

**VISION
2030
FOR FINN
ISH
MUSIC
EDUCA
TION**



**VISIO
2030**

A tiny note can have a massive impact

Music captures emotions.
It speaks to us in the moment while also
building bridges to both the past and the future.

Music is a gateway to of self-awareness and learning.
It helps us build up our identity, expand our world view
and develop life skills.

Music creates meaningful experiences.
When these experiences are shared,
they bring people together.

Music is all of this, and so much more. This is why the field
of Finnish music education came together in spring 2019 to build
a shared future.

This publication shares our vision for Finnish music education
in the year 2030.

For further information (in Finnish) on the background and
progress of the vision project, visit: <https://musiikkikoulutuksenvisio.fi>



Visual concept for the vision publication: **Bond**
Layout: **Andrei Palomäki**

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Vision 2030 for Finnish Music Education

Finnish music education is the best in the world. It fosters musical diversity and individual learning pathways at all stages of life. The education is designed to serve both lifelong amateur pursuits and high-level professional aspirations.

Everyone has access to opportunities to make and study music according to their personal goals. A personal relationship with music is born out of the joy of learning and memorable communal experiences.

Finnish music education is a global pioneer in learner-oriented, research-based pedagogy, that makes use of a diverse range of digital technology. Expert management ensures wellbeing, continuous learning and up-to-date skills among both learning and teaching communities in the field.

Long-term music studies bring a unique added value to life while fostering future skills that are needed in a changing world.

The substantial impact of music education on wellbeing is widely recognised, and education providers are given appropriate resources.

Finland's music education structures are constantly reviewed and adapted to meet the evolving needs of society at large.



Every one of us counts

“Thank you for the great education and for allowing me to be myself. It was great that we got to do so many different things – together.”

Recalling the teaching they’d received back when they were young, this is what a music institute alumnus said - reading this made me once again reflect on the purpose of our work. I had the same reaction when a nine-year-old boy wrote a touching and funny story about his first orchestra gig as a drummer, titled ‘The happiest moment of my life’ for a local paper’s story contest.

Perhaps it is because of the vision project that recently become more aware of the beneficial impacts of music education and training, both on the grassroots everyday level and in the national operating environment.

When the music education vision project began, we could only guess what we would experience and observe during the process. Our main achievement is that so many individuals in the field have contributed to this work. Thank you to everyone who came along to the seminars and webinars and posted online comments. All those thoughts and ideas have led up to this, our shared vision. Our vision = all of us.

I would also like to thank the seminar organisers and the Sibelius Academy, University of the Arts Helsinki for making this possible. Special thanks are due to the vision core team for their enthusiasm, commitment and excellent work.

Now that the 2030 vision is completed, we should embrace it with an open and confident mind. We should examine it and spread it out in front of us. We should consider what each of us and our organisations can do to further this important shared cause. Could I, or my colleagues, lead the change, perhaps in collaboration with nearby institutions.

After all – every one of us counts.

Jouni Auramo

Chairman of the Finnish Music Education Vision 2030 project

“Finnish music education is rooted in long traditions – with our gaze directed far into the future.”



Photo: Ulla Nikula



Premises, goals and progress of the vision project

For a long time, Finnish music education has been an internationally acknowledged success story. In recent decades however, budget cuts and structural changes in both social and educational policy have brought challenges to all branches of education – including music. At the same time, there are new expectations for the national music education system to offer increasingly diverse and more widely available options for music education, which has been scientifically proven to have a positive impact on wellbeing.

How can we ensure that Finland continues to be a musical powerhouse? How can we respond to the challenges and seize the opportunities that face the entire field of music education, and how can we serve an increasingly diverse crowd of amateur and professional students to offer the life skill development and other benefits of music to an ever wider population?

In the interests of getting everyone on the same page, in late 2018 Kaarlo Hildén, dean of the Sibelius Academy, introduced an initiative to build an outlook scenario for Finland's entire music education system.

The idea was to involve all actors in the field at all levels of education in a networked vision development project to reinforce shared ideas about development needs, goals and actions and to support regional and national cooperation between actors.

The work began with a survey of the views of music education actors as to the necessity, goals and implementation methods of the vision project. Representatives of bodies with a role in Finnish music education were invited to a kick-off seminar in Helsinki on 6 April 2019 to draw up a plan. The foundation and goals of the vision project were confirmed at this seminar, where breakout groups devised the basis for further work.

