8.4.2022. 14 Girls and 2 boys, 3 participants with Finnish background and 14 participants with immigrant background.

Pupils in the same school class know well who is playing in Tempo. And those who play is calmly proud, serene, on the subject.

During the school day, the pride of the hobby is visible. One student is picked up for violin class in the middle of the visual arts class, that's ok. The other student forgot about the class and the instrument learning lasted until the break between the lessons. A student who had previously attended class packed this other pupil's supplies and cleaned the place up.

Pupils in the same class take care of each other in the Vantaa Tempo Orchestra. An experienced player will take care of the new participant from the same class. At the main observation school (School A), siblings and their other relatives signed up. When asked about pupils with need of special support, the rector of the school answers that she is sure that there are such pupils, but the school has no information about them, because it is the music school that keeps the pupil's information records. The Tempo Orchestra on the other hand, does not know the school's information details of its participants. There are no communication exchange meetings from one side to the other. Class teachers and special education teachers in practice seem to know the Tempo orchestra participants of their class, but there is no rule for any records or lists inside the school. There are no name calls at the beginning of the orchestral rehearsals or any other systematic follow-up of participation taking place, for example, about the instrument lessons.

Throughout the year, pupils for whom the Vantaa Tempo Orchestra participation is suitable are selected. A certain commitment is evident in the essence. Observer's note:

Our orchestra, our Tempo. A great gift of life. A natural elimination has taken place. Can I take the violin home? Thank you! A stamp pass, I'll get it.

Special education in Tempo orchestra

The children bring themselves to the scene: no background information, papers, and diagnoses. Everyone can be what they want, are and can be. For example, the question of responsibility in the case of a pupil running away or not appearing in rehearsals seems quite unclear. Observer's note:

Adjustment and more adjustment: orchestral set up, music stands, musical instruments, notes. New participants. A substitute teacher and one student missing. Yesterday the group talked about it with the missing person and her guardians: you must commit to the orchestra when there are others in line.

Vantaa's Tempo Orchestra doesn't seem to fit for kids who have neuro-psychologic problems. There is no capacity for taking care of those kinds of issues. In Venezuela there is a separate operating programme for special education children. It is aimed at the musical training of children and young people with special educational needs or disabilities by developing their artistic and musical potential.

This target group covers all possible forms of specific support needs (<https://elsistema.org.ve/estructura-academica/programas/programa-de-educacion-special/>).

Also, pupils who have not yet reached the ability to commit to the activity can be guided to quit and wait until they have developed to a mental level that is suitable for participating. According to the orchestra's conductor, in some cases there are 'a few' decisions made not allowing some pupils to continue in the orchestra every season. Observer's note:

The first time in the main observation school with the second-class pupils was a total mess. Observed two weeks later, they were already like an orchestra. Routines were also found. I wondered this aloud, and I was told that one lively child, who clearly preferred playing the piano rather than the violin, was kindly advised to quit. He was asked to grow, to develop, and maybe to find an interest in string or other orchestral instruments. The solution deserves wider consideration.

Research question 2. What's going on behind the scenes?

Tempo orchestra at school and everyday life context

There were 428 pupils at school A, when the data was collected (2021–2022). There are two orchestras named A and B orchestra working at the school. Both orchestras had fewer than 25 participants (the number varies). Tempo action doesn't touch a lot of pupils at school when it is not performing. The COVID-19 pandemic restrictions had a flattening effect on socio-cultural animation. For a long time, the participation in the Vantaa Tempo Orchestra has not been the most interesting issue for the whole school. When the performances are carried out, they become a part of the democratisation process of art. The teachers at the school seem to be proud and excited about their Tempo Orchestra work. Observer's notes:

There is visibly great pride in belonging to Tempo in the class without negativity. One boy had come to Tempo evening yesterday pretending to be someone's family, even though he was just a friend.

