



**Co-constructing
globalizing music
education through an
intercultural professional
learning community
A critical participatory action
research in Nepal**



VILMA TIMONEN



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Co-constructing globalizing music education through an intercultural professional learning community

- A critical participatory action research in Nepal

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Abstract

This doctoral dissertation addresses the increasing diversity in globalising 21st-century societies through an intercultural, inter-institutional critical participatory action research (PAR) project that engaged music educators and teacher educators from Finland and Nepal in collaborative learning. The inquiry is based on a social and educational vision according to which collaborative learning across national and institutional borders is seen as a powerful way for music teacher education to respond to the growing challenges of diversity. The PAR design highlights a more democratic, inclusive, and balanced approach to research and, as such, aims to challenge the Western hegemony in academic knowledge production. The inquiry is furthermore based on the conviction that the need for decolonising music teacher education is both real and imminent and can be effectively addressed through creating collaborative learning opportunities for educators from diverse backgrounds. Following the works of Arjun Appadurai, we should consider the right to research a universal right, and by inclusively expanding its reach we can provide opportunities to navigate through different knowledge paths and realize the potential to rejuvenate music teacher education practices and research both locally and globally.

The inquiry was guided by the following research questions: 1) What kinds of potentials and constraints does critical collaborative intercultural educational development work hold for a) music educators' professional development, b) music teacher education practices and, c) music education scholarship? 2) What kinds of politics were involved in the critical intercultural educational development work between the Finnish and Nepali music educators and researchers? These research questions were answered in three peer-reviewed, single and co-authored articles published in international publications, each guided by their own sub-questions; the complete texts can be found in the appendices of this summary. The empirical material of this inquiry was generated from 2013- 2019 during the process of manifold collaborative activities among Finnish and Nepali music educators working towards educational devel-

opment at individual, institutional, and global levels. The analysis utilises theoretical lenses from the disciplines of music and music teacher education research, intercultural (music) education research, professional learning, and organizational studies. Article I illustrates how intercultural collaborative educational work is inevitably shaped by the affective actions and organisational micropolitics that are inherent to the process of the participating educators' professional re-invention. The article points out the necessity of incorporating the emotional dimensions of educators' lives as central elements in any educational development work. Article II scrutinizes the Finnish-Nepali collaboration through the theoretical lenses of a professional learning community (PLC), and, explores how the features of PLC acted as catalysts or constraints in the process of intercultural educational development work. Further to that point, article II illustrates the nature of learning that took place in the intercultural PLC and argues that collaborative learning should be embedded in the institutional structures of music teacher education. Article III explores the ambivalent duality in the risk of manifesting colonial power during such work, and the potential for the transformation of professional identity omnipresent in intercultural dialogues. The findings of article III highlight the potential for epistemic reflexivity in such intercultural interactions, but similarly illustrate how the colonial setting inevitably frames the dialogue and leaves the politics of reflexivity open, with no final answers being proffered.

The discussion then expands upon the potentials and constraints of the critical collaborative intercultural educational development work for music educators' professional learning, professional education, and research. Leaning on the work of Gert Biesta, it argues that ensuring music teaching that is *educational* requires supporting music educators to take a stance as critical knowledge workers that are supported in developing ethically engaged music teaching practices through research. The discussion emphasises that the efforts of co-constructing globalizing music education call for developing trust on multiple levels. Music educators need support to develop trust in their own abilities in uncertain situations, and they need to be seen as trusted active agents of change within their institutions. The institutional development

in music teacher education calls for developing systematic collaborative practices that support the ability of music teacher institutions to act as innovative knowledge communities, both locally and globally. Moreover, it is argued that music education research would benefit from developing trust in *multivoiced* knowledge production, which would be supported by critical, participatory, and interdisciplinary research approaches. Finally, the discussion offers a vision for a 21st-century globalizing music education, in which music education is elevated by providing music educators opportunities for ongoing critical collaborative professional learning in institutions that can be characterized as innovative knowledge communities. This vision highlights the belief that engaging practitioners in critical, multivoiced, and collaborative research can provide a compelling environment for rejuvenating research ideas, and also contribute meaningfully to co-constructing the future of music education. The research has been conducted as part of a larger research project, “*Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel, and Nepal*”.

Keywords: Participatory action research, professional development, professional learning, collaborative professional learning, professional learning community, interculturality, Nepal, Finland, music education, music teacher education

Tiivistelmä

Tässä artikkeli muotoisessa väitöskirjassa raportoidaan kulttuurien ja instituutioiden välinen kriittinen, osallistava toimintatutkimus (PAR), joka käsittelee globalisoituvien 2000-luvun yhteiskuntien lisääntyvää monimuotoisuutta. Tutkimuksessa tarkastellaan musiikin opetuksen ja tutkimuksen käytäntöjä ja niiden kehittämisen mahdollisuuksia ja haasteita suomalaisten ja nepalilaisten musiikinopettajien ja opettajankouluttajien yhteistoiminnallisen ammatillisen kehittymisen ja oppimisen prosessin kautta. Tutkimus perustuu sosialis-kasvatukselliseen näkemykseen, jonka mukaan kansalliset ja institutionaaliset rajat ylittävä, kollaboratiivinen oppiminen nähdään tapana vastata monimuotoisuudesta aiheutuviin haasteisiin musiikinopettajien koulutuksessa, opettajien ammatillisen kehittymisen prosesseissa sekä musiikkikasvatuksen tutkimuksessa. PAR-malli korostaa demokraattisempaa, osallistavampaa ja tasapainoisempaa lähestymistapaa tutkimukseen ja pyrkii sellaiseen haastamaan länsimaista hegemoniaa akateemisen tiedon tuottamisessa. Lisäksi tutkimuksen taustalla on käsitys musiikinopettajien koulutuksen dekolonisaation tarpeesta, johon voidaan vastata muun muassa luomalla yhteistyömahdollisuuksia erilaisista taustoista peräisin oleville kouluttajille. Työ kiinnittyy Arjun Appadurain teorioihin, joiden mukaan oikeus tutkimukseen ja tutkittuun tietoon on yleismaailmallinen perusoikeus. Inklusiivisuus akateemisessa tiedontuotossa ja tutkimuksellisen osaamisen kehittäminen mahdollistavat koulutus- ja tutkimuskäytäntöjen uudistamisen sekä paikallisesti että globaalisti.

Tutkimusta ovat ohjanneet seuraavat tutkimuskysymykset: 1) Millaisia mahdollisuuksia ja haasteita kriittinen, kulttuurienvälinen koulutuksen kehittämistyö sisältää a) musiikinopettajien ammatilliselle kehitykselle, b) musiikinopettajien koulutuskäytännöille ja c) musiikkikasvatuksen tutkimukselle? ja 2) Millaista politiikkaa liittyy suomalaisten ja nepalilaisten musiikinopettajien ja tutkijoiden kriittiseen, kulttuurienväliseen koulutuksen kehittämistyöhön? Tutkimuskysymyksiin vastatui kolmessa vertaisarvioidussa artikkelissa, jotka on julkaistu kansainvälisissä jul-

kaisuissa. Kutakin artikkelia ohjasivat erityiset alakysymykset. Tutkimuksen empiirinen aineisto syntyi kriittisessä toimintatutkimuksessa vuosina 2013–2019, jonka puiteissa suomalaiset ja nepalilaiset musiikinopettajat työskentelivät kohti koulutuksen kehittämistä yksilöllisellä, institutionaalilla ja globaalilla tasolla. Analyssä hyödynnetään teoreettisia linssejä musiikin ja musiikinopettajien koulutukseen, kulttuurienvälisen (musiikki)kasvatustutkimuksen, ammatillisen oppimisen ja organisaatiotutkimuksen aloilta. Artikkelissa I analysoidaan, kuinka kulttuurienvälistä ja yhteistyöhön perustuvaa koulutusyhteistyötä väistämättä værittää erilaiset sosio-emotionaaliset ulottuvuudet, jotka asettavat tietyt reunaehdot osallistuvien opettajien ammatillisen kehittymisen prosesseille. Analyysissa nostetaan esiin tarve sisällyttää emotionaaliset ulottuvuudet keskeisiksi tekijöiksi missä tahansa koulutuksen kehittämistyössä. Artikkelissa II tarkastellaan Suomen ja Nepalin välistä yhteistyötä ammatillisen oppimisyhteisön (PLC) käsitteen näkökulmasta ja tutkitaan, miten PLC:n ominaisuudet toimivat katalysaattoreina tai haasteina kulttuurienvälissä koulutuksen kehittämistyössä. Artikeli II havainnollistaa suomalais-nepalilaisessa kulttuurienvälisessä PLC:ssä tapahtunutta oppimisen luonnetta. Artikeli III tarkastelee episteemisen refleksiivisyyden mahdollisuutta kulttuurienvälissä ammatillisessa vuorovaikutuksessa ja analysoi, kuinka kolonialismi väistämättä værittää interkulttuurista dialogia. Tämä kaksitahoisuus on leimallista kulttuurien väliselle koulutuksen kehittämistyölle, jossa refleksiivisen poliikan kysymykset jäävät avoimeksi.

Tiivistelmän diskussio laajentaa ymmärrystä kriittisen, kollaboratiivisen ja kulttuurienvälisen koulutuksen kehittämistyön mahdollisuksista sekä haasteista musiikinopettajien ammatilliselle oppimiselle, ammatilliselle koulutukselle ja tutkimukselle. Gert Biestaa mukaillen väitöskirja argumentoi, että kasvatuksellisesti mielekkään musiikinopetuksen varmistaminen edellyttää, että musiikinopettajat nähdään kriittisän tietoyöntekijöinä, joita tutkimuksellisuuteen kannustamisen avulla tuetaan eettisesti sitoutuneiden musiikin opetuskäytäntöjen kehittämisessä. Työn päätelminä esitetään, että globalisoituvan musiikkikasvatuksen jaettu kehittämistyö edellyttää luottamuksen kehittämistä yksilöllisellä, institutionaalilla sekä globaalilla ta-

solla. Yhtäältä musiikinopettajat tarvitsevat tukea kehittääkseen luottamusta omiin kykyihinsä muuttuvissa toimintaympäristöissä, ja heidät olisi nähtävä luotettuna, aktiivisina muutoksen tekijöinä omissa organisaatioissaan. Toisaalta musiikinopettajakoulutuksen kehittäminen edellyttää järjestelmällisten yhteistyökäytäntöjen kehittämistä, jotka tukevat musiikin opettajakoulutuslaitosten kykyä toimia innovatiivisina tietoyhteisöinä sekä paikallisesti että maailmanlaajuisesti. Lisäksi työssä argumentoidaan, että musiikkikasvatuksen tutkimukselle olisi hyötyä luottamuksesta moniääniseen tiedon tuotantoon, jota tuetaan kriittisillä, osallistavilla ja tieidenvälisillä tutkimusmenetelmillä. Lopuksi väitöskirja esittää vision globaalista 2000-luvun musiikkikasvatuksesta, jossa musiikkikoulutusta kehitetään tarjoamalla musiikinopettajille mahdollisuuksia jatkuvaan, kriittiseen ja yhteistyöhön perustuvaan ammatilliseen oppimiseen organisaatioissa, joita voidaan luonnehtia innovatiivisiksi tietoyhteisöiksi. Visio korostaa uskoa siihen, että toimijoiden osallistaminen kriittiseen, moniääniseen tutkimukseen tarjoaa houkuttelevan ympäristön rohkeille tutkimusideoille ja samalla myötävaikuttaa merkittävästi kasvatuksellisesti mielekkään musiikin koulutuksen ja tutkimuksen tulevaisuuden rakentumiseen. Tutkimus on toteutettu osana laajempaa tutkimushanketta “Globaaleja visioita verkostoitumalla”.

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1. Introduction

Cultural diversity, intercultural education, and transnational collaboration are topics that are often dealt with in educational literature as part of, and aside from, the discourse on economic and educational efficiency. As the globe has become smaller and increasingly diverse, particularly during the past decade's period of overwhelming immigration, this has created challenges in educational contexts, and music and arts education scholarship has also engaged in this new multicultural music education discourse more intensively (see, e.g. Burnard, Mackinlay & Powell, 2016). Proponents of multiculturalism in music education have claimed it is “a reaction” to the previously monocultural system of music education, which was based on Western classical music, yet have not provided “a paradigmatic alternative” to face “the diversity crisis in music studies” (Sarah, 2017, p. 103). In music education, the discussion of diversity is often framed within topics concerning the hierarchies in different musical genres in music education (see, e.g. Väkevä, 2006; Väkevä & Westerlund, 2007; Green, 2008; Kallio, 2016), or pedagogies that are involved in diverse, so-called ‘non-Western’ musical traditions (see, e.g. Shehan-Campbell, 2018; Schippers, 2010). Correspondingly, music teacher education programmes have often responded to the call for increasing their students’ abilities to engage with more diverse music teaching and learning practices by simply adding a few courses about diverse musical (i.e. non-Western classical) traditions to the curricula (Wang & Humphreys, 2009; Karlsen & Nielsen, 2020). This inquiry takes another route and leans on a transnational collaborative approach to intercultural work to examine music teacher education and music teachers’ professional development through “paradigmatically different” critical lenses. These lenses conceive intercultural work holistically, by taking into account the whole context wherein music teachers envision better practices, and by joining together diverse disciplinary approaches to articulate how intercultural work challenges professional work and education, and in this way enhances critical reflexivity towards one’s own restrictions and rootedness.

As a starting point, I will take the stance that the foregrounded contextual presumptions of music teaching and learning should become an integral part of the educational discourse, particularly in teacher education. Less has been discussed in the research about how music teacher education programmes are inevitably affected by the “broader sociocultural and socioeconomic circumstances” (Westerlund, Karlsen & Partti, 2020, p. 5), and how those circumstances “frame choices and activities in local and contextual music teacher education programs” (*ibid*). In other words, this dissertation moves beyond the diversity of musics or pedagogies, and is constructed on a view that the shift towards intercultural music teacher education should be “about the ethics, politics, and ideologies of diversity that condition our understanding of diversity itself” (Westerlund & Karlsen, 2017, p. 100). This is particularly notable now, as 21st-century music education urgently calls for “identifying the structural frames and related power issues” (Westerlund, Karlsen & Partti, 2020, p. 5) when matters of diversity and inclusiveness are at stake.

This doctoral dissertation reports on an intercultural, critical participatory action research (PAR) project in the context of music teacher education as part of a larger research project, “*Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel, and Nepal*”. As part of this larger project, this inquiry explored a long-term process that engaged music educators from Finland and Nepal, including myself, in an intensive process of intercultural educational development in the field of music education. Indeed, my own experiences and positionality as an equal learner in the intercultural group of music educators frames this study throughout, and ought to be seen as an important element of the inquiry. The research interests of this inquiry lie in the development of music education, from several perspectives. At the individual level, the interest lies in music teacher educators’ ongoing professional learning. At the institutional level, the focus is on music teacher education practices. Globally, the interest is in expanding the perspective of music education scholarship to include more multi-vocal representations. Hence, the motivation for the inquiry stems from an understanding of music teacher educators’ need to respond to the rapidly changing and diversifying globalized world on the one

hand, and on the other hand the concomitant need to co-construct more culturally aware, diversity-aware, inclusive, and ethical music teacher education practices, and to consider an active role for research in enhancing these processes. Therefore, educational development in this inquiry is understood as a trajectory that comprises individual, institutional, and global aspects as equally relevant layers of this process.

This inquiry is based on an understanding wherein education, including teacher education and teacher professional development, is seen as “essentially a social process” (Dewey 1938/1998, p. 65) and ultimately as a moral practice where professional judgements in education are not only technical but inherently value-based (Biesta, 2007). Viewing education as “a thoroughly moral and political practice, one that needs to be subject to continuous democratic contestation and deliberation” (Biesta, 2007, p. 6) has laid the ground for this inquiry, where the constant re-evaluation of attitudes, values, and ethics is perceived as a central factor in educational development work. More precisely, this inquiry highlights the need for addressing music education practices beyond the ““whats,” “hows,” and “whys” of teaching and learning, not only from musical perspectives, but also from educational and ethical perspectives that emerge from within educational situations” (Allsup & Westerlund, 2012, p. 126). Therefore, ethical action is here understood as “a set of momentary and placed efforts that require constant deliberation” (Schmidt, 2012, p. 149) with no final answers. Consequently, instead of trying to verify success in achieving predetermined educational ends-in-view, the goal is to scrutinize educational action as a non-causal interaction where “the means and ends of education are internally rather than externally related” (Biesta, 2007, p.10).

In the context of this inquiry, this means-ends integration has meant placing individual music educators’ learning processes, at the heart of the inquiry, with the aim of achieving not just personal knowledge-production and growth, but also supporting practitioners’ abilities to research, and knowledge building. As Holgersen and Burnard (2016) put it: “As the pace of change is high, music teachers, as with all teachers, must now be helped to *create* the professional knowledge in music teacher educa-

tion and teaching practice that is needed” (p. 190-191). Therefore, this inquiry starts with the idea that music teacher educators, regardless of their origins, should be seen as “knowledge workers” (Markauskaite & Goodyear, 2014, p. 103), whose ongoing moral and ethical deliberations should be continually reshaped through practitioner research that potentially acts as a catalyst for “helping educational practitioners to acquire a different understanding of their practice, in helping them to see and imagine their practice differently” (Biesta, 2007, p.19). Indeed, the process of this inquiry has offered an intricate pathway for the involved music educators to explore the taken-for-granted assumptions of one’s own surroundings, identities, and professional boundaries through different lenses. In this study, these personal and collective learning processes are then further discussed in relation to music teacher education and the development of music education research practices, both locally and more globally.

1.1. Intercultural rationale

This inquiry has involved an increasing level of reflexive awareness of ethnocentrism and potential colonialism. This awareness involves a final wish to frame the inquiry with a commitment to reflexivity that acknowledges the need for “de-colonizing teacher education” (Martin, Pirbhai-Illich & Pete, 2017, p. 249) through addressing issues of power and matters of hegemony in its systems and structures (*ibid*). By incorporating critical perspectives into this PAR, this research takes into account the trajectories between individual, societal, and global, and contributes to:

problems worth addressing in and for our times, in and for our communities, in and for our shared world. It is a matter of addressing important problems for education, for the good of each person and for the good of our societies. This is what it means to be ‘critical’. (Kemmis, 2006, p. 471)

The PAR design of this inquiry can also be seen as rooted in the work of Paolo Freire (1970) on social justice and advocacy for democracy, by providing support for the

marginalized to participate equally in practising critical reflection, learning, and knowledge building. In the context of this inquiry, this has meant including the Nepali music educators as equal researchers, with whom I have jointly committed to a collaborative learning process in order to improve all of our capacities. It has also been necessary to acknowledge from the beginning that music education practices and music teacher education scholarship have evolved mainly in Western contexts, and research has been conducted and articulated mostly by Western scholars, due to the proportional lack of educational opportunities in the majority world¹ (Westergaard & Karlsen, 2017). As a result of this inequity, non-Western music educators, for instance in Nepal, have also rarely been included in the processes of academic knowledge building. Lately, this lack of voices, particularly from the majority world, has become a great concern of music education scholars (see, Burnard, Mackinlay & Powell, 2016; Kertz-Welzel, 2018). This inquiry can be seen as an attempt to respond to this call for more diverse voices and inclusive research practices by engaging educators from two diverse contexts, Finland and Nepal, in collaborative learning, knowledge building, and academic interaction.

In designing the study according to a stance that takes into account the inherently imbalanced power relations framing this work, I have turned to the work of the Indian-American anthropologist and theorist in globalization studies, Arjun Appadurai. Appadurai (2013) argues for expanding the concept of research from its traditional comprehension as something conducted by academically educated professionals – and which therefore intrinsically supports the Western hegemony – to viewing research from a “rights-based perspective” and regarding it as a “universal, elementary and improvable capacity” (p. 270), and as means that can support individuals in operating between different knowledge paths. This stance aims at executing a “full citizenship [that] requires the capacity to make strategic inquiries – and gain strategic knowledge” (Appadurai, 2013, p. 270). Appadurai’s belief that the pursuit of research can enable more informed decisions about improving people’s living conditions (see

¹ This is a term used by Dasen and Akkari (2008) to highlight that the rich industrialized nations in the West and North are in fact a minority when it comes to population size.

Appadurai, 2001), and his idea that research should be a “part of the lives of ordinary people” (Appadurai, 2013, p. 279), provided the incentive to place the music educators involved in this educational development process at the centre of the research, regardless of their geographical or educational backgrounds. According to him, in this age of globalization the “true mark of the global elite” (2013, p. 270) is the ability to navigate at the meta-level of knowledge. These views have acted as an inspiration for this inquiry, as Appadurai has eminently and particularly advocated for the expansion of the global elite to encompass citizens of poorer countries, such as Nepal.

Alexandra Kertz-Welzel (2018) provides a valuable framework for this inquiry in her separation between internationalizing and globalizing educational endeavours. By *internationalizing*, she refers to international activities that are “based on the notion of nation-states” (p. 4), and by *globalizing* as something that “proposes the formation of a worldwide community that does not depend on nation-states” (p. 4). Particularly in higher music education, operational models have often been based on the first, by supporting for example students’ and teachers’ international exchange. The design of this inquiry leans towards the latter, the globalizing processes. Importantly, instead of constructing a collaboration that is based on “*educational transfer*” where “one country copies a successful educational strategy or policy from another country” and where the “goal is to improve the borrower’s educational system” (Kertz-Welzel, 2018, p. 36, italics in original), the starting point for this research project has been to engage the music educators of the two involved countries in mutual learning processes underpinned by “all the issues of hegemony, power and convergence of cultures involved” (*ibid.* p. 47). Through engaging in knowledge production globally as “a significant element in a conceptual framework facilitating globalizing music education” (Kertz-Welzel, 2018, p. 64), the mode of this doctoral research project has been particularly focused on collaborative knowledge creation with the aim of what educational theorists have called developing ‘networked expertise’ (e.g. Hakkarainen, 2013) and constructing ‘knowledge communities’ (Hakkarainen, Paavola & Lipponen, 2004) beyond institutional boundaries and national borders.

It has been suggested that the networked learning communities of music educators and scholars can potentially offer “opportunities for the exploration and implementation of alternative forms and view of what constitutes musical knowledges” (Burnard, 2016, p. 106). The idea of this kind of collaborative exploration and co-construction was the starting point in designing and implementing this participatory action research project. Hence, this inquiry utilized a collaborative learning approach (see Gaunt & Westerlund, 2013a) as the mode for the partnerships between the Finnish and Nepali music educators. The hope has been that collaborative learning that engages professionals from two vastly different contexts would work as “a powerful means of liberating creativity, bridging social and cultural divides” (Renshaw, 2013, p. 237). Moreover, highlighting the reflexive approach through inquiry as a means for “new, socially constructed knowledge-based community” (Luce, 2011, p. 21), this study illustrates the potentials and challenges of forming a cross-cultural music education learning community where “the sense of shared values and beliefs and the richness of diversity” potentially “give sense of identity and empower its members” (Kertz-Welzel, 2018, p. 62). Indeed, engaging in individual and collaborative reflexivity as part of the learning process has proved to provide the potential to enhance the awareness of one’s personal practical knowledge, and to lead in turn to transformation (see Settelmaier, 2007). The participatory action research design employed in this inquiry aims to support teacher agency and music educators’ equal and collaborative learning and knowledge-building work. In this sense, the collaborative learning approach follows a democratic ethos according to which individuals are viewed as equally participating members, not just locally and nationally but also globally, as citizens of the world, regardless of their geographical origins or educational backgrounds. The project thus takes a stance for 21st-century globalizing music teacher education (Kertz-Welzel, 2018) from the perspective of the profession and the scholarship.

The collaborative learning approach in this intercultural and transnational doctoral project has brought out the complex nature of educational values, practices, and epistemologies from the viewpoint of individuals, work communities, and the music

education scholarship, both locally and globally. Navigating through these complexities has called for a careful and attentive examination of the approaches to designing and conducting this inquiry. It has been imperative to view the process through lenses that take account of the various levels of politics that underline and frame the collaboration with participants from two countries that provide different educational and economic opportunities for their citizens. Therefore, the process of addressing the issues of politics has been embedded in this research by placing them at the very core throughout, including how they affected the disciplinary choices in analysing the material and processes. The politics here can be described as “everyday processes by which we all exercise agency, negotiate power and identity, and assign meaning to difference” (Kallio et al., *in press*). Consequently, as stated above, this inquiry considers music education “as a social and political arena” (*ibid*) that calls for ongoing critical revision without the aim of finding simplistic solutions to the matters of interculturality and diversity, which are inherently ethical, socio-cultural and, in the end, also very personal.

Placing the individual music educators’ personal experiences at the heart of this inquiry has also served to fashion a form of intercultural research that avoids categorizations, for instance according to nationality, but instead respects individuality (Dervin, 2016). However, the avoidance of categorizations does not ignore the perspective that situational conditions and the context of the inquiry can have a notable impact on the research process and call for articulation. As pointed out by Herr and Anderson (2005), “[participatory] action research is by nature holistic, and, therefore, it cannot easily be used to study a phenomenon independent of the various layers of the social context within which it is situated” (p. 65). Therefore, the intercultural nature of this inquiry provides an auspicious opportunity to explore the educational and professional affordances in music teacher education, and how these “frame choices and activities in local and contextual music teacher education programs” (Westergaard, Karlsen & Partti, 2020, p. 5). Moreover, the intercultural setting of this inquiry creates a fertile platform to scrutinize the contextual nature of teacher agency. Biesta, Priestley and Robinson (2015) have noted that:

the achievement of agency is always informed by past experience, including personal and professional biographies; that it is orientated towards the future, both with regard to more short-term and more long-term perspectives; and that it is enacted in the here-and-now, where such enactment is influenced by what we refer to as cultural, material and structural resources. (Biesta, Priestley & Robinson, 2015, p. 627)

Similarly, Eteläpelto and colleagues (2013) note that in addition to individual life-courses, “the nature and manifestations of agency should be always specified in terms of the multiple ways and purposes of it, and how these are related to local contextual conditions, including the material circumstances, physical artefacts, power relations, work cultures, dominant discourses, and subject positions available” (Eteläpelto, Vähäsantanen, Hökkä & Paloniemi, 2013, p. 60). Both of these notions highlight the contextual nature of developing agency, and the intertwined nature of teacher agency and the politics of diversity.

1.2. The need for mobilizing networks in music teacher education

The need for educational development work through networks and international partnerships has also been recognized at global and national (Finnish) policy levels. For example, the United Nations’ goals for sustainable development call for “inclusive partnerships – at the global, regional, national and local levels” that are “built upon principles and values, and upon a shared vision and shared goals placing people and the planet at the centre” (United Nations, 2020). Moreover, goal 17.16 encourages establishing multi-stakeholder partnerships:

[To] enhance the global partnership for sustainable development, complemented by multi-stakeholder partnerships that mobilize and share knowledge, expertise, technology and financial resources, to support the achieve-

ment of the sustainable development goals in all countries, in particular developing countries.

In Finland, the continuous professional development of teacher educators has become a concern in educational planning (Lehtinen, 2013). At the state level, it has been recognized that increased attention should be placed on new kinds of solutions that produce individual and collaborative dynamics to support the continuous professional development of teachers in education (*ibid*). In 2007, the Ministry of Education and Culture in Finland commissioned an investigation to assess the needs for developing teacher education. The ensuing report, *Opettajankoulutus 2020* (OKM, 2007), highlighted that before 2020 teacher education departments should significantly focus on strengthening future teachers' competencies in engaging with cultural diversity, since such diversity has been intensifying in Finland in recent years due to immigration, mobility, and globalization. To achieve this strengthening, the legislation also maintains that teacher educators should receive in-service training. In 2016, the Finnish Ministry of Education and Culture set a task for the Teacher Education Forum (*Opettajankoulutusfoorumi*) to revamp the structures and policies concerning teacher education. This report, *Opettajankoulutuksen kehittämisen suuntaviivoja. Opettajankoulutusfoorumin ideoita ja ehdotuksia* [Guidelines for developing teacher education. Suggestions and ideas from the Teacher Education Forum] (OKM, 2016) similarly observes that educational institutions have lacked goal-oriented and long-term visions of how to support the ongoing professional learning of their teachers. In making suggestions for the future, the report gives notable weight to finding ways to support teachers' abilities to operate in diverse learning environments and networks, both nationally and internationally, as well as highlighting the need for engaging teachers in research-based knowledge building. Practitioner research is thus seen as one of the main foundations for future teachers' professional development (*ibid*). The report further outlines that teachers and teacher educators ought to strengthen their abilities to become researching practitioners, and thereby active producers of new knowledge (OKM, 2016, p. 34), which in turn is assumed to enhance the teachers' abilities to take a role in educational leadership – in other words increasing teacher agency.

As presented above, this study is based on a social and educational vision wherein collaborative learning across national borders can be seen as one effective way to respond to the 21st-century challenge of developing teacher education through collaboration and “learning from each other” within and beyond institutional borders (Darling-Hammond & Lieberman, 2012, p. 169). In other words, the design of this inquiry leans on understanding where an intentional interaction between individuals and collaborative activity can be expected to produce new knowledge and learning, and to support a formation of knowledge communities (Hakkarainen, 2013; Hakkarainen, Paavola & Lipponen, 2004) within and across national and geographical borders. As the earlier research points out, one of the most urgent challenges for 21st-century educational institutions lies in the rapid social and cultural changes that are taking place worldwide (see e.g. Hansen, 2013; Lehtinen, Hakkarainen & Palonen, 2014; Rouhelo & Trapp, 2013). Teacher education institutions in particular are facing new challenges, as they need to prepare their students for a form of working life that is more unpredictable than ever. For example, due to growing immigration, future teachers will be expected to be equipped with abilities to meet the educational consequences of increasing diversity in the teaching and learning environments of schools and in society at large. In order to be able to educate future generations, teacher education institutions are challenged to respond to the needs of supporting the ongoing learning of their teachers (Lehtinen, Hakkarainen & Palonen, 2014), since in the end the “teacher educators are key to educational systems globally as they strongly impact the quality of teaching and learning in our schools” (Vanassche & Kelchtermans, 2016, p. 1). This challenges teacher education institutions to find new creative solutions that support the ongoing learning of their teachers.

The task is hardly an easy one. For example, technological development and globalization are also changing the prerequisites of working life in music education at a rapid pace. This entails teachers to manage continually changing teaching and learning environments wherein new skills are constantly needed. The currently developing phenomena in societies are complex, and mere technical training is barely adequate to operate effectively in any field of expertise. As Marsick, Shiotani and Gephard

(2014) assert, “solutions to work challenges today often require bringing together several bodies of deep expertise to address complex problems with no known solutions” (p. 1022). Networking and openness, a form of network economy, are increasingly influencing the future of working environments, and sharing knowledge and producing shared knowledge are said to be the new necessary assets for any institution (Autio, Juote-Pesonen, Mannila & Tuomola, 2013), including music teacher education institutions.

Earlier research in the field of intercultural music (teacher) education (see, e.g. Broeske, 2020; Johnson, 2018; Kallio & Westerlund, 2020; Miettinen et al., 2018; Saether, 2013; Treacy, 2020; Westerlund, Partti, & Karlsen, 2015) articulates projects that can be seen as “*multi-stakeholder partnerships that mobilize and share knowledge*” (United Nations, 2020) between stakeholders in the Western context and the majority world. The literature from these projects will be further surveyed in chapter 2.4, as it has contributed notably to formulating the theoretical background and the overall aspirations of this inquiry. Even though some of this research (e.g. Miettinen, 2020; Treacy, 2020) discusses intercultural music teacher education, the previous literature has mostly focussed on the experiences of tertiary level students and student teachers (see, e.g. Broeske, 2020; Johnson, 2018; Saether, 2013; Westerlund, Partti & Karlsen, 2015). This inquiry contributes to the existing literature by offering views that were constructed during a several years’ long intensive and reciprocal process of co-learning in an intercultural music educator group, instead of describing short-term interactions, the latter often being the case with the earlier research referred to above.

As described above, the potential of international partnerships and various kinds of global networks is widely supported in research literature and policy documents. However, there has been less discussion of the complexity and discomfort that might characterize such endeavours. Kallio and Westerlund (2020) have argued that intercultural learning processes inevitably involve “stepping outside of one’s cultural, musical, and pedagogical comfort zone” as “a necessary compo-

nent” (p. 47) and are therefore prone to unsettling and discomforting emotions. The long-term engagement in the process of this inquiry has offered a favourable basis for exploring not only the potential of intercultural partnerships but also the difficulties of such involvement. Indeed, ethical, socio-cultural, and personal challenges have framed this inquiry throughout. Therefore, the description of the research process incorporates and illustrates even the painful complexities of “societal transformation and institutional change” (Kallio et al., *in press*) involved in the process of this inquiry, thus moving beyond “the good intentions and visions of diversity in music education that foreground togetherness and harmony” (*ibid*).

In this inquiry, intercultural collaboration is explored at multiple levels and through various theoretical lenses. Constructed on an interdisciplinary basis, it brings together music and music teacher education research, intercultural (music) education research, professional learning, and organizational studies. Also leaning on the international and national policy-level suggestions presented above, this study is designed with a wish to find creative but critical avenues to support the ongoing professional learning of music teacher educators, to enhance ethical and inclusive music teacher education practices through intercultural collaboration and research, and to provide new knowledge for music education scholarship. It aims to examine the potential of a critical collaborative research approach (Kemmis, 2006) in an intercultural setting as a means for music educators’ professional development, and the development of music teacher education practices and music education scholarship locally and globally. As a whole, this inquiry aims to contribute to the understanding of the complexities of intercultural educational development work and the ways it can promote music teachers’ professional development, and furthermore to explore its potential for creating intercultural partnerships that not only support the continuous professional development of teachers but can also inform music teacher education and scholarship more widely.

1.3. Research questions

Stemming from the intercultural starting points and research interests described above, the objectives of this inquiry are 1) to build knowledge communities (Hakkarainen, 2013; Hakkarainen, Paavola & Lipponen, 2004) in order to have a practical impact on the development of music teacher education, 2) to promote music teacher agency (Biesta, Priestley & Robinson, 2015; Eteläpelto et al., 2013) and, 3) to support the efforts of music educators in Nepal and Finland to conduct diversity-aware and ethical music education and research (Kallio et al., in press; Westerlund, Partti & Karlsen, 2020). The research task has been to utilize a collaborative learning approach (see, e.g. Darling-Hammond & Lieberman, 2012; Gaunt & Westerlund, 2013a; Luce, 2011) for intercultural educational development work through a participatory action research process.

The inquiry is designed to answer the following overarching research questions:

1. What opportunities and limitations does critical collaborative intercultural educational development work hold for:
 - a) music educators' professional development;
 - b) music teacher education practices; and
 - c) music education scholarship?
2. What kinds of politics are involved in the critical intercultural educational development work between the Finnish and Nepali music educators and researchers?

The main results of this inquiry are presented in three peer-reviewed articles and book chapters that utilize different theoretical tools and are guided by particular sub-questions. The articles and book chapters have contributed to understanding the Finnish-Nepali collaboration from different perspectives. The sub-questions and their contributions to answering the overarching research questions are presented in Table 1a.

Table 1a: Sub-questions.

Article	Sub-questions	Contribution to research questions
Article I	<p>a) How does the micropolitical climate of institutions and participating individuals' experiences shape the outcome of intercultural music education development work?</p> <p>b) What is the process of 're-invention' that participating teachers experience in intercultural educational development work?</p>	1a 1b 1c 2
Article II	<p>a) How did the characteristics and components of PLC act as catalysts or challenges in constructing a collaborative learning environment for the Finnish-Nepali music educator group?</p> <p>b) What kind of learning was experienced by the participants of the intercultural professional learning community?</p>	1a 1b
Article III	<p>a) How did meta-reflexivity challenge and potentially transform professional epistemologies in intercultural dialogue during the process of co-developing music teacher education in Nepal?</p> <p>b) How did the omnipresent power hierarchies frame the intercultural cross-cultural collaboration?</p>	1a 1c 2

1.4. The intercultural context of the inquiry

As mentioned earlier, this inquiry has been conducted as part of the “*Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel, and Nepal*” (henceforth Global Visions) project, funded by the Academy of Finland for the period of 2015–2020 and administered by the Sibelius Academy, University of the Arts Helsinki in Finland (SibA).² Accommodating more than 1500 students and about 1000 staff members, the Sibelius Academy is one of the largest music academies in Europe (Uniarts, Helsinki, 2020a). The Sibelius Academy educates students to become performing artists, educators, and musical experts in various musical fields. It was established as a conservatoire in 1882 and gained university status in 1998 and is now part of the University of the Arts Helsinki, which is the only arts university in Finland. SibA currently offers Bachelor’s and Master’s degree programs in Classical Music Performance, Music Education (which started as a school music department in 1957), Church Music, Jazz Music, Global Music, Folk Music, Composition and Music Theory, Orchestral and Choral Conducting, Music Technology, and Arts Management. Entrance exams are organized by each programme separately, emphasizing the qualities needed in these specialized fields of music (Korpela et al., 2010). In addition to Bachelor’s and Master’s degrees, the Sibelius Academy provides doctoral education, where the students can choose between Arts, Research, and Applied Study programs (Uniarts, Helsinki, 2020b). The institution also has a Junior Academy, and the University of the Arts Helsinki provides Open University access for adult education and training, which provides several courses for in-service music educators to further their professional learning.

The Global Visions project as a whole has aimed at co-developing future visions for music teacher education practices by engaging three institutions, namely the Sibelius Academy (Helsinki, Finland), the Levinsky College of Education (Tel Aviv, Israel), and the Nepal Music Center (Kathmandu, Nepal), and their respective music teacher

² At the Sibelius Academy, the project has been administered by the *Center for Educational Research and Academic Development in the Arts* (CERADA)

educators and researchers, in processes of collaborative and research-based learning. Designed as a collaborative research project in the field of music teacher education, and based on the idea of mobilizing networks as a starting point, the objective of this larger project has been to explore the negotiation of visions in the three music teacher education programs in order to co-create knowledge of and for intercultural music teacher education. In the Global Visions research project (<https://sites.uniarts.fi/web/globalvisions>), the focal aims have been:

to engage in inquiry towards cosmopolitan openness in which disadvantaged areas have a quintessential epistemological role;

- to promote music teacher agency and educational leadership by exploring teacher educators' capabilities to design their own futures, and by highlighting manifestations of existing activism;
- to create an international network of music teacher educators and a hybrid space for reflection and planning together with partner institutions, in order to further test the idea of institutional collaborative learning while building knowledge communities; and
- to have a practical impact on the developmental processes of music teacher education by combining research and educational agendas that deal with diversity in the profession.

One of the aims of the Global Visions project has been to promote equality by including research participants without academic training as active participants in the collaboration, as well as in knowledge-creation and co-authoring. The Global Visions research project design is based on an assumption that this kind of involvement carries great potential for creating new research streams in music education and exploring how the Western hegemony in academic knowledge production could be challenged. As such, this project has aimed to exemplify a more balanced process of co-constructing knowledge in music teacher education.