This led to a series of national seminars, through which music education actors have collaborated in shaping an image of the future with a view to developing a vision for Finnish music education in the year 2030.

Process

START

6 Apr 2019
Kick-off seminar in Helsinki

12 Oct 2019
Seminar in Tampere

19 Nov 2019
Core team extended

24 Jan 2020
Seminar in Oulu

1 Jun 2020
Webinar

23 Apr – 17 May 2020
Online survey

23 Mar 2020
Core team extended

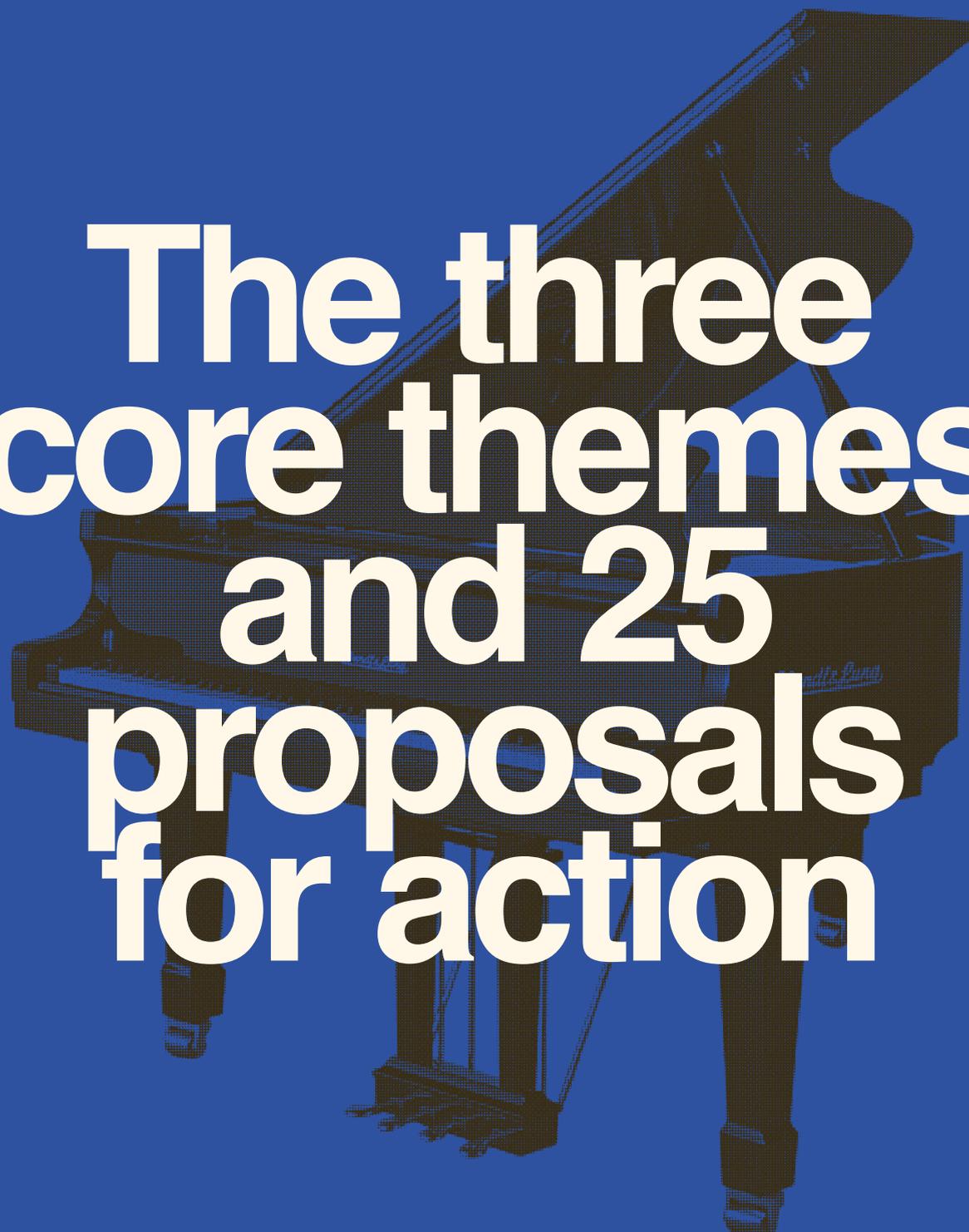
Mar 2020
Further work by core team

Jun – Nov 2020
Finalising the vision

6 Nov 2020
Concluding webinar

FINISH
8 Dec 2020
Vision published

Future plans



The three core themes and 25 proposals for action

This chapter expands on the general description of the vision for Finnish music education in the year 2030. The vision is outlined under three main themes. Within these, there are also 25 proposals for action that list the concrete measures through which the desired vision will be attained.