Tempo Orchestra activity mainly follows the school's annual schedule, possible strikes, and pandemic or other restrictions. There are performances and concert tours during the year: also in the summer, on weekends, in the evenings. The celebrations of different religions also affect the Tempo Orchestra's schedule. The orchestra is deeply connected to the pluralistic society in addition to the school institution and its work. The school-day encounter with the other Tempo Orchestra certainly brings lift and strength encouraging them to wait for orchestral rehearsals. The teacher's involvement is important for the pupil who participates in the orchestra. Having a familiar person witnessing the participants' worthy activity is one of the advantages of the school context. Observer's notes:

Next week there will be no Tempo, oh no!!! Can we just come here to play? Oh no, the school is closed. Calm down today, both at school and in Tempo; some have an Id-al-fitr-fest. After the performance there is no Tempo since the afternoon. Oh no...

During the school day: "Will you come to Tempo today? Yeah yeah! Well, was it a good Tempo today?" - asks the young violinist. Well, it was!!

The orchestral work has a limited budget, and in practice, performing during the day often restricts the other afternoon activities. The Tempo Orchestra does not provide a snack, a room for waiting, or any staff to supervise the free time before the rehearsals. Luckily, the afternoon club snack reaches some of the second graders. Hunger and the resulting anger can be observed as the afternoon's progress. After a 10:10 a.m. school lunch, nothing has necessarily been eaten before late afternoon Tempo rehearsal. Observer's note:

For 2D students, 1.15 min interval after school before the orchestra. Fortunately, they had their own lunches, in the school hallway floor to enjoy.

Tempo Orchestra brings voices into the house. They are produced in orchestra playing year after year wherever they can fit in school buildings. At the main observation school (School A), the school supplies warehouse was at the same time the Tempo Orchestra's base. Observer's note:

What sound is that? In the middle of a lesson. Ah, it is the Tempo who is practising.

When Tempo Orchestra teachers and other adults are not present, children are responsible for equipment and school order at observation School B. They also take care of locking the doors when needed.

After the holidays sometimes only half of the pupils come to rehearsals. Those who do come are usually the most eager to play. When such happens, those in place are quite disappointed, especially if it is decided not to play that day at all. Observer's note:

Learned a new song by singing. The Tempo Passes were distributed. Asked about vacations. The instruments were tuned. There is no routine replacement system in the case of teachers being absent for sickness or other reasons.

The set of the orchestra is created every time from nowhere. In practice, a very messy classroom is cleared for the orchestra by the participants and rearranged to a usual classroom layout after the rehearsal, which seemingly is not part of the schoolmaster's job. The spacious lunchroom of the school is often used by the school's afternoon club. Tempo activities do employ classroom teachers in keeping in touch with the participant pupils' homes as late as November, in cases when electronic orchestra enrolments have not been taken care of in the homes.

Even in the modern and spacious school building of School B, the Tempo Orchestra work is somehow hidden. The orchestra is set up in a cramped classroom space each time, either in a rather tiny music class room or in a regular classroom which is too small for a rather big orchestra when it is reserved on every other rehearsal day of the week. This is also a familiar phenomenon from the international El Sistema study, when the programme is operating within the school system (e.g., Morin, 2014; Simpson Steele, 2017).

According to Morin (2014), El Sistema staff needs, among other things, their own space for their locations within schools, more human resources from schools to help at least in early-season group management. More nutritious snacks for players, as

well as a teaching board for teachers and a high-quality functional colour printer were also on the wish list.

Background work

Lopez and his research group (2018) see that changes take place through socio-musical practices, i.e., instrument playing lessons, rehearsals, and concerts in addition to mere joy of music making. All of this is organised with hard work. Doing things with goals should be clearly verbalised. According to the artistic director, the work in the Vantaa Tempo orchestra is systematic especially concerning the sheet music archives. The paper notes have been copied for the performances, and they are not allowed to be taken home. If the participants are practising at home, they should have their own notes or ask about getting them. Sometimes the teachers and other staff become irritated by the mess around. Observer's note:

Why are you so angry? This is such a horrendous mess, but I'm not angry. But why are you stressed? Well, I'm stressed now. I didn't see the warm-up, because I was copying new notes, regrets one music educator.

Nice number of players present. Too much waiting: forty-three minutes from the start without playing one sound. Half an hour after the start time, the instruments had not been played at all yet. Adults are irritated at the general commotion. The whole system seems very disorganised.