As a whole, the Global Visions project has aimed to contribute to developing more culturally sensitive and diversity-aware music teacher education globally. As artic-

ulated by the Global Visions principal investigators Heidi Westerlund and Sidsel Karlsen (2017):

Global visions is not a project limited to addressing challenges in the Finnish, Israeli, or Nepali educational contexts per se. Rather, the project, with its teacher educators' network, is dedicated to co-developing knowledge for music teacher education on how to deal with the challenge of equipping future music teachers. (Westerlund & Karlsen, 2017, p. 83)

The Global Visions research in Israel and Finland contributes to an understanding of "how cultural diversity is and could be approached in music teacher education, and how the envisioned change could be initiated on an institutional level" (Miettinen, 2020, p. i.). The research in Israel has been constructed around the idea of creating mobilizing networks among and between music teacher educators and researchers from the Sibelius Academy, University of the Arts Helsinki and the Levinsky College of Education in Tel Aviv, and beyond. This mobilizing network was initiated in Israel through discussions, collaborative reflection, and focus group interviews and workshops in two music teacher education programmes. The outcomes of the study have been articulated in several peer-reviewed articles and book chapters (see, Miettinen, 2019; Karlsen, Westerlund & Miettinen, 2016; Miettinen, Gluschkof, Karlsen & Westerlund 2018; Miettinen, Westerlund & Gluschkof, 2020; Westerlund & Karlsen, 2017)

The Global Visions research processes in Nepal derives from the Nepali basic education curriculum reform of 2011, when a new national curriculum introduced music as a subject in schools for the first time. Consequently, questions of how to organize music teacher education were raised: How could Nepal ensure that future music students received a high-quality music education? How could teachers be prepared for this work without a national teacher training facility? As part of the Global Visions research project in Nepal, Treacy (2020a) has conducted research in which the musician-teachers in Kathmandu Valley engaged in co-constructing visions in order to

contribute to constructing contextually sensitive and ethically engaged music education practices in Nepal and beyond. The results of Treacy's inquiry are articulated in five peer-reviewed articles (see, Treacy, 2019; Treacy, 2020b; Treacy et al. 2019; Treacy, Thapa & Neupane, in press; Treacy & Westerlund, 2019). The Global Visions subproject described in this doctoral research similarly focuses on the educational development work in Nepal, but in the frame of cooperative institutional development work between the Sibelius Academy and the Nepal Music Center.

In 2012, the representatives of a Kathmandu-based music school, Nepal Music Center (NMC), had started the task of developing national music curricula and music teacher education in collaboration with the Ministry of Education of Nepal. NMC is a music school established with the support of the Norwegian government in Kathmandu in 2006. Home to Nepal Sangeet Vidhyalaya, and established by Music Nepal, NMC is an institution hosting approximately 300 students and 30 staff members. NMC offers tuition through several faculties. The Faculty of Eastern Music has a focus on Hindustani classical music and offers tuition in vocals, tabla, and flute. The Faculty of Western Music is focused mainly on various genres of Western popular music through providing tuition in guitar, vocals, bass, and drums, as well as some Western classical music, in particular in keyboards. The Faculty of Folk Music offers tuition in traditional Nepali drums, harmonium, sarangi, bansuri-flute, and vocals. NMC also has a Faculty of Dance that offers classes in traditional Nepali as well as contemporary dance styles, such as street dance and hip hop. Besides learning these various styles of music and dance, the students of NMC can also take part in classes on music theory, music technology, and composing and arranging.

To find international support for the task of developing their national music curricula and music teacher education, the representatives of NMC invited the music education researchers and teachers from the Sibelius Academy to collaboratively develop the preliminary structures and practices initiating music teacher education in Nepal. The concrete elements of the Finnish-Nepali collaboration began in 2013-2014 and then continued in 2014-2015 as two Music Teacher Education Development Proj-

ects in Nepal (<http://mcau.fi/nepal/>). These projects were funded by the Ministry for Foreign Affairs of Finland. The Music Teacher Education Development Projects were designed to support cross-national collaborations on the study of teacher education. The aim was to support Nepali and Finnish music teacher educators and researchers to learn from each other, and to foster the development of intercultural abilities in the current and future music teacher education programs. These projects, which I have been part of since the beginning, were then continued and intensified under the Global Visions research project from 2015 to 2020, which situated research at the heart of the Finnish-Nepali collaboration.

1.4.1. The context for developing music teacher education in Nepal

A particular characteristic of Nepal is that it is an extremely diverse country, recognizing 126 castes/ethnic groups, 123 languages spoken as a mother tongue, and ten religions (Government of Nepal, 2012, p. 4). Music has a central role in everyday life in Nepal, “permeating social life and festivities” and “often expected or mandatory for various occasions” (Treacy, Thapa & Neupane, *in press*). Nepal has been subsumed by a Hinduist caste system that is based on a hierarchical structure defining people’s social positioning, occupation, and ways of living, and does not recognize social mobility (Bennett, 2008). Even though the caste system was banned already in 1963, it still has a strong impact on all levels of the nation and its communities (Moisala, 2013), as well as in socially constructed informal institutions related to “behaviors, values, and norms” (Bennett, 2008, p. 207). The caste system affects governance at the state level, where members of the ruling castes, the Brahmin and Chettri and Newar groups, form a majority of the parliament, as well as the civil services, where for instance in the judiciary these same groups hold practically all positions (Bennett, 2008, p. 203-204). This governance pattern is also echoed in many companies, and private and public institutions (*ibid*), including the site of this inquiry, the Nepal Music Center. As Moisala (2013) argues, the caste system legitimizes in several ways

both symbolic and concrete discrimination and injustices against the lower castes. Musical traditions have been passed forward to new generations in the local communities according to specific rules related to social life, strictures, and hierarchies (see, e.g. Grandin, 1989; Moisala, 1991) deriving from the caste system. Traditionally, musicians have been from the lower castes, which creates a particular shading of traditional music-making and the status of being a musician.

Alongside traditional music practices in the local communities, Nepal has a strong and growing scene of popular and Western rock music that is freer from the socio-cultural constraints of traditional music. Rock music in particular, with its various sub-categories, has taken over the musical interests of the young generation (Greene, 2001) in the past decades, and the popularity of these musical styles has been accelerated by the distribution of smartphones, iPads, and computers within the last couple of decades. Especially in Kathmandu and Pokhara, the two biggest cities in Nepal, popular and rock music has taken over the public music scene, and the general attraction towards the Western lifestyle acts as a further catalyst for the appeal of Western pop and rock music (Treacy, Thapa & Neupane, in print). The third genre of music that is well represented in Nepal is the Hindustani classical music tradition. It has a strong presence in the Nepali musical landscape, and its role is particularly prevalent in higher music education.

At the higher education level, music and dance can be studied in three different campuses of Tribhuvan University (TU), founded in 1959. The Padma Kanya Campus provides tuition only for women, and teaches music and dance as an optional class in addition to other subjects such as language, history, and science. The Lalit Kala Campus teaches fine arts and music. The music curriculum is divided into practical and theoretical parts, and the styles taught include Hindustani classical music and Nepali folk music, with the main emphasis on the first. Music studies at the Sirjana College of Fine Arts are similarly focussed on Hindustani music. Both the Sirjana College of Fine Arts and the Lalit Kala Campus offer a four-year bachelor-level education in music and dance. Music tuition at the TU campuses takes place mostly in large

groups, and due to the lack of systematic basic music studies the level of the university students is diverse (Treacy, 2020a). At Kathmandu University, programs in ethnomusicology are offered at both the bachelor and master levels. The studies include music-making on traditional instruments, fieldwork, and basic research studies, as well as ensemble playing, composition, and arranging. None of these university-level programs, however, offer courses in music pedagogy or provide courses for educating music teachers for schools.

Despite the rich and diverse musical life in Nepal, and the few educational possibilities at the tertiary level, there is no nationally coordinated or funded music education system with a progression in skill levels (Aaltonen, 2017). Currently, music education is offered by music institutes, and as extra-curricular or curricular studies in some private schools (Treacy, Thapa & Neupane, in press). Yet, music teaching in schools, for instance, is mostly aimed at a performance on parents' day, and thus lacks the basis for a profound and systematic education in music (Treacy & Westerlund, 2019). However, recent efforts in establishing music education in schools and extracurricular music institutions imply the emergence of more systematic developmental effort in this field. The task is hardly an easy one. The emerging formal music education system needs to respond to several challenges that arise from the recontextualization of different musical traditions and the ways of conveying them to future generations, as well as to take a stance on music as an educational subject. Where pop and rock music is typically learnt informally from peers or through media, the teaching and learning of Hindustani classical music relies on the guru-sishya-parampara model (see, e.g. Vasanth, 2013). The vast spectrum of traditional musics, and especially their relation to ethnic customs and rituals, create multifaceted institutional demands. For instance, the social stigma attached to traditional musical practices, where musicians come from the lower castes, results in challenging questions such as whose music should be taught by whom, and to whom and in what ways (see, e.g. Moisala, 2013; Westerlund & Partti, 2008). Traditional music carries particular meanings of belonging, identity, and religion, and thus learning the music of a different ethnic group than the one to which one belongs might be considered simply impossible (see, Westerlund and Partti, 2018). In

the words of Lange, Shrestha and Korvald (2009): “the members of other castes feel that it is not right for them to learn folk music – particularly not the music of a different ethnic group” (p. 8). Most importantly, the emerging formal music education system has brought forth a new matrix of educational aspects to be considered in teaching and learning music. As the traditional way of practising music at the community level is based on informal education, this can be understood as being “more related to socio-cultural re-production rather than social change” (Dasen & Akkari, 2008, p. 10). The role of formal education can in turn be seen as inherently “not about the insertion of ‘newcomers’ into existing orders, but about ways of being that hint at independence from such orders” (Biesta, 2009b, p. 356). Allsup and Westerlund (2012) similarly assert this for the wider field of music education:

The purpose of music education should be to renew the musical culture from which it comes; to remake a new generation of music lovers and practitioners; to revitalize its historic practices; to reawaken interest in the familiar and forgotten; to reconstruct musical ways that range from the radical to the reliable.
(Allsup & Westerlund, 2012, p. 138)

Therefore, the traditional forms of musical transmission are inevitably challenged in the new context of formal music education. Another profound challenge for music education in Nepal is obviously the lack of music teacher education programs. To meet the need for educating new music teachers and offering pedagogical in-service training for the teachers who are already practising the profession, the stakeholders in music education have sought support from international collaborations. For example, the Danish embassy supported The Nepal Music Educators’ Society in organizing a 2.5 year-long music teacher training course in 2010-2012. In 2014, with the support of the Ministry of Education, Nepal, the British Council in Kathmandu implemented a World Voice project in collaboration with the National Centre of Educational Development (NCED). The World Voice project aimed to enhance school teachers’ co-operational and language skills through incorporating singing in their teaching practices (British Council, 2020). Similarly, the site of this inquiry, the Nepal Music

Center, has been active in seeking assistance and collaboration opportunities from the international music education community.

1.4.2. The Nepal Music Center: A music school with a national mission

The Nepal Music Center differs from other private music schools in Kathmandu in having taken the active lead in promoting formal music education in Nepal. In 2010, the institution representatives successfully advocated for bringing music into the national curricula. These efforts led to the inclusion of music in the lower secondary and upper secondary school curricula by the Ministry of Education in Nepal. Representatives from NMC were invited onto the national panel responsible for writing these national music curricular documents (grades 6-12) in collaboration with the Ministry of Education, Nepal. Moreover, in 2016, the Nepal Music Center was the first institution in the country to start the Technical and Vocational Stream of Education in Music (TVSE) for grades 9-12. The TVSE studies are a combination of studies from general and discipline-specific education, and thus aim to respond to “the need of concentrating on the production of qualified students who could be easily ‘absorbed’ by the job-markets” (Kanel, 2015, p. 4). In addition to the four compulsory subjects of English, Nepali, Mathematics, and Science, the studies in the TVSE music program consist of six music subjects: (1) Music of Nepal, (2) Fundamentals of Music (music theory), (3) Keyboard, (4) Music Technology, (5) Music Business and Event Management, (6) Elective subject/main instrument (the student may choose between vocal, instrumental, or dance studies).

Throughout its existence, the Nepal Music Center has been active in searching for international collaborations in order to further develop music education in the institution, and more widely in Nepal. For instance, NMC accommodates the UK based music tuition model Rockschool³ by offering classes according to its syllabus. NMC

³ The Rockschool syllabus offers a progressive syllabus for the most common band instruments. The syllabus incorporates technical proficiency and music theory in different instruments and skill levels from the beginner until university level.<https://www.rslawards.com/rockschool/>

further provides Rockschool examinations, facilitated by ABRSM, an exam board working in collaboration with the British Royal Schools of Music.⁴ The Nepal Music Center also regularly organizes concerts given by musicians from all over the world. These musicians also often give workshops to the NMC students and teachers during their visits. In all, international partnerships are seen as an essential part of the educational development work at the institution.

NMC musician teachers

The teachers at NMC are nationally, and sometimes internationally, well-known musicians representing various musical genres. Many of them also tour extensively, not only in Nepal but also abroad. Having such well-recognized and eminent musicians as teachers has been one of the main attractions for many students to choose the institution. Besides teaching at NMC, the teachers often work as performing artists, and many of them also teach in other music schools, private primary schools, and/or universities, as well as providing private music tuition. The teachers have usually achieved their proficiency as musicians (and as music teachers) from informal settings, although some teachers in the Eastern faculty have received formal tertiary level education, most often in India. This process of becoming a music teacher in an informal way creates a particular educational profile for the institution, and also frames this inquiry. One educational aim for the institution has been to support the professionalization of their teachers by providing them with opportunities to enhance their pedagogical skills through international collaborations. For instance, in 2006 a collaborative agreement between NMC, Concerts Norway (Rikskonsertene), and the University of Agder (UiA) in Norway established structures for the development of artistic, pedagogical, and administrative capacities by establishing an exchange program for UiA bachelor level students and musicians and administrators from NMC (Lange, Shrestha & Korvald, 2009). Similarly, teacher training was a particular re-

⁴ The Royal Academy of Music; The Royal College of Music; The Royal Northern College of Music; and the Royal Conservatoire of Scotland.

quest from the management of NMC for Siba and is therefore at the heart of the collaboration described in this inquiry.

1.4.3. Music Teacher Education at the Sibelius Academy

In the Sibelius Academy, qualification to work as a music teacher in comprehensive and upper secondary schools is achieved at the Music Education Program. During their comprehensive 5.5 years long music education studies, the development of versatile musicianship is supported by courses on various instruments and musical styles, choir and band leading, arranging, and music technology (see, Uniarts, Helsinki, 2020c; see also Westerlund & Juntunen, 2015). The studies include learning to play Finnish folk music, and various genres of pop and rock music, as well as different styles of ‘world music’ and classical music. In their learning path towards becoming professional music teachers, the students are engaged in practice teaching, basic research methods, critical analysis, self-reflection, and collaborative and holistic working methods combining, for example, music and movement (*ibid*). The music education alumni work not just in schools but also as music educators in various roles in society. Employment can be found in educational institutions such as playgroups, music schools, conservatories, community projects, and adult education (Korpela et al., 2010). Whilst the degree programme in Music Education provides a Master’s degree in music education (see, Chapter 1.4.3.), students from other programme at the Sibelius Academy can apply to take part in a 60-credits non-degree pedagogical studies curriculum (see, Uniarts, Helsinki, 2020d) for teachers in the arts, which provides the students with the competence to work as music educators in extra-curricular music schools, adult education, and conservatories, for example. The content of these studies comprises, the social, historical, and philosophical foundations of music education, instrument-specific pedagogy, approaches to ethics and education concerning diverse learners, as well as more broadly humanistic conceptions regarding education in the arts. As the written term paper for their pedagogical studies, the students conduct a small research

project in the field of music education according to their particular interests and write a research report on it. Consequently, the students also gain basic skills in conducting a small-scale research project.

The music teacher education researchers at the Sibelius Academy have had a particular interest in intercultural music education within the last decade. In 2011 and 2012, the Sibelius Academy ran two intercultural student-teacher projects in Cambodia that were funded by the Ministry for Foreign Affairs of Finland. The projects in Cambodia comprised a cultural exchange of music, dance, and pedagogies between Cambodian children, Cambodian staff, and Finnish student teachers. The student teachers' experiences of the intercultural exchange were articulated through research (see, Kallio & Westerlund 2016; Kallio & Westerlund 2020; Westerlund, Partti & Karlsen 2015). The research in Cambodia has laid the groundwork for the conceptualization of intercultural learning in other projects, including the Finnish-Nepali collaboration examined in this inquiry.

1.4.4. The (Finnish) starting points for intercultural collaboration in music teacher education in Nepal

As elaborated above, the two educational contexts - Finland and Nepal - as well as the participating institutions - the Nepal Music Center and the Sibelius Academy - differ from each other in many ways. The Sibelius Academy, as part of a larger university, has more than a hundred years of history in teaching music, whilst NMC is a recently opened music school providing basic education in music and dance. Regarding their teachers, most Finnish music education institutes require a university level (Master's or Doctoral) degree from their teachers (Korpela et al., 2010; Westerlund & Juntunen, 2015), and teaching, not only in music but more widely, is a valued profession among the young generation in Finland (Halinen, 2018). This is hardly the case in Nepal, where the general teacher training is only on average 10 months long (Metsämuuronen & Metsämuuronen, 2013), and the teachers struggle with scarce

material and professional resources in their work (Mondal, Shrestha & Bhaila, 2011). Furthermore, as mentioned above, teacher education in music does not yet exist. Therefore, due to the lack of opportunity for teacher education, music teachers in Nepal have acquired their teaching competence through practice (Treacy, 2020a). Also, as elaborated above, music-making and teaching in Nepal carry a certain stigma deriving from the caste system. Even though this inquiry has taken place in a music institution, the social constructions involved in music making in the traditional context have presumably influenced the foundation and construction of music teacher professionalization (Treacy, Thapa & Neupane, in print) and teacher agency.

Unlike in Nepal, the right to pursue an education in the arts is enshrined in the Finnish constitution. The attainment of it is regulated by various laws and curricular documents and endowed with financial resources from the government and municipalities. The objectives and core content of each subject taught at school, including the arts and music, as well as the objectives for the learning environment and principles for guidance, support, differentiation and assessment are stated in the Finnish National Core Curriculum for Basic Education (Finnish National Board of Education, 2016), which was reformed in 2014 and implemented in autumn 2016. The core curriculum articulates four main *tasks* for the basic education system: 1) the educational task; 2) the social task; 3) the cultural task; and, 4) the future-related task (*ibid*, p. 40). These key areas guide the learning objectives in different subjects, including music. In music teaching, particular emphasis is given to the importance of engaging students in versatile musical activities and providing the means for cultural understandings, co-operational skills, creativity, listening skills, and developing versatile means for expressing themselves musically, which will cater to the overall growth of the students (Finnish National Board of Education, 2016). Music is a mandatory school subject through grades 1-7 and an optional subject through grades 8-9. The general upper secondary education that continues the basic education for students aged 16-19 and provides eligibility to higher education offers music lessons through two mandatory courses (one course is 38 lessons) and two optional courses.

In addition to the music instruction provided in the basic education curriculum, it is possible to acquire more extensive studies in music through the basic arts education provided by the approximately 100 extracurricular music schools located throughout the country (Aarnio, 2017; Korpela et al., 2010; Westerlund & Juntunen, 2015). These music schools are specialized in teaching music of various styles, mostly Western classical music, folk music, pop, and jazz music (Korpela et al., 2010; Westerlund & Juntunen, 2015). To ensure equal opportunities for everyone to receive high-quality teaching in the arts, studies in music schools are subsidized by the government as well as the local authorities. The National Core Curriculum for Basic Education in the Arts (Finnish National Board of Education, 2017) furnishes the framework for the education provider to draw up its curricula within, for both the general and the advanced syllabus for music offered in these music schools. Commonly, teachers working in music schools are highly educated and often possess a university degree in music (Aarnio, 2017; Westerlund & Juntunen, 2015). To further continue studies from the basic level education in music, one may continue to vocational and higher education studies in conservatories, universities of applied sciences, or universities (Korpela et al., 2010, p. 17). These institutions are committed to educating their students to become proficient musicians in various genres, as well as to provide opportunities to focus on pedagogical studies in music ranging from early education to general music education and instrument pedagogy to community music pedagogy.

Should one aspire to a career as a music teacher in a school in Finland, the proficiency can be achieved at three universities, namely the University of Oulu, the University of Jyväskylä, and the Sibelius Academy of the University of the Arts Helsinki. All three universities also provide doctoral-level education in music and music education. Due to their extensive education, music teachers, as do all teachers in Finland, possess great autonomy and are trusted to make situational judgements regarding teaching materials, course content, and pedagogical approaches (see Sahlberg, 2015). Similarly, teachers' insights play an important role in policy-level decisions. For example, in the latest reform of the National Core Curriculum for Basic Education (Finnish National Board of Education, 2016) and the National Core Curriculum for Basic Ed-

ucation in the Arts (Finnish National Board of Education, 2017), teachers were welcomed into the process by commenting on the writing of the curricular documents. Their views were placed at the core of the process, and their “experiences and ideas influenced the planning and direction of the process as well as the formulation of the reform goals” (Halinen, 2018, p. 77). Moreover, the teachers are also trusted to participate in the continuous curriculum development work taking place on a local level. Teachers are expected to practice educational leadership by drawing up the local curricula and annual plans for their schools (Halinen & Holappa, 2013) and music schools on the basis of the national core curricula.

Finland has been a long-term partner for Nepal in educational development work, and it has been one of the priorities of Finland’s and Nepal’s bilateral development cooperation. This inquiry has taken place at a time when The Ministry of Education of Nepal established a comprehensive School Sector Development Plan (SSDP) 2009–2015, with one of its main focus areas being in teacher development (Government of Nepal, 2009). To support the aims of the SSDP, JAMK University of Applied Sciences and HAMK University of Applied Sciences in Finland, along with the Tribhuvan University in Nepal, established a capacity development project: The Training of Trainers for Teacher Qualification Upgrading Programme in Nepal 2013–2015 (JAMK, 2020). The project was funded by the Ministry for Foreign Affairs of Finland and administered by the Finnish National Agency for Education (Ministry of Foreign Affairs, Finland, 2020). The three main objectives of this developmental programme covered (1) Open and Distance Learning methodology in education, (2) administrative development, and (3) material production. The second phase of the SSDP was conducted in 2016–2020 and was supported with 20 million euros by the Finnish government (*ibid*). Furthermore, between 2016 and 2019, The Ministry of Education and Culture in Finland supported the Ministry of Education in Nepal in its curriculum development work, as well as the distribution and creation of teaching and learning materials, with 1.7 million euros (Ministry of Foreign Affairs, Finland, 2020). Finland has, in other words, provided expert assistance to Nepal in teacher training and instruction planning, as well as the piloting and further development

of the new curricula in schools, concurrently with the music education development work between the Sibelius Academy and the Nepal Music Center. This larger educational development work in Nepal has also framed the educational development described in this inquiry. Over the course of the project, there was interaction between the SibA and NMC stakeholders and other Finnish and Nepali stakeholders involved in the SSDP work in Nepal. However, the Global Visions project was the only educational developmental research project that had a focus on the arts and music education in particular.

The educational development work carried out by the Finnish National Agency for Education in Nepal has placed building the capacity of the Nepali teachers at the heart of its educational endeavours. The collaboration between Sibelius Academy and Nepal Music Center has echoed this approach. One concern in developing the education system in Nepal has been that the standardized external exams guide the teaching towards the kind of student learning that excludes the individual students' "intellectual level, interest, pace and needs" (Government of Nepal, 2007; see, also Treacy, Timonen, Kallio & Shah, 2019). In order to prepare the students for the rapidly changing societies of tomorrow that will require the ability to navigate complex and changing environments, more student-centred approaches to teaching and evaluation are thus called for. This in turn entails increased capacity from the teachers and strengthening their abilities to navigate reflexively and holistically between various ways of teaching and learning. In order to achieve these goals in Nepali music education, this calls for developing higher music education structures that provide the future teachers' opportunities to engage in research-based education and long-term commitment in educating themselves for the profession.

1.5. Researcher position

As discussed throughout this introduction, the participatory design of this inquiry, as well as the choice of incorporating my own learning path into the inquiry, frame this

dissertation throughout. Consequently, my personal and professional aspirations, history, and background give a particular tone to the characteristics, methods, and presentation of the results of this inquiry, and therefore call for articulation. Before and during this inquiry I have worked as a Lecturer in Folk Music at the Sibelius Academy. In this position, teacher education has been one of my main areas of teaching. In 2012, I was fortunate to have been offered an opportunity to take part in intercultural collaboration in Nepal. However, little did I know how this small request, presented by Professor Heidi Westerlund, to join for a week-long trip to Kathmandu, would change my professional path. At that time, I had been working as a lecturer at the Sibelius Academy for eight years. I was also teaching children in a music school as well as practising my own artistic career in various settings. As a university lecturer, I was at a stage where I had started to feel that I wanted to learn and study more. Looking back now, it seems that my urge to be able to more consciously conceptualize the various facets of music teacher education was awakening, as I wanted to improve my professional practices. My master's level of education was thoroughly focused on artistic development and, as such, I had no previous education or experience in conducting research. In that sense, my starting point for developing a teacher-researcher identity was somewhat aligned with that of my Nepali colleagues at the beginning of our collaboration. My artistic career had taken me around the globe, and I had been very active in the international networks of our university. I thus had hardly any doubts about going to Nepal and taking part in yet another international collaboration. After the second time visiting Nepal in 2014, Professor Heidi Westerlund presented the idea of applying to the doctoral-level Research Study Programme and pursuing doctoral studies in relation to the Nepali collaboration. I was hesitant at first, as I knew I had to start my research career from scratch and it would require an enormous process of learning just to get into writing and reading in a language, English, that is not my mother tongue. However, this suggestion seemed to resonate well with my eagerness to further expand my professional competence. Moreover, I had extremely positive and inspiring experiences from the two initial visits to Nepal; this, and the idea of a collaborative research team, eased the decision to apply to the doctoral studies program. I was accepted as a doctoral student in August 2014.

Although I had not realized it as such before, collaborative ways of working and collaborative learning have characterized both my artistic and educational work. As an artist, I have constructed all my ensembles and productions in collaborative ways: each participant provides their own contribution, and thus the product is not predetermined but composed and arranged by the participants collaboratively. Also, being part of improvisation collectives in Finland combining folk music and contemporary forms of dance have been important in setting the mindset where everything that happens is a summary of the participants' abilities to listen, contribute, trust, and communicate. In other words, the key features of collaborative learning. In education, the key values have been to approach teaching in ways that the students – be they seven years old or seventy – already possess plenty of skills and teaching and learning is always a two-way street for the student and the teacher. Collaborative composing and the development of communicative musical and expression skills have framed my teaching, as well as the idea that the interactive process is more important than the artistic outcome from an educational point of view. Consequently, my earlier background as a facilitator of collaborative ways of working both in the arts and in education has outlined this inquiry as a whole.

The roles that I played in Kathmandu while conducting this inquiry included that of teacher educator, doctoral researcher, music teacher, facilitator, planner, administrative assistant, musician, co-learner, mentor, friend, representative of the Global Visions project, representative of the Sibelius Academy, and a kind of intermediary between the administration and teachers at the NMC music school, as well as between the local participants and the Global Visions research team. Despite these seemingly obvious roles mentioned, it is not an easy task to define one's positionality in relation to the research setting, particularly in terms of power (Herr & Anderson, 2005). Firstly, positionality is not simply what you yourself think of your role, but rather it is always something *in relation* to the others; it is never stable, but changes along the lines of the research (Merriam et al., 2001). I began this journey as a lecturer of a music university and along the way the prevalent positioning was that of a doctoral student. Secondly, positionality is a matter of choice of perspective, and "the

notion of insider and outsider is often a matter of degree” (Herr & Anderson, 2005, p. 38). In the beginning, I had little understanding of the local context and only gradually gained a deeper understanding of it. My positionality in relation to the NMC stakeholders also changed along the way, echoing Herr and Anderson (2005) who note that PAR often involves multiple stakeholders and participating individuals and along the way the relationships take different forms. At some point, as I was working more closely with the administrators and over the process, the work with the teachers became more central. In all, the shifting positionalities and groups where one identifies oneself as ‘insider’ change along the way in any research of this kind, and the shifting positionalities inevitably have implications for the directions the research takes.

However, the researcher’s personal history and values can also be seen as an asset, as the research draws from one’s own professional strengths and areas of interest. My particular interest in teachers’ professional development and collaborative learning is deeply embedded in my personal history as a musician and music educator, and these experiences underlie my professional interests, as described above. These motives have functioned “as guideposts for the direction and nature of the work” (Dickson & Green, 2001, p. 248) and contributed to formulating the foci of this inquiry throughout the process. Notably, the process of a PAR inquiry requires that the researcher is constantly reflecting on questions such as “Why am I interested in this topic?” and “How does my background contribute or inform the inquiry?” (Kirby & McKenna, 1989). Transparency is crucial in articulating the researcher’s own goals, interests, and professional aims in the process, and may also support the sense of equality and democracy among the participants of the inquiry, as well as helping to clarify the influence of the researcher’s positionality on the approach and content of the research (Dickson & Green, 2001). In order to articulate both my positionality and my personal voice in the research, I have incorporated my personal researcher diaries into the empirical material of this inquiry. In all, to help the readers navigate through this research work, I will make thorough efforts to articulate my positionality, and the changes within it, along with this research report.

1.6. Structure of the dissertation

Chapter 1 has laid an overall contextual frame for this inquiry. It aimed to provide a framework that would allow the readers to explore this inquiry as a whole. Chapter 2 continues by presenting the theoretical frame wherein this inquiry is positioned. At the beginning of Chapter 2, I will offer a brief literature review on the key issues concerning how music teacher professionalism is understood in the literature and the necessary reflexive features framing the notions of music teacher professionalism. I then continue with perspectives on music educators' professional development as a learning process, and address what kind of learning this intercultural research aims for. Moreover, I will address the theoretical foundation for the collaborative learning approach in this inquiry, and why practitioner-research might be an asset in professional development endeavours in music education. At the end of Chapter 2, I will offer a brief literature review that provides a theoretical understanding of why interculturality is seen as a potential catalyst for learning in this inquiry.

Chapter 3 presents the methodological choice of PAR in this inquiry. I begin with illustrating how PAR was harnessed to construct collaborative, inclusive, and democratic research that might carry the potential to challenge the unilateral Western hegemony in knowledge production in the music education literature. I will further address how PAR intrinsically holds potential for professional development, and how this might support the creation of knowledge communities. In what follows, I will discuss in more detail some of the specific features that might complicate the PAR processes in intercultural environments, and the ethical deliberations involved in these. A brief description of the particularities concerning the validity and quality criteria of PAR research is also incorporated into the chapter. Chapter 3 then further presents the research participants and the empirical material of this inquiry. Similarly, the description of the analytical process is illustrated.

Chapter 4 offers an overview of the process of this inquiry in a rather detailed form. It is hoped that the description will provide the readers with a holistic understanding

of this PAR inquiry, where the research findings are merely one small illustration of a multifaceted and complex long-term process. The chapter also contributes to the validity and quality criteria of this inquiry. In all, Chapter 4 aims to support the readers in gaining a holistic understanding of the intercultural educational development work that constitutes this inquiry as a whole. In Chapter 5, I will present the main findings of this inquiry in connection with their contribution to the overarching research questions. The articles that articulate the main findings are included as a whole in the Appendices. In Chapter 6, I will offer a discussion of the emergent topics of the inquiry. Firstly, this includes providing a discussion from the perspective of music educators' professional learning in this inquiry. Secondly, Chapter 6 presents a discussion of the opportunities and limitations involved in music teacher education institutions making a turn towards acting as innovative knowledge communities. Thirdly, the discussion then points out the lessons of this inquiry for globalizing music education research. In Chapter 6, I also offer my own vision of a 21st-century globalizing music education and share with the readers some methodological reflections that emerged during the process of this inquiry. Throughout Chapter 6, the critical perspectives are incorporated into the discussion. The dissertation then ends with concluding marks in Chapter 7.

2. Theoretical framework

In this chapter, I will provide the theoretical points of departure that frame the pertinent topics of this inquiry. First, I will offer a brief literature review of the key issues related to how music teacher professionalism is understood in the research, as well as the reflexive features that are increasingly necessary to framing the notions of professionalism. I will then continue with perspectives on music educators' professional development as a learning process and the role of collaborative learning and practitioner-research as an asset in professional development endeavours in music education. In what follows, I will address perspectives relevant to supporting our understanding of how interculturality might potentially act as a catalytic element in music educators' professional development. The theoretical framework aims to produce an understanding of how intercultural partnerships can facilitate music teachers' professional development by offering them platforms to learn with and from each other through collaborative, intercultural practitioner research and by engaging them in collaborative knowledge production, and furthermore how this might impact the development of music educators professional learning, teacher education practices, and research both locally and globally.

2.1. Music teacher professionalism

The nature of music teacher professionalism has been a topic of increasing interest to researchers in the last decades (see, e.g. Georgii-Hemming, Burnard & Holgersen, 2016). Similarly, several international research and education projects (see, e.g. DAPHME⁵; Polifonia⁶) have been established to support the discussion of various aspects of the nature of professionalism in music and the overall development of the profession.

5 Discourses of Academization and the Music Profession in Higher Music Education, 2016-2020. <https://www.oru.se/english/research/research-projects/rp/?rdb=p1032>

6 2004-2010. <https://www.aec-music.eu/polifonia>

Teachers in music education often have a life-long history of learning to play an instrument and familiarising themselves with the characteristics and history of a particular musical genre or genres. This is a particular distinction from many other professional fields, where the initial constitution of the professional grounding starts at the edge of adulthood (Angelo, 2016). Mastering one's instrument with such proficiency that one can express emotions, stories, and the musical features of their passion is a desire of any musician, and often calls for a life-long commitment to developing technical and expressive proficiency. Therefore, this craftsmanship is indeed at the very heart of the profession of being a musician. However, viewing the profession of being a music *teacher* merely through craftsmanship skills is far less straightforward.

The craftsmanship element of music teaching and learning is manifested in the apprenticeship model of music teaching, “based on hands-on knowledge, know-how, or skill” (Westerlund, 2006, p.120). Indeed, the idea of a ‘good music teacher’ often seems to equate with that of a person who possesses excellent skills and knowledge in playing their instrument and the related music tradition and who is, therefore, able to pass forward that musical tradition. For example, a study among teachers of instrumental and vocal pedagogy (Juntunen, 2014) revealed that the teacher educators perceived musical and instrumental skills as essential features of being a music teacher. They characterized music teacher professionalism as “formed by instrumental and artistic skills, as a sort of experiential knowledge, rather than in terms of knowledge related to teaching itself” (Juntunen, 2014, p. 169). Similarly, Holgersen and Holst (2016) discovered that “teachers and educators value most the ability to make students express themselves musically” (p. 60). However, as research shows (see, e.g. Georgii-Hemming, Burnard & Holgersen, 2016), the matter of music teacher professionalism is, or at least should be seen as, complex and composed of several layers of knowledge, not only of the proficiency that comes with mastering handicraft skills on an instrument and within a musical tradition. Georgii-Hemming (2016a) has used the vocabulary of Aristotle to depict the different sides of music teacher professionalism as ‘techne’ and ‘phronesis’. ‘Techne’ can be understood as the handicraft skills in music, more specifically “possessing, understanding and being able to

communicate artistic proficiency” (p. 26). ‘Phronesis’ describes the interconnection of ‘techne’ with “ethical, social and political life” (p. 29) and thus highlights the aspects of music teaching and learning for “attaining ‘good’ for both individual citizens and the common weal” (*ibid*). Bowman (2010) has defined ‘phronesis’ as “the ethical discernment that is required to negotiate one’s way in the realm of practical human affairs—to act rightly, in light of the potential human consequences of one’s actions” (p.5). As such, the practitioner approach to music and the apprenticeship model of teaching (see, e.g. Westerlund, 2006) have typically only emphasised ‘techne’.

The design of this inquiry leans strongly on ‘phronesis’, where the research is harnessed to support the teachers’ “capacity to reconstruct the means and ends of teaching into a constant reorganisation of values for the good or the growth of oneself and others” (Allsup & Westerlund, 2012, p. 126). In other words, this inquiry seeks to further increase the understanding of the relevance of teachers’ commitment to a continuous questioning of their own attitudes, values, and ethics in working environments and society at large (Jokikokko, 2005) as a central feature in music teacher professionalism. This turn, however, calls for a commitment to reflexivity that moves beyond reflecting practical situations in the classrooms. Therefore, in what follows, the turn from reflection towards reflexivity will be discussed as a central ingredient in the construction of music teacher professionalism in the 21st-century amidst rapidly changing societies of increasing diversity.

From reflection to critical reflexivity

Educational theorist John Dewey argued already in *How we think: A restatement of the relation of reflective thinking to the educative process* (1933) that teachers’ work is so complex that it calls for deep and foundational reflective practices. Overall, there is hardly any disagreement in the literature about reflection of various kinds being one of the key elements in any understanding of teacher professionalism. Concerning reflective practices in music education, for instance, Juntunen, Nikkanen and Wester-

lund (2013) present several music educators' views on how engaging in the reflective process can support the development of various practices in music education (see, e.g. Hyry-Beihammer, Joukamo-Ampuja, Juntunen, Kymäläinen & Leppänen, 2013; Ilomäki & Holkkola, 2013; Vartiainen, 2013). Further, in the same publication, Huhtinen-Hilden and Björk (2013) and Westerlund and Juntunen (2013) discuss reflective practices as a means for constructing music teacher professionalism. In Georgii-Hemming, Burnard and Holgersen (2016), Holgersen and Burnard (2016) have pointed out that the crucial aspect of music teacher professionalism is how teachers learn to recognise various types of knowledge and navigate between them "through didactic reflection" (p. 191). Holgersen and Holst (2016) similarly attend to these thoughts by suggesting that professionalism in music teaching depends on the music teacher's abilities to integrate different kinds of knowledge into their practices through reflection.

This inquiry is constructed on the understanding that the music education paradigm, and particularly that of teacher education, should move beyond reflective practices that ask "what has been" or "what is" (Bowman, 2010, p.11) towards a broader concept of reflexivity that asks "what should be" (*ibid*, p.11) in terms of educational practices and music education environments as a whole. Cunliffe (2004) explains the difference as follows:

Whereas reflective analysis is concerned with a systematic searching for patterns, logic, and order, critically reflexive questioning opens up our own practices and assumptions as a basis for working toward more critical, responsive, and ethical action (Cunliffe, 2004, p. 415).

As such, critical reflexivity invites expanding and deepening the understanding of everyday life practices by "viewing taken-for-granted assumptions as problematic" (Kastrou, 2014, p. 194) and drawing attention to existing issues of power and politics and the very constitution of reality. However, it is important to note that the use of various angles and different forms of reflection and reflexivity in the teacher education literature can occasionally be ambiguous and unclear. For instance, Kelchtermans' (2004) view, where reflection is understood as holistic and moving "beyond

the level of action to the level of underlying beliefs, ideas, knowledge and goals” (p. 269) and “critical and deep reflection further implies a contextualized approach in which the particularities of one’s working context are carefully taken into account, whilst also being fundamentally questioned” (*ibid*) does not fall far from the views of Cunliffe (2004). In turn, Feucht, Brownlee and Schraw (2017) articulate that “reflection becomes reflexivity when informed and intentional internal dialogue leads to changes in educational practices, expectations and beliefs” (p. 234), a process which has the potential to trigger “deep professional learning” (*ibid*). In the context of this inquiry, attending to the notions of critical reflexivity described above has meant expanding the interests beyond the reflection of classroom practices in Nepal and Finland and towards a wider epistemic frame of music teaching and learning, both locally and globally. In other words, at the heart of this inquiry is an exploration of music educators’ emerging critical reflexivity that incorporates both ‘techne’ and ‘phronesis’, and therefore can act as a driving force for professional development work in ways that it are ”rooted in the public and the political as well as the private and the personal” (Bolton, 2010, p.11). More precisely, this inquiry attends to Cunliffe (2004), who points out that critical reflexivity calls for “exploring how we might contribute to the construction of social and organizational realities, how we relate with others, and how we construct our ways of being in the world” (Cunliffe, 2004, p.414). In the context of this inquiry, the dialogue between music educators from vastly different educational backgrounds was expected to trigger critical reflexivity (see, Bolton, 2010; Cunliffe, 2004; Kelchtermans, 2004) towards their own practices and educational environments by mirroring them to a divergent system.