Future-proof music teaching is diverse, accessible and safe

Diversity in music brings richness. Musical pursuits unite people from different backgrounds and cultures. There is no unnecessary pigeonholing and expertise can be combined across genre boundaries. Music education reinforces diversity and unity in music while respecting the particular characteristics of various instruments, ways of working and musical styles.

Everyone has access to opportunities to make and study music in line with their personal goals, irrespective of their location and income level. High-quality pedagogy is tailored for the unique character of each learner. Professionally skilled teachers inspire and coach their students without imposing limitations or boundaries.

Music education contributes to an ecologically, socially and culturally sustainable future. The safety of the learning environment and workplace, and respectful conduct towards every individual, are fundamental values in education. Respect for human rights, equality and non-discrimination governs the entire field of music education.

Proposals for action

1. Educational institutions shall collaborate and leverage digital technology in order to improve the availability and diversity of music education and to contribute to a sustainable future.
2. Educational organisations shall analyse their carbon footprints and reform their operations to make them ecologically sustainable.
3. Collaboration between educational institutions shall be pursued to ensure that funding based on regional demographics is conducive to the availability of basic education in the arts.
4. Actors in the music education field shall engage in continuous dialogue on shared professional ethics and create tools to help organisations in their work.



1

Music education has an impact on society

Music education fosters life skills and promotes wellbeing

Education in music and the arts is seen as a fundamental right for children and an important part of growing up as well-balanced adults. Research findings on the impacts of musical activities on cognitive and socio-emotional development are widely applied at all levels of education. Music education is understood to be a key tool in fostering meta-skills that are needed in working life.

Professionally competent music education is provided in early childhood education and care and in preschool and basic education all over Finland. Musical activities are also widely brought into social welfare and healthcare services, for example in rehabilitation and services for the elderly.

Proposals for action

Education specialists shall make efforts to ensure that:

5. professionally competent music education is enhanced in early childhood education and care and in basic education.
6. everyone has the opportunity to participate in basic arts education, with a focus on music. The purpose of this is to ensure that everyone has the chance to acquire those meta-skills that are needed in working life and that music education can provide.

Music education is a meaningful and integral part of Finnish society

Every child has the fundamental right to learn music from early childhood onwards. Music is a major component of general education in Finland.

Every child, adolescent and adult has the opportunity to pursue musical activities in accordance with their personal goals and ambitions.

Music education providers and decision-makers draw on music impact studies to develop of the field. In music education, curriculum design, the use of research findings and working life collaboration are geared towards equality and inclusivity for learners.

National and regional structures facilitate flexible integration between education and working life, across sectoral boundaries. Music and music education are more closely integrated into the wide range of public sector wellbeing services.

Proposals for action

7. Educational organisations and other actors in the field of music shall step up dialogue between education, scientific research, working life and political decision-making.
8. The societal impacts of music education shall be gauged through scientific research.
9. Music education actors shall actively take part in public debate and contribute to political decision-makers acquiring a greater awareness of the positive impacts of music education.
10. Music teaching in early childhood education and care, in both comprehensive and upper secondary schools, as well as in basic education in the arts – shall foster a network that links children, adolescents and families.

Music is
a universal
right

Music education offers high-quality, lifelong learning pathways for individuals

Finnish music education offers teaching that is consistent with the goals of each learner. The education is designed to serve both lifelong amateur pursuits and high-level professional aspirations.

Continuously improving teacher training ensures that high-quality, motivational and up-to-date music teaching is available at all levels of education. Local curricula and educational offerings lay down a foundation for lifelong and diverse music studies.

Proposals for action

11. Music education organisations shall coordinate their activities locally and nationally to clarify the network of institutions and the availability of music education.
12. The field of music education shall regularly organise events where professionals, students and amateurs alike can participate.
13. Education providers and educational institutions shall ensure that continuous professional development and learning are available to teachers and all other personnel.
14. Music education actors shall lobby for a significant increase in the inclusion of music in teacher training for early childhood education and basic education.