The large numbers of hours of work behind the activities appear through the observation. There is much work that is invisible to the public, such as the maintenance of teaching equipment and servicing the instruments. In the end, the music itself, the musical interpretation and expression, are probably just the tip of the iceberg. Deficiencies in team management skills, careful planning, and the creation of routines and time use are reflected in the atmosphere and presence.

Research question 3. How do the social educational elements and music educational elements show in Vantaa El Sistema Finland's activity?

Research context and perspective of the review

Finnish society faces growing problems in the form of demographic changes and related social, cultural, economic, and political problems. In addition, the ageing population (Statistics Finland), the sustainability gap in central government finances (Ilmola & Casti, 2014), social and economic inequality caused by increasing immigration, inherited poverty, and cultural exclusion (Putnam, 2015) and political polarisation and its extremes (Castells, 2010) increase the number of problems. According to Finland's immigration statistics, every seventh person aged 30 to 64 who lived permanently in Finland at the end of 2020 was of foreign background. One out of every four school-age children in the metropolitan area has an immigrant background (Statistics Finland).

Social pedagogical approach

Social pedagogy examines the social nature of individual growth and the human being as a social being. Social pedagogical theory combines educational and social perspectives, setting as a point of reference a holistic examination of society. The goal is to integrate individuals and groups into society. The aim is to confront the grievances of society, to help the underprivileged and to promote well-being, justice

and social balance, individual freedom, social responsibility, experience, and inclusion in the community, and to prevent exclusion and stigmatisation (Hämäläinen & Kurki, 1997; Latomaa, 2007; Úcar, 2012).

Social pedagogy defines education as a broad-based process of education and socialisation to support the construction of identity. Social pedagogical thinking and activity live and develop continuously as part of the influence of various human, social, moral, and scientific concepts, and can be seen as a social movement, a scientific pedagogy, or an independent scientific discipline (Hämäläinen & Kurki, 1997; Nivala & Rynnänen, 2019).

Sociocultural inspiration is a trend within social pedagogy that includes theory, ideology, methodology, and practice. Sistema Finland's music education and other activities are strongly motivated by socio-cultural inspiration. Orchestra's activities are all motivated to grow cultural democracy (Tempo-opas, 2020).

The participants in six Vantaa Tempo Orchestras come from several countries: Finland, Estonia, Russia, Spain, Turkey, Kosovo, Iraq, Pakistan, India, Bangladesh, Thailand, China, Vietnam, and Japan etc. Most of the players with immigrant backgrounds in the orchestras are second generation immigrants, i.e., they either moved to Finland at an early age or were born there.

Sociocultural Animation and Tempo Orchestration

Equality means equivalence regardless of personal characteristics, gender, age, nationality, conviction, or state of health. Otherness means being defined as an alien and different from the normal. Tempo activities promote children's well-being through music and develop areas of life skills such as concentration, self-confidence, and attention and appreciation of others. The importance of school as a learning environment for social skills is central to Finnish society. The group dynamics created by collective music making in the Tempo Orchestra promote equality and attachment to the school community.

Social justice includes equal opportunities for action in community and interaction, as well as recognition of the identity and culture of diverse groups (Hanley, 2013). Immigrants' greatest challenge is to become a full and active member of society, not forgetting their own language and culture. "Building a sense of togetherness in a tolerant and supportive atmosphere will help to meet the challenges and obligations of Finnish society later" (Sistemafinland.fi).

There are no statistics on the social background of students in the Finnish music education system, but public services are expected to move towards responsible cooperation between different actors to respond to social problems. Vantaa El Sistema Finland activities can be seen as one form of this activity. Tempo activities are guided by the idea that every child has the right to pedagogical support for their growth and cultural development. The aim of teaching is for all players to learn the songs played together well. However, the technical development is not the most important of the goals, but it is important that the child attends exercises and takes root in communal hobby activities with other children. Still, the relationship between music schools and El Sistema activity is not free of problems, which are caused by differences in approach to the basic principles of their action: Music schools target the

development of the music expression and musical elements of pupils while El Sistema concentrates on socio-cultural points of view using music as a means of action.