2.2. Music educators’ professional development

While notions of music teacher professionalism provide us with opportunities for understanding the interplay of the different kinds of knowledge that constitute professionalism, what follows are questions about the future of the profession in relation to the ongoing professional development of music teacher educators. As described

above, the strong emphasis on instrumental and artistic skills gives little weight to research or the integration of the different kinds of knowledge constituting music teacher professionalism. This emphasis presumably still impacts on teacher educators' aspirations concerning their professional development. When music teacher educators have described their needs for further professional development, their desires have been to further enhance their instrumental skills (see, e.g. Ferm Thorgersen, Johansen & Juntunen, 2016). Consequently, their interest in further increasing their communicational, co-operational, or other pedagogical skills, or research skills for that matter, has been scarce (*ibid*). Paradoxically, however, at the same time the music teacher educators have been concerned that the current forms of education do not provide adequate understanding of the processes of teaching and learning (*ibid*). This dissonance has also been highlighted by Westerlund (2006), who argues that the apprenticeship model "does not necessarily lead to a culture where students solve real-life problems" (p.120). Perhaps, then, this dissonance invites or even demands the expansion of music teacher educators' professional development endeavours beyond the traditional focus on musical abilities. In order for music teacher educators to educate their students for "real-life" teaching situations that are increasingly diverse and unforeseen, new solutions in the area of music teacher educators' ongoing professional development are needed.

In light of these considerations, what kind of in-service education for music teacher educators could be beneficial from the point of view of individuals, institutions, and society at large? In this inquiry, I attend to the view that music educators' ongoing professional development should be seen as an ongoing questioning of one's practices through taking a stance as researchers (see, Cochran-Smith, 2003). This is attained through activities that support music educators becoming active producers of knowledge for what constitutes - or what should constitute - 21st-century music educator professionalism (see, Burnard 2016; Gaunt & Westerlund, 2013b). Moreover, professional development is here viewed as a collaborative act of learning (see, Bruffee, 1999; Gaunt & Westerlund, 2013b; Renshaw, 2013) that aims towards attitudinal professional development (Kelchtermans, 2009; Sachs, 2015). This calls for expand-

ing the territory of development from simplistic notions of ‘knowing’ and ‘learning’ to encompassing how we exist in the world through dialogue (Biesta, 2017). This view sees educational action as an inherently social and ethical process (see, Allsup & Westerlund, 2012; Biesta, 2010). In what follows, these chosen commitments are further discussed and elaborated in the light of the previous research.

From a training approach to professional learning through practitioner-research

Previous studies of music teachers professional development have focused mostly on implementing particular classroom approaches and improving practices in a particular field of music (see, e.g. Bauer, Reese & McAllister, 2003; Dolloff, 1996; Junda, 1994; Upitis & Brook, 2017). However, if research sees expertise as a dynamic, ever-changing capital that requires constant change and adaptation in views, beliefs, methods, and approaches - while “stranded” professional capital loses its value quickly (Lehtinen, 2013) - we are faced with the question of what this could mean for music teacher educators.

There are some indicators in scholarship that the kinds of professional development efforts that offer “standardized coaching sessions” or “taking a clinic” are far less beneficial for teachers than the kinds that are constructed on individual teacher’s insights and knowledge, and therefore engage the teachers’ full intellectual capacity (Kennedy, 2016). These indicators support participating in a critique of the technical training approach typical of many in-service training modes of operation, where the aim is to acquire new teaching strategies or tools that are immediately applicable in classroom situations and that often exclude the social, cultural, and emotional factors that have an influence on teaching and learning (Sachs, 2015). This is particularly so since the complexity of current societies requires abilities to deal with challenges larger than mere technical approaches (Marsick, Shiotani & Gephard, 2014) that focus on immediate practical level applications in classrooms. Although many studies support the kind of

in-service training modules that are of a sustained length and based on peer-support, collaboration, and reflection (see, e.g., Draves, 2016; Stanley, Snell, & Edgar 2014), the nature of the professional development that they facilitate often remains without thorough articulation. Particularly action research in music education is often focused on describing “fairly pragmatic (rather than ideals-driven) attempts to improve practice locally” (Cain, 2008, p. 309) and thus is related more to describing the ‘techne’ than the ‘phronesis’ (see above) aspects of music teaching and learning.

In this study, professional development is understood as an act of learning. More precisely, it refers to the kind of learning that has the potential to change our understanding of the world and transform our social positioning and perceptions of ourselves (see. e.g. Darling-Hammond, Hyler & Gardner, 2017; Westerlund, Partti, Karlsen, 2017). In other words, here professional development is seen as a learning process that integrates teachers’ personal premises and professional knowledge in ways that can lead to “extension, refinement or increased sophistication as well as critical re-thinking, modifying or giving up previously held beliefs” (Kelchtermans, 2009 p. 43). Sachs (2015) has described this mode of professional development as *attitudinal*. She labels this mode as activist professionalism, which manifests in “transformative practices; production of new knowledge; practitioner inquiry; teacher as a researcher; teachers’ collective work towards ongoing improvement” (p. 9). This mode recognises professional learning as a broader social enterprise inherently consisting of political questions (Sachs, 2015). This inquiry has also been influenced by the pragmatist approaches to teaching and learning, and in particular the thoughts of educational theorist Gert Biesta. He expands the notions of simple forms of knowing and learning into the territory of *being*. He calls for the kind of education that invites both students and educators to exist as *a subject* who takes responsibility for one’s own actions and intentions and is therefore actively in dialogue with the surrounding world (Biesta, 2017). As Biesta (2017) also points out that existing as a subject entails a constant deliberation of our desires and aspirations and is, therefore, an ongoing effort of examining “*how we are, or, more realistically, how we are trying to be*” (p.63, italics original), it resonates with the kind of ongoing “ethical action” described by

Schimdt (2012). Biesta's views indeed suggest that growing as a professional goes way beyond a simplistic training approach, and inevitably directs one's attention to investigating the potentials of educators committing themselves to continuous ethical cogitation and the questioning of one's values and actions in and with the surrounding world. The intercultural nature of this inquiry has laid a particularly auspicious groundwork for an exploration committing to a dialogue "*in* the world and *with* the world (Biesta, 2017, p.37, italics original). Moreover, the dialogue in this inquiry took place not only in the intercultural music educator group but was expanded to include dialogue with 'the world' through the practitioners' engagement in research and research literature.

The practitioner approach and the apprentice model of teaching in music education have long roots, which have been undoubtedly sustained by "the very late appearance of research in general in conservatories and higher music education" (Gaunt & Westerlund, 2013b, p. 2). The Sibelius Academy exemplifies this well. Although the Sibelius Academy was established over 100 years ago, it has had university status only from 1998. Its background, with a long tradition as a conservatory, has laid a particular path towards academization. For example, in music education, an academic research tradition was established only at the beginning of the 1980s, and by the beginning of the 1990s only a few Finnish dissertations had been written on music education (Kankkunen, 2010) focusing on the complexities of music teaching and learning and thus the theorizing of the profession. However, the need for developing new professional vistas in music education through practitioner research has been strongly highlighted in the music education literature within the last decade (see, e.g. Burnard, 2016; Gaunt & Westerlund, 2013b). For instance, Burnard (2016) notes that: "Music teacher educators need to seek new opportunities to become producers of research knowledge rather than simply its users, so they will improve their practice in the light of the evidence of which they have ownership" (p. 105-106). Similarly, Colwell (2010) argues that if teachers are to be considered as experts in education and agents for change, then "the goal of every teacher certification program must be to provide adequate research skills" (Colwell, 2010, p. 144). Holgersen and Burnard

(2016) highlight the potential of teacher-research in developing a two-way interaction between creating professional knowledge (thinking) that could then be applied in changing and developing practices (acting). They have suggested that the “most important prerequisite for the continued development of professionalism in music teaching is the integration of practice knowledge and scientific knowledge” (p. 197), which can take place through providing teachers with opportunities for enhancing their (researcher) abilities to navigate between the theoretical and practical, individual and collective, institutional and societal, and local and global.

In teacher education more widely, Cochran-Smith argued already in 2003 that in order to meet the complex demands of preparing teachers for the 21st century the professional development of teacher educators should be based on processes of “continual and systematic inquiry wherein participants question their own and others’ assumptions and construct local as well as public knowledge appropriate to the changing contexts in which they work” (Cochran-Smith, 2003, p. 25). The current pace of change in global societies may well make engaging in critical research even an imperative (Gaunt & Westerlund, 2013b). Practitioner research can be seen as carrying the potential for teachers’ transformation as practitioners, and to support the ongoing development of the profession and the scholarship (Sachs, 2015). Gaunt and Westerlund (2013b) state that practitioner research in music education could help in “creating vision, extending pre-existing realities through reflection and challenging established forms of education and expertise in our field creatively and constructively” (p. 3). Contained within the very nature of music teaching practice is the requirement of an ongoing development of musical and pedagogical material (Holgersen & Burnard, 2016), and strengthening teachers’ abilities to engage in pedagogical research can support this process notably. Importantly, practitioner research positions teachers as active creators of knowledge and provides an opportunity to accumulate knowledge from the educators’ learning experiences. Yet, it is important to make a distinction here between learning and knowledge building. Scardamalia (2002) has articulated the pathway from learning to knowledge building in a compelling way: “Although we have never witnessed knowledge building unaccompanied by learning, we have

witnessed a great deal of learning that was never converted to knowledge building” (p.24). Therefore, mere professional learning on an individual level does not fulfil the potential of accumulating generalizable knowledge for the benefit and further development of the profession. Importantly, knowledge building requires deliberate intelligent activity where various bodies of knowledge are brought together - in other words, research. Scardamalia (2002) further stresses that “knowledge builders ought to be simultaneously engaged in advancing the frontiers of knowledge and in personal learning” (p.24). In the context of this inquiry, this manifests in placing the individual music educators’ learning processes at the heart of the inquiry, with the aim of supporting practitioners’ abilities to engage in practitioner research and knowledge building. Drawing from the theoretical framework presented above, the [music educators’] practitioner inquiry (Burnard, 2016; Gaunt & Westerlund, 2013b) was placed at the very heart of this inquiry. The learning processes of individual music educators in this inquiry are then deployed for knowledge creation supporting music educators’ professional development, music teacher education practices, and music education research practices globally. In other words, the attitudinal professional development (Sachs, 2015) in this inquiry is seen as not only benefitting the individual teachers, but as something that supports the development of [music] education more widely. However, as research shows, the process of knowledge building from individual learning calls for, or even necessitates, collective activity (Hakkarainen, 2013; Hakkarainen, Paavola & Lipponen, 2004). Therefore, in what follows, collaborative learning will be discussed both as a means for professional learning and knowledge building and as a guiding approach to conducting this inquiry.

Collaborative learning as an asset in music teachers’ professional development

As presented in Chapter 1, a collaborative learning approach (see, e.g. Darling-Hammond & Lieberman, 2012; Gaunt & Westerlund, 2013a; Luce, 2011) was chosen as the mode for the Finnish and Nepali music educators’ partnership. However, it needs to

be noted here that the idea of collaborative and networked knowledge building seems to notably contradict common music teaching practices, where innovative ideas and developmental work related to music teaching are maintained as a relatively private resource that informs only individual teaching and professional development (Juntunen, 2014). Indeed, an individualistic approach can be seen as a characteristic feature of music education (Gaunt & Westerlund, 2013b). For example, one-on-one tuition takes place behind closed doors as a private affair where instrumental and vocal teachers teach alone, rarely observing their colleagues' practices or receiving feedback from them (Gaunt, 2013). Therefore, the design of this inquiry aimed at exploring an alternative approach for the music educators involved in this traditional process, by engaging them in an intensive process of sharing and learning with and from each other. The hope was that the collaborative learning approach would support the emerging creativity and mutual understanding in the group of music educators from diverse backgrounds (Renshaw, 2013). Bruffee (1999) has articulated three principles of collaborative learning that have been utilized in the construction of this study: 1) knowledge is socially constructed in a community of knowledgeable peers, 2) the authority of knowledge is shared among the members of the community, and 3) interdependent personal relationships shape a community of knowledgeable peers. Luce (2011) holds that "collaborative learning uses interdependent thought, dialogue, deliberation, negotiation, and compromise to develop socially-constructed knowledge, foster interdependent personal relationships, and share the authority of constructed knowledge" (p. 22). These principles have guided the efforts of constructing a collaborative learning environment for the Nepali-Finnish music educators in this inquiry.

Utilizing the collaborative learning approach as a means for constructing 21st-century music education has been supported by several music education scholars (see, e.g. Burnard, 2016; Gaunt & Westerlund, 2013b; Holgersen & Burnard, 2016; Renshaw, 2013). Renshaw (2013) has suggested that as music is fundamentally a collaborative form of art, the teaching and learning processes ought to resemble more of this collaborative nature. This calls for educators' abilities to engage in reciprocal interaction

not only with their students but with each other (*ibid*). In spite of these recognitions, surprisingly little has been written on the topic in relation to teachers' or teacher educators' collaborative learning in music education. The literature on collaborative learning in music education is mostly focused on scrutinizing variants of collaborative learning in classroom situations, e.g. students' collaborative practices in music-making and learning in schools (see Green, 2008) or in higher music education (see, e.g. Aho, 2013; Ballantyne & Lebler, 2013; Ilomäki, 2013; Luff & Lebler, 2013). Similarly, there is literature on teachers' and students' collaborative learning in higher music education (see, e.g. Barrett & Gromko, 2007; Collens & Creech, 2013), as well as collaborative assessment practices (see Partti, Westerlund & Lebler, 2015). Only a few studies focus on articulating collaborative learning as a means for music teacher educators' professional development (see, e.g. Pellegrino et al. 2017; Battersby & Verdi, 2014) and the enhancement of music teacher education institutions (see, Miettinen, Westerlund, & Gluschkof, 2020). However, further research in the field of utilizing a collaborative approach as a means for music teacher educators' professional development is needed, and creative solutions need to be produced. This is all the more important as the collaborative learning approach might hold the potential for shifting an otherwise narrow and specific field of expertise towards dialogical, critical, and dynamic expertise (Hakkarainen, 2013), just the kind that is needed in these times of rapid change.

The social nature of learning has been discussed in recent music education literature, in which the concepts of communities of practice (Wenger 1998) and communities of musical practice (e.g. Barrett 2005; Partti & Karlsen 2010; Partti 2012; Kenny 2016) in particular have been utilized to investigate communities where the mutual learning element is a fundamental aspect of their character. Although the concept of a community of practice (CoP) has many similarities to the concepts of knowledge communities (Hakkarainen et al. 2004) and professional learning communities (Hord, 1997), I have chosen to employ here the concept of professional learning community (PLC), as it has a clear emphasis on teachers' professional development and pedagogical thinking. According to Blankenship and Ruona (2007), PLC's tend

to “place greater emphasis on the organizational level in terms of building a culture of collaboration” (p. 894) than communities of practice which tend to be “more focused on improvement of practice” (p. 894). Professional learning communities also tend to “emphasize the role of the leader external of the community while the CoP literature seems to downplay that role in favor of a more ‘grassroots’ leadership from within the community” (p. 894). Therefore, the choice of PLC emphasizes the institutional and organizational aspects of the collaboration in this inquiry, where the participating members are faculty members in the participating institutions. It also explains better than the concept of community of practice my own role as an outsider and researcher in the community of professional peers.

Understanding music educators’ collaborative learning through a professional learning community

The theoretical concept of a ‘professional learning community’ (PLC) has also been used in the last decade as one way of understanding and conceptualizing collaborative educational development efforts in music education. PLC literature provides one theoretical frame and tool for understanding educational developmental efforts by identifying characteristics that should be manifested in a functioning PLC (see, e.g. Hord, 1997; Nkengbeza, 2014; Roy and Hord, 2006; Stoll & Seashore Louis, 2007). Importantly, the PLC way of operating is the kind that aims towards fostering “collaboration and continuous learning among educators to harness school improvement through organizational and cultural change” (Mullen & Schunk, 2010, p.186). As the process of this inquiry was years long and based on professional collaboration aiming towards improved practices at the individual, institutional, and global levels, PLC was also harnessed to make sense and find the relevant features of the flow of activities constructing this inquiry.

There are some previous examples where PLC has been used as a theoretical frame in music teacher professional learning. Kastner (2014) situates her study in the area of music educators’ professional learning by exploring the implementation of informal

music learning practices in music teachers' classroom practices through participation in a PLC teacher group. However, her study does not articulate whether the process resulted in any philosophical or pedagogical change in the participating teachers but focuses on the practical-level classroom implementations that resulted from the PLC activities. Similarly, Pellegrino et al. (2017) situate their study in the context of music teachers' in-service training. They explored the meaning of participating in a PLC for developing a music teacher educator identity and discovered that such participation triggered professional confidence and abilities in articulating shared understandings, as well as the strengthening of professional identities. In addition, Battersby and Verdi (2014) have suggested the PLC model as one solution to preventing music teachers' isolation and promoting ongoing learning throughout their careers. Sinberg (2013), in turn, found PLC participation to be a tool for enabling music teachers' collaboration that promoted a transformation of the participating music teachers to becoming "vital agent[s] for change" (p. 401). As the particular interests of this inquiry have been in music educators' professional learning in a collaborative environment, PLC was also harnessed as a theoretical tool to make sense of the flow of activities in the Finnish-Nepali collaboration. Moreover, particular interest was placed on articulating the nature of the transformative learning (e.g. Sachs, 2015; Westerlund, Karlsen & Partti, 2020) that the PLC accumulated in the participating educators. As described above, this perspective has been lacking from the previous PLC research in music education. Therefore, this inquiry aims to contribute to the PLC literature by addressing PLC as a potential tool, to further understanding its potentials and constraints as a means for transforming music educators' social positioning and perceptions of themselves in connection to their wider socio-cultural surroundings.

2.3. A vision: Music teacher education institutions as innovative knowledge communities

In many ways, teacher education institutions play an important role in the development of the profession, and therefore scrutinizing the educational environments in

higher music education has also become an interest in music education scholarship in recent years. Rightly so, as the “ideas of what constitute good music education are formed and conveyed in music teacher education” (Georgii-Hemming, 2016b, p. 210). Further, teachers predominantly “construct their identities and teaching practices in response to the dominant values of their workplaces” (Perkins & Triantafyllaki, 2016, p. 173). Therefore, critical scrutiny of educational environments is necessary if we want to understand how the professionalism develops and, more importantly, envision the nature of the educational development that is required to entail progression in this era of change and unpredictability. As discussed above, music teacher education practices in conservatory programs have until recently resonated with the kind of master-apprentice model where pedagogical knowledge has been understood as “almost entirely based on practice and experience” (Holgersen & Holst, 2016, p. 69). Similarly, “different musical genres have developed along quite different lines, with little discussion between them” (Gaunt & Westerlund, 2013b, p. 2), and thus in isolation from one another. As pondered by Gaunt (2013), this may be partly because many music education practices inherently work against the development of reflective practice at a collaborative level, both professionally and paradigmatically, as music education institutions have generally neglected creating reflective spaces for music teachers to further develop their pedagogical practices collaboratively with their colleagues. However, several studies suggest that music teacher education institutions require rejuvenation. Georgii-Hemming and Westvall (2010) have questioned the adequacy of the master-apprentice model in dealing with matters relevant to this time, such as equity, inclusion, and justice. Holgersen and Burnard (2016) similarly point out the dissonance between conservative music education and current flows of change: “teachers experience that what they learned through teacher training, does not fit into actual teaching practice with challenges such as globalization and new technologies” (p. 197). Furthermore, the study conducted by Holgersen and Holst (2016) reveals that teachers who have been in working life for some time after graduation call for more emphasis on the type of knowledge in music teacher education that provides support in navigating between didactic and pedagogical matters. They have regarded mere practical [musical] knowledge to be insufficient to the contemporary complex requirements of their work.

As highlighted above, the environment and institutional practices outline the possibilities and opportunities for their teachers' professional development and creation of knowledge. In music education as well, the need for developing shared practices inside and across institutions, and even internationally, to collaboratively produce the kind of knowledge that responds to changing teaching and learning environments has been recognized by several scholars. Luce (2011) has asserted already nearly ten years ago, that "collaborative learning offers music education a unique opportunity to increase social capital" and to "expand spheres" (p. 24). Gaunt and Westerlund (2013b) have also taken a strong stand on behalf of collaborative learning, by stating that it is "becoming one of the most powerful ways to deal with the challenges of development" (p. 1) in music education. Georgii-Hemming (2016b) further suggests that collaborative knowledge production has the potential to enhance music teachers' professionalization, i.e. raising the status of the teaching profession in society. Similarly, Holgersen and Burnard (2016) propose that the vision for future music teacher educators would be to "model people who are team-playing, networking and community-supporting, with an ability to be continually creative" (p. 191). As these selected examples from the literature illustrate, there is hardly any disagreement about the benefits of networked learning as a potential asset to rejuvenate music teacher education practices. Furthermore, the research on professional development and the development of expertise underlines that knowledge building and learning rarely take place in solitude. Hakkainen, Paavola and Lipponen (2004) emphasize the collaborative and collective nature of knowledge production in which the intentional interaction between individual and collaborative activity can be expected to produce new knowledge. They highlight that learning should not mean adaptation to new information, but rather can be characterized as a collaborative process that accumulates new knowledge and social practices. As Hakkainen, Paavola and Lipponen (2004) note, nurturing a curious attitude, inquiring collaboratively, and fostering a mindset where new knowledge is constantly being sought can transform working environments into what they call innovative knowledge communities. Further, a deliberate focus on supporting professionals' ongoing learning could potentially turn working places into knowledge building communities that take collective responsibility for their mem-

bers' professional learning (Hakkarainen, Paavola & Lipponen, 2004). This, however, entails strong supportive institutional and organizational structures (Hakkarainen, Lallimo, Toikka & White, 2011; Scardamalia, 2002). Therefore, the concepts of collaborative learning and knowledge building communities do not merely challenge the individual teacher's ways of acting, but also the institutional environments in which the teachers work. Indeed, these observations seem to strongly suggest that institutions should take an active stance in developing their practices in ways that enable their teachers to engage in collaborative learning and innovative knowledge building, in music education as in any other field, if not even particularly so. One of the objectives of this inquiry (see, Chapter 1.3.) has been to form an intercultural and trans-national knowledge community (Hakkarainen, 2013; Hakkarainen, Paavola & Lipponen, 2004) where the practitioners can learn collaboratively and produce knowledge that is relevant to and for the development of the professional learning of music educators in the 21st century. This has, however, entailed financial, emotional, institutional, and academic support from various levels of stakeholders involved in the work. The most important supportive structure in this inquiry has naturally been the Global Visions project, under the auspices of which the intercultural Nepali-Finnish collaboration has mostly taken place. Without the support of this project, the institutions involved could hardly have warranted the time, financial, and academic resources required by the intensive form of intercultural collaboration described in this inquiry. However, it is somewhat clear that this kind of intensive transnational collaboration is also prone to criticism from the point of view of climate, for instance, and in all is a rare opportunity for anyone. Therefore, let me conclude this chapter by providing the theoretical perspectives that have acted as a catalyst for pursuing the kind of knowledge community that involves practitioners located nearly on the other sides of the world from each other.

2.4. Seeing through the eyes of another: Interculturality as a catalytic element in educational development

As one solution to enhance music teacher educators' professional development, institutional development, and music education scholarship, this thesis explores the potentials and constraints involved in critical collaborative intercultural educational development work. Interculturality is here seen as a catalytic element that triggers not only "epistemic reflexivity" and "deep professional learning" (Feucht, Brownlee and Schraw, 2017, p.234), but also provides the means to understanding diversity from multiple perspectives. Importantly so, as preparing future teachers with the abilities to engage in diversifying societies, and with culturally responsive manners, is seen as a "daunting task facing teacher educators today" (Castro, 2010, p. 198). In the field of music education, Gaunt and Westerlund (2013b) point out that:

"The growing importance of professional flexibility, of being able to meet new situations and social contexts imaginatively and with empathy, or of co-operating beyond familiar geographical boundaries, are indeed among the biggest challenges for higher music education today." (p.1)

The choice of including the perspectives of practitioners from two different countries in the process, and on equal terms, compels us to look more closely at the matters concerning interculturality in this inquiry. From the beginning, it was necessary to take a conscious stance towards interculturality and how it is understood in the context of this study. An important choice in this regard was to focus on the participating individuals and their experiences *in the process of this inquiry*, instead of trying to paint a picture of a 'Nepali' or 'Finnish' music educator. As also mentioned in Chapter 1.1, I here attend largely to Dervin's (2016) notion of interculturality, where the emphasis is in individuality and the concept of interculturality is not about actions of a particular kind, but rather highlights the plurality that exists in each of us, and is thus related to changeable and re-negotiable identities and histories. Dervin (2016)

also suggests that to take this plurality as a catalyst for identifying “different (but yet potentially similar) diversities” (p.28) requires discussing these matters “together rather separately” (*ibid*). As such, his views lay the groundwork for taking collaborative ways of operating seriously in intercultural work. In the process of this inquiry, interculturality was seen as a catalyst to reconsider not just our individual taken-for-granted assumptions, but also to question the larger over-simplistic categorizations of identities and belongings (Kim, 2009), as well as to scrutinize matters of advocacy and representation.

As Lorenz (2016) highlights, there is still little written about intercultural work as a means for teacher educators’, or music educators’, for that matter, professional development. Yet, the existing literature on music students’ and student teachers’ intercultural experiences might give us a hint of the potential for music teacher educators’ professional development. Some music education programs, in particular in the Nordic countries, have provided their students with opportunities for participating in teaching and learning in international contexts (Saether, 2013; Westerlund, Partti & Karlsen, 2015; Broeske 2020; Kallio & Westerlund, 2020). These studies suggest that new environments intensify learning, as working in an unfamiliar environment demands critical thinking and problem-solving and encourages unaccustomed solutions. For example, Saether (2013) discovered that exposure to discomfort and stepping out of one’s ‘comfort-zone’, through participating in intercultural music learning in the GLOMUS⁷ camp, enhanced the students’ professional identities and abilities to navigate through different music-making and value systems, and thus demonstrated that such participation could be potentially triggering for intercultural learning. Similarly, Broeske (2020) observed that Norwegian student teachers experienced their participation in a refugee camp in Lebanon as “highly unfamiliar, unpredictable, and challenging—although highly valuable” (p. 83). She argues that through engaging in reflection and dialogue such projects can engender invaluable intercultural learning and that the “students, teachers, and institutions can learn something that is “not yet there” and be prepared for the crucial challenges of the future “(*ibid*). Wester-

7 <http://glomus.net/index.php?id=2>

lund, Partti and Karlsen (2015) discovered that Finnish student-teachers' participation in an intercultural project in Cambodia triggered "deep reflection on the nature of teaching and purpose of music education" (p. 1). Kallio and Westerlund (2020) have further articulated the Finnish student-teachers' experiences from the Cambodia project, and stress that becoming reflexive through intercultural exposure should be seen as a "lifelong process of 'becoming'" (Deardorff & Jones, 2012), rather than one of acquiring knowledge or cultivating attitudes and skills" (Kallio & Westerlund, 2020, p. 59). What these examples have in common is the exposure to discord that triggers critical reflection on the very nature of music education, its purposes and value. Therefore, if the "development of student music teachers' understanding of cultural diversity in music education is vital in order to reflect and meet their social and cultural reality" (Mateiro & Westvall, 2016, p.157), teachers in institutions of higher music education should be exposed to this kind of experiences and learning as well. As highlighted above, teachers in the field of education hold a crucial position that deeply affects student learning, and therefore the "teachers will need to model the kinds of learning behaviour which they are seeking to develop among students" (Bentley, 2001, p.138). Holgersen and Burnard (2016) suggest that the characteristics of the 21st century music educators could be "practitioner-researchers" that practice collaboration, reflection through inquiry, and build "cultural and creative partnerships" (p.199). As part of the Global Visions research project, Miettinen et al. (2018) have responded to this call by exploring music teacher educators' experiences while participating in international collaborations, with the aim of looking into how educators' self-understanding develops in the course of the intercultural work and how the process possibly impacts their students' learning. They suggest that through intercultural dialogue music education programs could enhance awareness of how they constitute social justice, as intercultural dialogue in particular carries the potential for triggering critical reflection on ongoing practices.

These examples from previous studies indeed suggest that intercultural collaboration might hold significant potential for responding to the kind of amendments to teacher professionalism needed in constructing 21st century music education. Expos-

ing oneself to contrasting views and practices through intercultural dialogue seems to respond to the call for taking matters such as equity, inclusion, and justice (see, Mateiro & Westvall, 2010; Holgersen & Burnard, 2016) seriously in music education. Moreover, engaging music teacher educators and music teacher institutions in collaborative learning and knowledge building through forming knowledge communities (Scardamalia, 2002; Hakkarainen, Paavola & Lipponen, 2004) across institutional and national borders might carry the capacity for deep professional learning through triggering critical reflexivity (Cunliffe, 2004; Kelchtermans, 2004; Feucht, Brownlee & Schraw, 2017); and it may, therefore, have the potential to further inform the institutional practices in music teacher education. As a means to explore these assumptions, in the next chapter I will present methodological choices that have been instrumental to this inquiry.

3. Critical participatory action research as a methodological approach

This inquiry, or research, “does not provide us with information about a world ‘out there,’ but only about possible relations between actions and consequences.” (Biesta, 2007)

In the following chapter, I will present the study design by reviewing the methodological choices guiding this inquiry. I will describe the philosophical and epistemological grounds that have guided my methodological choices and justify the reasoning behind them. I will also provide an overview of the research participants and the empirical material, and articulate the methods applied in the analysis of the empirical material.

It has been observed (Herzog, 2008) that in the field of education it is common for developing countries to look for educational models from western countries, but that they also often fail in adapting them on a practical level. The design of this inquiry, as well as the collaboration between Sibelius Academy and the Nepal Music Center (NMC) as a whole, aimed to challenge this pattern, as discussed in the previous chapters. Rather than offering a specific ‘Finnish model’ to be applied in Nepal, the project aimed to pursue educational development through co-development and reciprocal learning, by engaging the educators involved in multi-layered reflexivity. Therefore, the mode of this research called for a qualitative methodology that would support features such as *collaboration, democracy, reflexivity, professional development, and emancipation*. These features found resonance in critical education research conducted through a participatory approach (Kemmis, 1996; Carr & Kemmis, 2005). More precisely, this chapter presents participatory action research (hereafter PAR) as the approach utilized in this inquiry. PAR is considered, rather than as a specific methodology, as “an orientation to research that may employ any of a number of qualitative and quantitative methodologies” (Minkler, 2004, p.685), and that emphasizes a holistic, reciprocal, and democratic approach to the research process.

The literature recognizes various forms of research where taking action is intertwined with conducting research. PAR combines features from action research, which “promotes action that has effects on the relations of the people concerned” (McArdle, 2014, p.76) and participatory research, which “entails people in planning and conducting research” (*ibid*). Wallerstein (1999) has articulated the core principles of PAR as follows: “(1) research participants should actively set the agenda; (2) the research should benefit the community by providing tools to analyse conditions and make informed decisions on collective actions; (3) the relationship between researchers and community members should be collaborative and based on dialogical co-learning; (4) the process should develop the capacity of community people to appropriate and use knowledge from which they would be normally excluded; (5) the process should be democratic, enabling the participation of a wide diversity of people; and (6) there should be a balance between research and community goals” (Wallerstein, 1999, p. 41). These features have acted as methodological guideposts for this inquiry, where the research process was set to be directly linked to practical level activities in the form of educational development work utilizing a collaborative reflexive learning process intertwined with action.

An important ethical grounding of this inquiry has been “working ‘with’, not ‘on’ or ‘for’ people” (McArdle, 2014, p.75), and regarding the local research participants as “co-researchers rather than objects of research” (Stern, 2014, p.203). Thus, the choice of PAR represents an important ethical foundation for both the research and the practical-level work in Kathmandu: everything was to happen in collaboration, and the activities as well as the direction of the research were to be based on mutual collaborative decisions. Making this choice has meant that the underlying condition for this inquiry has been to commit to a complex and time-consuming process of pursuing a “reciprocal collaboration [which] often requires many years of negotiation among all stakeholders“ (Herr & Anderson, 2005, p. 38), and yet with little promise of what the process outcomes might be.

More specifically, this inquiry was designed as a “co-learning approach of PAR, where

‘Outsider (s)’ in collaboration with ‘Insider (s)’ contributes to a knowledge base that potentially leads to improved/critiqued practice” (Herr & Anderson, 2005, p. 31). In the co-learning approach, the external researcher(s) acts as a facilitator with the local people “to create new understanding and work together to form action plans “(ibid, p.40). As articulated in Stern (2014), Townsend (2013) has labelled this kind of process *collaborative action research*:

External facilitators collaborate with a group of people with a common cause. The goal is to solve a problem or to create innovations. The external facilitators (e.g. university educators) are the outside action researchers, their partners in participative enquiry (e.g. community activists) are inside co-researchers. (Stern, 2014, p. 204)

In the participatory approach, “the external facilitators and the people concerned (or a number of representatives) together design and agree upon a project plan; everyone has full access to the information needed; everyone can influence the research process and decisions about the use of the results” (Stern, 2014, p. 207). In other words, a central characteristic of this research process was to include the Nepali participants as co-researchers from the initial planning stages up to articulating the conclusions, as well as formulating the practical implementation of the findings (see, Jason et al. 2006). Thus built into this methodological approach is an attempt to establish a framework for democratic and collaborative knowledge-building permeated by the potential for the emancipation of the participants, who are equally in control of the research through equal participation in knowledge construction in the research process (see, e.g. Merriam & Simpson, 2000). As highlighted by Reason and Bradbury (2008), at its best, “action research is emancipatory, [and] it leads not just to new practical knowledge, but to new abilities to create knowledge” (p. 5). The notion of equal participation does not, however, mean that everyone in the group does the same things, but rather recognises that a process of new innovation derives from collaboration where the researcher and the participants stand on an equal footing, even

if they have different roles to play in the process (Eilks, 2014). As a particular characteristic, this inquiry illustrates a process where academic partners come together with non-academic partners in a process that can hold potential on many different levels, as pointed out by Stern (2014):

Since action research is a learning process for many stakeholders, we can observe that the collaborative approach contributes both to a continuous refinement of research competencies among participants and an increasing appreciation among academics in many disciplines of the knowledge and creative potentials of non-academics as project partners. (p. 217)

This notion unveils a particular backdrop of this inquiry, as one of its aims was to support the participants' professional learning through enhancing their research skills, regardless of their background or experience in that field.

Participatory action research as an approach towards teachers' professional development

As highlighted by Herr and Anderson (2005), in educational participatory action research the participants often examine their own practices, critically and through reflexive lenses, with the aim of achieving professional transformation. Grundy (1987) has defined practical action research in education as intrinsically promoting teacher professionalism by developing enhanced abilities to exercise informed judgement. Thus, the educators' professional development is inherently embedded in this research approach, and therefore provided a suitable methodological frame for the overall design and objectives in this inquiry. Moreover, the PAR approach intertwines seamlessly with the ideas of a teacher-as-researcher (e.g. Cochran-Smith & Lytle, 2009; see Chapter 2.2.) approach. Deriving from the legacy of Schön (1983), who emphasized the reflective practitioner and *reflection-in-action*, the emancipatory nature of PAR is further enhanced by aiming not merely at technical and prac-

tical improvement, but also at changing the conditions in the system that created its current state (Zuber-Skerritt, 1996). Therefore, PAR reinforces the research participants' critical cogitation of the values and ethics embedded in their educational environments, and possibly even beyond. As Kemmis (2008) articulates, the "practical reason furnishes agents with better ways of thinking about action in the particular situations they confront, but its principal aim is to create better, more moral actions" (p. 134). Consequently, the PAR approach resonated well with the research objective of supporting the ability of music educators in Nepal and Finland to conduct inclusive and ethical music education through engaging in an ongoing questioning and re-evaluation of the ethics and values involved in the work of a music educator.

Noffke and Zeichner (1987) have highlighted the following aspects of action research that are related to teachers' professional learning: "It

- brings about changes in teachers' definitions of their professional skills and roles,
- increases their feelings of self-worth and confidence,
- increases their awareness of classroom issues,
- improves their dispositions toward reflection,
- changes their values and beliefs,
- improves the congruence between practical theories and practices, and
- broadens their views on teaching, schooling and society" (quoted in Cohen, Manion & Morrison, 2010, pp. 298-299).

All of these aspects have been at the heart of this inquiry and guided both the practical level activities and the process of articulating the knowledge produced as research outcomes. Following Stern (2014), who has pointed out, that if the process of knowledge creation is successful it may carry the potential for "the formation of communities of practice and furthermore to a dissemination of methodological know-how" (p. 217). Therefore, the PAR approach could be seen as supporting the research objective of building music education knowledge communities (see, e.g., Hakkarainen, Paavola & Lipponen, 2004; Scardamalia, 2002) that could potentially lead to improved practices locally and globally. Importantly, engaging the research participants

in the design of not only the research but also the practical level activities involved in co-constructing the music teacher education in Nepal finds support in the wider PAR literature: “Teachers are more likely to change their behaviours and attitudes if they have been involved in the research that demonstrates not only the need for such change but also that it can be done” (Cohen, Manion & Morrison, 2010, p. 301). Therefore, PAR reinforces the ability of the local participants in a particular context to retain ownership of, and agency in their educational development.

3.1. Critical participatory action research in an intercultural setting

The works of Stephen Kemmis (1996; 2006; 2008), a researcher and theorist positioned within the frame of critical participatory research, have provided methodological support for this intercultural PAR between Finnish and Nepali teachers and researchers. Particularly so, as the questions of power, Western hegemony, and equal rights for education and participation in knowledge building have inevitably framed the process of this inquiry (see, Chapter 1.1). Kemmis (2006) notes how larger issues of sustainable development and poverty are connected with education, not just from the point of view of individual development, but also by how education “must also help whole generations to name, understand and participate in the crucial developmental tasks confronted by societies” (p.465). He advocates for emancipatory education as a means for overcoming societal challenges, and the vital role of critical educational science with a participatory approach in achieving this change (Kemmis, 2006). Interestingly, at the heart of this mode of educational science is “the contradiction between education and schooling” (Kemmis, 2006, p. 462). Kemmis (2006) explains the difference as follows: Schooling refers to a form of education that will “domesticate students to existing social, economic and discursive orders” (Kemmis, 2006, p. 465), and therefore aims at maintaining the status quo. Education is referred to as a double process of

(1) developing the knowledge, values and capacities of individuals, and their capacities for self-expression, self-development and self-determination; and (2) through the preparation of rising generations, of developing the discourses and culture, social relations, institutions and practices, and the material-economic and environmental conditions of a society, in the interests of collective self-expression, self-development and self-determination. (Kemmis, 2006, p.462)

As discussed in Chapter 1.4.1, the recent arisal of formal music education in Nepal has called for expanding the features of their traditional music teaching and learning to incorporate new educational dimensions in and of music education. Therefore, Kemmis' notions of the difference between schooling and educational endeavours have contributed to understanding the nature of educational change in this inquiry. The holistic approach to education that stretches from the individual to the society, and from societies to the global, can be seen to be at the very heart of critical participatory action research (Kemmis, 2006), and thus has set the underlying prerequisites for this inquiry. Moreover, in this inquiry Kemmis'(2006) notions are also taken as a backdrop for the pursuit of professional development endeavours as a wider social enterprise (Sachs, 2015) that encourages us to move beyond a mere technical training and practitioner approach, which can be understood as 'schooling', and towards understanding music teaching as a wider educational enterprise.