Music education allows cooperation and continuous learning to flourish



Finland is a global pioneer in digital learning environments for music education

Finnish music education is an international forerunner in online pedagogy. Music education creatively combines the benefits of classroom and remote teaching to enable location-independent, virtual participation in music studies. Education organisations have developed online pedagogy and innovative teaching solutions and improved the overall digital competence of employees and IT management.

Digital teaching platforms built by central government and major private actors, suitable for music teaching, are made available to smaller actors. Future technologies are also creatively exploited in Finland for music performances and live streaming.

Proposals for action

15. Education providers shall develop digital teaching methods that are consistent with students' needs and improve the online pedagogical skills of teachers.
16. The acquisition and use of the required facilities and equipment, along with technical support for them, shall be designed and implemented through goal-oriented regional and national cooperation. A coordinated effort will leverage the greatest benefits from both existing and new resources.
17. The central government shall develop a digital platform that is suitable for music teaching and then make this available to smaller actors.

High-quality pedagogical leadership guarantees continuous learning and a thriving workplace community

Music education actors, in their various roles, actively reform the operating culture in their respective areas as society at large changes around them. Expert, inclusive and value-based management allows for the communal development of operations, flexible resourcing and improvement of personnel competence. Managers have sufficient human resources and financial management skills. The key values in management are cooperation, inclusivity, effective and timely decision-making, respect and transparency.

Proposals for action

18. Music education managers shall regularly update and improve their management competencies.
19. Managers shall actively participate in networking and stakeholder engagement within their educational institutions and beyond, both in the music sector and more widely in society at large.
20. Educational institutions shall develop shared management systems that best suit their particular organisations. Shared management helps leverage competence and expertise throughout the organisation.

Little big
Finnish
music
education

Actors in the field of music education work together as a unified team

Finnish music education is developed regionally and nationally through consistent, goal-oriented cooperation at all levels of education.

Cooperation reinforces the societal effectiveness and presence of the actors, which is particularly important in circumstances where society faces changes that are challenging.

A photograph of a person playing a guitar, with a vintage Halilit amplifier visible in the background. The amplifier has a woven mesh grille and the brand name 'Halilit' is visible on the top panel. A large white number '3' is overlaid on the left side of the image.

Equitable music education is facilitated by suitable structures and resources

Proposals for action

21. Music education providers and music organisations shall set up a joint steering group to coordinate and develop efforts based on the Finnish Music Education Vision 2030.
22. Joint forums and annual seminars for actors shall be promoted and leveraged towards attainment of the vision goals.

Education providers and decision-makers develop music education together

Regional and national cooperation is pursued to develop cost-effective use of resources and enhance existing structures to improve the quality and accessibility of music education.

Cooperation is about nurturing best practices, revising operating models and dismantling structures that are not fit for purpose. The interaction between comparable educational institutions, between educational levels and between education and working life in the field is rich and innovative.

Proposals for action

23. Music education actors shall jointly participate in the development and evaluation of systemic structures.
24. Decision-makers shall familiarise themselves with information produced by the music education system and engage in dialogue with music education experts in respect of development needs and the appropriate use of resources.
25. Music education actors shall share their expertise without prejudice, both locally and regionally. Cooperation and job duties that transcend sectoral boundaries shall be devised as needed between bodies such as music institutions that serve as regional culture centres, other arts education institutions, schools, parishes, assisted living services and libraries.