Kuuse (2018) sees the teachers of the programme also as social workers, in which case the provision of structural space, opportunities for influencing and discipline are clearly related to the implementation of the musical task. According to Kuuse, the tasks of music education and social work do not clearly correlate positively with each other.

Vantaa Tempo Orchestras perform actively, and new students also participate in the performances from an early stage. Performances are an important part of pedagogical educational activities, and their impact is based on togetherness, learning social skills, and experiencing meanings, which are important parts of the goals of sociocultural inspiration. Tempo Orchestras are assembled from 2nd and 3rd graders and the ensembles play together for two years.

Gustavsson and his research group (Gustavsson & Ehrlin, 2018) studied two Swedish El Sistema preschool group's teachers about their attitudes and knowledge about El Sistema. The study revealed the teachers' poor knowledge about El Sistema's beginning, establishment, and contents. Interview data from Gustavsson's research group (Gustavsson & Ehrlin, 2018) show that teachers have noticed El Sistema's beneficial effect on the linguistic development of the participants. In this context, it refers to the development of school language for children with an immigrant background. Teachers also expressed their view of the activity as a tool for integration, enabling children and parents to integrate into Swedish society. It seems that teachers' arguments about intercultural education contribute to some extent to the assimilation rather than to the integration, as in this case, swedishness seems to be a prerequisite for social communality (Gustavsson & Ehrlin, 2018). Music is important in the identity formation; it provides opportunities to get to know and strengthen social agency. For the immigrant, the issues of identity and its development are more pronounced in terms of combining new and old socio-cultural contexts (Karlsen, 2014).

Expanding the Tempo Orchestra activities

The dominant discourse also plays a dominant role in setting the goals of the entire programme. Once they are clearly defined, it is easier to head towards them (Lopez et al., 2018). Lesniak (2013) describes the situation in the USA at the time, noticing that there is a clear growing need for community-based youth orchestral programmes, especially in disadvantaged low socio-economic status communities. With proper strategic planning, programmes inspired by El Sistema could easily help meet the needs of these communities. Collaboration and planning help existing music organisations and programmes achieve this goal in a productive and cohesive way (Lesniak, 2013).

Vantaa Sistema Finland is an activity based on previously stated goals (see also Puomies & Juvonen, 2020, 2023). As Tempo activity expands, one must ask: *Is it controlled expansion? Do the newly recruited instrument teachers master the ideas and starting points of Tempo Orchestra work pedagogy, Vantaa El Sistema's goals and cornerstones in their own work?* In March 2023, during a visit to School B (with M. P.), the artistic director of Sistema Finland commented:

No order, no routine: the students place the music stands and chairs in the orchestral setting themselves. In the main observational school (School A), adults do it.

No one conducts the orchestra; the teachers just play along with the students. The main observational school orchestra is conducted by the teacher.

The instruments were sometimes kept on the floor. School A has precise global orchestral routines in place during breaks.

The printed sheet music was the responsibility of the students. At School A, the sheet music is the responsibility of the adult.

No clear leader adults. School A clearly has one.

A piano is the missing element, now the guitar was bringing harmony. School A has a piano for the second practice session of the week.

The Artistic Director stated: Totally different routines are in use here, not the global ones.

According to Majno (2012), in such a hierarchically organised structure, borne from the purposeful inspiration of a single, far-reaching mind, it is difficult to imagine how the spirit of Abreu could be reproduced, shared, and delegated without weakening values. Each time there is a substitute teacher from another Tempo Orchestra school the music education method will change. Observer's notes:

Immediately order occurred when he introduced himself to the players as a real teacher. Welcome to the Tempo Orchestra. The music has piano and FORTE. Now they have got a good posture. Let's learn the stand-by position: The eyes of string players look at the audience. Fresh and clear music education. Signs are shown by the leader of the orchestra. Let's practise following the conductor. No attention is paid to the simultaneity of the strings.

It is difficult to model unified music education when it so personifies itself, at least for the time being. Attendance may also be personified by the classroom teacher and other class-specific issues.