In what follows, critical participatory action research is considered as a form of action research that is intrinsically a social construction, a "practice-changing practice" (Kemmis, McTaggart, Nixon, 2014, p. 85) that manifests in "attitudes of collaborative reflection, theorizing and political action directed towards emancipatory reconstruction of the setting" (Kemmis, 1996, p.178). Importantly, social construction should be seen as something that is "understood more dialectically as both constituting and constituted by the personal as well as the political, the local as well as the global" (*ibid*). Although the physical site of this inquiry has been one particular music school in Kathmandu, namely NMC, I have chosen to include accounts of my own professional learning as a music teacher educator, submitting my own contextually driven

understandings to an equal measure of critical scrutiny. Therefore, it is important to note that the following steps of critical participatory action research presented by Kemmis, McTaggart and Nixon (2014) are equally as valid for myself as they are for my colleagues in Nepal. In the words of Kemmis, McTaggart and Nixon (2014), we should constantly be “(1) closely examining our practices, our understandings and the conditions under which we practice, (2) asking critical questions about our practices and their consequences, and (3) engaging in communicative action with others to reach unforced consensus about what to do” (p. 68). Furthermore, we should also engage in “(4) taking action to transform our practices, our understandings of our practices, and the conditions under which we practice, and (5) documenting and monitoring what happens” (p. 68). The manner in which each of these aspects are addressed in the flow of this inquiry will be elaborated in more detail in Chapter 4, as well as being illustrated in the articles forming this dissertation.

Even though this inquiry aims to avoid being trapped in simplistic characterisations of ‘Nepali’ or ‘Finnish’, developing contextual understanding is still of the utmost importance in PAR research of this kind. Action is inevitably influenced by the “understanding of history, culture, and local context and embedded in social relationships” (Baum, MacDougall & Smith, 2006, p.854). Situational conditions impact on the research process notably, as “action research is by nature holistic, and, therefore, it cannot easily be used to study a phenomenon independent of the various layers of the social context within which it is situated” (Herr & Anderson, 2005, p. 65). In a cross-cultural setting, where the participants’ origins are diverse, this poses a particular challenge, as one needs to pay special attention to learning to understand “how the local came to be the way it is” (Herr & Anderson, 2005, p. 68). In doing so, the researcher will inevitably be taken “into an analysis that is social, historical, and economic” and thus will “provide a more complex understanding of where solutions are to be sought” (*ibid*). The participatory approach in this inquiry was expected to support the participating individuals’ understanding of the preconceived assumptions of their educational surroundings. The pursuit of cultural knowledge from each other’s educational surroundings was expected in turn to heighten the participants’ abili-

ties to practice cultural sensitivity (see, Baum, MacDougall & Smith, 2006) as well as their critical awareness of the underlying conditions that shape their educational environments. In other words, it was hoped that the intercultural dialogue would potentially lead to heightened reflexivity in the form of supporting the participants' ability to recognize power structures and "diverse cultural logics" (Biddle & Knights, 2007, p. 6). Indeed, the intercultural educational development work depicted in this inquiry has called for developing a manifold understanding of Nepali and Finnish societies, the structures, multiple hierarchies, and other social constructions that shape their particular contexts and their music education practices.

3.1.1. The ethics and politics of this intercultural participatory action research

It is a particular characteristic of PAR that ethical issues permeate the process throughout, from the very beginning until the representation and articulation of the results (Herr & Anderson, 2005). Notably so, as it has been recognised that the very nature of this mode of research is political on various levels, which will be discussed in what follows. A participatory mode of research recognises that local power dynamics and conflicts might be thoroughly challenged through the built-in aim of empowering the participants. This entails considering the embedded political aspects to be considered as a backdrop throughout the process (Herr & Anderson, 2005; Stern, 2014). At the individual level, "participatory action research is political because it is about people changing themselves and their circumstances and about informing this change as it happens" (McTaggart, 1997, p.7). This possibly accumulates shifts in the power structures in the community in which the research takes place. Taking into account institutional micropolitics such as "professional jealousy, power differences in the organizational hierarchy, the allocation of space and other resources, gender, and racial politics" (Herr & Anderson, 2005, p. 65) may complicate the research process to a large extent. From the point of view of politics, this research has been particularly challenging; balancing between the aim that the topics of the research and activities

would be generated from the needs of the local community (Minkler, 2004), with the actual execution of activities that still required an outside researcher who is often academically educated (Reason, 1994), has been a particular challenge throughout.

Moreover, it is important to note that institutions where the educational action research takes place are not islands of isolation, but are nested in particular communities, and it is inevitable that the process will converge outside the school setting as well (Kemmis, 2006). Kemmis (2006) articulates the potential wave of change as follows:

And the changes brought about by [...] participant research will not just be changes in the individual practice of professional practitioners—it will inform wise and prudent collective action by a range of those involved in and affected by the practice, in the interests of transforming the collectively constructed social, cultural-discursive and material-economic fields that shape, structure and support existing practice. (Kemmis, 2006, p.471)

Herr and Anderson (2005) similarly note that institutions are ingrained in communities (p. 64) and that the effects of possible change are not necessarily limited to individuals inside the institutions. McTaggart (1997) highlights this holistic and political nature by stating: “Participatory action research expresses an explicit politics. It is not simply about change, but about change of a particular kind” (p. 6), a form of change that has an impact on participating individuals and the dynamics within the communities in which they reside, and possibly even beyond. This entails that the researcher also reconciles and dives into local matters also outside the institution where the research takes place. In the words of Herr and Anderson (2005): “Because action research is done in local settings, there is a need to understand the local in terms of macropolitical forces and social constraints” (p. 65). Therefore, the design of this study has included reading literature on Nepali society and culture, which has provided an overview of the social, cultural, historical, and economic conditions in Nepal. Not only has this provided a more “complex understanding of where solutions

are to be sought” (Herr & Anderson, 2005, p. 68), but it has also helped in developing the abilities to participate in conversations, activities, and life in general in Kathmandu.

An important ethical consideration framing the design of this inquiry has been to ponder the question of “who creates knowledge, how it is created, and who uses it for what purposes” (Herr & Anderson, 2005, p. 67). This is an inherently political question embedded in the PAR approach (*ibid*, p. 64). However, “seeing research ‘subjects’ as co-producers of knowledge is a more far-reaching and demanding ethical position” (Bennett & Roberts, 2004, p.16) and reinforces the need for the researcher to commit to an ongoing dialogue, reflexivity, and consistent advancement in communicative abilities. As this inquiry took place in a setting that included working in a majority world country alongside practitioners without academic training, the commitment to collaborative knowledge-building and a collaborative articulation of the results was an important democratic and emancipatory (Zuber-Skerritt, 1996) stance. The choice of PAR has thus been harnessed here to counter the Western hegemony in producing music education research (see Westerlund & Karlsen, 2017) and to construct a globalizing music education that inclusively engages practitioners from the majority world in knowledge production (see Kertz-Welzel, 2018). Therefore, the choice of PAR has set an important ethical and political stance: including the Nepali co-researchers as active producers of knowledge and agents in constructing research, in a process where all participating practitioners take part in creating knowledge not only in this research but also in other Global Visions publications as well. As a methodology, PAR “raises unique issues with regard to how knowledge claims are justified and how power and control over the research process is distributed” (Herr & Anderson, 2005, p. 38). Therefore, the participatory approach to action research felt like an appropriate model for this inquiry, as it seemed to offer tools for conceptualizing questions concerning representation and answerability, and supported attempts to establish democratic operative models in conducting this research.

3.1.2. Insider and/or outsider?

“Who were the outsiders and insiders here? Where were the boundaries and where were the shared spaces?” (Arthur, McNess & Crossley, 2016, p.12)

No research is ever neutral, and researchers influence the execution of their inquiries through their own ideology and biases (Janesick, 1994). Therefore, illustrating those, as well as engaging in reflection about the researcher’s positionality, has been an imperative and underlying condition for understanding the dynamics shaping the inquiry throughout this cross-cultural study. PAR does not aim to maintain the distance between the researcher and the researched as in traditional research. The external researcher makes interventions into the research context by introducing her values, emotions, and personality holistically into ‘the game’, which can be a hazardous road particularly in terms of power (Herr & Anderson, 2005). Moreover, the positionality is neither simplistic nor static (Merriam & al., 2001). Throughout the research process, researchers “occupy positions where we are included as insiders while simultaneously, in some dimensions, we identify as outsiders” (Herr & Anderson, 2005, p.44). When conducting PAR research, the ongoing interrogation of one’s multiple positionalities calls for thorough articulation (*ibid*). This is by no means an easy or straightforward process, as is discussed in what follows.

Particularly in a PAR created in an intercultural environment, it can be expected that the researcher will be encountered and easily blinded by her own biases and cultural understandings. As Alvesson and Sköldberg (2009) note: “as members of a society, researchers tend to take for granted phenomena in the particular society to which they belong, and thus to pass on its fundamental values unconsciously” (p. 175). In other words, engaging in a process of self-reflection is necessary for any critical approach to research (Alvesson & Sköldberg, 2009). Illustrating the researcher’s positionality, intentions, assumptions, and power has been a particular challenge in this work but was nevertheless necessary in order to allow both the research participants and the readers of this study to take my personal influence into account (Dickson & Green,

2001). Although I personally have perceived this commitment as the most challenging, it has been an ongoing effort towards which I have striven. As pointed out in the participatory research literature, failures in comprehending the extent and various forms of privileges and power of the external researcher have been recognised as one of the main challenges in this kind of work (see, e.g. Wallerstein, 1999; Merriam et al., 2001). Therefore, throughout the study it has been important to accept the failures that, despite the best intentions, may have occurred in the process.

Scrutinizing these multiple positionalities, however, has also been an asset in this intercultural PAR. More than looking at the ‘insider’–‘outsider’ dichotomy as simplistic categorisations made according to seemingly obvious manifestations (such as gender or nationality), in this inquiry I have utilized the insider-outsider labelling to trigger “thought processes which enhance critical awareness and the creation of new knowledge and understanding” (Arthur, McNess & Crossley, 2016). Put in the words of Merriam et al. (2001):

In particular, the reconstructing of insider/outsider status in terms of one’s positionality vis-à-vis race, class, gender, culture and other factors, offer us better tools for understanding the dynamics of researching within and across one’s culture. (p. 405)

Indeed, scrutinising the similarities and differences, proximity and distance can serve as an efficient tool for reflecting and making sense of the social constructions surrounding us.

3.1.3. Quality criteria and validity in this inquiry

Any category of action research is notably different from traditional modes of academic research, as it aims towards the practical improvement of a concrete situation and not merely towards producing generalisable knowledge for the purposes of the

academic community (Stern, 2014). As outlined by Reason and Bradbury (2008), action research “is not so much *a methodology* as *an orientation to an inquiry* that seeks to create participative communities of inquiry in which qualities of engagement, curiosity and question posing are brought to bear on significant practical issues” (p. 1, italics original). Yet, the potential of action research lies not only in contributing at a particular site, but also in the possibility of contributing to larger communities of practitioners and the academic community (Herr & Anderson, 2005). However, in PAR there are particular notions for the generalizability of the knowledge produced. This mode of research does not aim to produce generalizable knowledge of best practices, but to share the experiences from a particular site and trust the outside academic community and practitioners to “make their own wise judgements about what parts of our story might be relevant to their situations” (Kemmis, McTaggart & Nixon, 2014, p.68). Therefore, the process of the inquiry must be described as thoroughly as possible, which will be done in Chapter 4.

Participatory action research entails particular criteria concerning the validity of the results, and these partly differ from those of more traditional research. Perhaps the most obvious difference is the engagement of research participants in the handling of empirical material, and that these participants are seen as people who “review and validate the results” and therefore “retain ownership” (Stern, 2014, p. 203) of the research results. This approach was already supported by Moser (1980), who set an important grounding for the validation of PAR by excluding the positivist approach of objectivity from the PAR approach by situating it as a form of social inquiry where “validity [...] is a matter of ‘dialogical argumentation’, with the ‘truth’ being a matter of consensus rather than of verification by any externally determined standards” (quoted in Rahman, 2008, p. 50). An important part of this research process has been to collaboratively discuss among the participants (see Chapter 3.2.) the research directions, findings, and articulation of the results. Similarly, the Global Visions research team has provided their insights on the work in progress at all stages. As highlighted by Stern (2014), it is equally important to engage in dialogue concerning the research outcomes with the research participants as it is with the wider academic

community through the peer review processes, or through “feedback and advice from ‘critical friends’ ” (p. 215) during the process.

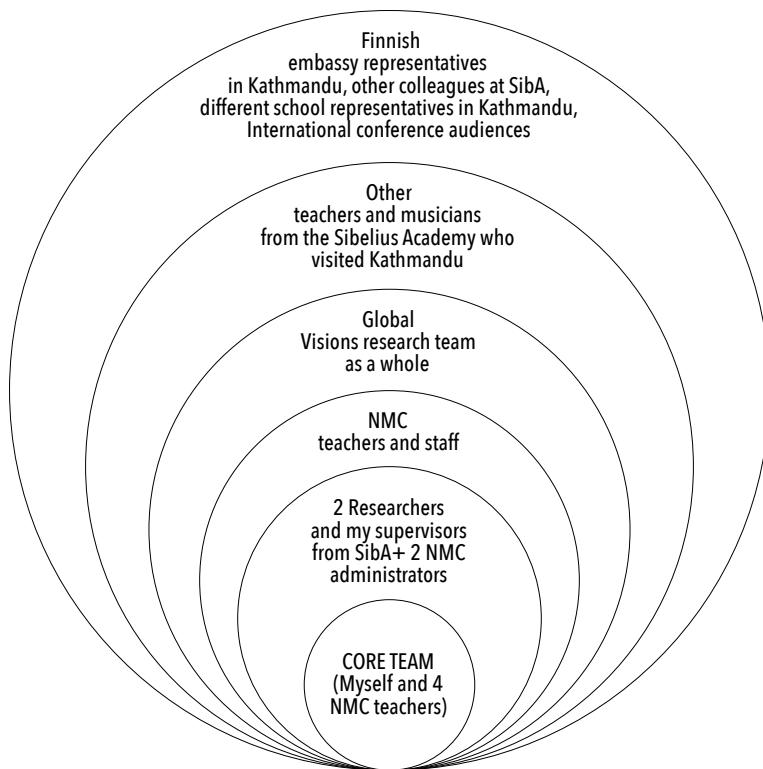
When evaluating a PAR process, the focus should reach beyond the research ‘results’ as such, towards giving notable weight to the evaluation of the process as a whole. The process description should illustrate whether the process has truly been “collaborative, democratic, developmental” and whether it has included a contribution in terms of “capacity building” (Stern, 2014, p. 217). Herr and Anderson (2005) have described these kinds of validity criteria as *democratic validity* and *catalytic validity* (p. 57, italics added). In their views, the democratic validity highlights the relevance of the process outcomes for the local setting, while catalytic validity emphasizes the education of both the researcher and the research participants. As such, Herr and Anderson (2005) stress that the validity criteria need to be addressed in relation to the goals of the practical-level process. This is another feature that differentiates PAR from traditional research, as “the ‘outcomes’ of the research process can be more significant than the narrower product of the research itself. The ‘outcomes’ are not just the research findings, but can include other spin-offs, in terms of their effects on the lives of individuals and groups” (Bennett & Roberts, 2004, p.11); for this reason, a thorough articulation of the process is needed.

Even though the PAR research validity has particular characteristics, it has been stressed that sound practices in the use of research methods should not differ from any other research. As Stern (2014) highlights, “the interpretation of the data, which encompass the results of the research, must be comprehensible, unambiguous and verifiable” (p. 215), which in the words of Herr and Anderson refers to process validity (p. 57). To evaluate the process validity, transparency in describing the process is needed, and the iterative process that has led to the results needs to be articulated not only epistemologically but also by addressing practical and ethical criteria (Altrichter, Feldman, Posch & Somekih, 2008). Therefore, I will dedicate the whole of Chapter 4 to illustrating the process as thoroughly as possible, instead of incorporating the process description into this methodology chapter. In addition, in what follows I will shed light on the construction of this inquiry by presenting the research participants, empirical material, and the tools used in the analysis.

3.2. Research participants

The use of PAR as the research mode for this study was both necessary and demanding, as described above. The complexity of this choice manifested particularly in the beginning of the process, as it was not clear with whom the other Global Visions researchers and I were actually going to work in Kathmandu, i.e. who would be my research participants. As “issues of reciprocity for PAR and collaborative research are very complex” (Herr & Anderson, 2005, p. 40), and reciprocal and collaborative ways of working require vast amounts of time to develop, the challenge was also that the participants involved in the process would be located on the other side of the world. However, as the initial nature of the research was “designing the plane while flying it” (Herr & Anderson, 2015, p. 69), the number of participants and the intensity with which different individuals would be engaged in the process was trusted to reveal itself during the process. As this inquiry is part of the larger Global Visions research project (see Chapter 1.4.), one important group of participants was naturally the researchers included in the larger project. In Kathmandu, the participants were to be from inside the Nepal Music Center and/or stakeholders in connection with the developmental work taking place there. During the process, there was also a number of teachers and researchers from the Sibelius Academy visiting NMC for a short period of time. The following visual presentation (Figure 1, see below) illustrates the participants according to the intensity of their involvement in the study.

Figure 1. Research participants



At the heart of the figure is the core team of this inquiry, formed by myself and four teachers at NMC. In the second circle, there are two researchers from the Sibelius Academy who intensively participated in the process both as co-researchers, co-educators, and my supervisors. This second circle also includes two representatives from the NMC administration who actively partook in designing the activities and contributed to deciding the overall directions of the process. The third circle consists of the teaching faculty of NMC. They were active members of the work and provided insights through workshop participation, interviews, and discussions, as well as by allowing me to observe their classes. The teachers of NMC were thus not only informants in the process, but active participants who shaped the directions and outcomes of the overall developmental process. The fourth circle illustrates the influence of the

Global Visions research team⁸ on the process. During 2015-2019 the researcher team had several project meetings where the project goals and findings were discussed jointly. The team also shared nine internal newsletters where several members would present the current stage of their research, share literature, and discuss the preliminary findings of their own sub-projects. Therefore, the Global Visions project participants had a great impact on my thinking and researcher skills and came to be of great help in perceiving the interesting points in my own research, which I found at times challenging as I was so intensively immersed in the process. More than giving myself a wall to lean on in the process of this study, I view the Global Visions team as a team of ‘critical friends’ in this inquiry, who have helped “to build alliances with broader social movements and to extend membership across institutional hierarchies” and provided “a way of enhancing the understanding and political efficacy of individuals and groups” (Kemmis, McTaggart & Nixon, 2014, p.12). In the sixth circle, there are eight teachers and/or researchers and musicians,⁹ all of whom are my colleagues from Finland, and who visited Kathmandu for short periods of time to give workshops at NMC. They were not part of this inquiry as such but contributed to the educational activities that inspired the research environment through various contributions, such as musical performances and workshops, and therefore had an impact on mapping the educational ground as well as providing feedback and insights relevant for the research process. In the outer circle are the representatives of the Finnish Embassy in Kathmandu, Sibelius-Academy faculty members ‘at home’, and also the wider music education community in the international conferences in Finland, Scotland, Czech Republic, Nepal, Israel, India, and Azerbaijan where I have presented the research and received invaluable feedback and perspectives.

8 The Global Visions researcher team included a total of three advisory board members and nine researchers in addition to myself, and encompassed PhD students, senior researchers, and professors. Altogether they represented eight different nationalities: Finnish, Israeli, Nepali, Canadian, Australian, Norwegian, Swedish, and American.

9 Three lecturers and one professor from the SibA Music Education Department, one independent researcher and three musicians from Finland.

3.3. Empirical material as ‘evidence’

In order to make a separation from the positivist ideas of ‘collecting data’, Kemmis, McTaggart and Nixon (2014) have suggested using the word ‘evidence’ instead of data in critical participatory action research. In their view, evidence as a word illustrates the nature of empirical material that aims to provide an understanding of the process by describing what was done and how things were done, what were the focal interest points, and how the process was brought into collective negotiations with the participants and in public spheres. In PAR research, the process of inquiry is not linear and merely aimed at producing final results, but iterative, which asserts characteristics for the empirical material. Firstly, the empirical material in PAR is often notably vast, as is the case in this inquiry as well. Secondly, PAR differs from traditional research in terms of research design, and instead of offering clear-cut data collection procedures it is based on various kinds of interaction among the research participants within an extensive timeline. This creates particular challenges in handling and making sense of the material, as well as presenting this material in numerical detail as is common in academic research procedures. However, I have chosen to use numeric presentation (see Chapter 4) of some core activities to illustrate the intensity and frequency of the important activities. Throughout, it was obvious that the amount of empirical material offered an abundance of interesting insights into the process, a richness that would, however, exceed the limits of this dissertation work. Consequently, I have considered Herr and Anderson’s (2005) remarks that “because of the ongoing nature of action research, it may not be possible to write up the whole undertaking, but rather just a piece of the understanding or intervention that has come about through the inquiry” (p. 85), and limited the written accounts to fit the format of this thesis. In spite of these limitations, the particular nature of PAR should not impact on the quality of the use of research procedures, including for example the ethical requirements of sound collection procedures. The gathering of the empirical material must follow “methodologically sound manners” and comply with the same criteria as other research approaches, including “clarity and feasibility of the scope, non-suggestive questions etc.” (Stern, 2014, p. 215). This inquiry has

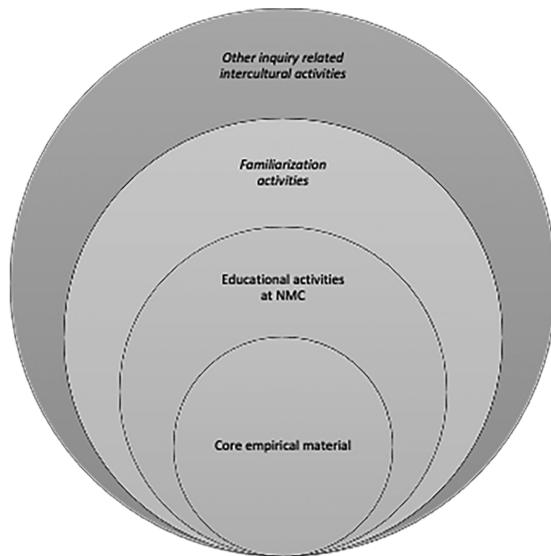
followed the ethical guidelines of the Finnish Advisory Board on Research Integrity (2009) as well as the general guidelines for research integrity stated by the Finnish Advisory Board on Research Integrity (2012). All research participants have signed a consent form, and it has been possible to participate in the educational activities without being part of this inquiry. Also, participants have been able to withdraw at any time from this inquiry.

Throughout the course of this research process, it was necessary to accept a certain messiness as well as limitations in generating and handling the empirical material. However, the intensity of engaging in the generation of research material as ‘evidence’ from various sources through immersive participation in the process could also be seen as an opportunity to construct a deeper and more thorough understanding of the phenomena under scrutiny.

The empirical material of this inquiry

The empirical material of this inquiry was generated between November 2013 and December 2019. During this time period, I spent 42 weeks in Kathmandu altogether. The activities are presented in more detail, placed in a chronological timeline, and also illustrated partly in numerical detail in Chapter 4. In order to help the reader understand the various layers of the empirical material, I have divided the events that took place in Kathmandu into different categories to illustrate the complex meshwork of activities that all contributed to the empirical material of the inquiry in different ways, and which will be elaborated in what follows.

Figure 2. Activities forming the empirical material in this inquiry.



Core empirical material

At the heart of this inquiry is the empirical material generated from the individual participants in this study, and which forms the main body of empirical material that has been used in answering the research questions and the sub-questions that guided the articles:

- Researcher diaries
- Reflective essays of the Nepali co-researchers
- Core team discussions
- Discussions and interviews with institution administrators and teaching staff at NMC
- Discussions among the researcher, other Sibelius Academy researchers, and stakeholders of NMC

The researcher's journal plays an important role in critical participatory action research (Kemmis, McTaggart, Nixon, 2014). I have produced three types of journals during this research: 1) *A diary*, that simply describes the 250 days I spent in Kathmandu between 2013-2017 in a table form, depicting on a daily basis what was being done, with whom, and if there were any critical observations of those activities. This diary consists of 150 pages. 2) *A ten-minute diary*, which is a method where one writes for ten minutes without stopping. There is no editing, and it allows the flow of thoughts to hurl intuitively. I wrote this journal from March 2016 until November 2018, and it consists of 20 pages. Finally, 3) *a reflective journal*, where I have incorporated research literature, newspaper articles, or whatever has inspired me to connect with my timely thoughts along the way in the process. I wrote the reflective journal after each visit to Kathmandu, and occasionally during the visits as well. This reflective journal consists of 30 pages. Another set of core empirical material was eight reflective essays that the Nepali co-researchers wrote about our collaborative process through January 2016. Also, the recorded and partly transcribed twenty-nine (each about 2-3 hours) discussions among the core team have been central in articulating the research outcomes. Similarly, the 17 semi-structured interviews with the faculty of NMC contributed to articulating the research findings. As the main focus of this inquiry was the professional learning process of the core team members, including myself, the researcher diaries, as well as the discussions among the core team, interviews, and written reflections of the process, form the core empirical material in this inquiry. Moreover, the discussions among the administration members at NMC as well as the reflective discussions among the Finnish researchers participating in the work were likewise crucial in guiding the overall iterative research process, although they have not been used as specific empirical material.

Educational activities at NMC

- Video-recorded workshops
- Class observations at NMC
- Discussions among the researcher and institutional stakeholders

- Planning of and reflecting on the workshops with the Sibelius Academy researchers and educators involved in the collaboration

The 35 workshops held for the teachers and students at NMC were an integral part of the process. The workshop duration varied from 1.5 hrs to 3.5 hours. Each of them was video-recorded, so that it was possible to reference them frequently during the research process. Some of this material has been used in the analysis phase. To the discussions mentioned here, I also include the ones that were related to educational development work, i.e. discussions about the directions of the process of this inquiry, as well as other curriculum development work (see Chapter 1.2.2) happening at NMC that was not used directly to articulate the research findings, but which has notably influenced the overall iterative process. When observing the classes at NMC, I reflected on them in written form in my diaries. Some of them were also referred to in the transcribed discussions and interviews with the teachers who conducted the classes. A central part of the educational process was the collaborative planning and conducting of the workshops for the NMC teachers and staff along with the other Finnish researchers and educators. As mentioned earlier, these activities supported the reflection on the ways forward in the process and the overall goals of the work.

Familiarization activities

- School visits
- University visits
- Concerts, gigs and cultural visits
- Elementary school teacher workshops and workshops for the university students
- Discussions with university and elementary school principals and teachers
- Participation in international conferences with the Nepali colleagues

Particularly in the beginning of the process, I visited different private schools in the Kathmandu Valley area and conducted a few workshops for schoolteachers as well. Observing music classes, discussing with the teachers and principals, and experiencing school life has played an important role in mapping the educational terrain

in Kathmandu. I also visited some universities that offer tuition in music, to observe classes and talk with the staff and leadership there. In addition, on a couple of occasions I gave workshops for the university students. Throughout the process I was very keen on participating in any musical events I could find, whether happening in town or in the local communities. Attending these events has provided me with an understanding of the musical life in Kathmandu and the roles that the NMC teachers play as artists. Therefore, these activities played a role in the development of the overall collaboration and provided me with more insight into the context of Nepal, particularly in terms of education and music education.

Other inquiry-related intercultural activities

- Concerts played together with my own ensemble Vilma Timonen Quartet and Nepali colleagues in Nepal and in Finland
- Time spent with friends in Kathmandu
- Meetings with Finnish embassy representatives

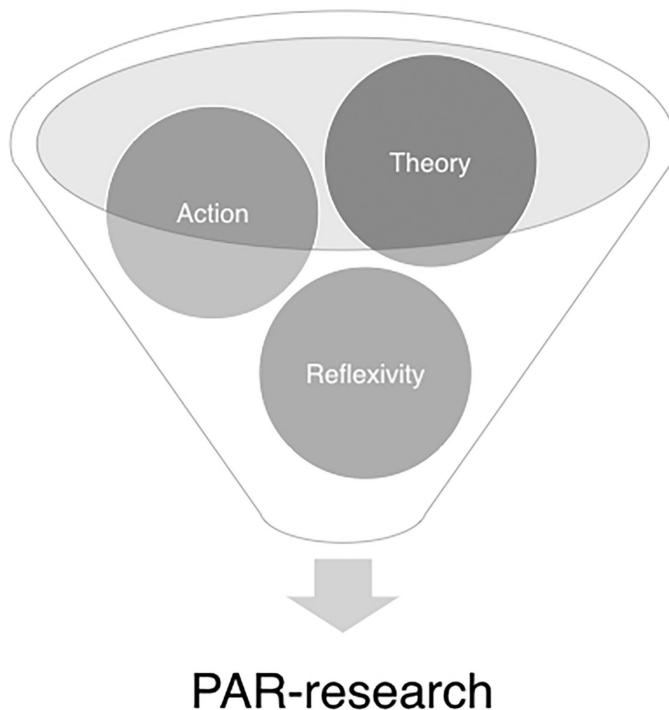
An additional opportunity for intercultural interaction opened up in 2015, when I applied for and received a scholarship for my Vilma Timonen Quartet ensemble members to join me in Nepal to play concerts and give workshops at NMC. Similarly, the band Kanta Dab Dab (KDD), formed by three teachers at NMC, visited Finland and performed in three different festivals partly together with my ensemble. I also performed several times as a guest soloist in KDD concerts in Kathmandu. Over the years I formed friendships with the people I met while staying in Kathmandu, and discussions with them were a way for me to connect with the overall life in Kathmandu beyond the frame of music and music education. During our visits, I also frequently met with the representatives of the Finnish Embassy in Kathmandu, both in official and unofficial meetings. I was also invited to perform with my Finnish and Nepali colleagues in several festivities that the embassy organised over the years. All of these inquiry-related activities have been essential in developing a holistic understanding of the context of Nepal, and also allowed me and my Nepali colleagues to deepen our collaboration as musicians, not only as educators.

3.4. Analysis

In this section, I will describe the methods that I have employed in the analysis and articulation of the results of this inquiry. Alvesson and Sköldberg (2009) suggest that any critical research should follow *triple hermeneutics* (p. 175, italics original) in the process. The triple take includes not only the individuals' interpretations and the meanings they incorporate into their own subjective or cultural reality, or attempt "to understand or develop knowledge about this reality" (Alvesson & Sköldberg, 2009, p. 175), but also incorporates as a third component, the "interpretation of unconscious processes, ideologies, power relations, and other expressions of dominance" (*ibid*) that entails a shift in focus. This third interpretative dimension was expected to be accelerated by the intercultural dialogue in this research process. Following Alvesson and Sköldberg and several theorists from critical action research (see, e.g. Kemmis, McTaggart & Nixon, 2014; Zuber-Skerritt, 2011), reflection and reflexivity at various levels using multiple different tools must permeate any critical participatory research, including this one.

As the process of participatory action research is ongoing and iterative, the forms of analysis should follow this ongoing nature. As pointed out by Herr and Anderson (2005): "Analysis of the data should be ongoing, as should the review of the literature" (p. 85). The continuous revision of literature in dialogue with the empirical material should accumulate ways of proceeding in which "analysis is pushed by relevant literature and the literature should be extended through the contribution of (the) action research" (Herr & Anderson, 2005, p. 84). Therefore, in PAR theory and practice are seen as two interdependent yet complementary phases of the change process (Winter, 1996). Similarly, Stern (2014) highlights that the entanglement of practice and theory should guide the reflexive research process: "Theoretical knowledge must be the source of practical ideas for action, and observational data of practice the basis for reflections and theoretical deliberations" (Stern, 2014, p. 209). Therefore, in PAR, the theory informs both the research and practical-level activities, which then, in turn, inform and supplement theory through a reflexive interpretation.

Figure 3. The PAR process



In the process of this inquiry, the procedure of handling the empirical material (see Figure 3 above) and its analysis can be seen as following particular steps throughout the process. Firstly, in order to understand the Finnish-Nepali collaboration from various angles, I have brought the empirical material into dialogue with different theoretical frameworks in the three articles, as illustrated in the following Table.

Table 1b Theoretical lenses in this inquiry

Article	Theoretical framework
Article I	Micropolitics (see, e.g. Hoyle, 1982; Pillay, 2004) Affective action (Whetherell, 2010)
Article II	Professional learning community (see, e.g. Hord, 1997; Morrissey, 2000; Stoll & Seashore Louis, 2007) Innovative knowledge community (Hakkarainen, Paavola & Lipponen, 2004) Professional intercultural learning (e.g. Brøske, 2020; Sæther, 2010; Westerlund, Partti & Karlsen, 2015)
Article III	Epistemic reflexivity (Feucht, Brownlee & Schraw, 2017) Meta-reflexivity (Donati, 2010) Deep professional learning (Feucht, Brownlee & Schraw, 2017) Intercultural dialogue (Dervin & Machart, 2015; Martin, Pirbhai-Illich & Pete, 2017; Nasar, Moodood, Zapata-Barrero, 2016)

This process has been inspired by Jackson and Mazzei's (2012) book *Thinking with theory*, which invites the researcher to engage with empirical material using various methodological and philosophical lenses through a "continuous process of making and unmaking" (Jackson & Mazzei, 2012, p. 1). More precisely, the process of analysis is not merely one of paying attention to "one of the various poles in a myriad of binaries: subject/object; data/theory; researcher/researched; but a flattening and at-

tentiveness to how each constitutes the other and how each, as supple, sprouts something new" (*ibid*, p. 10). The process of investigating empirical material in the light of different theoretical lenses emphasizes echoes with the key principles of PAR, where the extent to which the researchers can illustrate their navigation through different theories can be seen to have a positive impact on the process validity (James, Milen-kiewicz & Bucknam, 2008). Biesta (2007) supports this approach correspondingly: "By looking through a different theoretical lens, we may also be able to understand problems where we did not understand them before, or even to see problems where we did not see them before. As a result, we may be able to envisage opportunities for action where we did not envisage them before" (p. 19). Selecting theories and theoretical concepts applicable to the research has called for reflexive interpretation (Alvesson & Sköldberg, 2009) in the process. Articulating the research outcomes has meant engaging with different theoretical ideas, and then going back to the empirical material with these particular 'lenses' on. Thus, at that point, the analysis has utilised theory-driven content analysis (Tuomi & Sarajärvi, 2018).

In a theory-driven approach, the empirical material is divided into categories that are predetermined by existing theory. In the three articles that comprise this thesis, the empirical material used for each partially overlapped, but was then interpreted through different theoretical concepts, as illustrated in Table 1b above. This interpretation phase has also partly utilised thematic analysis (Braun & Clarke, 2006), where themes have been derived from the theoretical concepts as well as "particular analytic interest in some topic in the data" (p. 79). This phase too has involved reflexive interpretation of the events. The particular areas of interest in this research have acted as "guideposts" (Dickson & Green, 2001, p.248) in selecting the focal points and topics from the extensive and manifold empirical material. The last step in the analysis process has been to bring the preliminary results back to the research participants and to the Global Visions research team's 'critical friends' (Kemmis, McTaggart & Nixon, 2014). This has been a central feature of this work, and followed a reflective process where claims of authority and the representation of different voices are "collaboratively verified" (Alvesson & Sköldberg, 2009) through peer-dialogue.

4. Process of the inquiry

The process of this study has been long and complex, which is common in any participatory action research, as described in Chapter 3. Participatory action research as a methodology has often been criticised for giving vague descriptions of the use of reflective methods as well as inadequate descriptions of the research process (Herr & Anderson, 2005). Therefore, in this chapter, I aim at illuminating the actual events as well as the methods of reflection, the literature that supported the design process, as well as the reflective approaches that have guided the work. In order to illustrate the trajectory of this iterative PAR process, I have interpreted the time frame of 2013-2019 as consisting of four phases:

- 1) Preliminary phase (2013-2014)
- 2) Developmental phase (2015)
- 3) Learning phase (2016-2017)
- 4) Knowledge building phase (2018-2019)

These titles were chosen to illustrate the nature of each phase and the route from practical level developments to knowledge building in this process. The categorisation has been inspired by PAR literature, where practical-level development work is seen as a catalyst for learning, and furthermore “to a dissemination of methodological know-how” (Stern, 2014, p.217). The labelling of phases 3 and 4 take their inspiration from Scardamalia’s (2002) notions of how individual professional learning is a prerequisite for knowledge building and requires collaborative and communicative efforts with both the immediate and more distant communities. When describing the visits to Kathmandu, I will present the contents of each visit both in tabular form and with written descriptions. Whilst the focus of describing the activities is on the work that was done in Kathmandu, it is important to highlight that there has been intensive online communication between the visits, and that the work has thus also been ongoing between the visits. In the tables describing the time in Kathmandu, I

illustrate in a compact form the activities during the particular visits. In addition to the descriptions, the tables point out who I was travelling with during those visits. By describing the participating educators/researchers/musicians in each visit, I aim at emphasizing the collaborative nature of this work. Even though the events are described in my voice, and the activities describe what I have done, the role of a larger research team has been crucial, and it is not to be forgotten that this inquiry has been a collaborative effort not only with the Nepali co-researchers but also a larger international research team. Therefore, even though I at times travelled to Kathmandu alone, there were often other participants in the work from SibA/Finland as well, and this characteristic has been crucial in the development of this inquiry.

Throughout this iterative PAR process, the research literature was used to “illuminate the findings, deepen the understanding,” and “suggest directions for the next iteration” (Herr & Anderson 2005, p. 84). Therefore, I will incorporate the description of the literature that was used to guide the theorisation during the process. In all, the description of the process is complex and multifaceted, and as such, illustrates both the ‘messiness’ and richness of PAR as a research approach.

4.1. Preliminary phase (2013-2014)

This phase is characterised as preliminary, reflecting the nature of a time period where the main aim was to construct foundations for the educational development work. During this phase, I visited Kathmandu four times for a total of about 10 weeks. The main characteristic of this phase was to become familiar with one another, the NMC representatives, and the SibA representatives, and to co-develop mutual directions and ways of operating in this collaboration. Activities under this preliminary phase took place under the Music Teacher Education Development Project in Nepal (<http://mcau.fi/nepal/>), funded by the Ministry of Foreign Affairs, Finland. The project involved:

- 1) Consultation and co-developing music teacher education in Nepal
- 2) Pilot studies into Nepalese music teacher education by doctoral and postdoctoral researchers
- 3) Developing music teacher educators' intercultural skills in Finland and Nepal through mutual cultural exchanges and visits

I was invited to participate in the early-stage project as an expert in teacher education in the field of traditional music, and in this preliminary phase I visited Kathmandu four times, for altogether about ten weeks. The first visit to Kathmandu took place in November 2013. At the time all of us – both the SibA and the NMC representatives – were quite unfamiliar, not only with each other but also with each other's contexts. Before travelling to Kathmandu for the first time, the participants from SibA had a preparative session where an independent researcher who had been working in Nepal – and who also joined us for this first trip – gave us a brief introduction to the context, its music and customs, and also introduced us to some music education practices in Kathmandu.