Photo: Ulla Nikula



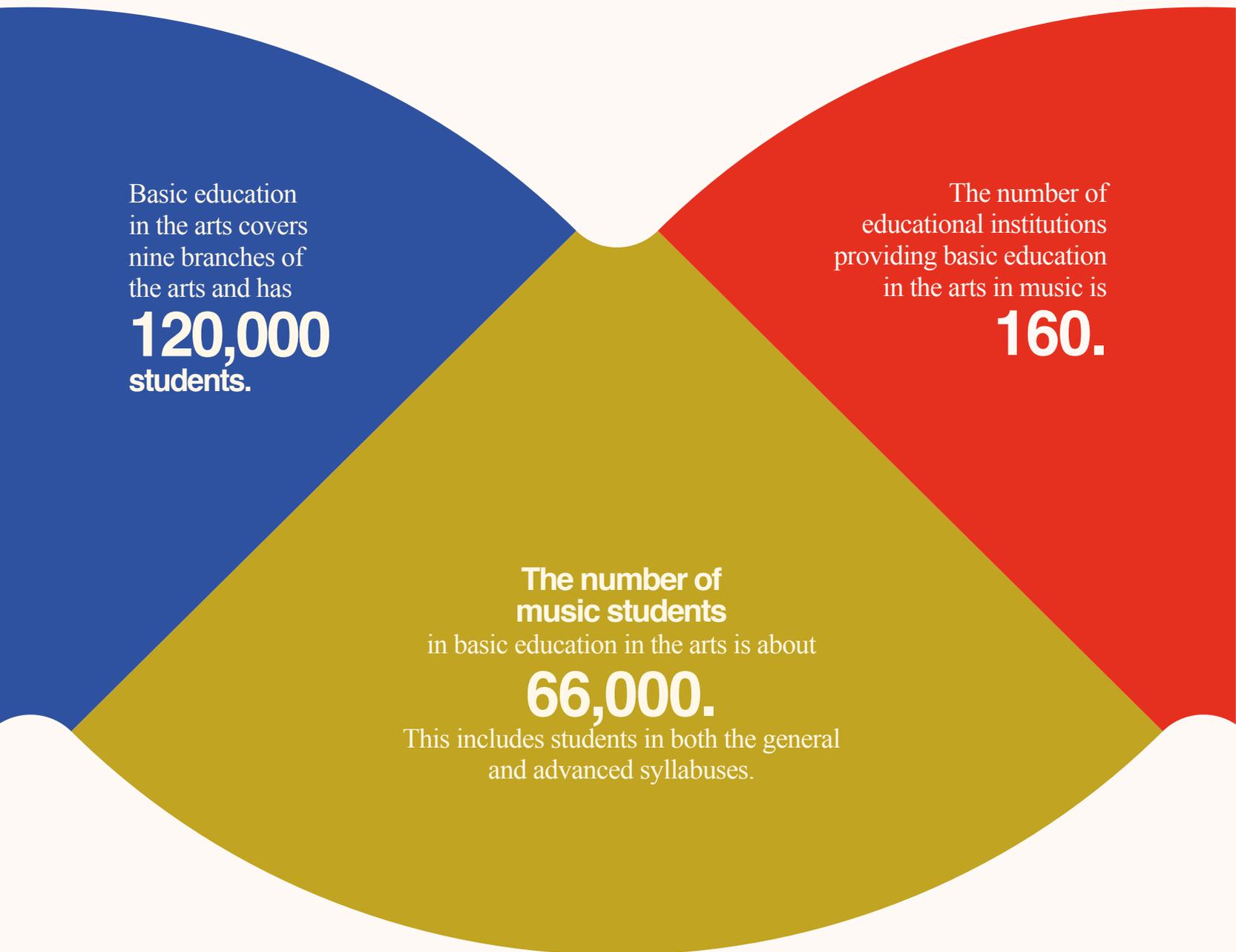
Viewpoints

The Finnish music education system

	Music institutes / public sector		Private sector	Other public sector / third sector / volunteer activities			
University education	Universities Specialist training	Universities of Applied Sciences Specialist training					Supplementary training Open University education provided by universities
Secondary education		Conservatories and other professional music education	Conservatories and other professional music education	Upper secondary schools Specialised upper secondary schools			National duty for youth education (legislated) Others
Basic education in the arts Basic education (comprehensive school) Other music education	Conservatories Music institutes		Music institutes and conservatories (receiving a central government grant for basic education in the arts) Music schools (basic education in the arts outsourced by the local authority) Other music schools Other private music tuition Private teachers Private choirs and orchestras Festivals and private courses Others	Comprehensive schools Music classes	Adult education Folk high schools (also basic education in the arts) Community and workers' colleges (also basic education in the arts) Summer universities	Clubs Local authorities (municipalities and cities) Schools Parishes NGOs Associations Others	
Early childhood education and care				Kindergarten			

Music education now: key indicators

Music in basic education in the arts



Vocational and university-level music education

Vocational music studies

There are **around 1,400** students in vocational music studies.

19 vocational education colleges and conservatories provide secondary education in music.

Music studies at universities of applied sciences

There are **around 1,100** students in music studies at universities of applied sciences.