For example, in a series of parallel classes in a school, there may be a strong emphasis on students in only one class. Observer's notes:

The artistic director invents to take the kindergarten close to school as a partner. A motivated consulting early childhood education teacher takes a strong catch.

Once again, the appropriate system becomes a system of its own. You put some of your own ideas on top of the classical model: this time a pre-orchestra led by a character, which also has goals related to learning the Finnish language. Genuine educational philosophical enthusiasm takes the best catch.

Music educational points of view in the Vantaa Tempo Orchestra action

Although Vantaa El Sistema does not constitute a clear coherent and accurate curriculum-based methodological entity of music education, certain principles specific to music education systems can be observed in its operations. The examination of musical educational perspectives in this article is based on the starting points and guidelines presented in the Tempo Guide, which have been studied when observing. The first starting point is the functional teaching facilities.

The starting point of the activities in the school premises is the classrooms. The orchestra is created each time as if from nothing. In practice, the cluttered classroom is cleared for the orchestra itself and demolished after the rehearsal. For the rest of the school staff, the work related to the activities is also not a matter of law. The Tempo Orchestra employs classroom teachers as contacts to the homes of the players when the electronic registrations to the orchestra in the homes were successful. Also, in the modern and spacious school building of School B, El Sistema is somehow hiding. The orchestra is created either in the music classroom or in the usual cramped classroom each time.

According to the Finnish Tempo Guide, teachers work as a team with a unified vision, which is almost impossible to establish based on observation. However, based on observation, the school's staffs welcome the action. School teachers and other adults typically thumb, smiling but without disturbing the orchestra. Observer's notes:

10.9. School B: In an exciting way, Tempo teachers are different from schoolteachers. That kind of youth worker style. That's good.

13.9. School A: How big a mixed congregation gets a proud unified string orchestra? Interesting journey. Are they as wild as a substitute teacher, or do they come from Jarkko and partners like their own teacher after all.

The aim of the activity is to start playing right from the start in the traditional orchestral form. As with music education in general, Tempo orchestral activities try to keep the atmosphere of teaching relaxed and encouraging. However, this is not always the case, and it is also reflected in the observation notes. Observer's notes:

Half an hour from the start, the instruments had not yet been played at all. Adults have a whiff of the general commotion; the system seems much disorganised. A sense of urgency and irritability. Springs fly. One adult in a very rugged style of speaking to students.

The Vantaa Tempo Orchestra's pedagogy does not seem to embrace educational philosophy. Let's go forward, there's a goal set. Let's not stay long to think about the morals and ethics of situations, but the exercises will continue. Playing music is the most important thing and the rules of conduct are adhered to. The tool is an orchestra not a discussion. Abreu's pragmatic approach favours action over reflection (Baker, 2014). Also, the principles of socio-cultural inspiration do not always seem to be realised. Observer's notes:

*Aren't you taking breaks? Not when we're trying to quit earlier.
Now get away from everyone else who isn't in the A orchestra.*

The aim in orchestral activities is that progress would be seen in small development events. This means that participants can always participate in the performances, even if their playing skills are still poor. This is made possible by the arrangements that may include playing only free strings of stringed instruments. Some music education elements are included in orchestral rehearsals at the appropriate moment. The rhythm character of a new song is first learned verbally. The structure of the song is also learned before getting to know the melody. New playing techniques are learned in smaller groups: the teacher guides one by one, two by two, playing along. Orchestral pieces are also rehearsed in private playing lessons. Teaching takes place

in connection with the school day when the Tempo teacher is actively interacting with the school community.

The new teachers at School B started the following formula, as the orchestral practice is carried out. 1) Warm-up play 2) Already learned song 3) New song 4) Final play (not necessarily related to music). At School A, the programme for each orchestral rehearsal is announced written on a flip chart. Both methods work well in the management of the group and situation. Piano and pianist are an important part of the action. The piano gives harmony and posture to orchestral rehearsals.

A young cellist who is very interested in the piano often talks to the pianist: "He's a great little musician: 'I can play this Ode-melody on a violin too. Home! I learnt from YouTube how it is played.' Towards true musicianship".