Table 3 Visit 1.

Visit 1.	ACTIVITIES	PARTICIPANTS
24.-30.11. 2013	<ul style="list-style-type: none"> • 4 workshops for NMC teachers conducted by me SP • Meetings with NMC management • 2 concert visits • visiting an elementary school to observe music classes 	<ol style="list-style-type: none"> 1. VT (Lecturer, SibA) 2. SP (Music teacher educator, SibA) 3. HW (Professor, SibA) 4. LA (Researcher, indep.) 5. HP (Post doc. researcher SibA)

This initial visit was designed around teacher training workshops at the Nepal Music Center. We were warmly welcomed, and approximately twenty NMC teachers participated in the workshops conducted by myself and a music education lecturer. At the time, I had no long-term plans concerning the work in Kathmandu, but the visit was very enjoyable and left me with positive feelings, and provided an interesting learning experience. Therefore, when asked, I was keen on taking part in the next trip as well.

Table 4 Visit 2.

Visit 2.	ACTIVITIES	PARTICIPANTS
6.-21.3. 2014	<ul style="list-style-type: none">Three workshops for NMC teachers conducted by me and HW and HPThree workshops for NMC teachers conducted by meMeetings and discussions about music teacher education module with NMC leadershipClass observations at NMC	<ul style="list-style-type: none">VT (Lecturer, SibA)HW (Professor, SibA, for one week)HP (Post doc. researcher, SibA, for one week)

During this visit, the main focus was on supporting NMC in launching a 14 day music teacher training session for musicians. The NMC leadership set this goal. For this purpose, we, the SibA participants on the trip, led three workshops for five teachers, where the main focus was to provide both theoretical and practical overviews for teacher education. During the second week, when I was there without the other SibA participants, I conducted three workshops for ten NMC teachers, where the focus was on creative and collaborative ensemble work, the special area of my own expertise. At this point, the discussions with the leadership touched upon the importance of providing the participating teachers with certificates to enhance the institution's credibility in teacher training, as well highlighting the increase in the NMC teachers' competences through participating in these training sessions. Most importantly, during this visit I made the decision to pursue doctoral studies around the work taking place in Kathmandu. I was accepted to the Sibelius Academy's MuTri doctoral school in August 2014, and from there on continued the work in Kathmandu as a doctoral researcher. At this preliminary phase, the plan was to produce pedagogical material in collaboration with the principal of NMC for the purposes of teacher training. The principal of NMC had been approved to attend the Teachers Pedagogical Studies-module at the Sibelius Academy, and the idea was that both of us would proceed with our studies by working together. Hence, the participatory action research approach was well suited to the overall methodological frame, and the co-learning approach (Herr & Anderson, 2015) was chosen as a research approach for the process.

Table 5 Visit 3.

Visit 3.	ACTIVITIES	PARTICIPANTS
30.8.-20.9. 2014	<ol style="list-style-type: none">1. Five workshops for NMC teachers conducted by me2. Joint workshop with other researchers to the teachers and staff at NMC3. Meetings and discussions about music teacher education module with NMC leadership4. Three school visits5. Workshop for Kathmandu University students6. 4 Interviews with NMC teachers (app. 30 min each)7. Attending concerts and other musical events	<ul style="list-style-type: none">• VT (Doctoral researcher)• DT (Doctoral researcher SibA)• HW (Professor, SibA, for one week)• MJ (Professor, SibA, for one week)• AP (Vocal teacher, SibA, for one week)

During this visit, all of the participants from SibA had their own particular activities. The vocal teacher led three workshops, particularly for the vocal students and teachers at NMC. DT, a doctoral researcher, conducted interviews for her research with the assistance of one professor. MJ, a professor from SibA, was working as an instructor for the NMC principal's pedagogical studies. My role was to map the ground through semi-structured interviews (Kvale & Brinkmann, 2009) with NMC teachers and staff, as well as to continue teacher training workshops for the NMC teachers and to contribute to the discussions about the teacher training module. I also visited three elementary schools together with the other participants and presented the main ideas of our research project to the NMC faculty in a joint presentation with the other SibA participants.

Table 6 Visit 4.

Visit 4.	ACTIVITIES	PARTICIPANTS
5.-30.12.2014	<ul style="list-style-type: none">Discussions between the management of NMC and the Finnish researcher team on the collaborationWorking with the 9.-10. Grades vocational study line national level music curriculum with NMC leadershipTwo workshops for elementary school teachers conducted by mePreparing a conference presentation with the Principal of NMC and DTThree workshops for teachers of NMC and other school music teachers together with DTAttending concerts and other musical events	<ul style="list-style-type: none">VT (Doctoral researcher)DT (Doctoral researcher, for 2 weeks)HW (Professor, SibA, for one week)HP (Post-doc researcher, for one week)

Until this point, the collaboration between SibA and NMC had focused on preparing NMC as an institution to take an active lead in music teacher training by conducting ten-day teacher training modules; a model adapted from teacher training in Nepal. In addition, the NMC administration was providing plenty of time for national level curriculum work on two levels. On the one hand, the primary and secondary school curricula were under construction, and on the other hand, the Technical and Vocational Stream of Education in Music (TVSE) for grades 9-12 was also in the planning process. The Finnish representatives participated in the curriculum work through meetings where the principles of curricula were jointly discussed. At this point, I also turned to the literature about curriculum writing processes (e.g. Akker, 1998; Elliott, 1995; Fullan, 1985; Rogan & Grayson, 2003). Consequently, together with the other Global Visions doctoral researcher DT, we wrote an essay in which we familiarised ourselves with national-level music curricula from Finland and Nepal and compared their perspectives on student assessment. This essay laid the ground for our later collaborative work, and resulted in a book chapter: *Imagining ends-not-yet-in-view, The ethics of assessment as valuation in Nepali music education* (Treacy, Timonen,

Shah & Kallio, 2019), published in the Oxford Handbook of Philosophical and Qualitative Perspectives on Assessment in Music Education. The work with the curricula was also the start of the work towards the first collaborative conference presentation: '*Assessment as manifestations of culturally constructed conceptions of knowledge and values in music education: Challenges for envisioning practices in Nepalese schools*',¹⁰ together with DT and the NMC principal.

4.2. Developmental phase (2015)

The second phase could be characterised as one where the practical-level educational development work at NMC was at the heart of the Finnish-Nepali collaboration and was also very intense. The collaboration took a turn towards developing a music programme for advanced level students at NMC. This stage involved curriculum work, creating administrative structures for the programme, advertising the programme, designing and conducting the entrance tests, and the beginning of the actual education utilizing the new programme. At the end of this phase, three more teachers at NMC – in addition to the principal, who had been accepted already in 2013 – were accepted in the 60-credits study module Teachers Pedagogical Studies at the Sibelius Academy. During this phase, I visited Kathmandu two times for about seven weeks altogether.

¹⁰ Paper presented by Shah, myself, and Treacy at the Cultural Diversity in Music Education XII (CDIME) Conference, Helsinki, Finland on the 11th of June 2015.

Table 7 Visit 5.

Visit 5.	ACTIVITIES	PARTICIPANTS
25.3.-16.4. 2015	<ul style="list-style-type: none">• 13 semi-structured interviews¹¹ with teachers and administrators of NMC about the curriculum for the new programme• 8 class observations¹² at NMC• Workshops with researcher and teachers of NMC about the internal curriculum building¹³• Planning timetables and procedures for creating the internal curriculum with NMC administration¹⁴• Participation in concerts and other events	<ul style="list-style-type: none">• VT (Doctoral Researcher)

When I arrived in Kathmandu in March 2015, immediately on the arrival day we had a meeting with the NMC leadership. In this discussion, we decided that the main focus at this point would be developing a new three-year Performance Diploma Programme for advanced level students that would offer a systematic pathway with a progression in skill levels, and would provide the students an opportunity to increase their abilities to work professionally in the field of music as artists and teachers. We continued the discussions during the following days and made plans on how to proceed with the process of curriculum writing and the implementation of the new programme. This visit was in many ways a turning point for my work in Kathmandu. First, soon after arrival, it became clear that the teachers were not motivated to participate in the workshops, since their aim and purpose were not particularly clear. Moreover, the workshops were not counted as paid work. Getting them to participate required a lot of personal discussions and convincing. The ‘usual’ method of the school office calling them and asking them to attend did not have any positive impact on participation. However, after a shaky beginning, we got almost all the teachers together for

11 The interviews took place between 26.3.-9.4.2015 and were about 40 min. each.

12 Class observations took place between 29.3.-9.4.2015.

13 Two workshops on 2.4.2015 and 8.4. 2015.

14 Nine discussions between 26.3.- 9.4. 2015.

one workshop on the 8th of April to work on the programme curriculum. We had planned to have three workshops, but a three-day strike declared by the opposition, obstructing all vehicle movement on the streets, prevented two of the other planned workshops from taking place, and it was challenging to find an alternative time for such a large group. However, even if we were not able to meet with all the teachers at the same time, I decided to put as much time as possible into one-on-one work, by interviewing people and participating in the classes as an observer. Similarly, with the administration, we spent time on building administrative structures to support the curriculum implementation and the creation of sustainable institutional practices for the programme. In order to seek further support for these efforts, I sought advice from the literature on curriculum-building work, focusing particularly on the process of implementation as a collaborative institutional effort. These included, for instance, Akkerman & Bakker (2011), Engeström, Engeström & Kärkkäinen (2015), and Oswick & Robertson (2009).

At this point I was travelling for the first time without the other Finnish researchers, and thus spent much more time with my Nepali colleagues. Participating in musical events together outside the official work meetings gave us the possibility to get to know each other a bit better. On the night of the Nepali new year (13.4.2015), for instance, I spent the evening participating in three different concerts and jam sessions with my NMC colleagues who were performing or otherwise participating in the celebrations. The NMC annual picnic for the staff and their families also took place during this visit, and we spent a fun day in the surrounding hills of Kathmandu. I was also invited to participate in a traditional festival, Bisket Jatra, in Thimi town next to Kathmandu with some of my NMC colleagues. At the end of the visit, I felt confident that we were developing a trustful working environment that was supported by positive personal relationships. The curriculum work was identified as a common goal for both the administration and the teachers. Plans concerning the sustainable development of the new institutional practices, regular staff meetings, and annual planning sessions were initiated, and the teachers' and staff's overall motivation to participate in this development work seemed to be high.

However, little did we all know about future challenges. On the 25th of April 2015, only nine days after my departure, Nepal faced one of its greatest recent challenges when a major earthquake with the magnitude of 7.8 on the Richter scale hit the country, and forced most of the teachers to focus on relief work and on taking care of their families instead of contributing to the music education work. I was in close contact with my NMC colleagues through Facebook chat and e-mails and contributed to the relief work by organizing two concerts in Finland that collected funds for the badly damaged areas of Nepal.

Despite the worry and emotional hardship caused by the devastating situation in Nepal, some early research contributions stemming from this inquiry started to emerge. In June 2015, I presented the preliminary findings of my inquiry to an international audience for the first time. At the XII Cultural Diversity In Music Education (CDIME), Helsinki, I presented a paper called '*Co-creating music teacher education in Nepal*' about the preliminary stages of our work in Kathmandu. In addition, we also presented together with the NMC principal and another doctoral researcher DT,¹⁵ as mentioned above.

¹⁵ Shah, I., Treacy, D. S. & Timonen, V. 2015, June. Assessment as manifestations of culturally constructed conceptions of knowledge and values in music education: Challenges for envisioning practices in Nepalese schools. Paper presented at the Cultural Diversity in Music Education XII (CDIME) Conference, Helsinki, Finland.

Table 8 Visit 6.

Visit 6.	ACTIVITIES	PARTICIPANTS
28.7.-21.8. 2015	<ul style="list-style-type: none">• Five workshops¹⁶ with the Western music faculty for constructing a new study program through the curriculum writing process• Planning timetables and procedures for creating administrative practices for a new study program with NMC administration¹⁷• Writing subject-specific curricula for bass, drums, guitar, vocals, music technology and ensemble with the teachers¹⁸• Researcher and three NMC teachers prepared a fundraising concert together¹⁹• Two concerts 19.8. and 20.8. performed with the researcher and three NMC teachers	<ul style="list-style-type: none">• Researcher

I returned to Kathmandu again in August 2015. At the beginning of this 3.5 weeks long visit, I felt insecure about how motivated the teachers would be in continuing the work after the devastating effect of the earthquake. However, I soon realized that we could proceed, as everyone was keen and ready to work. The main task of this visit was to continue with the curriculum work. Through co-constructing the curriculum and creating administrative procedures for a three-year-long study program, we hoped to launch the new Performance Diploma Program in January 2016. At this point, the main participants were the teachers from the faculty of Western music (see Chapter 1.1.2.), where the teachers provide tuition on various styles of pop, jazz, and rock music using common band instruments, such as guitar, bass, and drums and vocals. The teachers of the Western faculty had earlier been actively participat-

16 28.7. for 3 hours; 9.8. for 3 hours; 10.8. for 3 hours; 12.8. for 3 hours; 18.8. 2 hours.

17 16 meetings between 29.7.- 20.8. 2015.

18 I spent approximately seven hours altogether with seven different teachers to formulate instrument specific curriculums between 3.8.- 19.8. 2015.

19 Nine rehearsals, each about three hours between 10.8.-19.8.2015.

ing in the development work. This was particularly important, as these teachers had expressed a need for constructing a new internal curriculum in order to rejuvenate their teaching practices. In four workshops, the music schoolteachers²⁰ and I started to design an overall vision for the new program. The process was inspired by several researchers in the field of teacher education (e.g. Hamerness, 2001; Hamerness, vanTartwijk & Snoek, 2012; Leo & Cowan, 2000) who have argued that a clearly articulated and shared vision is needed in order to create a strong educational program with shared goals. We used various collaborative working methods in the workshops, such as collecting ideas for post-it notes, and discussing certain topics in pairs or in smaller groups and then sharing the ideas for the whole group. The critical points in the discussions were those around student evaluation, creativity, and the role of traditional Nepali music in the program.

Importantly, the earthquake had triggered questions concerning the future of traditional music in Nepal. One particular characteristic of the demography in Nepal has been that many young people²¹ migrate abroad in order to seek work and financial subsistence. The earthquake was expected to accelerate this migration, and consequently fewer and fewer young people would stay in the communities and carry on the traditional way of living, including participation in musical practices. Therefore, even though the participating NMC teachers' main musical style was western popular music, they were extremely concerned about the future of traditional music and wanted to include it in the new program curriculum. The curriculum work also brought forth vivid discussions concerning student assessment. The grading of the courses generated a vivid discussion. Some of the significant pros for using grades was that grading would give more 'official' weight to the courses. The cons were questions such as: What does a grade tell about individual musicians' various abilities and areas of development? Also, the

20 9.8. workshop for 3hrs. Participants: Myself and six music school teachers.

10.8. workshop for 4hrs. Participants: Myself and eight music school teachers.

12.8. workshop for 3hrs. Participants: Myself and seven music school teachers.

18.8. workshop for 2hrs. Participants: Myself and seven music school teachers.

21 According to the statistics of the International labour organization (ILO), in 2014 more than 520,000 labour permits were issued to Nepalis planning to work abroad. (<https://www.ilo.org/kathmandu/areasofwork/labour-migration/lang--en/index.htm>)

teachers were concerned whether the students' parents would value this program and thus allow their participation if the courses were not evaluated with grades. In the end, we decided that the student evaluations would emphasize formative assessment methods including verbal feedback throughout the process but would also include grades at the end of the courses. The discussions concerning the evaluation processes also intertwined with the discussions about creativity. How does one measure creativity? If the assessment requires measurable factors, can creativity be measured in some way? From the program vision, we moved on to articulating comprehensive yearly learning outcomes for the program as well as instrument-specific curricula. Throughout this working period, I was acting as a mentor and a facilitator for collaborative ways of working, while the contents of the curriculum were produced by the teachers of each subject themselves and the NMC teacher group as a collective.

During this visit, I also started to play music with three NMC teachers. This had an impact on further developing the friendship among us, as through the rehearsals and concerts we spent more time together outside the music school and the activities related to the program development work happening there. My researcher diaries consist of an abundance of reflections from the discussions that we had in these informal situations. The issues of inequalities and power hierarchies were particularly puzzling to my mind. They were manifested in the work in the younger teachers' participation as equal members, as well as in the discussions about democratic methods of operating in collaborative processes (who gets the last word in decisions, who defines the goals etc). I was also reflecting on my own role, questioning whether I was able to support equal participation in the collaboration and able to avoid taking too much of a lead in the work. Questions concerning power also arose in social gatherings, as there was political turbulence around the new constitution and questions of whether Nepal was to officially become a Hindu or secular state. At the same time, the political climate in the country was turbulent due to the government's inability to provide aid for the earthquake victims, which had given rise to several initiatives in civil society. Due to this stormy macro-political environment, I felt that all of us were even more attentive to power hierarchies in our music education work as well.

Despite the enthusiasm and the productive process in place for the curriculum building, it was obvious that in order for the educational development work to continue more structured ways of operating were needed. The teachers were investing a lot of time in the development work, but this extra endeavour was not included in their paid working hours and was thus not sustainable in the long term. At the end of this visit, three teachers who had been taking an active lead in developing the new programme expressed an interest in taking part in the Teachers Pedagogical Studies. Consequently, they were approved for studies in October 2015 and joined the NMC principal, who also acted as a teacher in the institution, and who had been approved for the studies already in 2013, as mentioned earlier. All four teachers had taken an active lead in the educational development processes so far. This opportunity provided them with an opportunity to participate in an intensive education in music teaching, of a type not currently available in Nepal. Completing the studies would also provide them with a certificate as music teachers, which was seen as a merit in the Nepali context, which provides a recognition of official certification. The content of the studies followed the Sibelius Academy course structure (see, Uniarts, Helsinki, 2020d; see, also Chapter 1.4.4), but the content of the courses was carefully designed to support the education at NMC and particularly the creation of the new Performance Diploma Programme. A more detailed description of the study modules included in the Teachers Pedagogical Studies is incorporated into the depiction of the following phase, which describes this two-year period when the four NMC teachers carried out their studies as well as the role of these studies in this PAR.

4.2. Learning phase (2016- 2017)

I have termed the time period of 2016-2017 as a learning phase in this PAR, since during this time period professional learning grew to become the centre of the Finnish-Nepali collaboration. The Teachers Pedagogical Studies provided a significant platform for collaborative professional learning in a focused, structured, and goal-directed way. It was during this period of time that I also accumulated most of my core

empirical material (see Figure 2), generated in the flow of activities related to the pedagogical studies. There were also other opportunities that intensified the learning process. The Cultural Diversity in Music Education conference was organized in Kathmandu in March 2017 as a collaborative endeavour between the Sibelius Academy and NMC and as part of the Global Visions research project. Bringing this international academic event to Kathmandu also offered the possibility for international participation for the Nepali teachers and students. The conference offered a platform for NMC teachers to participate in academic discussions about music education. Conference participation as presenters, organizers, and audience was included in the activities of the core team members' studies.

During this phase I visited Nepal six times, for 22.5 weeks in total. The phase started in December 2015 and January 2016, when I spent nine weeks in Nepal during my 7th visit.

Table 9 Visit 7.

Visit 7.	ACTIVITIES	PARTICIPANTS
5.12.2015 - 9.2.2016	<ul style="list-style-type: none"> • Discussions through SWOT analysis: Preparing a conference presentation in ISME 2016²² • Study group work²³ • One-on-one work within the pedagogical studies²⁴ • Work towards the establishment of the new study program²⁵ • Concerts²⁶ 	<ul style="list-style-type: none"> • VT (Doctoral researcher) • HW (Professor, SibA, for 2.5 weeks) • HP (during the previous visits Post-doc researcher, from here on, professor, SibA, for 2 weeks) • MT (Lecturer and Head of the Music Education Faculty, SibA, for one week) • Three musicians of Vilma Timonen Quartet (for 10 days)

22 Five discussions each app. 2hrs between 10.12.- 22.12.2015.

23 Ten group meetings between 7.12.2015 - 31.1.2016 with app. 3 hours each.

24 Seven one-on-one sessions between 11.12. 2015 - 30.1.2016 with app. 2 hours each.

25 12 meetings between 10.12.2015 - 31.1. 2016 with app. 2 hrs each plus entrance test day app. 12 hours.

26 Six concerts with VtQ & KDD in 1.1., 3.1., 4.1., 6.1., 7.1. and 8.1.2016; Two performances with VT and KDD.

At the beginning of Visit 7, I was working at NMC mostly together with Professors Westerlund and Partti. The latter was in charge of the studies with the four teachers who were starting the Teachers Pedagogical Studies, and Professor Westerlund was taking the lead in the meetings with the NMC administration. We were accompanied by a lecturer and the Head of the Music Education Department at SibA, MT, who joined us for one week to give workshops for the teachers and students of NMC about music theory and keyboards. During this visit, my ensemble Vilma Timonen Quartet (VtQ) also spent ten days in Nepal touring together with Kanta Dab Dab (KDD), the band of three NMC teachers, of whom one is also part of the core team of this inquiry. The two bands played six concerts together in Kathmandu and Pokhara, the second-largest city in Nepal. The musicians from my ensemble also gave workshops in guitar, drums, and bass for the NMC students for two days. Outside of these concerts, the nine weeks were for me a period of intensive work, with three main focal points that will be elaborated in more detail in what follows:

- 1) Preparing a collaborative conference presentation with HP and the NMC principal for the ISME world conference in Glasgow on 24 - 29 July 2016
- 2) Participating in the activities around the launch of the Performance Diploma Programme in January 2016
- 3) Participating in the activities in Teachers Pedagogical Studies

In order to prepare the conference presentation for ISME, we began by performing a SWOT analysis of the Finnish-Nepali collaboration. This technique supported us in locating the strengths, weaknesses, opportunities as well as the threats that we could see in our collaboration at that point. The SWOT discussions were then analysed through thematic analysis (Braun & Clarke, 2006) and incorporated into the theoretical lenses of a professional learning community (see, eg. Hord, 1997; Morrissey, 2000) operating in a 'hybrid third space' (Bhabha, 1994) within the boundaries of two culturally different contexts. The presentation '*Towards educational development through intercultural collaboration: Co-creating the 'third space' in music teacher education in Finland and Nepal*' (Timonen, Shah & Partti) at the ISME World Con-

ference in Glasgow in July 2016 acted as a starting point for the second article of this inquiry.

Work towards the establishment of the Performance Diploma Programme included meetings with the NMC teachers and administrators, writing teachers' job descriptions and administrative procedures, finalizing the curricula, shooting a promotional video, making a weekly schedule for the program, planning and conducting the entrance tests, and leading an orientation day and the first ensemble sessions for the new students.

The beginning of the Teachers Pedagogical Studies was an exciting time for us all. The aim during this visit was to accomplish the following courses:

- Introduction to pedagogy (1 ECTS)
- Basics of music teaching (2 ECTS)
- Introduction to music teaching as a profession (2 ECTS)

Also, the teachers started working with a bigger module, namely Instrumental and Vocal Pedagogy (20 ECTS). The course content was intertwined with the practical level activities of establishing the new study program. The execution of these study modules included class observations, reading music education literature, writing essays both individually and collaboratively, and at all times collaboratively reflecting on the curriculum writing process, the activities around establishing the new program, as well as literature related to the activities. For example, when reflecting on the processes of writing the program curriculums, the introductory reading consisted of Elliott's (1995) Music Matters and particularly the chapters that focus on curriculum writing. The chapters were jointly discussed after reading, and the theoretical points were then incorporated in the reflective essays on the topic. These discussions were recorded and later transcribed as part of the empirical material of this inquiry. The reflective essays have similarly been incorporated into the empirical material.

Table 10 Visit 8.

Visit 8.	ACTIVITIES	PARTICIPANTS
21.3.-6.4. 2016	<ul style="list-style-type: none">• Study group work²⁷• One-on-one work within the pedagogical studies²⁸• Leading a performance training session for the students at the Performance Diploma Programme²⁹• Preparing a conference presentation for ISME 2016³⁰• Meetings with the NMC leadership³¹• Meetings with Tribhuvan University Music education leadership³²	<ul style="list-style-type: none">• VT (Doctoral Researcher)• HW (Professor, SibA)• HP (Professor, SibA)• DT (Doctoral researcher)

After the seventh visit, I stayed only a bit more than a month in Finland before returning to Kathmandu for about two and a half weeks. An interesting development had taken place in Nepal during the time I was in Finland. NMC had initiated discussions with Tribhuvan University (TU) over the possibility that the Performance Diploma Program might be expanded into a bachelor level programme under the umbrella of Tribhuvan University (TU). NMC would be responsible for the bachelor programme, and the teachers that were taking part in the Teachers Pedagogical Studies would form the teaching faculty. This would then offer a tertiary level music programme that would have teacher education as its primary focus.

During this visit, one of the main tasks was to proceed with the Teachers Pedagogical Studies program. The participating teachers had completed all the previous courses, so it was time to move forward with the course plan. My travel companions, Professors Partti and Westerlund, were in charge of conducting the courses, and I was actively participating in all sessions and also recording them as part of this inquiry. At

27 Six sessions between 23.3.-2.4.2016. Five of them lasted approximately two hours and one for 30 minutes.

28 Five one-on-one sessions between 24.3.- 5.4.2016 with app. 1 hour each.

29 29.3. 2016 for 2.5 hours.

30 25.3.2016.

31 Four meetings between 24.3.-4.4.2016 with each about 1 hour.

32 Two meetings 31.3. (2.5. hours) and 3.4. (one hour).

this time, the study modules under construction were:

- Current issues in music education (3 ECTS)
- Social, historical, and philosophical basics of education (4 ECTS)

The work with the course on Instrumental and Vocal Pedagogy (20 ECTS) also continued. In this study module, the teachers started working on their pedagogical portfolios by documenting their pedagogical paths with students, writing about their values, aims, sources of inspiration, and personal histories as educators as well as organizing teaching materials they had created earlier and also new ones produced in the flow of the studies. The implementation of the two new courses followed a familiar structure from the previous courses: reading music education literature, discussing it jointly, and reflecting individually and collaboratively on what it could mean in the Nepali context. This was followed by writing a critical reflection and applying things learned in the practical level activities at the music school. There was also a particular goal included in two of the course assignments: preparing a panel for the Cultural Diversity In Music Education conference March 29th - April 1st, 2017 in Kathmandu, and preparing presentations for the Global Visions research group meeting that was to take place in Kathmandu before the conference.

The visit in March-April 2016 was an intensive learning period, which manifested as emotional struggles. In various discussions as well as in my diary notes, the emotional turbulence was ever-present and pervasive. For the Nepali participants, the turbulence was particularly triggered by the discussions about activism as a stance of music educators. This led to somewhat painful reflections on their educational and professional histories, as well as questions of power. Where do we have power and where are we powerless as music educators? Can we take the power and make a change in our profession, or professional surroundings, or maybe even more widely in society? For me, the constant questioning of my own role, power, and identity was powerfully present during this time. The somewhat indistinct feeling of fear of failure looms over all of my diary notes:

“Why am I here? Is it ever going to bring any good things or change to anything? When I cannot build the structures that provide them jobs or pathways, what is the point? There is little time, and even a lot of time is not enough. I am just being the privileged foreigner who comes and goes.” (Researcher diary, 25.3.2016)

Realizing that we had entered into a territory that made us all question the very groundings of our professionalism and professional identity in terms of power was terrifying. For me, the intensive time spent in Kathmandu triggered a very personal level of questioning of life values, identity as a musician, as well as my positioning as a white, western person, who holds in so many ways a very privileged position in this global game. In order to get a perspective on these feelings, I was reading philosophers such as Freire (1970), Appadurai (2013), and Dewey (1916). The literature offered at least some support in seeing beyond the situation I was in, and more importantly supported my contextualization of the issues that we were experiencing.

In order to find more support for handling this emotional turbulence, I also sought guidance from the literature concerning ‘affective action’ (Wetherell, 2012) and micropolitics (e.g. Pillay, 2004). The hope was to find tools for the theorization of the emotional disturbance of the individuals operating in the middle of educational (and personal professional) change. This conceptualization later turned into the first article of this dissertation: *‘The reinvented music teacher-researcher in the making: Conducting educational development through intercultural collaboration’* (Timonen, Houmann & Saether, 2020). Similarly, the questions about the power issues inherent in the process generated both individual and collaborative deliberations with the other researchers from Finland that then acted as a starting point for a conference paper: *‘Colonialism or empowerment? Exploring teacher reflexivity in a Nepalese music school context’* (Timonen, Juntunen & Westerlund, 2017).³³ The presentation then further developed into the third article of this inquiry: *‘Colonialism or an invitation for utopian life-projects? On politics of reflexivity in Nepali and Finnish music*

³³ Paper presented at the Cultural Diversity in Music Education XIII (CDIME) Conference, Kathmandu, Nepal in March 2017.

teachers' intercultural dialogue (Timonen, Juntunen & Westerlund, *in press*). Thus, after this visit, the frame of this dissertation started to emerge. With the experiences from the study group, as well as my own stumbling learning path, the process seemed to find relevant echoes in the research literature in ways that encouraged me to dive in deeper. In other words, through finding theoretical lenses for the individual and institutional phenomena experienced in the flow of activities, the research began to find its form.

In 2016, the activities also continued outside Nepal. During the summer, Kanta Dab Dab came to Finland to perform in three different festivals. We also got to perform together in the biggest and oldest folk music festival in Finland, Kaustinen Folk Music Festival, in July when my quartet joined them on one of the main stages. During their tour, we got to spend time together outside the educational work. On the 27th of July, I, Professor Partti and Iman Shah presented³⁴ at the ISME World Conference in Glasgow, and at the beginning of August it was again time for me to return to Kathmandu.

Table 11 Visit 9.

Visit 9.	ACTIVITIES	PARTICIPANTS
2.8.-17.8. 2016	<ul style="list-style-type: none"> • Meetings with programme teacher team³⁵ • Meetings with NMC leadership³⁶ • One-on-one work within the pedagogical studies³⁷ 	<ul style="list-style-type: none"> • VT (Doctoral Researcher)

By this time the new Performance Diploma Programme had been running for about half a year, and it was time to reflect back with the teachers on how it had gone and how to move forward. We had meetings with the teacher team where we discussed

³⁴ Towards educational development through intercultural collaboration: Co-creating the 'third space' in music teacher education in Finland and Nepal. Paper presented at the International Society for Music Education 32nd (ISME) World Conference, Glasgow, Scotland.

³⁵ 5.8., 9.8., 16.8. each approximately 1.5hrs.

³⁶ Five meetings between 4.8.- 14.8.2016, each approximately 1 hour.

³⁷ Six sessions between 6.8.- 16.8.2016, each approximately for 1.5 hours.

the practices and work in the programme. There were some practical issues that were challenging the smooth running of the programme. These challenges included, for instance, that some students attended the classes only irregularly, while a more practical challenge was the practice of instrument maintenance. We made action plans and wrote down a coordinating teachers' job description and addressed them to the NMC board, with the hope that clearer job descriptions would help to solve some of the issues. Additionally, the procedures for student assessment were decided upon. I was also keen on participating in the activities in the new programme and to work with the students there, so I conducted two workshops on performing skills for them.

At this time, the discussions between NMC and TU had intensified. To support the development of the Performance Diploma Program into a bachelor level education program, the Sibelius Academy, University of the Arts Helsinki and TU signed a MoE (Maintenance of Effort) contract in June 2016 to foster academic exchange and co-operation between the two universities, in case the plan for the bachelor level education program actually took place. I had several meetings with the NMC leadership and Tribhuvan University stakeholders concerning the plans. The core team also prepared a presentation about the Performance Diploma Programme, its structure, philosophy, and educational aims to the music faculty board of TU, and we presented it to the TU stakeholders. Pedagogical studies proceeded with writing pedagogical portfolios as part of the course on Instrumental and Vocal Pedagogy (20 ECTS). Most of this work took place in one-on-one mentoring sessions with me.

Table 12 Visit 10.

Visit 10.	ACTIVITIES	PARTICIPANTS
28.10.-15.11. 2016	<ol style="list-style-type: none">1. One-on-one working with the pedagogical studies³⁸2. Study group work³⁹3. Meetings with Performance Diploma Programme teacher team⁴⁰4. Workshops for the programme students⁴¹5. Meetings with the administration of NMC⁴²	<ul style="list-style-type: none">• VT (Doctoral Researcher)

I arrived back in Kathmandu again at the end of October 2016 in the middle of the Tihar festival, which is a national holiday in Nepal. Our two countries' holidays take place at different times, which caused some challenges in the timing of the collaborative work. In Nepal, the annual holiday period, that lasts altogether about one month, is formed around two major festivals, Tihar and Dashain, that take place in the autumn. We had usually avoided travelling to Nepal during these festivals, but this time, due to my pregnancy, this was my only possibility to visit for the near future, as I could not travel later on that year. However, the visit at a festival time turned out to be a wonderful opportunity to see and experience this important part of the Nepali year. I was invited to my colleagues' homes to celebrate with their families and got to experience what it is actually like in these important festivals that I had heard so much of. After the festival was over, the tenth visit was filled with activities familiar from the previous trips: working with the core team's studies, working around the Performance Diploma Program, and administrative meetings with NMC leadership concerning the future. We also spent some time preparing the Cultural Diversity in Music Education conference, which was getting closer. The study modules under construction in teachers' pedagogical studies in November 2016 were:

38 11.11.2016 about two hours with three teachers.

39 Five gatherings between 4.11.-14.11.2016. Four of them for about three hours and one for five hours.

40 8.11.2016 about 3.5hrs.

41 7.11. and 10.11.2016 for two hours each.

42 Four meetings between 30.10.-14.11.2016 each about one hour,

- Special education in arts subjects (4 ECTS)
- Conceptions of human development and learning in arts education (4 ECTS)
- Instrumental and vocal pedagogy (20 ECTS)

In addition, we started preparing for the Research Methods course (4 ECTS) that was to take place in January 2017 when my colleagues from SibA would arrive in Kathmandu without me. As a final work for their pedagogical studies, the Nepali teachers were to conduct a small individual research project. The research report would then form the thesis of their studies. The preparatory task was to read one thesis that was related to their own research topic and present it to the others. In the study group, we also used some time to go through my article drafts for this dissertation work. Through the joint discussions, everyone was given a chance to make adjustments to it and decide whether the articulation of the things in it was something that they could commit to. The meetings with the NMC administration circled mostly around the potential launch of the bachelor level education program. We spent time adjusting the curriculum to the frames of TU, as well as discussing the practical level implementation of the possible bachelor level education program. Concerning the Performance Diploma program at NMC, the challenges seemed to continue. It turned out that none of the discovered pitfalls in August, namely instrument maintenance, students' irregularity in attendance, and the payment of the student fees had been fixed or even improved. Also, it seemed that the gap in trust between teachers and the administration at the institution was growing, and I felt caught in the middle. Despite these challenges, the students in the programme still seemed motivated, which I discovered when I conducted two workshops for them.

Table 13 Visit 11.

Visit 11.	ACTIVITIES	PARTICIPANTS
20.3 - 22.4.2017	<ul style="list-style-type: none">• Global Visions researcher team meeting in Kathmandu• Confluence in Manamaiju• CDIME Conference• Study group• One-on-one work within the pedagogical studies⁴³• Core team co-teaching a pedagogy course (three sessions) for Performance Diploma Programme students	<ul style="list-style-type: none">• VT (Doctoral researcher)• Global Visions research team• 10 Sibelius Academy teachers/professors/students• Doctoral Researchers from Sibelius Academy

The 11th visit in 2017 was particularly meaningful for me, as it brought many sides of my life, both personal and professional, in connection with my Kathmandu life, which triggered important learning experiences. Firstly, I arrived in Kathmandu with my then two-month-old daughter, and we were accompanied by her grandparents (my father and his wife) who were helping me with the childcare while I was working. Secondly, several colleagues, students, researchers, and teachers from my home institution came to Kathmandu as part of the Cultural Diversity In Music Education (CDIME) conference and to attend an event called Confluence in Manamaiju village on the outskirts of the Kathmandu Valley. I had been mediating the organization of this event, where ten doctoral and master's level students and teachers from the Sibelius Academy and Malmö University stayed four days and nights in Manamaiju, working together with the local musicians. The experiences gathered during this event later turned into a book: '*Confluence. Perspectives from an intercultural music exchange in Nepal*' (Johnson, 2018). Confluence incorporated a public performance at the first traditional music festival in Kathmandu, 'Echoes in the Valley', that was initiated and organized by one of the core team teachers. For me, a special learning experience took place at the festival. As part of the performance of the Confluence participants, Sibelius Academy professor in folk music, Kristiina Ilmonen, played a

43 Six sessions with each approximately 3 hours between 6.4.-16.4. 2017.

flute solo in the middle of the fully crowded streets of the so-called core Kathmandu, the old neighbourhood that has stayed very much the way it has been for centuries. I reflected on the performance in my diary as follows:

“I was looking at her improvise, playing her flutes with full energy and making vocal improvisation between the notes, dancing and making a performative act, something I had seen many times before. Suddenly, I realized how that performance might look like with the eyes of the locals. In traditional settings in Nepal, playing instruments has not been for women. Flute playing has been very much connected with deities and spiritual rituals. And now, there is this blonde western woman, in her leather pants making a kind of “crazy” improvisation with this kind of instrument!” (Researcher diary, 1.4.2016)

Another similar learning experience for me was when the Sibelius Academy team organized an opportunity for young musicians in Nepal to apply to one of the Sibelius Academy’s master level education programs, the Global Music Master Programme (Glomas). We organized the entrance examination in Kathmandu on the 1st of April 2017. We had only one applicant, a musician and teacher at NMC, whom I had learned to know well during my time in Kathmandu. In Finland, I had been part of the Glomas entrance tests since the launch of the program in 2010. We have always had applicants from around the world, but until this point I had not found the entrance test practices to be problematic. Seeing this applicant – a very skilled and motivated young musician – struggle with the tasks, opened my eyes to how our context-derived traits might affect the evaluation process. For example, different ways of communicating and the use of body language have an effect on how our message might be received by people from different contexts. Also, how our musical surroundings affect our musical vocabulary, and how cautious one needs to be when making conclusions about someone’s potential if the musical surroundings they come from are not familiar to us. Both of these occurrences depicted above accumulated an emotional experience that I have labelled in my diaries as ‘seeing through the eyes of another’. They shook me in a way that made a “crack” in what I thought I knew and how

I thought things were. These experiences inspired me to turn towards the literature on musicians and music educators' professional identities, and particularly transformations in them. I was particularly inspired by the Handbook of Musical Identities (MacDonald, Hargreaves & Miell, 2017). The book led me to prepare a conference paper, '*Challenging a Finnish folk musician's professional self: Artistic and pedagogical transformations in Nepal*', presented at the Music in Schools and Teacher Education Commission (MISTEC) conference in Prague 3.7.2018. In that reflexive presentation, I used my diaries as empirical material. Through the notes from my diaries, I aimed to locate and illustrate some key moments for my own professional learning to articulate the nature of those experiences, as well as to articulate my professional transformation.

Before the CDIME conference, the Global Visions research team held a one-day event on the 26th of March in Kathmandu. The core team participated in the event and had prepared a small presentation based on an essay by Appadurai (2001). The Nepali core team members also presented a panel at the CDIME conference in which they described the process of constructing the Performance Diploma Programme and its philosophy in relation to their pedagogical thinking. It was the first time participating in an international conference for three of them. Before the conference, we spent several hours preparing the presentation and practising presenting it. We used each other as a test audience and read through all of our presentations several times. The core team was also in charge of organizing the musical program around the conference, which included several concerts in and out of the conference venue.