8 of the 24 universities of applied sciences in Finland have music programmes.

Music studies at university level

There are **around 1,800** students in university-level music studies.

8 of the 13 scientific universities in Finland have music programmes.

Amateur music making

There are **more than 10,000 choirs** in Finland. The Finnish Amateur Musicians' Association (Sulasol) has a membership of nearly 350 choirs and orchestras.

Every year, **dozens of music camps** are held at more than 50 locations around Finland.

There are around **1,140 associations** in the field of music.

Music in comprehensive schools

Every Finnish child has at least **300 hours of music classes in comprehensive school.**

This amounts to approximately **3.5% of the entire comprehensive school curriculum**

Future prospects: how young people envision music education in 2030

At the vision seminar in Oulu, upper secondary school students were asked three questions on the future of music education. When discussing the topic, first and second-year students at the Madetoja Upper Secondary School for Music responded as follows:

1 What will amateur music making be like in 2030?

The students saw music technology evolving and being used more and more. Virtual teaching and other digital technologies are becoming more common. The students reported that new genres evolve and develop, and listening to music is becoming more common. Actively making music may decrease in popularity, but playing real instruments will not go away, and the importance of making music together will increase.

2 Compared with other leisure activities, what does music making have to offer young people?

The students felt that making music improves cooperation skills and reinforces communality. They said that you learn how to make compromises and how to function in a group. Making music helps you express your feelings. Making music as a hobby performing experience and exercises your creativity. It increases your general knowledge and develops your brain. Making music fosters coordination and makes you more focused, more goal oriented and more patient. Music allows you to express yourself, and basically anyone can also make a career out of it.

3 What music professionals will be needed in 2030, and what expertise will be required?

The students believed that in 2030 we will need instrument and voice teachers, music technology experts and musicians. Teachers will need to have a widely varied skill set, from music technology to music across a great many genres.

Music opens a door
to the world

Music is scientifically proven to be good for us: a review of music and wellbeing research

In recent years, scientific research has made a strong case for the impact of music on wellbeing. Last year, the World Health Organization (WHO) published an extensive report on the role of the arts in improving wellbeing (Fancourt & Finn, 2019). The meta-analysis material in the report covers more than 3,000 studies and concludes that music is an effective and diverse resource for wellbeing, supporting the overall growth and cognitive development of children, building social participation and inclusivity, preventing mental health problems and serving as a tool for psychiatric and neurological rehabilitation.

In recent decades, huge advances have been made in our ability to scientifically study and measure the impacts of music, whether in the activities of groups or individuals or in respect of physiological and neural responses. For example, we are able to measure how listening to music contributes to stress management or pain relief or improves cognitive performance.

Musical pastimes have been shown to have a positive impact on concentration, working memory, language learning, mathematical

learning, the functioning of the endocr and immune systems and the development of emotional and interaction skills.

Music therapy has been found to be an efficient way of treating symptoms of depression and anxiety, and music-based rehabilitation can improve functionality in cases of cerebrovascular diseases, brain injuries and memory disorders.

How on earth can music do all this?

Music, as a human experience, operates through many mechanisms, some of them at a very deep level. Rhythms and tones of voice are elements of communication that even infants can pick up on in the world around them. Rhythmic synchronisation and emotional contagion through the spectrum of musical colours build a pathway for mirror neurons, empathy and interaction. Meaning can be conveyed at these levels, even in the absence of a common language.

The harmonic and melodic structures of music offer a spectrum of impulses for human information processing: music is excellent

exercise for the areas of the brain responsible for comprehending space and time, for concentration, for disruption tolerance and for the working memory. The neural processing of the structures of music is similar to the processing of the prosodic and rhythmic structures of language, and this facilitates a dialogue between music and language learning.

With learning and life experience, the mechanisms through which music influences us expand as we acquire an understanding of the grammar of music, cultural interpretations, memories and meanings that generate a profound, reflective foundation for our thoughts, offering material for building our identity and a sense of inclusion.

Multi-level experiencing, from corporeal to cognitive, emotional, social and personal meaning, is always present in music making.

Playing an instrument combines many levels of action, from practising motor-cognitive skills to interaction, flow experiences, creative self-expression and goal-oriented performance. And we can observe this in the brain too: music activates the brain efficiently and over a wide range of areas, including those related to motor skills, concentration, memory and pleasure.