In Finland as in the United States, teachers come from different backgrounds than the participants. This is not the case in Venezuela. In the USA, teachers often represent a different class of society than the students because they come from a higher socio-economic background. In El Sistema, Venezuela, teachers, and students represent the same social class, writes Shoemaker (2012).

The Vantaa Tempo orchestra's repertoire is mainly based on children's songs, classical and light music melodies, and folk music. The music is performed acoustically, except for digital piano accompaniment. The orchestra strives to perform as often as possible, as the performances are seen to connect players to the collective action, motivate the action and structure its clear goals. Preparing for performances is largely a repetitive and disciplined work. Observer's notes:

*Training for a professional school concert in a week will frustrate not again...
2.6. All Vantaa Tempo orchestras perform at Energia Areena. Cultural workers from all over the city are present. The wait before the call started was pretty quiet for about half an hour and went well. Great concert, no one could help but like it.*

26.4. Tempo at Varia Vocational School performing. The aim is to present both the Tempo-Kids programme of preschool and the Tempo orchestra of one school to social sector students.

The experience of community and 'us' increases the sense of communality and the perception that, despite differences, we are the same. Pedagogical choices in music education have an impact on what kind of operating culture and the world is being built. Creativity and imagination can serve as the origins of art and social justice (Hanley, 2013). Innovation, flexible thinking, and creative problem-solving skills meet the demands of a changing society. The increased multiculturalism requires better communication skills (Kertz-Welzel, 2018). Music and art education provide immigrants with opportunities to understand themselves in the new environment by providing elements of identity from the new and old, from what has happened to what is happening.

Conclusions

1. The Tempo orchestras in Vantaa have selected schools in areas where the goals of El Sistema in Finland are meaningful to implement; areas where low-threshold opportunities have been needed. A pupil can find Vantaa Tempo Orchestra as a player in many ways. The most usual way is to start with the orchestra in the fall of the second grade. The child usually shows own willingness to join the orchestra. The adults in Tempo Orchestra work do not get any advance information about their new participant players except what they see. The teachers at school do either not know how their pupils are doing in the orchestra other than what they see by chance. The Tempo Orchestra is basically open to all pupils including the ones in need of special support, but in practice some children are guided to leave the orchestra usually rather quickly after the beginning, when the supervisors notice that the musical instrument playing is forming a too big challenge for the pupil. Inclusion takes place at a social level, but there is a lack of structure and resources for the inclusion on other levels.
2. Tempo Orchestras operate in the school, in the school premises, in the shelters of the school, during school terms, and without disturbing the school. The orchestra is created from scratch on Tempo rehearsal days on its own and classroom behaviour is replaced by Tempo rules. The moment the school day has ended, and the orchestral activities have not yet started, the student is on his/her own behavioural discipline and his/her own snacks except for the children who participate in the after-school activities in the second grade. Acting in a school context brings undeniable benefits to the activity: the school receives good publicity of Tempo Orchestral work, and participants benefit from the school context. When realised, the performances are part of the democracy of art, reaching the whole school context. School teachers seem to be proud and excited about Tempo-activity. The school-day encounter with the other orchestra participants certainly brings the pupils lift and strength to stay for orchestral rehearsals. Outside the actual education staffs of the school, the Tempo music education staffs' hanging around the school premises on rehearsal days also brings more trusted and encounterable adults to the school. They are adults not only for selected paying customers (cf., for example, music school instrument teachers at school), but idealistic for the whole community, without elitist nuance. Having one's own teacher and other adults to witness the participant's somehow glorious activities as a Tempo musician after the school day seemed important to the participants – they wanted to be seen. There are also similar experiences from Canada: The programme brings positive effects to surrounding communities, such as context schools (Nemoy & Gerry, 2015) and surrounding communities (Morin, 2014). Tempo activity is a giving and getting issue for the orchestra and the school. For the benefit of making music to reach the players and for the orchestra music playing to be realised in general, it requires a huge amount of background work from the staff. Neglect of design work, lack of staff, and other forms of disorganisation easily cause chaos.
3. Our main observation school (School A) has been the stage for the Tempo Orchestra since 2009. Similarly, Vantaa El Sistema Finland's artistic director has been working as its conductor and instrument teacher from the beginning. The pedagogy that takes place in Vantaa can be described as a 'classic model' in El Sistema work. The other Tempo Orchestras, carried out by new people

may be quite different and form their own ways of action, perhaps realising some structures from the original El Sistema's ideas.