When the CDIME conference and the Confluence event were over, we continued the process with the studies. The study modules under construction in teachers' pedagogical studies in March - April 2017 were:

- Practicum (Advanced training) (5 ECTS)
- Instrument and vocal pedagogy (20 ECTS)
- Seminar and written work (8 ECTS)

We worked with pedagogical portfolios and individual research papers in one-on-one mentoring sessions. The study module Practicum (advanced training) consisted of us, the core team, designing and implementing a pedagogy course for the Performance Diploma Programme students. We collaboratively designed the content over seven preparative sessions,⁴⁴ each of about two hours, and then co-taught the course consisting of three intensive sessions for the students, each of four hours.

Table 14 Visit 12.

Visit 12.	ACTIVITIES	PARTICIPANTS
25.-29.11.2017 (Bangalore, India) 30.11.-9.12.2017 (Kathmandu, Nepal)	<ul style="list-style-type: none"> • ISME South Asia regional conference in Bangalore, India • Finalizing the pedagogical studies • Concert at the Finnish Independence Day celebrations 	<ul style="list-style-type: none"> • In Bangalore • VT (Doctoral Researcher) • DT (Doctoral Researcher) • HW (Professor, SibA) • Core team Nepali teachers • SS (Administrator, NMC) • In Kathmandu • VT (Doctoral Researcher)

This visit began with a trip to Bangalore, India. The International Society for Music Education (ISME) organized the first South-Asia regional conference in Bangalore.⁴⁵ All of us core team members, one administrator from NMC, Professor Westerlund, and the second Global Visions doctoral student DT participated and presented in the conference. My presentation was based on the first article of this inquiry, and was titled ‘Reinventing music teacher educators through intercultural collaboration and program development.’.⁴⁶ The core team of Nepali teachers presented collaboratively with a paper entitled ‘Co-developing music education through reflexivity and exchange in the context of Nepal’.⁴⁷ From Bangalore I travelled back to Kathmandu,

44 Sessions between 9.4.-18.4. 2017.

45 26.-29.11.2017.

46 Timonen, V. (2017) Paper presented on the 31st of November 2017 at the ISME South Asia Regional Conference, Bangalore, India.

47 Tuladhar, R., Shrestha, J., Karki, K. & Shah, I. (2017), Co-developing music education through reflexivity and exchange in the context of Nepal. Paper presented at the ISME South Asia Regional Conference, Bangalore, India.

where the aim was to make final adjustments in the last tasks related to the Teachers Pedagogical Studies. Also, I had been invited to perform in Kathmandu with Kanta Dab Dab musicians and my own ensemble's guitar player at the grand celebration of Finland's 100 years of independence party organized by the Finnish embassy.

4.3. Knowledge building phase (2018-2019)

The fourth period illustrates the time frame of articulating the inquiry outcomes. In labelling this phase as 'knowledge building', I lean on Scardamalia (2002) and Hakkarainen, Paavola and Lipponen (2004), who point out that any effort of knowledge building is preceded with learning, but to turn learning into knowledge building requires conceptualization and dialogue with the surrounding world. During this phase, the articulation of this inquiry has taken place in the form of book chapters, articles, and this summary, as well as presenting the research in various international arenas, such as conferences. The process of writing and presenting for the public has played a significant role in interpreting the events in phases 1- 3. In this description of phase 4, I will also incorporate a brief description of the direction that our Finnish-Nepali collaboration has taken in recent years, as the collaboration with my Nepali colleagues has continued to this day.

In January 2018, the Nepali participants of the core team arrived in Helsinki for a one week stay. They visited schools, Sibelius Academy classes, and music institutes, and also received their certificates in a small graduation ceremony organized for them. In July of the same year, I presented⁴⁸ in the MISTEC conference held in Prague, where the Global Visions project research findings were presented through various presentations. Later in the same month, at the ISME world conference in Baku, the Nepali teachers presented the individual research conducted as part of their studies. My own presentation in Baku was titled 'Increasing intercultural competencies in

⁴⁸ Timonen, V. 2018, July. Challenging a Finnish folk musician's professional self: Artistic and pedagogical transformations in Nepal. Paper presented in Music in Schools and Teacher Education Commission (MISTEC) conference, Prague 3.7.2018.

music teacher education through reflexivity. Lessons from a collaborative project between Nepali and Finnish music teachers'.⁴⁹ Again in Baku, my Nepali colleagues and I practised the presentations together and helped each other with preparing slides for the presentations. In October 2018, one core team member and I were invited to present⁵⁰ at a conference of the World Music Expo (WOMEX), the biggest world music event, organized that year in Las Palmas, Spain. After WOMEX, we travelled to Kathmandu again with the Global Visions PI's and the two doctoral researchers that had conducted research projects in Nepal.

Table 15 Visit 13.

Visit 13.	ACTIVITIES	PARTICIPANTS
29.10.-3.11.2018	<ul style="list-style-type: none"> • Closing seminar of Global Visions research project for the Nepali government, NMC and Tribhuvan University representatives • Conducting a pedagogy class for the Performance Diploma Program Students • Confluence book launch in Manamaiju village.https://docs.google.com/document/d/1KZvWXoqksK4h5AaBF81rzGY1PHkONQxEQ7Y76v2NpZk/edit 	<ul style="list-style-type: none"> • VT (Doctoral Researcher) • DT (Doctoral Researcher) • HW (Professor, SibA) • SK (Professor, Global visions researcher and PI)

We organized an event to mark the closing of the Global Visions project for representatives of the Nepali Government, NMC, Tribhuvan University, as well other stakeholders in Nepali music education that had been part of the Global Visions work in Nepal. We also co-organized a book launch event at the village of Manamaiju to celebrate the newly published *Confluence* book, as well as a Nepali translation of an

49 Timonen, V. 2018. July. Increasing intercultural competences in music teacher education through reflexivity. Lessons from a collaborative project between Nepali and Finnish music teachers. Paper presented in ISME world conference, Baku 20.7.2018.

50 Timonen, V., Tuladhar, R. 2018, October. Equal accessibility through international capacity building -Experiences from Nepali-Finnish collaboration. Paper presented at World Music Expo (WOMEX) conference, Las Palmas, Spain, 25.10.2018.

article⁵¹ about the life work of one of the village's music education activists, Mr Nuchen Bahadur Dangol, with the local hosts and musicians there.

In March 2019 I returned to Kathmandu to assist in coordinating a conference day organized as part of the second Echoes in the Valley Festival in Kathmandu. My Nepali colleagues and I also hosted Mr Simon Broughton, a chief editor of the leading world music magazine *Songlines*, for a ten-day visit in Nepal. Despite its rich and diverse musical traditions, Nepal has been somewhat invisible in the world music market. The articles written by Mr Broughton as a result of this visit have brought a much-needed improvement in this situation. In June 2019, one of the core team teachers and I presented collaboratively at the Cultural Diversity In Music Education conference in Tel Aviv. The frame of our presentation⁵² was to illustrate our ways of working by scrutinizing it through the concept of 'professional conversations' as a way of boundary-crossing (see e.g. Akkermann & Bakker, 2011). During the time in Tel Aviv, the participating core team members from Nepal went through the draft of my second PhD article together, so that everyone had a chance to comment and contribute to the articulation of the results. In the fall of 2019, my Nepali colleagues and I continued with our efforts to support the entrance of Nepali music to the world music market by finding the financial means for three musician-teachers to participate in WOMEX, which took place in Finland this time. We gained financial support through crowd funding, and also an abundance of immaterial support from the networks of people who had been associated with our collaborative work so far. In November 2019, the second edition of the ISME South Asia regional conference was organized in Kathmandu. Professor Westerlund invited the core team, myself, and the second doctoral researcher DT who had conducted her research in Nepal, to participate in a collaborative keynote with her⁵³ to illustrate

51 Westerlund, H. & Partti, H. 2018 (first online). A cosmopolitan culture-bearer as activist: Striving for gender inclusion in Nepali music education. *International Journal of Music Education*. doi/pdf/10.1177/0255761418771094.

52 Timonen, V. Tuladhar, R. 2019, June. Boundary crossing in an intercultural learning environment. Dialogical reflections between Nepali and Finnish music teacher-researchers. Paper presented at Cultural Diversity in Music Education (CDIME) conference, Tel Aviv, Israel.

53 'Self-reflexivity in and through intercultural professional collaboration in music education' with Heidi Westerlund, Danielle Treacy, Riju Tuladhar, John Shrestha, Iman Shah in the 2nd South Asia International Society for Music Education Conference, Kathmandu, November 4–6, 2019.

the potentials and challenges of our journey together. One of the most delightful things in the conference was that there were numerous presentations from the Nepali music educators, who had never been part of this kind of academic world before. The core team educators had supported them in the process of carrying out the presentations, from the abstract writing to presenting, and thus took an active lead in further spreading what they had learned to the larger music education community in Nepal.

As we all know, the COVID-19 pandemic swept through the globe in the spring of 2020 and disrupted the ongoing development of the Finnish-Nepali collaboration. The initial plan was to have a Global Visions project closing event at the ISME World Conference 2020 in Helsinki. The conference was however cancelled due to the pandemic. All of the Nepali co-researchers in this inquiry were to present at the conference on the research projects that they had created in Nepal over the past couple of years. Further, other music educators from Nepal had applied for scholarships to take part in the ISME world conference for the first time. The Nepali co-researchers' research projects are, however, presented in the Finnish Journal of Music Education (FJME) for fall 2020. Communication has remained frequent with the Nepali co-researchers, and we are eagerly waiting for the pandemic to settle so that our future plans can take place, hopefully already in the near future.

5. Main findings

In this section, I will give a brief overview of the two peer-reviewed book chapters and the research journal article that are the main part of this dissertation and discuss how they have contributed to answering the overall research questions of this inquiry. For clarity, I will refer to them as Articles I-III; the complete texts can be found in the Appendices. Article I, a book chapter (Timonen, Saether & Houmann, 2020), investigates the Finnish-Nepali collaboration by utilizing theoretical concepts of affective action (Wetherell, 2010) and micropolitics (see, e.g. Pillay, 2004), and advocates for the relevance of emotional dimensions and developing micropolitical literacy in the intercultural education development processes. Article II is a journal article (Timonen, accepted, in revision), and articulates the Finnish-Nepali music educators' collaboration through the theoretical lenses of a professional learning community (see, e.g. Hord, 1997; Morrissey, 2000; Stoll & Seashore Louis, 2007). It also illustrates the nature of the professional learning that the Finnish-Nepali collaboration has accumulated in the participating music educators. Article III, another book chapter (Timonen, Juntunen, Westerlund, 2020), is constructed around illustrating the intercultural dialogue, where the omnipresent questions of politics framing the Finnish-Nepali collaboration are discussed in relation to deep professional learning and emerging epistemic reflexivity.

As discussed in Chapter 1.3., this inquiry was designed to approach the main research questions by utilizing various theoretical lenses. The sub-studies, with their guiding research questions, as well as the theoretical lenses as a whole, are presented in Table 1c.

Table 1c. Articles, sub-questions, theoretical lenses, and contributions

Articles	Research questions guiding the article	Theoretical lenses	Contribution to research questions
Article I The reinvented music teacher-researcher in the making: Conducting educational development through intercultural collaboration. Timonen, V., Sæther, E., Houmann, A. (2020). In Westerlund, H., Karlsen, S., Partti, H. (Eds.) <i>Visions for intercultural music teacher education</i> . (pp. 101-114). Springer.	a) How do the micropolitical climate of institutions and participating individuals' experiences shape the outcome of intercultural music education development work? b) What is the process of 're-invention' that participating teachers experience in intercultural educational development work?	Micropolitics (see, e.g. Hoyle, 1982; Pillay, 2004) Affective action (Whetherell, 2010)	1a 1b 1c 2
Article II Co-constructing an intercultural professional learning community in music education: Lessons from a Finnish and Nepali collaboration Timonen, V. (accepted, in review).	a) How did the characteristics and components of PLC act as catalysts or challenges in constructing a collaborative learning environment for the Finnish-Nepali music educator group? b) What kind of learning was experienced by the participants of the intercultural professional learning community?	Professional learning community (see, e.g. Hord, 1997; Morrissey, 2000; Stoll & Seashore Louis, 2007) Innovative knowledge community (Hakkakarainen, Paavola & Lippinen, 2004) Professional intercultural learning (e.g. Brøske, 2020; Sæther, 2010; Westerlund, Partti & Karlsen, 2015)	1a 1b

Article III Politics of Reflexivity in Music Teachers' Intercultural Dialogue Timonen, V., Jun- tunen, M-L., Wester- lund, H. (in press).	a) How is meta-re- flexivity challenging and potentially trans- forming professional epistemologies in intercultural dialogue during the process of co-developing music teacher education in Nepal? b) How do the omni- present power hierar- chies frame the inter- cultural cross-cultural collaboration?	Epistemic reflexivity (Feucht, Brownlee & Schraw, 2017) Meta-reflexivity (Do- nati, 2010) Deep professional learning (Feucht, Brownlee & Schraw, 2017) Intercultural dialogue (Dervin & Machart, 2015; Martin, Pir- bhai-Illrich & Pete, 2017; Nasar, Modood, Zapata-Barrero, 2016)	1a 1c 2
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The findings of these three articles have contributed to answering the overarching research questions of this inquiry. As a whole, the articles have provided various perspectives for understanding the complex and multifaceted process of critical collaborative intercultural educational development in the field of music education from the individual, institutional, and global perspectives.

5.1. Article I: The reinvented music teacher-researcher in the making: Conducting educational development through intercultural collaboration

Article I was co-authored with professor Eva Saether from Lund University and her colleague from the same institution, senior lecturer Anna Houmann. Both of them have vast experience and professional expertise in intercultural work similar to the process of this inquiry in Kathmandu. Lecturer Houmann has been one of the key contributors in an eight-year-long collaboration between the Malmö Academy of Mu-

sic (MAM) and the Vietnam National Academy of Music (VNAM) in Hanoi. Professor Saether has extensive research expertise in intercultural perspectives on musical learning and creativities. She has also acted as a member of the Global Visions project advisory board and has been one of the supervisors of this inquiry.

This article focuses on scrutinizing the nature of the demanding process of *reinvention* (McLaren, 1998) of the music teacher-researchers participating in intercultural educational development work as it has unfolded in two contexts, namely the *Global Visions Through Mobilizing Networks: Co-Developing Intercultural Music Teacher Education in Finland, Israel and Nepal*, and the eight-year-long collaboration between MAM and the Vietnam National Academy of Music (VNAM) in Hanoi.

The article utilized the theoretical concepts of *micropolitics* (see e.g. Hoyle 1982; Pillay 2004) and *affective actions* (Wetherell 2012) as they manifested in the collaborative activities in the two intercultural development projects. Following Wetherell (2012), we used the concept of affective action as a pragmatic way to think about affect and emotion, and as a way forward for social research. Affective action expands on basic terms for emotions (sadness, anger, fear, surprise, disgust, and happiness) to events, moments, and experiences that shaped the outcome of activities and the developmental aims in the two projects. Furthermore, the article opens the study of affective performances, affective scenes, and affective events: “Affective practice focuses on the emotional as it appears in social life and tries to follow what participants do” (Wetherell 2012, p. 4). Examination of institutional change is viewed in the article through micropolitical action, which can be described as an interaction shaped by group hierarchies and ideologies (Pillay 2004), a kind of action where the importance of issues of leadership, organizational goals, and objectives become visible particularly in terms of power or powerlessness. More precisely, we highlight that the power to influence may be exerted in various ways in an institutional hierarchy, which has an impact on those who have less or no power. Therefore, micropolitical studies could also be seen as helping us to understand the unanticipated arenas of power and how they shape intercultural work aiming towards educational development.

Empirical material and analysis

The empirical material from Kathmandu, Nepal included seven interviews with NMC teachers,⁵⁴ five video-recorded NMC teacher workshops,⁵⁵ 13 discussions among the core team,⁵⁶ my researcher diaries from March 2015- November 2016, and eight reflective essays from the core team Nepali teachers. The material generated in Kathmandu is mirrored with lessons learned from the development activities of intercultural music education in Hanoi, Vietnam. The material from Kathmandu and experiences from Hanoi were utilized to illustrate: 1) the micropolitical climate of institutions, and 2) the key moments of affective actions in an individual's experiences that shaped the outcome of the intercultural music education work aiming for institutional development in Nepal and Vietnam.

Through the empirical material excerpts, chosen within the flow of activities in the two projects, the article addressed the affective actions and micropolitical climate that had an impact on change in these intercultural, collaborative educational efforts. The article strived to grasp the nature of affective actions in the process of educational development and suggests that including an understanding of emotional dimensions contributes to conceptualizing intercultural educational endeavours. The mutual re-inventions prompted by the collaborative actions in Nepal and Vietnam were then used to inform the discussion of intercultural music education.

Key findings and contribution to the research questions

As illustrated in Table 1c above, Article I contributes to answering all of the main research questions. The theoretical tools of affective actions and micropolitics helped to examine the interpersonal relations and the emotional climate in the institutional development work, and how these impacted the process of the music educators' pro-

⁵⁴ Conducted in March-April 2015. Each about one hour.

⁵⁵ Between 9.8.-15.8. Each about 1.5 hours.

⁵⁶ Three discussions in December 2015; Three discussions in January 2016; One discussion in February 2016; Three in March 2016; One discussion in April 2016; Two discussions in August 2016. Each about 1.5 hours.

fessional re-invention (McLaren, 1998) and educational development as a whole. In particular, the concept of micropolitics proved valuable in understanding the nature of the politics involved in the two projects. In the findings, we recognized that the micropolitical climate has an enormous impact on an individual's capacities to take an active role in educational change. Micropolitics can thus act as a catalyst or hindrance for developmental aims. In both cases and contexts, the educational development process entailed the music educators in Nepal and Vietnam to change their actions against the prevailing educational systems, and thus called for a strengthened professional agency. Similarly, the differences in the participating educators' cultures, traditions and values, and recognition of privileged positioning accumulated complicated emotions in everyone involved in the two projects. The concept of affective action (Wetherell, 2012) was helpful in highlighting how the participants had to handle recognizing a sense of power, as well as being powerless during the processes of interaction. The findings suggest the importance of acknowledging the teachers' need to practice epistemological creativity and their readiness to work in rapidly changing and unpredictable situations in intercultural environments. Therefore, this article argues for the need to consider not only the cognitive but also emotional aspects of change in order for the educational development efforts to succeed. Furthermore, the findings highlight the importance of supporting the development of the emotional capital of stakeholders as an important ingredient that seeds educational change. The findings strongly highlight the meaningfulness of trust in any developmental endeavours, particularly in intercultural environments. In both contexts examined in this article, the positive personal relationships acted as essential catalysts for overcoming the emotional turbulence involved in the intercultural developmental processes. This, however, requires the stakeholders to spend enough time together, in formal and informal settings, which can be a challenge in intercultural collaborations where the participants reside geographically far from each other most of the time. Another interesting finding was the manifestation of silence in the research material, which calls for further methodological reflections. Undoubtedly, in research like this there are challenges in describing, let alone interpreting, *what is not being said*. The findings highlight the importance of detecting the moments when questions remain

unanswered, or the moments when discussions lead to a dead end. The concepts of affective action and micropolitics might act as a means for detecting these crucial moments. The literature on affective action and micropolitics also supported us in our examination of interpersonal relations and the emotional climate in institutional development work, from the point of view of trust and the multiple manifestations and forms in which it plays out. As trust is developed at the micropolitical level of educational change (Hoyle, 1982), we argued that the development of trust is crucial for organizational goals to be met, and the manifestation of trust is essential to understanding when educational development is at stake. Therefore, the changing institutional practices and new innovations yield a trustful environment, and moreover, trusted professionals. In the two projects, affective actions such as building trust, collegiality beyond national borders, collaborative knowledge-building, increased agency, and a sense of ownership were identified as driving forces. Similarly, the educators' engagement in the wider music education community, through collaborative scholarly readings and conference participation, was recognized as a springboard to transformative professionalism. Relating one's own practices to the global music education research provided a means for the educators' self-reflection. Consequently, we argued that music education research can play a vital role in finding the means for the professional development of music educators. Research can, indeed, act as a strategy to accumulate the kind of knowledge that supports teaching music through affective actions, and to contribute in establishing a new kind of music teacher professionalism through a process of reinvention.

5.2. Article II: Co-constructing an intercultural professional learning community in music education: Lessons from a Finnish and Nepali collaboration

Article II draws attention to the current and complex matter of the need for music teacher educators' continuous professional development. More precisely to the *kind* of development; not the kind where where music teacher educators compe-

tencies are viewed simply through musical skills, but rather the kinds that invite educators to engage in continuous questioning of their own attitudes, values, and ethics related to facing diversity in working environments and society at large (Jokikokko, 2005). As a starting point, the article recognizes that the competencies required in the rapidly changing world are the kinds where intercultural music education calls for not only diverse musical means but deliberations “about the ethics, politics, and ideologies of diversity that condition our understanding of diversity itself” (Westerlund & Karlsen, p.100). In order to seek the means for a holistic, dynamic process of professional learning, the article aims to illustrate the potentials and pitfalls in creating an intercultural collaborative learning environment for the purposes of continuous music teacher educators’ professional development.

In the article, the Finnish-Nepali teachers’ collaboration is viewed through the theoretical concept of the *professional learning community* (see e.g. Hord 1997; Morrissey, 2000; Stoll & Seashore Louis, 2007), or PLC. The concept of a PLC has been used in the past to describe various designs for educational change, including in music teachers’ professional development endeavours. One of the main goals of professional learning communities is to promote a collaborative culture inside and across institutions that has the potential to improve students’ learning through enhancing the teacher’s ability to expand their pedagogical horizons (Stoll & Seashore Louis, 2007). According to the PLC literature (see, Blacklock, 2009; Leo & Cowan, 2000; Morrissey, 2000; Nkengbeza, 2014; Roy & Hord, 2006), there are particular characteristics that indicate a PLC way of operating. This article scrutinizes how these characteristics displayed in the Finnish-Nepali collaboration. A particular interest of this article was the nature of the learning that the participating music educators experienced in the intercultural PLC. In this article, interculturality as defined by Dervin (2016) was taken as a backdrop for the discussion about the PLC formation and the participants’ learning.

Empirical material and analysis

The empirical material that was used in this inquiry was generated in 2013- 2016. The material consists of 1) eight reflective essays that the Nepali co-researchers wrote in January 2016; 2) a researcher diary written in 2013-2016 (in a total of 140 pages); 3) 17 transcriptions of semi-structured interviews (Kvale & Brinkmann, 2009) with the music school teachers and administrators; 4) ten recorded and partly transcribed meetings, each of about three hours, among the core group; and 5) 22 video-recorded workshops that I conducted for the music school teachers.

The first research question was answered by utilizing theory-driven content analysis (Tuomi & Sarajärvi, 2018). In a theory-driven approach, the empirical material categories are predetermined by existing theory. Thus, the characteristics of a PLC as defined by Roy and Hord (2006) and Nkengbeza (2014) acted as theoretical lenses in this article and supported the unpacking of the Finnish-Nepali efforts to construct an intercultural learning environment. The second research question was answered through thematic content analysis (Braun & Clarke, 2006), where “particular analytical interest” (p.79) was placed in how the participants articulated their learning in the written reflections and group discussions.

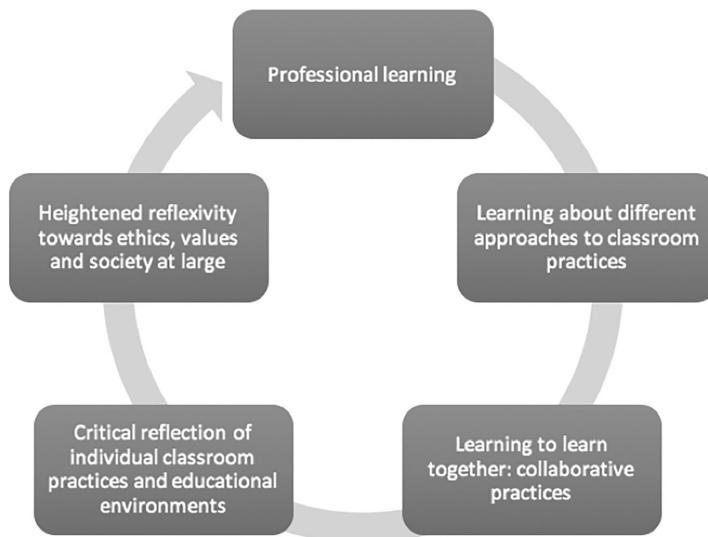
Key findings and contribution

The findings of this article highlight that the PLC characteristics only started to act as catalysts in the process when the teacher group became smaller. Similarly, discovering *jointly shared visions* (see, Roy & Hord, 2006) and concrete goals that provided *recognized purpose and focused vision* (see, Nkengbeza, 2014) for the collaborative educational development work supported the PLC formation. These, however, required enough time to work together. Having enough time was ensured by the *supportive conditions* (see, Roy & Hord, 2006), in the form of the project funding received from Finland and through the opportunity for the four NMC teachers to participate in the

Teachers Pedagogical Studies program. Similarly, the given time was significant for achieving *genuine communication* (see, Nkengbeza, 2014), which was complicated by the intercultural nature of this inquiry. Finding ways for *collective learning and application* (see, Roy & Hord, 2006) and getting used to *shared personal practice* (*ibid*) and developing a habit of *continuous inquiry* (see, Nkengbeza, 2014) was neither straightforward nor easy. Importantly, in order for these features to act as catalysts for a PLC *trust* had to be developed (see, Nkengbeza, 2014) on multiple levels: trust on the individual level, and trust in the other participants. Developing trust required enough time for *developing genuine relationships* (see, Nkengbeza, 2014) among the participating educators. Moreover, without trust, the kind of learning that can be characterized as critical reflexivity, as discovered in the findings of the inquiry, would have not occurred.

The professional learning that took place in the intercultural PLC can be described as a cycle where learning each other's music and music-making practices was a starting point for further professional learning and emerging reflexivity.

Figure 4. The cycle of professional learning



Learning about different approaches to classroom practices together through reading, writing, discussing, conducting workshops, and observing each other's classes and co-teaching together built a foundation for collaborative learning; more precisely, learning to learn only not *in* a group but *as* a group. According to the findings of this article, the collaborative practices made the process more meaningful and rewarding, and motivated further commitment to developing one's professional practices. Importantly, this motivated the participants to further scrutinize the different dimensions of music teaching and learning in relation to ethics, values, and wider societal phenomena. This generated emotional turbulence, where the participating educators needed to question their educational histories and manage with the unsettled emotions related to where we, as music educators, have power and where we are powerless. It is notable, however, how all participants recognized that the collaborative ways of operating acted as a supportive feature in dealing with these complex issues. Importantly, it could be seen that learning collaborative practices had an impact on the participants' professional self-confidence. This increase in their professional self-confidence supported their abilities for critical reflexivity, both individually and collaboratively. This too, however, as excerpts from the empirical material illustrated in the article illustrate, required the development of *trust* (see Nkengbeza, 2014). Trust, therefore, can be recognized as the most essential ingredient in the emergence of an intercultural PLC.

At the end of the article II, I offer my own interpretation of the components of an intercultural professional learning community, where trust is in the middle and acts as a central catalyst for everything else.

Figure 5. Components of an intercultural professional learning community.



The findings of this article recognize what for example Hakkarainen (2013) points out: forming collaborative groups and providing teachers with an opportunity for deep intellectual socialization through constructing a knowledge-building community can hold the potential of acting as a springboard to improved professional practices and the development of new kinds of reflexive abilities. As a conclusion, the article suggests that music teacher education institutions should acknowledge the importance of supporting systematic collaborative operational models inside and between institutions, and even beyond national borders, as they hold the potential for constructing reflective, ethically engaged music education – just the kind that is needed in these rapidly changing times.

5.3. Article III: The Politics of Reflexivity in Music Teachers' Intercultural Dialogue

This chapter was co-authored with Professor Heidi Westerlund and Professor Marja-Leena Juntunen from the Sibelius Academy, University of the Arts Helsinki. Both of them had a central role in the overall Finnish-Nepali collaboration. Professor Westerlund initiated the Global Visions project, and as a project PI has also acted as my main supervisor in the PhD process. Professor Juntunen has been involved with the collaboration and visited Kathmandu two times and acted as a supervisor in some of the Nepali core team study modules. Thus, all three of us had personal experience of the collaboration, albeit from different perspectives. This enabled us to use our own reflections as one of the components in constructing this article.

As already described in Chapter 4.2., four NMC teachers were given the opportunity to conduct a 60-credit study module called Teachers Pedagogical Studies, which is required for teacher competence in Finland (see programme description in Chapter 1.4.3.). The focus of article III is on intercultural professional dialogue (Dervin & Machart, 2015; Martin, Pirbhai-Illich & Pete, 2017; Nasar, Modood & Zapata-Barreiro, 2016) and the politics of epistemic reflexivity (Leitch & Day, 2000) as it emerged during the process of Teachers Pedagogical Studies among the Finnish and Nepali music educators. As a starting point, the authors aimed to grasp the ambivalent duality of the risk of manifesting colonial power *versus* the potential for the transformation of professional identity omnipresent in intercultural dialogue. We examined how, in the process of pedagogical studies that require self-reflection, reflection itself became a focus of reflection and accumulated meta-reflexivity (Donati, 2010), and how this process was triggered with educators from vastly different backgrounds working together. Already at the early stages of the Finnish-Nepali collaboration, the authors had realized that the practice of reflection was somewhat unfamiliar for the NMC teachers, and that the expectation was rather that the Finnish teachers would model desired teaching methods. Consequently, the discussions circled around topics such as: What is reflection? How can you learn to reflect and use it for your work

and teacher development? Why are we expected to reflect? The teachers involved also recognized the difficulty of establishing a collaborative reflective practice. Not only writing and reading about one's own activities as a teacher, but also sharing ideas with colleagues as a facilitated practise, was somewhat new.

Therefore, the instigation of article III was a volatile reflection of the situation where we, Finnish music educators, inexorably implemented Finnish teacher education values and practices in a Nepali context through the process of Teacher's Pedagogical Studies, even though the studies were partially tailor-made to support the institutional development at NMC. This realization triggered us to look more closely into matters of colonialism, as well as the politics involved in such processes. Therefore, the article aimed at grasping the phenomena of reflection and reflexivity, and how they can become a complex field of issues of power, as reflexivity challenges the personal epistemology of teaching and teacher education (Martin, Pirbhai-Illrich & Pete, 2017) in the intercultural work.

Empirical material and analysis

The empirical material consisted of eight reflective essays that the four NMC teachers wrote as part of their pedagogical studies, five discussions among the NMC teachers and Finnish teacher-researchers, as well as the first author's research journal and the collective discussions among the authors. The empirical material was organized by first exploring how the NMC teachers reflected on the (1) expectation to (co-)reflect in Teachers Pedagogical Studies, moving then to (2) look at the emerging epistemic reflexivity within their socio-cultural and institutional context by showing how professional self-reflexivity critically engages with the larger socio-cultural frame. Finally, (3) we discuss the paradoxes that frame epistemic reflexivity in intercultural dialogue, and the challenges of dealing with the omnipresent power hierarchies. In the analysis, we leaned on such reflexive understanding in which critical, interpretive work "conceptualizes social reality as being constructed, rather than discovered"

(Alvesson, Hardy & Harley, 2008, p. 480). In this way, instead of offering clarity and explanations, we aimed at digging into the complexity, ambiguity, and even paradoxes of intercultural interaction. Our own experiences and the omnipresent colonial setting were taken as a backdrop of the overall interpretation and discussion.

Key findings and contribution

Through the findings of article III, we argue that intercultural dialogue in a transnational project can develop such epistemic reflexivity that questions one's existential groundings, independently of the position of the participant. In such dialogue, negotiating one's premises, stance, and ethical relations while confronting and facing a different social order and belief system, among other things, invites - even requires - reflection on one's existential groundings. Such reflexivity might act as an invitation to discomfort, but at the same time is also an invitation to deep professional learning (Feucht, Brownlee & Schraw, 2017). Therefore, the article contributes to understanding the potentials and pitfalls of a road from reflective practices towards epistemic reflexivity in the intercultural dialogue. However, we equally articulate the complexity and ambiguity of the findings. If intercultural dialogue is based on intense communication and serious attempts to form a joint arena for collaboration through discussion, in such dialogue one can only begin to understand what is *not* communicated in professional communities, where the personal is often subsumed within the benefits of the organization, project, or the very community. The politics of reflexivity thus keep the questions open, with no final answers.

6. Discussion

In this chapter, I will discuss the potentials and constraints of critical collaborative intercultural educational development work as a means for constructing a 21st-century globalizing music education. As a starting point, this dissertation work began with the view that globalizing music education encompasses the individual, institutional, and global dimensions as equally relevant layers. Therefore, I will discuss this PAR process from the point of view of music educators' individual professional development, music teacher education institutions, and the broader music education scholarship. The issue of politics is incorporated into the discussion on all levels. I will conclude the chapter by offering my vision for a 21st-century globalizing music education.

6.1. Music educators' collaborative learning in critical intercultural educational development work

"I don't have any of my familiar surroundings... I am in a vacuum far from my own life and have to learn everything from the beginning. I have to challenge all my earlier thoughts, there is no other option. In this work, we are all learning from each other. I just have to keep on challenging my own thinking and keep on learning." (Team discussion, March 2016, researcher)

As discussed in Chapter 2, this inquiry has been constructed on views that call for expanding the notions of music teachers' professional learning from musical and instrumental skills towards an ethically engaged professionalism (see, Allsup & Westerlund, 2012; Bowman, 2010; Westerlund, 2006) that enables teacher educators to prepare their students to work in rapidly changing teaching and learning environments. A particular focus of this inquiry has been to support the participating educators in their efforts to occupy the process of learning through practitioner-research and be-

coming active producers of knowledge (see, Burnard, 2016; Colwell, 2010; Gaunt & Westerlund, 2013b). The collaborative learning that took place in the intercultural music educator group has offered a site for exploring how intercultural features might intensify the process of learning to encourage attitudinal professional development (Sachs, 2015), a process which incorporates societal aspects and inherently addresses the politics that frame our practices (*ibid*). The specific platform for this process was the Teachers Pedagogical Studies (TPS) program, where the contents of the studies fostered individual teacher knowledge, judgement, and insight (see, Kennedy, 2016), moving beyond a limited focus on technical classroom practices.

The four NMC teachers' commitment to pursue comprehensive studies based on the Finnish teacher education ideals, albeit the studies were tailor-made to support educational development at NMC, provided a fruitful platform for reciprocal learning between the Nepali and Finnish music educators. However, the setting also generated multifaceted ethical and political questions about the use and abuse of power, as illustrated in Articles I and III. This critical perspective also begs the question of whether the environment of the Teachers Pedagogical Studies program can be called a joint platform for learning when the Finnish educators were, in fact, the teachers conducting the courses whereas the Nepali teachers were the students. Is it possible that the setting illustrates a form of collaboration where "the marginalized are immersed with the voice of the powerful"? (Markovich, 2018, p. 15), or can the setting of the TPS program be seen as a response to Appadurai's (2013) call for expanding the global elite by offering the opportunity to conduct research to those who have been so far excluded? The answers to these questions remain complex and ambivalent, as we highlight in Timonen, Juntunen and Westerlund (in press). Regardless of the ambivalence of the answer, addressing these questions highlights the complexity of intercultural educational development work, and thus need to be addressed.

Similarly, my own role in the Teachers Pedagogical Studies program calls for further critical examination. I perceived my role in TPS mainly as a mentor and a 'critical friend'. Even though I was a student conducting my doctoral studies within the pro-

cess and simultaneously learning to read music education literature together with and alongside my Nepali colleagues, I can hardly escape the role of being hierarchically positioned in the core group. Although I address these activities of the core team as studying together in a study group (see, Timonen, accepted, in revision; Timonen, Houmann & Saether, 2020), and the study modules were taught mainly by other Finnish educators than myself, there are traits that differentiate my positioning in the core group. The course structure followed the Finnish curricula, and the ways of working (e.g. reflective practices) and conceptual level pedagogical terminology were somewhat new for my Nepali colleagues and more familiar to me. Importantly, most of the literature we were reading and reflecting on was written by Western academics, who inevitably base their theories and worldview on the Western academic and educational canon, which again is inescapably more intelligible to me than to my Nepali colleagues. The differentiated positioning of myself in the core group could thus be articulated with the words of Sanger (1996), who points out that the privileged position of the researcher is often manifested in having a “meta-view, or superordinate vantage point over others” (p. 153). Even though we developed a trustful environment among the core team (see, e.g. Timonen, Saether & Houmann, 2020; Timonen, accepted, in revision), the critical approach again begs the question: Could our core team work be interpreted as “friendly oppression” (Markovich, 2018, p. 15), where the national-political aspects might be insufficiently addressed, and therefore be re-producing privilege? Or, can our core team’s work be seen as an invitation for deep professional learning for us all equally (see, Timonen, Juntunen & Westerlund, in press)? Or can these questions be seen as two sides of the same coin, and addressing them is just a matter of focus? If so, Jackson & Mazzei’s stance in ‘*Thinking with theory*’ (2012), where the researcher brings the empirical material in connection with various methodological and philosophical lenses that provide several equally relevant insights to the phenomena under scrutiny, might prove a necessary tool in order to understand the complexity and ambivalent nature of any intercultural endeavours. As the findings of this inquiry highlight (see, Timonen, Juntunen & Westerlund, in press), both the ambivalence and the ramifications can be interpreted as being at the heart of any intercultural work, and therefore contribute to understanding why this

kind of work is by no means easy or straightforward, and thus also prone to being heavily criticized.

As the findings of all three articles point out, the learning processes in this intercultural educational development work were indeed intense, and called for transitioning from reflection (see, Bolton, 2010) to a reflexive and critical questioning of the foreground contextual features of music education (see, Cunliffe, 2004; Westerlund, Karlsen & Partti, 2020). The three articles of this research have clearly illustrated how this intercultural participatory research has triggered the participants' "deep professional learning" (Feucht, Brownlee & Schraw, 2017), which more precisely can be understood as epistemic reflexivity, an ability to critically reflect the "particularities of one's working context" whilst they are concurrently "also being fundamentally questioned" (Kelchtermans, 2004, p. 269). This kind of engagement with "difficult truths and alternative histories" (Martin, Pirbhai-Illrich & Pete, 2017, p. 252) inevitably is an invitation to displeasure, as illustrated in the findings of some of the other Global Visions project research (see, Kallio & Westerlund, 2020) as well as this inquiry itself (see, Timonen, accepted, in revision; Timonen, Houmann & Saether, 2020; Timonen, Juntunen & Westerlund, in press). Engaging in a process of deep professional learning involved the participants going through extremely complicated emotions, and required abilities to tolerate insecurity and uncertainty related to "questioning oneself and one's identity" (Martin, Pirbhai-Illrich & Pete, 2017, p. 252), which is a challenging task for anyone and inevitably causes discomfort.