Music is at once a pleasurable thing and an exercise for the brain, a creative game and a cognitive challenge. Music grabs the attention, involves you in interaction and makes you reach higher. Once we understand the nature of music as a fundamental and complex form of human experience, we can also understand its potential in fostering wellbeing and learning.

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Concept definitions used in the vision project

Future skills	In this context, future skills refers to skills that transcend the boundaries between fields of education and disciplines, arising from the current competencies required for working life. They tend to focus on creative thinking, problem solving information literacy and interpersonal skills.
Pedagogical management	The purpose of pedagogical management is to achieve high-quality teaching and a thriving workplace community. In a learning environment, pedagogical management relies on teams and networks. It refers to the comprehensive management of people, things and knowledge, and it draws on communality, diversity and innovation.
Working life meta-skills	Working life meta-skills are skills that are required for progress in working life but not directly related to the core competencies required for the employee's own profession. As working life changes, new competencies will be needed. Meta-skills such as the ability to identify one's own skills and strengths, self-management and collaboration skills will become increasingly important in the future.
Future-proof	For music education to be future-proof, both learners and teachers must have the ability to engage with a rapidly changing future and contribute to its formation. The goal of future-proofing is to strengthen confidence and faith in the future. A future-proof organisation will anticipate and make sure that it has the operating potential needed for success at any given time.
Sustainable future	Building a sustainable future requires transformational learning that shifts the very basis of our existence – our understanding and conception of the interdependence of humanity and nature, the factors of wellbeing and the role of the economy in our world and our everyday lives. A sustainable future requires long-term planning and concrete action, including from music education actors. We must significantly reduce our carbon footprint through the choices we make in our everyday lives.
Sustainability competence	Sustainability competence is the ability to apply the principles of sustainable development in both our organisations and our personal lives, the capacity for renewal and the ability to lead and motivate sustainable strategy and development in a way that involves personnel and stakeholders alike.
Societal effectiveness	Societal effectiveness is positive change in society at large that promotes human wellbeing, created through the work of several actors with a shared goal.
Local competence synergies	Local competence synergies refers to cooperation among local actors that creates synergy and added economic value while also promoting the benefits of joint action as facilitated through networking. This is a way to leverage the experience and expertise accumulated in various educational organisations to benefit everyone. Opportunities will be improved and cooperation will be enhanced.

Continuous or lifelong learning	Continuous learning is a response to the need for an individual to develop and reinforce competence at various points in their life and career. The goal here is to address the competence needs that arise from changes in working life. Improving personal competence supports career flexibility, positive employment trends, the balance of public finances, competitiveness and productivity. Lifelong learning is the concept that a person never stops learning new things throughout their life, whether in formal education, during their career or in their spare time. Lifelong learning skills, such as the ability to apply information learned and the ability to identify one's own competence, must in themselves be learned, and we must be able to apply the things we have learned in a variety of contexts and circumstances.
Accessibility	Accessibility is part of promoting equality. Accessibility in music education means making teaching and learning content easily accessible to all people. Accessibility can also be thought of as a perspective that considers the wide variety of users, their differing circumstances, their needs and their limitations or challenges. Accessible teaching allows all students to participate in education, to improve themselves and to engage in leisure activities that they enjoy.
Plurality	Taking plurality into account means respecting differences in the identities of individuals in a safe and positive atmosphere. Everyone can feel respected and welcome as they are. It is important for everyone to feel accepted and able to participate without any fear of discrimination. In arts and culture, issues of plurality also have to do with organisations' recruitment principles and their approach to considering the cultures of minority groups in their operations. People's varied interests and experiences are taken into account in the educational offering. In music education, all musical genres are considered on a level playing field.
Inclusion	Inclusion is a sense of belonging and of having the potential for influence. Extending a feeling of inclusion to as many people as possible requires accessibility and active inclusiveness, and guaranteeing this requires commitment and work from communities and organisations; ultimately, however, these efforts benefit the communities and organisations themselves as there will be a larger group of people working towards the common good.
Non-discrimination	Non-discrimination is a principle that states that all people are treated equally regardless of gender, age, origin (ethnic, cultural or social), nationality, language, religion or beliefs, opinions, injuries, health, sexual orientation or any other personal attribute. Music education plays an important role in building an equal and non-discriminatory society. Education helps pupils and students grow up into balanced, civilised adults and members of society while providing students with the knowledge and skills needed for further studies, professional development, leisure activities and well-rounded personal development.