4. It is difficult to conceive a clear musical education model from Vantaa El Sistema Finland, as the activities are personalised. When the work following the original Venezuelan El Sistema expands, there are more and more operators working based on their own backgrounds. Vantaa El Sistema Finland has been working on this challenge recently. The aim is to try to find a consensus, in which the freedom of instrument teachers to act according to their own teacher-artist persona and common music educational principles meet. Baker (2014) finds it problematic that too much of the international El Sistema research has been done by novice researchers or has been made by a researcher who has a close relationship with El Sistema. Both problems are realised in the first writer of this article (M. P.). Her close relationship with the Finnish Vantaa Tempo Orchestras manifested itself as an eagerness to explore the subject. But when the research approach is social pedagogical, it is justified to hope to be finding issues which should be developed, and which should be responsibly taken forward. It is a pleasure to be involved in good phenomena, even as a representative of critical research. This is the first doctoral study of El Sistema in Finland. The so-called advanced society and the effects of action on individual achievement and the economy of the people is usually measured by quantitative measures, and it is difficult to assess quality using only qualitative starting points (Baker, 2014; Kurki 2000). Both methods are needed in this kind of research (Baker 2014). We believe we have created an authentic picture of the action in its entirety. The observer (M. P.) adapted to the situation well and created confidence through the roles she represented (Anttila, 2006). Similarly, we believe that the observed data and the observations of it corresponded in number to the phenomenon itself (Anttila, 2006).
5. Social music education elements in Vantaa El Sistema work would easily employ a whole group of social workers, providing, for example, an internship for students in the field. It would bring a more controlled use of time to situations where the orchestra music making is not going on, but the participants spend time together. A piano club as a group teaching place could be a good idea within the Tempo Orchestra. It would be a great side instrument supporting the understanding of music theory, for example. Vantaa has responded to questions related to the expansion of operations by establishing a job of the periodic Tempo-coordinator, among other things. The Tempo coordinator should also address painful questions concerning the continued involvement of Tempo-activity as a part of socio-cultural animation in the post-latency period. The responsibility issues and information transfer factors should also be dealt with. Building conscious inclusion (not just social) is very important, i.e., how the Tempo Orchestra would be accessible to participants with various educational challenges, such as the cognitive and neurological ones. The situation should be made better for well-educated workers to commit to their work through moving to a system of total working time.
6. To address the challenges of music education and other educational philosophy differentiation, Vantaa Sistema Finland is preparing a training package to ensure that the activities are as uniform as possible. But we may ask: Is unity a value? Wouldn't a music pedagogue be allowed to implement the autonomy granted to a classroom teacher as well? Acting as a group and pair of music pedagogues encourages a unified methodological line. El

Sistema work starts at the moment of recruitment. Recruitment should reveal to the new worker an opportunity to do something quite special, participate in music education including social education elements, within an international movement. "First find out about us, our policies, and goals. After doing that, come to El Sistema for a job interview, if it feels like your own" - could be the basis for recruitment.

In our previous article, one point which was shown to need developing was the continuity of orchestral activities from both the player and the orchestra, and it is now being developed further. In Vantaa, it has been planned that after two-years' participation in Tempo Orchestra (from 2nd grade to 3rd grade), the Vantaa music school would take care of the continuation. Teaching would focus on playing in an orchestra. There would be less studying of the basics of music and music theory, and the instrument lessons would be carried out as group teaching. The road from participating in Tempo Orchestra to the music school would form a supported continuum. Of course, there are still unresolved questions, but it would be a nice idea for the pupils to be able to continue playing. Music cannot save the world, but it may save a human being of the world.

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