In the process of this study, the participating teachers accumulated notable emotional turbulence, particularly in the discussions related to teacher agency. As described in Chapter 1.4.1., both public and private life in Nepal are still largely based on hierarchical structures built on the caste system (see, e.g. Bennett, 2008). These structures do not support social mobility, and furthermore create an environment where the young generation is subsumed by the elder generation's decision-making, in both their private and public lives. Moreover, in Nepal, both music-making and teaching as a profession involve a certain stigma (Treacy, Thapa & Neupane, in

print) that similarly derives from the structures in the caste system. Thus, the contemplation of whether the relatively young NMC music educators could see their role in society as someone with strong agency and leadership generated a fundamental questioning of their own power and powerlessness within the hierarchical structures. As such, the intercultural interaction in this inquiry unveiled how professional agency is inevitably constrained and resourced by “historically formed socio-cultural and material circumstances” (Eteläpelto et al. 2013, p. 62), and how the manifestations of agency are “always specified in terms of the multiple ways and purposes of it”, and “related to local contextual conditions” comprising “power relations, work cultures, dominant discourses, and subject positions available” (Eteläpelto et al., 2013, p. 60). Through the turbulence caused by the Finnish starting perspective (see, e.g. Teacher Education Forum, 2016), in which it is believed that all teachers ought to develop strong agency and leadership, it became obvious that increasing teacher agency could notably counteract the prevailing socio-culturally constructed conditions inside the institution, and even beyond in broader Nepali society (see, Timonen, Houmann & Saether, 2020). As addressed by Schmidt (2012), “to be sure, agency does prepare us to address external mandates” (p. 154) and therefore subordinates the status quo to individual judgement. Consequently, the findings of this inquiry stress that strengthened teacher agency that is associated with socio-cultural, educational, and political change might be notably restrained - or enhanced - according to the participating individuals’ capabilities in adapting to new identities and roles. Similarly, the findings support the views of Biesta, Priestley & Robinson (2015), who write about how an individual’s capabilities are inevitably “influenced by what we refer to as cultural, material and structural resources” (p. 627). There is no doubt that intercultural development work notably intensifies individual and social turbulence. Consequently, the concept of teacher agency may, then, provide tools for understanding the complex issues of the democratic possibilities and constraints in and of intercultural music education, and also for identifying the political and cultural stresses associated with addressing these matters in and through music education practices in diverse contexts.

As the findings of the three articles point out, one of the key elements in this intercultural educational development work was that the participating individuals were able to overcome the emotional struggles related to their emerging deep professional learning and increased agency - in other words their professional "re-invention" (McLaren, 1998). By definition, this kind of turbulence is anticipated in the methodological frame of critical participatory action research and illustrates the particularly political nature of PAR (see, McTaggart, 1997; Kemmis, 2006; Herr & Anderson, 2005). However, these emotional aspects have not previously been integrated into the discussion about music educators' in-service training or ongoing professional development (see, Chapter 2.2). Therefore, we argued in article I (Timonen, Houmann & Saether, 2020) that the emotional aspects of educational change should be considered as equally relevant as the cognitive ones. Indeed, most of the individual struggles in the process of this inquiry were emotional in nature (*ibid*). Importantly, if "deep professional learning" (Feucht, Brownlee & Schraw, 2017, p. 234) causes such discomfort, particularly in intercultural contexts, and may also generate significant struggles in and with one's own surroundings, the ethical responsibilities of educators and researchers call for increased scrutiny of the process (see also, Karlsen, Westerlund & Miettinen, 2016). Even I, as a researcher, who had recognized and acknowledged these aspects through the literature, at times felt overwhelmed, helpless, and vulnerable when facing these struggles. If intercultural collaborative educational development through the PAR approach potentially requires exposure to such uneasiness, then should not a system of methodological and practical support also be required in order to overcome these tensions? Furthermore, should not this kind of emotional support system be seen as the necessary starting point for any educational development endeavours aiming towards agentic professional development (Sachs, 2015), in order for them to be successful? And, should uneasiness be seen as a prerequisite condition for educational development in the first place?

As illustrated in the findings of this inquiry, the process of overcoming these struggles was notably supported by the emerging sense of trust, both in oneself and one's own capabilities, and importantly the trust among the team members, achieved through

practices that supported collaborative learning (Timonen, accepted, in revision; Timonen, Houmann & Saether, 2020). Day and Hadfield (2004) have articulated this phenomenon in a felicitous way:

If the partnership is to be successful, trust is essential. It is important in network learning because, if a network is to achieve success, its members will need to be willing to take risks (i.e. risk vulnerability), rely upon each other to gain in self-efficacy (a sense of increased competence), exercise honesty and openness, and be emotionally confident in their relationships with each other (Day & Hadfield, 2004, p. 583).

Similarly, Renshaw (2013) has pointed out that if collaborative learning is to achieve any of its potential for generating development, “it is essential to create conditions that are based on shared trust” (p. 237). He further continues by specifying the elements that build up a trustful environment: “The dynamics and the chemistry of a group, the interaction between members of a group, the active listening in a group and the flow of energy within a group” (Renshaw, 2013, p. 237). To expand on these elements, I will suggest that one particular asset for music educators in building trust in a process of educational development could be to *play music* together. As the findings of articles, I and II highlight, in the process of this inquiry one important turning point in my relationships with the Nepali teachers was when we started making music together. Also, in one of the discussions I asked the other core team members why they thought that our collaboration had been successful and relatively easy, and one of the NMC teachers replied with a twinkle in his eyes: “*You know, in the end, you are a musician too*” (Nepali teacher of the researcher in a core team group discussion, 26.3. 2016). Therefore, in this process Dervin’s (2016) notion of an interculturality that draws from commonalities instead of differences found its manifestation in our musicianship and playing music together. Working from our commonalities instead of our differences laid the ground for building trust and mutual understanding, which then acted as a catalyst in the educational development process and also enabled the participatory approach in this research.

6.2. An innovative knowledge community as a mode for globally co-constructed intercultural music teacher education

“Organizations learn only through individuals who learn. Individual learning does not guarantee organizational learning. But without it, no organizational learning occurs.” (Senge, 2006, p. 129)

The previous section has discussed the potentials and constraints involved in utilizing PAR as a means to develop the Finnish-Nepali music educators' professional learning. In what follows, I will lead a discussion about the potentials and constraints of intercultural educational development work for the broader educational environments within which the music teacher educators work. As Peter Senge (2006) auspiciously highlights in the quote above, individual learning plays a crucial role in organizational learning, but does not necessarily guarantee it. Similarly, as pointed out in Chapter 2.3, Scardamalia (2002) has made a distinct separation between learning and knowledge building by noting that “although we have never witnessed knowledge building unaccompanied by learning, we have witnessed a great deal of learning that was never converted to knowledge building” (p. 24). Hakkarainen, Paavola and Lippinen (2004) have pointed out that individual learning can take place in solitude, but that knowledge building requires collective activity. Therefore, in order for an individual's learning to expand to be a driving force in a ‘knowledge community’ (Hakkarainen et al., 2011), the supportive institutional structures that enable collaborative sharing, learning from each other, and envisioning future prospects are required (*ibid.*; Scardamalia, 2002). Correspondingly, Markauskaite and Goodyear (2014) point out that in order for organizational knowledge to accumulate, individuals' learning must become “a dynamic property of individuals and groups that emerges in performance, across contexts and situations over time” (p. 86). When they are successful, these communities become capable of not only rejuvenating and cultivating individual practices, but also contributing to the development of their constituent professions (Simons & Ruiters, 2014). Therefore, a collaborative turn in the insti-

tutional structures of music teacher institutions might be a necessity when seeking change in practices that would respond to the needs of the 21st century.

Following the views above and the findings of this inquiry, this section is dedicated to discussing the potential aspects to be taken into consideration if the future route for music teacher education institutions was to take a turn towards acting as innovative knowledge communities, and how critical collaborative intercultural educational development work might support this turn. By incorporating the intercultural and cross-national nature of this inquiry into the concept of the innovative knowledge community, this section aims to explore ideas for globalizing the amendment of music teacher education institutions.

A turn towards an idea of an organization where hierarchical barriers are low and professionals at different levels of an organization are engaged in continuous learning and knowledge building has been widely adopted in the field of organization studies. Senge's book *The Fifth Discipline* (1990) introduced an idea of systems thinking, where the individual members' professional growth is supported at all levels of the organization for the success of the organization. This idea also finds resonance in emancipatory participatory action research, where the "move from the old model of the hierarchical, bureaucratic organization to the new model of a problem-oriented, task-driven action learning organization" (Zuber-Skerritt, 1996, p. 85) is seen as one of the corner-stones. As Zuber-Skerritt (1996) has pointed out, action research fulfils the definition of *emancipatory* "when it also aims at changing the system itself or those conditions which impede desired improvement in the organisation" (Zuber-Skerritt, 1996, p. 69). As discussed in Chapter 2, music education practices have contradictingly aimed towards preserving and fostering the existing educational canon, where one underlying value has been to foster forms of passing down musical traditions as-they-have-been to future generations (see, e.g. Gaunt, 2013). As Senge has pointed out, any educational institutions are challenging sites for systemic change, as they involve various kinds of stakeholders, namely teachers, principals, administrative staff, school board members, etc., that all work in relative isolation

from one another (O'Neill, 1995, p. 21). This isolation is indeed a challenge in music education as well, where teachers work in relatively isolated ways not only from other organizational stakeholders but also from one another (see, Battersby & Verdi, 2014; Gaunt, 2013; Gaunt & Westerlund, 2013b; Juntunen, 2014). Also, Senge highlights that another challenge to add to this situation is that “the whole enterprise [the school] is embedded within the community” (*ibid*) and therefore adapts the operational models of the surrounding culture, an effect that was particularly visible in this intercultural inquiry (see, Timonen, accepted, in revision; Timonen, Juntunen & Westerlund, in press). Concerning administrative practices, the new performance diploma programme developed in the process of this inquiry at NMC aimed to challenge the existing hierarchical structures by giving the teachers more responsibilities in managing the program. However, as illustrated in Chapter 4.2, this approach encountered challenges that were undoubtedly affected by the governing system in general in Nepal, where particular groups hold ruling positions in formal and informal institutions (see, Bennett, 2008; see also Chapter 1.4.1.). However, the music teacher education institutions in Western countries are hardly without constraints concerning the organizational turn towards more evenly distributed power and dismantling the hierarchical structures in organizations (see, e.g. Gaunt, 2013). Indeed, one of the main challenges discovered in this inquiry had to do with the “aims at changing the system itself” (Zuber-Skerritt, 1996, p. 69), and particularly the position of the teachers in the institutions they work in, and whether they are seen as active agents in the systemic change (see, Timonen, Houmann & Saether, 2020) or targets of the developmental aims defined by the school or governmental administration.

Music educators as knowledge workers

This report started with an engagement in Biesta’s (2007) view on education, where technical approaches to successful teaching are replaced with seeing education as “a thoroughly moral and political practice, one that needs to be subject to continuous democratic contestation and deliberation” (Biesta, 2007, p. 6). This view suggests

that in music education as well, the technical delivery of (musical) material requires taking into account wider matters of society, involving ethics and values as a backdrop, in order for the music teaching to be ‘educational’ (see, e.g. Allsup & Westerlund, 2012). An interesting finding in this inquiry was how our core group’s collaborative learning process began with discussions about classroom practices, which was then soon amended to discussions about the ethics and values of societies at large (see, Timonen, accepted, in revision). Importantly, the intercultural collaborative educational development work called upon us to consider how local and global inequalities manifest in music education, and how we could possibly address them in and through music education practices (*ibid*). In a way, at the beginning of our learning process, our view of ourselves resonated with the practitioner view of the profession as described by e.g. Juntunen (2014) and Ferm Thorgersen, Johansen and Juntunen (2016). During the course of the intensive collaborative process, our concept of ourselves shifted from being teachers, whose main task it was to deliver a particular body of musical material, to being *educators* and active producers of knowledge (see, e.g. Burnard, 2016). To further highlight the relevance of this finding, Bowman (2012) provides us with a useful distinction by noting that, “there is a potentially significant difference between being a music teacher (or band director, or choir director, or orchestra director) and being a music educator: success at the former is no guarantee of success at the latter” (Bowman, 2012, p. 5). Similarly, he has pointed out that “the success or effectiveness of music education should be gauged not by the efficiency with which we do what we do, but by the tangible and durable differences our actions make in the lives of students and society” (Bowman, 2010, p. 4). In other words, success is based on how educational our actions as music teachers are. Indeed, intercultural educational development work seemed to act as a powerful tool towards developing an understanding of our roles as educators who constantly strive to address matters of diversity with our students, and further take an active stance in thinking about how music education can play a role in constructing social justice on a broader basis in society through research. This manifested particularly in the individual research projects that the Nepali co-researchers conducted as part of the Teachers Pedagogical Studies program. These research topics strongly addressed matters of social

justice in and through music education (see, Shah, 2017; Karki, 2017; Tuladhar, 2017; Shrestha, 2017). Therefore, I argue that fostering diversity as a catalytic element in a collaborative learning process might, then, carry the potential to trigger ongoing critical reflection on one's own surroundings, and to accumulate heightened reflexivity towards ethics, values, and society at large (see Timonen, forthcoming; Timonen, Juntunen & Westerlund, in press). Indeed, the collaborative nature of this inquiry supported the participating music educators' transformation through empowering its members (see, Kertz-Welzel, 2018; Settelmaier, 2007), and thus carried the potential to encourage more *educational* music teaching practices where music educators have a strong agency to strive for amendment to their music education practices and research through critical and collaborative practitioner research. Therefore, one of the key elements of the amendment of music teacher institutions might be to view their educators as "innovating knowledge workers" (Markauskaite & Goodyear, 2014, p. 103) instead of deliverers of practical know-how, and find alternative ways to actively support educators in taking an active stance for educational change. In other words, following Scardamalia (2002), music teacher institutions should actively develop supportive institutional structures that enable collaborative sharing, learning from each other, and envisioning future prospects.

Institutional trust

"A successful profession enjoys power and influence, which demands a great deal of trust from both the public and authorities." (Georgii-Hemming, 2016b, p. 204)

As discussed above, the findings of this inquiry suggest a turn towards knowledge communities that would require educational institutions to revise their conceptions of the role of music teachers and teacher educators (see, Timonen, Houmann & Sather, 2020, Timonen, accepted, in revision). This turn, however, requires "intellectual courage" (Shepherd, 2010, p. 111) not just from the individual educators but also from the organizations, and draws attention to matters of trust. Consequently, taking

seriously Bachmann's (2015) claim, "creativity and meaningful innovation have never emerged out of workplaces where monitoring and permanent measuring of performance have replaced trust" (Bachmann, 2015, p. 574), might be one of the decisive imperatives for music teacher institutions to consider. If music teacher educators are supported in their abilities to take a stance as "producers of research knowledge rather than simply its users" (Burnard, 2016, p. 105), through practitioner research, they will in turn be enabled to take an active part in "creating vision" and "extending pre-existing realities" (Gaunt & Westerlund, 2013b, p. 3). Realizing this kind of reality might allow organizations to consider music educators as "highly and broadly skilled experts working in complex production environments" who also work with insecurities, rather than only from a position of security, and therefore "can only be trusted" (Bachmann, 2015, p. 569). As we argue in Timonen, Houmann and Saether (2020): "systematic development of music teachers as an active part of the change has the potential to create a music education culture that engages with diversity, trust and respect both within society as a whole and within its education system in particular" (p. 112). However, this calls for addressing some issues concerning the politics of institutional trust.

Drawing from the critical perception of participatory research (see Chapter 3.1.), the findings of this inquiry illustrate that the emancipatory aims embedded in critical PAR inevitably involve a tension between individuals' emancipatory learning and hierarchical control and organizational trust (see, Timonen, Houmann & Saether, 2020). Whilst the Teachers Pedagogical Studies program and our core teamwork offered a fruitful platform for learning for the four NMC teachers and myself, the process also generated micropolitical turbulence inside the institution. Firstly, the participating teachers could not use their working hours for the studies, which can be seen as a micropolitical act related to "allocation of [...] resources" (Herr & Anderson, 2005, p. 65). Secondly, there were some implications of micropolitics in the form of "professional jealousy [and] power differences in the organizational hierarchy" (*ibid*), as there were limitations to the number of teachers we could include in the studies due to our (Finnish educators') restricted time in Kathmandu. Therefore, the

opportunity to participate in the program could not be offered to all of the teachers at NMC. Another limitation was that it was necessary that the participating teachers would possess adequate language skills in order to be able to complete the extensive study program in a relatively short time. A notable manifestation of micropolitics can also be detected in the challenges related to sustaining the Performance Diploma Programme. As described in Chapter 4.2., there was increasing mistrust between the administration and the Performance Diploma Programme teachers that then gradually led to the end of the programme. The teachers had ideas radical to the Nepali context of how to manage the programme at a teacher level (see, e.g. Bennett, 2008), but this approach encountered resistance that eventually led to the programme being stopped. As recognized by Herr & Anderson (2005), “the attempt to gain control over and redefine one’s profession [or professional boundaries] is an essentially political move” (p. 64) and prone to be resisted. Indeed, viewing the institutional administrative structures as a social construction, “as both constitution and constituted by the personal as well as the political” (Kemmis, 1996, p. 178), and encountering “broader social forces that not only impact local settings but are implicated in how local settings are constituted” (Herr & Anderson, 2005, p. 67) at a macropolitical level were ongoing events that were actively manifested in the process of this inquiry. The turbulence accumulated by the change efforts and development ideas illustrates well Schön’s (1971) claim that “social systems resist change with an energy roughly proportional to the radicalness of the change that is threatened” (cited in Holly, 1989, p. 80). Similarly, I recognized turbulence at my home institution, as my colleagues would comment on my continuous travels with a bitter tone. All of this turbulence verifies, for example, McTaggart’s (1997) view that the implicitly political nature of PAR as a form of change that inevitably has an impact on not just the participating individuals but also the dynamics within their immediate and possibly even more distant environments.

The relevance of institutional trust is also particularly evident and necessary to address when research and collaborative educational endeavours are constructed on uncertainty, as for example the Global Visions project and this study as part of it. In

a project where the outcomes are not horizontally defined, but the work is instead based on ongoing negotiation and testing of ideas (see, Westerlund & Karlsen, 2018) that might produce completely different outcomes than anticipated, an abundance of trust is required from the organizations involved. However, if an unpredictable future requires a commitment to solving “complex problems with no known solutions” (Marsick, Shiotani & Gephard, 2014, p.1022), then that unpredictability might necessitate that the organizations trust and support particularly unforeseen innovative development ideas that might pave the way towards the unknown, and potentially lead to innovation, breaking the familiar patterns, and discovering new futures.

6.3. Globalizing Music Education Research

*Educational values? Musical values? What is important as an educator and why?
What is important in music education and why? (Researcher diary, 15.2. 2016)*

This report began with a commitment to Kertz-Welzel’s (2018) vision of a globalizing music education community, where the representation of voices is globally more equally distributed and engaging in knowledge building collaboratively is “a significant element in a conceptual framework facilitating globalizing music education” (Kertz-Welzel, 2018, p. 64). It is presumably fair to argue that this inquiry would not have achieved any of its potential without its globally collaborative nature. The research process has received tremendous support by being part of the wider research project Global Visions. The collaborative research group enabled a multivoiced contribution to developing theoretical and methodological lenses among a group of multifaceted music educators and scholars. The project has consisted of junior and senior researchers and individuals from various nationalities with diverse backgrounds as scholars and also as practitioners. Secondly, the unilateral approach to research was challenged by incorporating the Nepali participants as “co-researchers rather than objects of research” (Stern, 2014, p. 203). As such, the design of this inquiry responds to the call for *multivoicedness* in research, which incorporates different perspectives

equally from the research participants and “consulting experts who have critical insight into the ontological and epistemological nature of concepts that are considered to be integral to the individual’s research” (Welch, 2010, p. 152). Therefore, viewing the Global Visions research project and this sub-inquiry as a small-scale manifestation of a globalizing music education community, where the multiform research group has played a crucial role in creating a compelling platform for rejuvenating research ideas, might provide a useful exemplar for co-constructing a globalized music education research. The task is hardly an easy one and requires a shift in the research paradigm as well as trust on multiple levels. In the Global Visions project, trust was exemplified in including the non-academically trained practitioners as active producers of knowledge, and also in the multivoicedness of including the doctoral researchers as some of the central contributors of knowledge, with the support of senior researchers.

The multivoicedness was particularly supported by the practice of collaborative writing. During the process, we, the core team, together wrote curriculum documents, essays, literature reviews, conference presentations, lesson plans, grant applications, and publications. Indeed, co-writing proved to be an efficient way 1) to learn to learn together, 2) to learn from one another’s cultures, 3) to refine practical-level ideas for education, 4) to articulate the meanings more profoundly, and 5) to learn to express our ideas in different contexts, such as journal articles, presentations, and curricula documents (see Timonen, accepted, in revision). The process of having ‘critical friends’, i.e. the Global Visions research team and other scholars, provide their critical comments on our work was a tremendous help in discovering both the fallacies and the important findings in our written works. Most importantly, the process of collaborative writing supported our pathway to becoming researchers, and therefore enhanced our abilities to contribute to the scholarship in music education.

Through the findings of this inquiry as presented in Chapter 5, I argue that this inquiry indeed illustrates that collaborative critical educational development work carries the potential to support music education professionals in exercising their “informed

citizenship” (Appadurai, 2013, p. 269). More precisely, the kind of citizenship that “requires the capacity to make strategic inquiries and gain strategic knowledge on a continuous basis” (*ibid*, p. 270). Already at the beginning of this research process, I have attended to Appadurai’s (2013) argument that the portion of the population in poorer countries that technically has opportunities for education, but who due to the instabilities and partialities inherent in those opportunities cannot take full advantage of them, should be supported in their efforts to take part in the “knowledge game” (p. 270) by promoting their “right to research” (p.270). This also applies to music education. To expand upon Appadurai’s argument, I will further suggest that the commitment to collaborative global knowledge production is not only beneficial to the development of poorer countries but is also an asset to enhance a more ethical, inclusive, and democratic execution of educational practices and research globally. Nonetheless, this might require that music education scholars and academia as a whole are willing to stretch their conceptions of research towards the direction pointed out by Appadurai (2013), by showing a willingness to open up the process of academic knowledge production to ‘non-academic’ practitioners, and trusting that this kind of turn would in the long run remarkably benefit individual practitioners, music education institutions around the globe, and the overall development of the discipline. As Day and Hadfield (2004) note, the establishment of emancipatory and critical communities

depend for their fulfilment upon the willingness, social skills and abilities of participants to create and negotiate contracts, either collectively or individually, which are based on forms of moral responsibility, critical friendship and the exercise of trust (Day & Hadfield, 2004, p. 584).

As discussed in Chapter 3, the critical participatory action research approach advocates inherently for a more democratic approach to participating in research. For instance, Wallerstein’s (1999) core principles of PAR stresses that “the [PAR] process should develop the capacity of community people to appropriate and use knowledge from which they would be normally excluded” (p. 41) and that “the process should

be democratic, enabling the participation of a wide diversity of people” (*ibid*). Similarly, Stern (2014, p. 207) highlights the potentials of PAR as a stimulant to creating learning communities that consist of academic researchers and practitioners, where the “right for research” (Appadurai, 2013, p. 270) is evenly distributed within such a community. Therefore, I suggest that critical collaborative intercultural educational development work, constructed on a participatory research basis, might provide a sustainable way of constructing a more balanced approach to genuinely globalizing music education scholarship by offering the opportunity for a voice to those whose voices have been silent until now, and also by helping the global music education community become more aware of “diverse cultural logics” (Biddle & Knights, 2007, p. 6). On this note, the global turn for music education scholarship might also require directing future research from fairly pragmatic attempts to improving classroom practices locally (see, Cain, 2008) towards critical and reflexive research. A critical approach (see, e.g. Kemmis, 2006) that incorporates an ongoing revisiting of the power, values, and ethics embedded in music education practices in relation to the changes occurring in surrounding societies (see, e.g. Allsup & Westerlund, 2012; Shepherd, 2010) might be a key asset for music education in these rapidly changing times of globalization. To extend from there, the findings of this inquiry suggest that the critical approach might be notably supported by a participatory approach to research that is constructed upon a model of collaborative intercultural learning.

Even though the aim of research should not be directly harnessed to producing improved practices per se, as “research can only indicate what worked, not what works or will work, which means that the outcomes of research cannot simply be translated into rules for action” (Biesta, 2007, p. 18), it might provide one route to more mindful, inclusive, and ethical practices. The important notion here is that the primary aim of critical research should be to enable and enhance the practitioners’ access to meta-level knowledge and their deep understanding of the phenomena related to music education. As stated by Kemmis (2006), quality research is “a matter of addressing important problems for education, for the good of each person and for the good of our societies. This is what it means to be ‘critical’” (p. 471). Therefore, as illustrated

in the findings of this inquiry, the critical turn in research might produce a scenario that does not seek ‘evidence of what works’, but rather is experimental, encouraging the exploration of action plans related to future scenarios (Biesta, 2010). In other words, a scenario that goes beyond only focusing on practices in terms of defining ‘what works’ and developing a cognitive and emotional understanding of the praxis by enhancing the critical intellectual capacities of teachers as practitioner-researchers through a critical approach.

As the final argument of this chapter, I will highlight that a critical turn in music education scholarship will benefit - or even necessitate - leaning towards other disciplines as well. The intercultural nature of this inquiry has made it imperative to seek support and understandings from various streams of research beyond music education. The interdisciplinary approach to music education research has been supported already by, for instance, Shepherd (2010):

Contrary to the dominant model of study and research in music and music education that takes for granted music’s autonomy from life—its supposed purity—other disciplines demonstrate instead that music connects powerfully to all other forms of human awareness, expression, and communication. (Shepherd, 2010, p. 118)

To extend from there, I would argue that the need to understand the complexity of the current rapidly changing world, and the role of music education in it, may well make an interdisciplinary approach to research an imperative in constructing a globalizing music education.

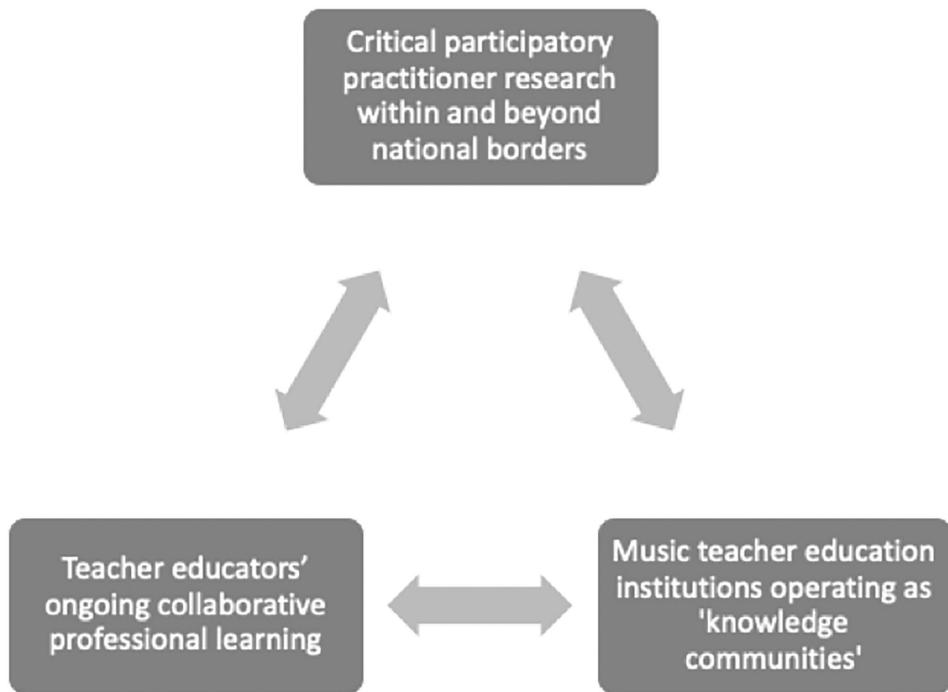
6.4. A vision for co-constructing a globalizing music education

As illustrated above, music education has proven to be “a social and political arena” (Kallio et al., in press) where all stakeholders constantly “exercise agency, negotiate

power and identity” (*ibid*). As such, these kinds of politics have penetrated the process of this inquiry on all levels: individual, organizational, and global. Therefore, the notions of power and powerlessness draw attention to the necessity of taking matters related to insecurity and unpredictability seriously in developing 21st-century music education. I therefore argue that in order for educational development efforts to succeed, the overarching process will require emotional capabilities and readiness from individuals, organizations, and academia to take steps into the unknown, emphasizing the role of trust as a catalyst. Trust building must be deployed at every one of these three levels of the trajectory of educational development. At the individual level, it will be vital to develop trust in one’s capacities and abilities to perform agency, as well as to develop trust among colleagues in close communities and beyond. At the organizational level, trust needs to be developed in teachers’ abilities to take an active leadership role in educational development work. Globally, in academia, the call is to develop trust in knowledge building beyond that of the “traditional” academic knowledge producers. Consequently, I would argue that the ability to recognize, overcome, and embrace the sometimes uncontrollable *uncertainties* that are part of this necessary change through trust-building may well be one of the keys to co-constructing a 21st-century globalizing music education.

The Global Visions research project has aimed to co-create global visions for intercultural music teacher education. Therefore, drawing from the experiences and findings of my own research project under the Global Visions umbrella, I will conclude the discussion by offering my own vision of the components of globalizing music education, with brief descriptions of the enabling conditions under each component.

Figure 6. A vision for globalizing music education.



Teacher educators' ongoing collaborative professional learning

Enabling teacher educators' ongoing collaborative professional learning entails developing systematic support for the teachers' emotional capacities to overcome the challenges inherent in creating new identities and agency. This calls for music teacher institutions to enable and support the formation and maintenance of teachers' networks that work within the mode of collaborative learning, both nationally and internationally. This would support the music educators' ability to take a stance as knowledge workers and take an active lead in ongoing educational development work.

Music teacher education institutions operating as ‘knowledge communities’

Creating the conditions to enable the construction of teacher education institutions as innovative knowledge communities, and as sites for co-constructing professional knowledge within and beyond cultural and geographical borders, entails a commitment to the critical revision of practices that utilize power, hegemony, and politics to create boundaries to new ways of operating. This calls for a commitment to dialogue with surrounding societies, locally and globally. Importantly, this also invites the institutional stakeholders at all levels to commit to collaborative learning and knowledge building. In addition, the overall goal might also be supported by constructing international exchange programmes and networks within the mode of collaborative learning.

Critical participatory practitioner research within and beyond national borders

In order to enable the conditions for supporting music educators' abilities to become critically engaged practitioner-researchers and adapt an 'inquiry as stance' (Cochran-Smith & Lytle, 2009), the institutions where the educators work must commit to allocating time, opportunities, and space for this effort. Similarly, critical participatory practitioner research could be notably supported by forming research teams that consist of diverse participants. Diversity in the participants' age, experience, work tasks within the organizations, or even nationalities or geographic origins should be welcomed as an asset that acts as a catalyst for critically engaged learning. Heterogeneous collaborative research would also support efforts to challenge the underlying contextual conceptions of music teaching and learning and provide a compelling environment for rejuvenating research ideas, thus contributing to the co-construction of a 21st-century globalizing music education.

6.5. Methodological and ethical reflections

As discussed in Chapter 3, the choice of PAR was in many ways a necessary ethical and practical stance in this inquiry but was also tremendously challenging in many ways. In what follows, I will briefly point out two methodological issues that became central to the flow of this inquiry, and which call for addressing.

6.5.1. Observations on the challenges of interpreting empirical material in an intercultural context

The intercultural nature of this inquiry has brought forth particular challenges in analysing the empirical material. Particularly, in the early stage of the process, I made several misinterpretations in situations because of my lack of understanding of the societal context. To complicate matters further, we were all using a language that was not our mother tongue. Getting used to each other's accents in speaking English, and at the same time realizing my limitations in expressing my own thoughts with a limited vocabulary and, moreover, experiencing a constrained means of expressing humour or other emotion-related assertions was challenging. Also, realizing that "idioms, metaphors, cultural nuances translate awkwardly, if at all, and almost always need to be explained" (Merriam et al., 2001, p. 414) entailed cautious reflexive interpretation of any empirical material gathered. Johnson-Bailey (1999) has captured this phenomenon vividly in describing the conversational environment of his study: "There were silent understandings, culture-bound phrases that did not need interpretation, and non-verbalized answers conveyed with hand gestures and facial expressions" (p. 669). Learning to read these kinds of underlying contextually-driven expressions entails interpreting beyond what was being said in a literal sense (McNess, Arthur & Crossley, 2016), and requires spending time intensively at the site of the study. Still, even though I partly succeeded in acquiring this kind of understanding, these circumstances created challenges in articulating the research results, particularly as academia favours a perception of showing 'evidence' by supplementing

the research findings with quotes from discussions or interviews. This also brought up another already-mentioned challenge, namely, how to learn to interpret *silence*. Bakhtin (1986) has referred to this as a ‘stranger knowledge’ that involves learning to hear what is not said. Indeed, there are challenges in interpreting nuances in expressions, let alone in interpreting what has *not* been said. Silences can be interpreted in research as related to micropolitics, as even though something goes unsaid it may still have a powerful meaning and impact, and therefore may be of the utmost importance in the research process.

As illustrated in Figure 2, there were several layers in the empirical material. During the course of the project I acquired a deeper understanding of the cultural context, social structures, and different individuals’ personal views from informal gatherings and during time spent outside the defined research activities, which were recorded and transcribed as part of the overall process of gathering the empirical material. Throughout this process, I was struggling with how to use these understandings, which could not be used as empirical material as such but were still relevant to the inquiry. This was particularly difficult since there is a limited amount of research literature written about the Nepali context from this contemporary social science perspective, so guideposts were often lacking. The best way, I discovered, was to write about the issues extensively in my diaries and reflect on what they could mean in our music education work, and in this way incorporate the matters into the work, following a holistic critical reflexive approach to the research.

Placing this in perspective, the challenges described above have been identified more widely in academia (see e.g. Clark & Dervin, 2014; O'Reilly, 2012; Bresler, 2019), and a growing body of research places emphasis on these types of complications that challenge traditional research methods regarding the presentation of evidence, particularly in research that is sited outside the researcher's own social and cultural surroundings.

6.5.2. Anonymity in this institutional participatory action research

This inquiry has taken place under the larger umbrella of the Global Visions research project (see Chapter 1.4). As discussed above, the project has been a crucial asset in constructing inclusive and multivoiced research practices. However, as the project has been presented in various public arenas, such as conferences, web pages, and the public communication of the participating institutions, has called for looking more closely at matters of anonymity in this inquiry. In the Global Visions public communication, the music school in Kathmandu, the Nepal Music Center, is mentioned by name, as is the Finnish Arts University, the Sibelius Academy. Therefore, this inquiry similarly excludes anonymity regarding the participating institutions. Moreover, by identifying the two institutions, the inquiry challenges the mode typical of higher education institutions, where the networking is mainly practised between other similar higher music institutions. This inquiry illustrates that higher music education institutions and their respective educators can indeed learn valuable lessons from and with institutions that operate at other levels of education and are at different stages in their educational development.

However, regarding the individual research participants, anonymity has been applied in articulating the results. Although the research participants have not been addressed by their names, it is a known fact in the institutions, and beyond in the local contexts, who have been the music educators participating in this inquiry. We held discussions within the core team about whether the co-researchers' names should be included in the inquiry. As a researcher, I would have wanted to give more credit to the co-researchers, as I consider that this inquiry has indeed been collaborative research. All of the co-researchers were similarly willing to have their names included. Despite the willingness of all of us, and the possibility to easily identify the co-researchers in this summary, anonymity was nevertheless applied in articulating the research findings. Firstly, this choice was made to support the readers' ability to focus on the phenomena under scrutiny. I have felt that the choice to employ anonymity

highlights that in this research I have made an effort to avoid misinterpretations “by individualizing or psychologizing a problem whose causes are ultimately social and/or economic” (Herr & Anderson, 2005). Secondly, by accepting that “our identities are always in process, as we negotiate the power-laden narratives of our social institutions” (Kuntz, 2010, p.424), I felt that presenting the results through individual voices would complicate the reading of this inquiry. I was concerned that presenting the results through individual voices might obstruct the view of this inquiry as a timely and impartial presentation of what has occurred as part of a research process, and instead represent it as fixed statements of particular individuals colored by their professionalism or points of learning. As our core team continues collaborative learning and produces further research in the future, our perspectives as professionals will certainly be different than they have been during this process. Not only have we all evolved and changed as individuals, but likewise the social and institutional contexts we work in have been in constant flux, and now call for addressing different matters than seven years ago when the process of this inquiry began. In all, the questions concerning anonymity are hardly straightforward in the participatory mode of research and call for thorough cogitation throughout the research process.

7. Concluding thoughts

This inquiry has described a long-term intercultural educational process that has been in many ways a ‘once in a lifetime’ opportunity for all of the participants. It is rarely possible to find the financial means to travel across the world as frequently as the process described here, and, in terms of climate change, that is hardly broadly sustainable. Moreover, as the recent rise of the Covid-19 pandemic has shown, this kind of work is vulnerable in many ways. However, the lessons learned through this research process hardly limit themselves to the kind of international interaction described in this inquiry. In a way, I feel that the most important lessons from the process of this inquiry have been about what educational theorist Gert Biesta suggests: educators’ need to commit to a dialogue “*in* the world and *with* the world” (Biesta, 2017, p. 37, italics original). This commitment, however, does not require travelling to the other side of the world, but rather looking at the ‘world’ near us. Indeed, the process of this inquiry has carried great potential in recognizing the multiple diversities not only within the intercultural music educator group in this inquiry, but more widely in both of our own contexts. For me, personally, the journey has expanded my sensitivity towards the diversities in my students’ backgrounds, even though they are mostly of Finnish origin, and my awareness of my positionality as a university lecturer, and most importantly and painfully, the multiple privileges I hold as a Western scholar and educator. Again, following Biesta (2009a), who has pointed out that “the way in which knowledge from one situation transfers to another situation is in that it can guide our observation and perception” (Biesta, 2009a, p. 68). Even if this awakened awareness is at times overwhelming, it does however encourage us to act deliberately and forcefully to achieve a more socially just educational environment.

In all, Biesta’s notions highlight the very nature of learning as something that does not happen in a vacuum, or inside of an individual’s head, so to say. Moreover, it recognises that there are endless opportunities for learning around us if only we are willing to open ourselves up to dialogue. Therefore, perhaps the university curricula should be constructed in ways that provide opportunities for educators to be exposed

to the diverse contexts surrounding us, not only far away, but also nearby. As the findings of this inquiry have shown us - and as the Covid-19 pandemic, which forced us to rapidly learn remote teaching, has reinforced - changes in our material and contextual surroundings call on us to adopt new perspectives in our work, and invite us to discover new ways of thinking to find solutions to the challenges of increasingly unknown territories. As the concluding remarks of this dissertation, I would like to challenge my fellow researchers and educators to think: In what kind of surroundings could I possibly encounter people who think differently from myself? Who would potentially see the world differently than I do? What contexts would challenge me as a professional to engage in an “ongoing creative exploration” (Biesta, 2009a, p. 68) that would expand the preconceived understandings of the world? The answers might be found closer than we think.

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Appendix I: Article I

The Reinvented Music Teacher-Researcher in the Making: Conducting Educational Development Through Intercultural Collaboration

Vilma Timonen, Anna Houmann, and Eva Sæther

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1 Introduction

“*Ultimately, we need to reinvent ourselves*” (McLaren 1998, 260–261)

The cry to reinvent educators working in multicultural contexts includes academic, institutional, and individual dimensions. Individuals involved in an institutional change often find themselves in the middle of processes that can be emotionally challenging. To successfully conduct their educational work with intercultural qualities, they need to practice epistemological creativity and be ready to work in rapidly changing and unpredictable situations (Hebert and Sæther 2013). This chapter is based on our assumption according to which the painful, yet rewarding and necessary process of reinvention is one of the core characteristics of intercultural and collaborative work. Whilst focusing on teacher-researchers¹ transformative processes, we contextualise their work within the frame of institutional change and intercultural teacher education as it unfolds in two contexts, namely the Academy of Finland funded research project *Global Visions Through Mobilizing Networks: Co-Developing Intercultural Music Teacher Education in Finland, Israel and Nepal.*² and the eight-year-long collaboration between the Malmö Academy of Music (MAM) and the Vietnam National Academy of Music (VNAM) in Hanoi.