Representatives of the following organisations participated in the vision project:

A

Åbo Akademi
Ala-Keitele Music Institute
Alajärvi Music Institute
Arkipelag Music Institute
Association for Basic Education in the Arts TPO
Association of Early Childhood and Care Music Teachers
Association of Finnish Conservatories
Association of Finnish Music Schools
Association of Music Institutes MOY
Avonia Music Institute

C

Central Helsinki Music Institute
Central Ostrobothnia Conservatory
Central Uusimaa Music Institute
Centria University of Applied Sciences
Church Council
Church Training Centre
City of Helsinki
City of Helsinki cultural services
Demo and Jamkids music schools

E

East Helsinki Music Institute
EMO/EBELI Espoo Music Institute
Espoo music and dance school Estrada
Espoo Music Institute
Finnish Defence Forces
Finnish Defence Forces, military music
Finnish Music Campus
Finnish Music Council
Finnish National Agency for Education
Finnish National Opera and Ballet
Finnish Society for Music Education FiSME
Finnish Union of Music Teachers SMOL

H

Helsinki Conservatory
Helsinki Swedish Music Institute Foundation
Huittinen Music Institute

J

Jokilaaksot Music Institute
Juvenalia Music Institute
Jyväskylä Community College
Jyväskylä / Lohikoski school
Jyväskylä Educational Consortium Gradia
Jyväskylä University of Applied Sciences

K

Kainuu Music Institute
Käpylä Music Institute
Karjasilta Parish
Kauniainen Music Institute
Kempele College
Kerava Music Institute
Kirkkonummi Music Institute, Community College
and Art School
Konserttikeskus ry
Kuhmo Music Institute
Kungsvägen Music Institute
Kuopio Conservatory
Kuula College

L

Lapland Military Band / Defence Forces
Lapland Music Institute
Lapland Music Institute / Sodankylä branch
Lauttasaari Music Institute
Liminka Region Music Institute

M

Mäntykangas School
Meri-Lappi Music Institute
Merikanto College
Metropolia University of Applied Sciences
Music Finland
Mutes ry

N

North Helsinki Band School
North Helsinki Music Institute
North Kymi Music Institute
Novia University of Applied Sciences
Nurmijärvi Music Institute

O

Oktaavia Suzuki School
Open University of Applied Sciences / Private Piano
Teacher
Oulu College
Oulu Conservatory
Oulu University of Applied Sciences
Oulunsalo Ensemble

P

Palmgren Conservatory
Pielisen Karjala Music Institute
Pirkanmaa Music Institute
Pirkka College
Pop & Jazz Conservatory
PSMK Project
Pudasjärvi Community College

R

Raahe Music Institute
Resonaari Music School
Riihimäki Music Institute
Roihuvuori Comprehensive School, Lower Stage

S

Salo Music Institute
Sastamala Music Institute
Savonia University of Applied Sciences
Sibelius Academy, University of the Arts
Helsinki
Sipoo Music School
Society of Finnish Composers
South Ostrobothnia Music Institute
Spiridom Music Academy
Spiridom Oy

T

Tampere Conservatory
Tampere University of Applied Sciences
Tampere University of Applied Sciences,
music programme
Tarja Takala-Hotti
Tempo Orchestra
Töölö Music Institute
Trade Union of Education in Finland OAJ
Triosoitto Taneli Setälä
Turku Conservatory and Music Institute
Turku University of Applied Sciences
Turku University of Applied Sciences, Arts Academy
University of Eastern Finland
University of Helsinki
University of Jyväskylä
University of Jyväskylä, Department of Music,
Art and Culture Studies
University of Jyväskylä, Teacher Training School
University of Oulu
University of Oulu, Music Education
University of Tampere
University of the Arts Helsinki
University of Turku

V

Vakka-Suomi Music Institute
Valkeakoski Music Institute
Viksten
Vuolle College
Vuosaari Music School

W

Wava Institute
West Helsinki Music Institute
West Uusimaa Music Institute
West Vantaa Music Institute

Y

Ylivieska Region Music Institute

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Project Communications Coordinator

Music is
invaluable —
education
fosters meaning,
life skills,
culture and
wellbeing



**VISIO
2030**