¹ We use the term teacher-researcher to indicate the teachers in the selected cases as ‘practitioner –researcher’ (Cain 2008).

² Later referred as the Global Visions project

2 Political and Educational Background

The research is prompted by initiatives that actively aim to change and develop music teacher education to better respond to the demands of current issues, such as immigration, democracy, human rights and freedom of cultural expression(s). Such initiatives, to name a few, include: a teacher education project in Lebanon (Brøske and Storsve 2013); collaborative international master's degree programs, such as the Nordic Master of Global Music (GLOMAS) (Hebert and Sæther 2013); the cultural exchange projects aiming to facilitate student-teachers with intercultural experiences in a 'foreign' culture (Sæther 2003; Westerlund, Partti and Karlsen 2015; Kallio & Westerlund in this volume); teacher exchange and curriculum development work (Houmann in press); research on sustainability in traditional cultures (Schippers and Grant 2016); intercultural music camps, such as Ethno (Ethno 2016); and, finally, global efforts of developing intercultural music teacher education exemplified by the Global Visions research project. All three authors of this chapter are music educators and researchers who have invested multiple years totally immersed in intercultural music education projects in Gambia, Vietnam, Nepal and 'at home' in Finland and Sweden (Houmann in press; Sæther 2003). This chapter therefore rests on the lived experiences of working with institutional change in global and multicultural contexts.

We extend McLaren's (1998) concept of the reinvented educator in music teacher-researchers, scrutinize *micropolitics* (see e.g. Hoyle 1982; Pillay 2004), explore challenges, and assess positive *affective actions* (Wetherell 2012) of collaborative activities in two intercultural development projects. We strive to grasp the nature of affective actions in the process of educational development, as we believe that this dimension contributes to a wider understanding of intercultural educational endeavors. We also reflect how the micropolitical climate of the institutions affected individual work participation.

3 Programme Development in Two Intercultural Cases

Program development in intercultural contexts offers opportunities to explore the nature of the demanding process of reinvention that concerns everyone involved. For the purposes of this chapter, we have selected two cases to examine collaborative transformation processes.

The first case is the Global Visions project's sub-study on collaboration of Finnish and Nepali teacher-researchers in the process of creating a new study program and curriculum for the Nepal Music Center (NMC) in Kathmandu in 2015–2016. The curriculum writing, planning, and programme launch were conducted and led by four teachers at NMC in collaboration with the first author of this chapter, Vilma Timonen. In 2015 a need for establishing more structured ways of conducting music education for advanced level students at NMC was recognized by the teachers and administrative staff. For the future needs of Nepal, demand for pedagogically trained musicians was prominent since music teacher education as such did not yet exist in the country. Building a new programme and its curriculum fit well with the aims of the institutional collaboration between Sibelius Academy and NMC. The collaboration offered a way of learning together and co-constructing knowledge while aiming for a concrete goal. As a result, a new study programme was launched in January 2016 as the first nine students started their studies in the Performance Diploma Programme.

The second case is a sub-project of the Supporting Vietnamese Culture for Sustainable Development programme. We draw on the study (Houmann in press) on the development of the Music Education Department and music teacher education at the Vietnam National Academy of Music (VNAM) in Hanoi in 2008–2016. Anna Houmann, the researcher in the project and co-author of this chapter, was one of the project leaders within the program *Supporting Vietnamese Culture for Sustainable Development*. The main activities of this project were teacher and student exchanges, training courses in different music subjects both in Vietnam and in Sweden, and cultural exchanges between the two countries. The overall objective, creating conditions for openness and

development towards democracy and respect for human rights, was at the core of this project through the implementation of music education. From the point of view that lack of access to cultural forms of expression as a form of poverty, music education could contribute to poverty reduction by strengthening the capacity of those who study music and it could contribute to democracy and the right to cultural diversity by supporting the education of different kinds of music. In this project, such processes were in action and the teachers hoped that, in the long-term, the results would reach a large amount of school children through music teacher education, and art in school activities.

Both cases have special characteristics and focus areas. In Vietnam, the overall objective of creating conditions for openness and development towards democracy and respect for human rights was at the core of the subproject. The project had two objectives, namely “to enhance mutual understanding between the two peoples through cultural exchange programs,” and “to enhance knowledge and management capacity for people working in the field of culture in Vietnam and Sweden” (Houmann in press). In Nepal, the focus was on capacity building through enhancing mutual learning by taking account participants’ various backgrounds, and bringing local practices into discussion with the global-music education community.

Data examples from Kathmandu, Nepal were generated through reflective group discussions, diaries and written works, where the researcher and the four teachers reflected on their collaborative processes. This data is mirrored with lessons learned from the development activities of intercultural music education in Hanoi, Vietnam. In both contexts, the co-writing of educational documents and establishment of new study programmes required all participants, including the researchers, to expand their horizons from familiar to unfamiliar, to go through a transformational process within themselves, and to re-evaluate cultural and institutional conventions – that is, to go through a process of reinvention.

In the following, we use the data from Kathmandu and experiences from Hanoi to demonstrate: 1) the micropolitical climate of institutions, and 2) the key moments of

affective actions in an individual's experiences that shaped the outcome of the inter-cultural music education work aiming for institutional development in Nepal and Vietnam. We examine the collaborative project work and the ways the role expectations changed along the way. Taking into consideration the flow of activities in the two projects, we discuss the affective actions and micropolitical climate that guide change in intercultural, collaborative educational efforts (such as this Global Visions sub-project and the collaboration between Malmö Academy of Music and Vietnam National Academy of Music). The mutual re-inventions prompted by these collaborative actions in Nepal and Vietnam are used to inform our discussion of intercultural music education. Finally, we discuss the potentials of affective actions for the future of music teacher education.

4 Moments of Affective Action

Following Wetherell (2012), we use the concept of affective action as a pragmatic way to think about affect and emotion and as a way forward for social research, and as it expands on basic terms for emotions (sadness, anger, fear, surprise, disgust and happiness). Further, the concept opens the study of affective performances, affective scenes, and affective events: "Affective practice focuses on the emotional as it appears in social life and tries to follow what participants do. It finds shifting, flexible and often over-determined figurations rather than simple lines of causation, character types and neat emotion categories" (Wetherell 2012, 4). Hence, affective action cannot be reduced to any individual emotion. Rather, it refers to events, moments and experiences that shape the outcome of activities, and, as in the cases presented in this chapter, the developmental aims.

The study of affect is linked to the study of pattern: "Patterns are sometimes imposed, sometimes a matter of actively 'seeing a way through' to what comes next, and sometimes, like a repertoire, simply what is to hand" (Wetherell 2012, 16). Wetherell also argues that affect is about sense as well as sensibility, and that it is practical,

communicative, and organised. She states that “affect does display strong pushes for pattern as well as signalling trouble and disturbance in existing patterns” (Wetherell 2012, 13). For instance, in Nepal, the NMC teachers were not used to being given the authorization to take educational leadership by constructing educational policy documents and practices. Thus, this process changed the usual patterns as described by one of the teachers:

I used to plan my lessons in my head and only later I would write it down in order to submit it to the authorised person, and/or an authorised person would give me the curriculum to be followed. But in this new NMC Performance Diploma this curriculum writing process has been totally different. The curriculum was written by us, a group of teachers who would teach in the program. We planned and wrote down the whole process. Instead of writing a “lesson plan” kind of syllabus, we decided to leave as much room as possible for the teacher to decide on the ways to reach the learning outcomes stated in the curriculum.
(Reflective essay, August 2016, Teacher 2)

Affective practices have their own hierarchies, which define how practices, such as classroom activities and writing of educational documents (as in the cases at hand), are grouped and who gets to do what and when. These hierarchies lead to troubling questions regarding what relations an affective practice disrupts or reinforces. Power is crucial to the agenda of affect studies, and consequently Wetherell asks if emotional “capital” (2012, 17) makes sense, as an element of cultural or social capital.

According to Wetherell, affective practices vary in scale. They flourish in the individual, but can be played out on a larger scale, like shared jokes, collective moods and expressions of nationalism (Wetherell 2012). Thus, examination of institutional change from the viewpoint of micropolitical action, that can be described as an interaction shaped by group hierarchies and ideologies (Pillay 2004), is likewise needed. Pillay (2004) also draws our attention to the importance of issues of leadership, organisational goals and objectives. Power is important, as is a sense of being powerless.

The power to influence may be exerted in various ways in an institutional hierarchy, which has an impact on those who have less or no power. Therefore, issues of power in micropolitical studies include unanticipated arenas of power, as for example the presence of silence as an expression of micropolitics.

In Kathmandu, the emotional challenges of accepting a leading role in educational change became prominent when the four teachers and Vilma jointly reflected upon the process a couple of months after the implementation of the new programme. Vilma asked the teachers whether they considered themselves as active agents in the process of change, perhaps even activists, since in many ways the new programme differed from the prevailing educational culture. The question remained unanswered as silence took over the discussion. On the following day, the researcher found the team members unsettled, anxious, and upset.

For me the change and activist word was... its... for me it is something that others determine not the things that we do. But, I think that's ... the things that we are doing is for a change and we are changing things. But for me personally, I think those things are determined by others rather than we ourselves. (Team discussion, March 2016, Teacher 3)

Another teacher continued:

Actually, yesterday I was thinking about ... those challenges and responsibility in whole. And, actually I think taking [it a] little deeply I found that more complex thing that we were never (...) used to. Listening... being in a role of activist kind of thing. (...) in our context we have not been so used to that kind of role in our society. So, lots of things that we need to discuss among ourselves.... We are not here to make any change (...) [to] the social responsibility and [to] not get to use that voice. Yes, I was thinking about that and get really confused after this discussion. (Team discussion March 2016, Teacher 1)

The quotes themselves do not capture the emotional struggle that was present in the conversation. The word “confused” was used many times in the above conversation (Team discussion March 2016) as in many others, as an expression of unsettled emotions and inner conflict. The teachers were struggling to express their thoughts in words and in a language that is not their mother tongue. Despite this struggle, no one withdrew from the group, but all remained committed to continue the communication, trying to make meaning out of what they were experiencing. The variety of emotions present in this particular conversation could be considered as a manifestation of a high level of affect-based trust that had developed among Vilma and the NMC teachers. This incident also highlights the meaning of silence that took place after the initial question. As it turned out, behind the reaction of silence, there was a world of emotions with significant relevance to the entire process of educational change happening in the institution.

Similar moments of confusion and critical affect-based situations can be detected in the project taking place in Vietnam. For example, the aim of highlighting human rights turned out to be ethically complicated as the Vietnamese teachers feared for sanctions from their institutional and political leaders for talking aloud about these matters. To Anna, this came as an unpleasant surprise. In her Swedish music-education context, human rights belong to the taken-for-granted aims, as do the aims of promoting student rights and musical diversity. The Vietnamese teachers appeared to be quite reluctant to discuss human rights with her from this standpoint. In retrospect, this reluctance turned out to be a result of the local history framing the international collaboration. Thus, in their efforts of implementing a new music teacher education in Vietnam, the participating teachers and researchers experienced a paradoxical situation in which national guidelines (e.g. MOET 2001; 2003; 2015; HERA 2005; Pham Tanh 2010) pointed towards democratization, placing the teachers in a situation where they were supposed to implement change that no one wanted or dared to discuss.

As exemplified in both cases, in intercultural settings the nature of affective practice can be both an advantage and an obstacle towards creative development. As Wetherell

(2012) points out, affective practices can be sometimes moveable, sometimes stubbornly fixed, and sometimes existing beyond talk, words, or texts.

5 Intercultural Twists

Since different cultures have their own ‘lexicons’ for somatic and affective experiences, it is almost inevitable to feel confused from time to time when working in a foreign culture. As stated by Wetherell, “there are no universal emotion concepts” (2012, 41). Therefore in their intercultural collaboration, participants coming from Finland and Sweden encountered distinct challenges. The obvious ones had to do with the researchers’ geographical, educational and societal privilege position. The ongoing re-negotiation of goals and the means for achieving them forced the participants to stay flexible, open, and willing to accept the role of a learner in various ways. Stepping into a new context was anything but easy for the researchers. Vilma’s field notes in Nepal reveal both frustration and inspiration:

I don’t have any of my familiar surroundings. I am in a vacuum far from my own life, and have to learn everything from the beginning. I have to challenge all my earlier thoughts, there is no other option. In this intercultural work we are all learning from each other. I just have to keep on challenging my own thinking and keep on learning. (Researcher’s diary, March 2016)

During the many years of encountering and collaborating with teachers, students and researchers in Vietnam, the constant need to reflect on provoking, surprising and inspiring moments prompted Anna to unlearn her previous conceptions. For her, the issue of ‘copying and pasting’ Western educational philosophies and structures became a major issue to deal with:

On a cautionary note, there is a risk [in] setting up a music teacher education [program] that adopts, somewhat uncritically, models of western education, in-

cluding western models of music education. This could lead to archetypes of music education more closely aligned with European fine arts and music and less connected with the rich cultural tradition in Vietnam. The formalisation of the education process could undermine local artistic heritage and devalue the inclusion of more local community practices in music. (Houmann, 2018)

6 Micropolitics and Trust

The literature on affective actions and micropolitics helps us to examine interpersonal relations and the emotional climate in institutional development work from the point of view of trust and the multiple manifestations and forms play out. Trust is developed at the micropolitical level of educational change (Hoyle 1982). Moreover, trusting and trusted individuals are crucial for organisational ends to be met. In his research McAllister (1995) shows that affective trust, in addition to cognitive-based trust, plays an important role in institutional development. He shows the importance of understanding the affective qualities of work-related relationships. Interestingly, he refers to studies that show how affective trust is difficult to build in cross-cultural and multi-ethnic situations. Trust, and more specifically affective trust, is crucial for the outcome of organisational endeavours. However a path leading towards formation of trust, might be challenging in terms of data collection as it might include silences and sensitive data. Thus, in research this is often a neglected area, maybe because of this sensitive character (Hoyle 1982). However, as Bennet (1999) shows, change does happen when there is a trustful micropolitical climate. Thus, it is possible to understand micropolitics both positively and negatively. In educational developmental work, such as in the cases presented in this chapter, the interplay between the culture of an institution and the micropolitical activities within institutions utterly become a matter of an individual teacher-researcher and his/her capacity to find tools for leading the development process.

The importance of trust was recognized by the participants in both projects for whom

the work often felt as emotionally intense. In the process in Nepal, the efforts of overcoming emotional challenges related to change were supported by the strong and positive relations between the team members – relations that grew stronger with time.

Working in a team and supporting each other has led us to build a strong foundation towards making a community which is motivated in growing music education in our society. (Reflective essay, August 2016, Teacher 1)

The emergence of mutual trust and the practice of sharing and learning from each other contributed to the building of necessary confidence for proceeding with the plans and activities.

Working in a team with the teachers has been fun and [I have been] getting to learn a lot from everyone. Sharing and communicating has made me learn in many different ways. [Learning] ways to approach while teaching with others' shared ideas has been a lot of help. Achieving the set goal with the collaboration and with the team has been rewarding and is building a sense of collective achievement and progress. Writing, reading and sharing the knowledge has made me learn a lot while doing it with the team and learning to teach in a team has been much easier. (Reflective essay, August 2016, Teacher 3)

In both contexts, the positive personal relationships became essential, requiring, however, enough time spent together, in formal and informal settings. As suggested by Hoyle, one is more likely to talk about the micropolitics of institutional life in settings outside the institution:

When this aspect of organisational life is mooted, for example, on teachers' courses, there is a *frisson* of recognition and although course members have many tales to tell of micropolitical skulduggery, they prefer to tell them in the bar rather than submit them to analysis in the serious context of a course discussion. (1986, 125)

This aspect of the development of trust can be clearly seen in the project in Nepal, where the sense of collegiality was decisively heightened in August 2015, when Vilma and the NMC teachers started to play music together. They organised and performed in a fundraising concert for victims of the earthquakes that had shaken Nepal the previous spring. Practicing and making music together also meant spending more time together, increasingly often outside of the official institution meetings. This provided an invaluable opportunity for deeper discussions that contributed to increased mutual understanding about each other's cultures and backgrounds.

In Vietnam, the use of peer coaching and action research provided job-embedded and ongoing professional support and allowed music teachers to work together professionally, thereby eliminating isolation and developing deep and trusting relationships. It encouraged reflection and analysis of music teaching practice regarding teaching through, in and about traditional musics (Houmann *in press*). Moreover, these methods created and built on the sense of trust between the Swedish and Vietnamese participants. The joint presentation of the endeavours at the ISME conference in Beijing 2010 turned out to be a key moment in further enhancing that trust. The design of the project included teacher and student exchange that made it possible for the Vietnamese teachers to spend time at the Swedish institution for lengthy periods. Throughout the project the importance of informal gatherings and meetings, such as dinners, concerts, seminars, excursions and parties, became more and more prominent. In fact, it was during these informal moments when various important discussions took place and many confusions, which had occurred during formal meetings, were solved.

7 Breaking the Familiar

Changing patterns of action against the prevailing educational system was one of the key elements in both cases. The construction of the school curriculum in Vietnam concentrated on child-oriented activities, children's experiences, the importance of

play, the process of activities, and individual differences; further it sought to create of a learning environment for children, incorporate theory and practice, and link education with production. Many of these themes were new and perceived as challenges to achieve due to the long tradition of Vietnamese culture having always been adult-oriented (Pham Thi Hong 2010). Whereas the old system focused on the outcome, the new curriculum emphasized the process. Due to the reluctance of institutions to keep up with the change to accommodate the ‘reinvented’ teacher, curriculum renovation is still ongoing (Houmann 2018).

Questions concerning a student-led approach to teaching was a topic of many discussions in Nepal as well. The hierarchical relationship between teachers and students raised memories as the teachers looked back on their own experiences in school, where a fear of teachers and other authorities had been pervasive. As students, they had had little possibility for making decisions in the classrooms. In their own work as teachers, their aim had been to reduce the power gap between teachers and students and in this way to create a more equal learning environment where students’ voices would be present in teaching and learning.

Another very good thing that has grown in me is that I now have confidence in sharing a lot with them [the students]. Earlier I would hesitate to tell the students that I don’t know the answer [to] a question, now I do not hesitate to ask them for help and to find the answer together. I think this will help me being a teacher, and also to promote teaching as a learning process. (Reflective essay, August 2016, Teacher 2)

Navigating between an authoritarian, hierarchical way of teaching, where the teacher is seen as the ‘person who knows all,’ and a more equal, non-hierarchical relationship, where the teacher could be seen as a co-learner, has not been simple and straight-forward for the Nepali teachers. It required plenty of self-reflection and also openness for the teachers to reflect on their own educational past, including even the painful incidents one would rather not talk about. It is clear, however, that at its best

the self-reflection led the teachers to a deep sense of accomplishment and motivation and helped them to stay true to their inner values, emphasizing and working towards equality in their classrooms.

The three-year performance program [that] was developed in the process where I as a teacher started to provide an environment for both the student and myself to learn together. (Reflective essay, August 2016, Teacher 3)

During the process, the four NMC teachers and the teacher-researchers from Finland formed a study group in which they discussed the literature related to various music education practices around the world in relation to their respective contexts. This provided opportunities to relate their current teaching practices to the wider music-education-research and global-teaching communities, which in turn, gave means for self-reflection.

Moving forward to another step is being self-aware and creating awareness in a team that has helped us in understanding a broader meaning of music education. This is how I begin exploring different dimensions of my teaching and classroom activities. (Reflective essay, August 2015, Teacher 1)

The reflexivity formed through the increased knowledge and understanding of one's own practices thus acted as a catalyst for taking more responsibility and developing deeper agency in one's everyday work.

Being a teacher, having freedom to be myself and creative with teaching approaches has been new in the program and a way to motivate oneself. (Reflective essay, August 2016, Teacher 3)

In her researcher diary, Vilma reflects how the process opened up a new understanding of diversity for her. Being exposed to a different environment brought up new angles to teaching practices at her home institution and, through that, a heightened sensibility towards students' diverse backgrounds.

Despite the many challenges along the way, participants in both projects identified many benefits from the intercultural collaborative actions. They placed much emphasis on the reinforcement of their role and the possibilities to use their professional skills as teachers.

Through this partnership [with the Sibelius Academy] we have definitely gained a lot. We are more confident about our work. This has built a sense of ownership and commitment among teachers which is important for any institution. (Reflective essay, August 2016, Teacher 4)

In Vietnam, music teachers had a sense of determination to overcome difficulties to adapt to the new requirements for the renovation of the school. Most of them grew dedicated to music education for the great cause and the benefit of the Vietnamese nation. One of the music teachers in the project stated that students at primary and secondary schools should be able to access music by sound, and art by color. “Let them feel music and art before forcing them to learn in the rigid way teachers are following the guidelines of the Ministry of Education and Training” (Houmann 2018).

8 Discussion and Conclusion

In this chapter, we have identified and discussed the various challenges that individuals participating in intercultural educational development might face. Taking an active role in educational development and regenerating the usual patterns of action at the institutions in Nepal and Vietnam was emotionally challenging and even painful for the teacher-researchers involved. Through interaction the participants had to deal with a sense of power as well as being powerless during the process. Differences between cultures, tradition and values, the difficulties in understanding one another, as well as the recognition of privileged positionings caused unsettled emotions in everyone involved. Through facing many challenges along the way, affective actions such as building trust, collegiality beyond national borders, collaborative knowledge-building, increased agency, and a sense of ownership were identified as driving

forces. As discovered in the Global Visions project sub-study in Nepal, the important expansion of teachers' horizons to encompass a wider professional community via intercultural interactions, including collaboration, and discussions about scholarly literature, can indeed act as a springboard to transformative professionalism. Indeed, the collaboration provided new contexts in which teacher-researchers were able to rework and rejuvenate practices as they established and developed them.

The experiences reflected in this chapter highlight the importance of various aspects of micropolitics, as outlined by Hoyle (1982). Overcoming the challenges was possible through strong collegiality and support for each other formed within the team in Nepal. This required plenty of time outside the institution in informal settings talking, eating, and making music together. Also, silence played an important role and required a great deal of contextual sensitivity and understanding. Undoubtedly there are challenges in describing, let alone interpreting, *what is not being said*. However, the relevance of silence was clearly manifested throughout the work. In order to understand the events, the most important question often was: What were the questions that remained unanswered?

This chapter argues for the need to consider emotional and cognitive aspects of change in order for the development efforts to succeed. The importance of developing emotional capital of stakeholders through affective actions can enable educational change. Thus, far from static retrospection, what we have demonstrated here is an analysis which aims to provide ways of re-conceptualizing notions of teacher professionalism in music teacher education. It does so by highlighting the tensions that are shaping the discourses and practices of teacher professionalism. We also envision the importance of music education research as a means for reinventing the professional development of music teachers, and as a strategy for developing the knowledge required for teaching music through affective actions. From our perspective, this contributes to establishing a new type of music teacher professional. We would encourage institutions to support strategies that would help rebuild public trust and interest in the music teaching profession and to mobilize music teachers so that they can be

in control of the agenda for reclaiming the terrain of music teacher professionalism. Teacher inquiry and building strong supportive teacher-researcher communities, also across national borders as affective action, are initiatives whereby music teacher professionalism can be developed and reinvented.

Developing new forms of music teacher education stands therefore at the core of developing new forms of professionalism and professional identity among music teachers. The complexity of competing needs and the possibilities for conflict of interest and misunderstandings regarding what is seen to be in the best interest of music teachers and their students all have to be carefully negotiated. Indeed, cooperation between various stakeholders can be a veritable minefield. Developing new forms of music teacher professionalism demands the development of new skills. In order to move beyond old forms of music teacher professionalism, the work of music teaching needs to be redefined and reinvented. This is not only in terms of the skills required in classrooms to ensure effective learning outcomes by students, but also in terms of the needs of music teachers as teacher-researchers.

Hence, systematic development of music teachers as an active part of change has the potential to create a music education culture that engages with diversity, trust and respect both within society as a whole and within its education system in particular. This development includes inspiration and innovation, issues of responsibility and sustainability, and brings together government policy, professional involvement, and public engagement. Successful globally aware music education requires highly confident music teachers who are willing to explore new ideas and approaches. Affective actions should not only be put into curricula but should be recognised as a tool for deep mutual and sustainable development. In other words, it requires making music education a creative and inspiring site of teaching and learning. A music teacher that acts locally but thinks globally, is changing the world with music education.

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Appendix II: Article II

Co-constructing an intercultural professional learning community in music education: Lessons from a Nepali and Finnish collaboration

Vilma Timonen

This is a draft of a chapter that has been accepted for publication in Nordic Research in Music Education (NRME).

Abstract

Today's rapidly changing teaching and learning environments encourage music teacher institutions to find the means to support the life-long professional learning of their teachers. This participatory action research aims to contribute to understanding the advantages and complications involved in intercultural educational development work in the field of music education. The inquiry scrutinizes the potentials and constraints of such participation for music teacher educators' professional learning, and how the experiences from this intercultural development work could inform future music teacher education practices. This inquiry focuses on Finnish and Nepali music educators' collaborative activities aimed at establishing a music teacher education program within Nepal during 2013-2016. The collaboration is examined through the theoretical concept of a professional learning community (PLC). PLC provides a theoretical frame for scrutinizing the catalysts and constraints in the efforts to create an intercultural collaborative learning environment for the Finnish and Nepali music educators. Particular interest is placed on illustrating the nature of the professional learning that took place for the participating teachers during the development of the intercultural PLC. The experiences of this inquiry point towards recognizing the importance of supporting systematic collaborative operational models within and between institutions, and even beyond national borders, as they hold the potential for constructing reflective, ethically engaged, and diversity-aware music education - the kind of education that is needed in these rapidly changing times.

Keywords: participatory action research, professional learning community, intercultural music teacher education, professional learning, music education

Introduction

In this study, I will address the need for music teacher educators' engagement for ongoing learning in our rapidly changing times and the exploration of means to enhance and expand music teacher educators' professional development into new territories: understanding of cultural diversity, enhancing communication skills, and expanding understanding of the intrinsic values of one's own educational system. As several music education research studies point out (e.g. Brøske, 2020; Kallio & Westerlund, 2020; Sæther, 2010; Westerlund, Partti & Karlsen, 2015), being placed in an unfamiliar environment intensifies learning about oneself and one's professional boundaries. Working in a new context demands critical thinking and new kinds of problem-solving, encouraging the development of unaccustomed solutions, and therefore effectively demands challenging the foreground contextual presumptions of music teaching and learning (Westerlund, Karlsen & Partti 2020). Similarly, Mateiro and Westvall (2016) argue, "by examining the practices of others, we can learn to challenge and critically consider our own customs and attitudes; this enables an internalization of new perspectives and approaches" (170). The inquiry at hand explores a process wherein music teacher educators from two diverse contexts, Finland and Nepal, engaged in intercultural collaborative educational development work with the aim of learning with and from each other as professionals.

In music education, multiculturality or interculturality have most often been motivated by the recognized need to learn each other's music, or to learn about diverse strategies to incorporate and explore traditional methods of learning and teaching music (see e.g. Campbell, 2018; Schippers, 2010). Typically, the multicultural framework is connoted with "teaching about" diverse musical traditions (Sarath, 2017: 102), and multicultural learning is thus seen as adding diverse (non-Western-classical) musical and transmission skills to the teachers' 'toolboxes'. The foundation of this study, however, rests on ideals where the shift towards intercultural music teacher education should be "about the ethics, politics, and ideologies of diversity that condition our understanding of diversity itself" (Westerlund & Karlsen, 2017: 100). The

music teacher educators' professional intercultural learning sought in the process of this inquiry is the kind that invites educators to engage in continuous questioning of their own attitudes, values, and ethics related to facing diversity in working environments and society at large (Jokikokko, 2005); the kind that engages the teacher educators in a dynamic process of holistic professional development beyond viewing learning merely in relation to musical traditions or teaching practices. Consequently, this study does not aim to paint a picture of, or compare, 'Nepali' and 'Finnish' music education or music cultures, but rather places the interests in looking at the participating teachers' experiences and learning in the intercultural collaborative process. As such, the study follows Dervin's (2016) suggestion to create intercultural practices that respect individuality and avoid categorizations based, for instance, on nationality. Rather, "*interculturality is a point of view, not a given*" (2, italics in original) and is therefore seen as an ongoing deliberate effort toward understanding diversities. Indeed, as Dervin (2016) argues, diversity should be understood as plural and recognized not simply as 'something somewhere else' but also within ourselves.

The collaborative construction of this inquiry was inspired by music education literature that suggests that collaborative ways of operating, and collaborative learning within and beyond national borders, has the potential to offer a path to constructing a 21st-century music education (see, e.g. Gaunt & Westerlund, 2013; Georgii-Hemming, 2016; Holgersen & Burnard, 2016; Kertz-Welzel, 2018). Similarly, researchers in the field of professional development suggest that an intentional interaction between individual and collaborative activity can be expected to produce new knowledge and learning (Hakkarainen, 2013; Hakkarainen, Paavola & Lipponen, 2004). At its best, nurturing a curious attitude, inquiring collaboratively, and fostering a mindset of constantly seeking new knowledge has the potential to transform working environments into what Hakkarainen, Paavola, and Lipponen (2004) call innovative knowledge communities. Importantly, the collaborative learning approach is here also seen as one response to constructing the intercultural stance in this inquiry; the kind of stance that reinforces our duty "to discuss [the] different forms of diversities together rather than separately" (Dervin, 2016: 28). As a whole, I aim to contribute

to the understanding of both the advantages and complications involved in the process that brought music teachers from Finland and Nepal together with the aim of educational development; a process that also held the potential for advancing the professional learning of the music teacher educators involved.

Research context

The study was initiated after a new national curriculum for Nepal was introduced in 2010, which for the first time, designated music for all as a mandatory subject. This raised questions about how to organize music teacher education to meet this new need. The Kathmandu-based music school developing the national music curricula in collaboration with the Ministry of Education, Nepal, invited music educators from a Finnish music university to co-develop the preliminary structures and operational systems for their future music teacher education. These collaborative activities of Nepali and Finnish music educators involved in establishing preliminary structures for music teacher education in 2013-2016 form the context of this inquiry. More precisely, this inquiry arises from a process, in which a new music education program for advanced level students was created in this Kathmandu based music school in Nepal.

Despite the rich and diverse musical life in Nepal, where musical activities permeate “social life and festivities” and are “often expected or mandatory for various occasions” (Treacy, Thapa & Neupane, *in press*), the emerging formal music education reinforces new aspects to be considered in teaching and learning music. The traditional way of practising music in the communities represents informal education, which can be understood as being “more related to sociocultural re-production rather than social change” (Dasen & Akkari, 2008: 10). On the contrary, the purpose of formal music education can be seen as renewing “the musical culture from which it comes” and “to revitalize its historic practices” and “to reconstruct musical ways that range from the radical to the reliable” (Allsup & Westerlund, 2012: 138). The emerging formal music education in Nepal therefore provided an interesting context for mu-

tual learning for the music educators and researchers¹, participating in the process. This process has required a commitment to critical reflexivity that “opens up our own practices and assumptions as a basis for working toward more critical, responsive, and ethical action” (Cunliffe, 2004: 415) far beyond diverse musical skills.

Methodological frame

The methodology of this qualitative inquiry is participatory action research (PAR). PAR combines features from action research, which “promotes action that has effects on the relations of the people concerned” (McArdle, 2014: 76) on the one hand, and participatory research that “entails people in planning and conducting research” (*ibid*) on the other hand. The design of this inquiry follows the “co-learning approach of PAR, where ‘Outsider (s)’ in collaboration with ‘Insider (s)’ contributes to a knowledge base that potentially leads into improved/critiqued practice” (Herr & Anderson, 2005: 31). In this mode of PAR, “the external facilitators (e.g. university educators) are the outside action researchers, their partners in participative enquiry [...] are inside co-researchers” (Stern, 2014: 204). In this inquiry, the choice of PAR was an important ethical grounding for both, the research and the practical-level activities in Kathmandu. The aim has been to work “with”, not ‘on’ or ‘for’ people” (McArdle, 2014: 75), and to regard the local research participants as “co-researchers rather than objects of research” (Stern, 2014: 203). This, however, is a “demanding ethical position” (Bennett & Roberts, 2004:11) and reinforces the researcher’s commitment to performing reflexivity, recognizing bias, and consistently advancing his or

¹ The collaboration commenced in 2013 as The Music Teacher Education Development Project in Nepal 2013-2015, funded by the Ministry of Foreign Affairs in Finland. In 2015 the collaboration continued as one part of a larger research project “Global visions through mobilizing networks: Co-developing intercultural music teacher education in Finland, Israel, and Nepal”, funded by the Academy of Finland in 2015-2020. The overarching project goal is to co-develop future visions for music teacher education practices by engaging three institutions, and their respective music teacher educators and researchers, in processes of collaborative and research-based learning. The Global Visions sub-project reported here targets in scrutinizing potentials and constraints of intercultural collaborative educational development for music educators’ professional development, music teacher education practices and how these could inform further the music education scholarship.

her of communication skills. PAR places value on democratic validity highlighting the meaningfulness of the process in the local setting and the manifestations of the collaboration (Herr & Anderson, 2005; Stern, 2014). However, the democratic validity is complicated potentially contrasting views, and heterogeneity among the local participants as well as the external researcher's interests that might knowingly or unknowingly guide the directions the process takes (see, Minkler et al., 2002). In all, PAR is the kind of research that is based on various kinds of interaction among the research participants within an extensive timeline instead of offering neat 'data collection' procedures.

Research participants

During the period of this study, I visited Kathmandu, Nepal ten times for a total of 33 weeks to work closely with the teachers and administrators of the Kathmandu based music school. The most intensive educational development work in Kathmandu took place in a teacher group consisting of myself and four musician-teachers-teacher educators at the music school in Kathmandu. This group is referred to as the 'core team' in this inquiry. I am a folk musician with roots in the Finnish traditional music, and the four Nepali musician-teacher-teacher educators are popular musicians. We are all approximately the same age (30-40). As music educators, our educational backgrounds reflect the opportunities available in our contexts. I have a university degree in music, whereas the Nepali co-researchers have acquired their teaching competence through practice, like most of their colleagues in the country (see, Treacy, 2020). Although our work in the core team work was collaborative, hierarchies within the team could not be escaped. Having had educational opportunities not available in Nepal, I was required to recognize my "superordinate vantage point" (Sanger, 1996: 153) and scrutinize the various forms of privileges and power (see, Wallerstein, 1999). Indeed, in spite of my best intentions to create a democratic and egalitarian environment, my positionality as an external researcher working in the context of higher music education should be taken as a backdrop that inescapably frames the collaborative work in this inquiry.

Theoretical lenses and research questions

In this article, I will explore the Nepali-Finnish teachers' collaboration through the theoretical concept of a professional learning community (PLC). In the literature, PLC has been used to illustrate teachers' collaborative, reflective and learning-oriented efforts to improve their practices (see, e.g. Stoll & Seashore Louis, 2007). The PLC is understood particularly as a form of professional development that goes beyond enhancing technical skills. Instead, in PLCs, the aim is to work towards a "deep and broad learning" (Stoll & Seashore Louis, 2007: 192). Therefore, the PLC resonated soundly with the aims of the Nepali-Finnish collaboration at hand, where the aim was to engage the participating music educators in holistic professional development beyond viewing learning merely in relation to musical traditions or teaching practices. In recent years, PLC has been used as a theoretical tool to explore also music teacher's professional learning (see, Sindberg, 2013; Kastner, 2014; Battersby & Verdi, 2014; Pellegrino et al. 2017). This inquiry contributes to the existing literature through its particular interest in the nature of the learning that was accumulated in the Finnish-Nepali intercultural music educator group during the process of constructing PLC way of working. Also, as Brunton (2016) points out, the previous research on PLC's in intercultural contexts is scarce. Therefore, this inquiry makes a contribution to the existing literature, as interculturality sets a particular frame for the PLC among the Nepali and Finnish music educators.

As s recognized by many researchers (see e.g. Blacklock, 2009; Morrissey, 2000; Leo & Cowan, 2000) there are characteristics that indicate the functioning of a PLC. This study employs characteristics suggested by Roy and Hord (2006), which include: "supportive and shared leadership; collective learning and application of learning; shared values and vision; supportive conditions; and, shared practice" (492). This study has also been inspired by Nkengbeza's (2014) identification of the components involved in constructing a PLC: "genuine collaboration among the stakeholders; developing trust, and, finding recognized purpose and focused vision; accountability; genuine relationships; genuine communication; and, continuous inquiry" (36). All

these components can be seen as acting either as catalysts or challenges in the process of developing a PLC. Thus, the PLC characteristics are harnessed here as a means of understanding both, the constraints and potential catalysts for collaborative professional learning among educators from two diverse contexts.

Table 1.

Roy & Hord (2006): Characteristics of a PLC	Nkengbeza (2014): Components in constructing a PLC
Supportive and shared leadership; Collective learning and application; Shared values and vision; Supportive conditions; Shared practice	Genuine collaboration among the stakeholders; Developing trust; Finding recognized purpose and focused vision; Accountability; Genuine relationships; Genuine communication; Continuous inquiry

Based on these premises, the research questions that guide this article are:

1. How did the characteristics and components of PLCs (see Table 1) act as catalysts or challenges in constructing a collaborative learning environment for the Finnish-Nepali music educator group?
2. What kind of learning was experienced by the participants of the intercultural professional learning community?

Empirical material and analysis

The total of the empirical material was generated from 2013 to 2016. The main empirical material that was used to answer the research questions guiding this article consists of 1) eight reflective essays that the core team Nepali co-researchers wrote in August

2016; 2) My researcher diary written from 2013 to 2016 (140 pages in total); 3) 17 transcriptions of semi-structured interviews (Kvale & Brinkmann, 2009) with the teachers and administrators of the music school, each lasting about 30-40 minutes; 4) ten recorded meetings of the core group transcribed in part, each lasting about three hours; and 5) 22 video-recorded workshops that I conducted for the music school teachers between 25.11.2013-18.8.2015, each lasting about two hours. Due to the holistic nature of PAR, however, it is challenging to describe the totality of the empirical material; instead, as pointed out by Herr and Anderson (2005), one has to accept partialities in the presentation. Indeed, in addition to the main empirical material, several formal and informal discussions between myself and the music school faculty members, as well as class observations have influenced the overall process. Informed consent for research participation was gathered in advance from participants who were given details of the voluntary, confidential, and anonymous nature of participation. It has been possible to attend activities, such as workshops and discussions, without being part of this research.

The analysis of the empirical material has been a task for me as a researcher. To answer the first research question, Jackson and Mazzei's (2012) idea of *Thinking with Theory* and Tuomi and Sarajärvi's (2018) theory-driven content analysis were used to analyse the empirical material through the lens of the PLC. The PLC characteristics (see Table 1) were used as a guide for understanding and unpacking the efforts of constructing a collaborative professional learning environment for the Finnish-Nepali music educators. The empirical material used for answering the second research question consisted the eight reflective essays that the Nepali co-researchers wrote in January 2016, my researcher diary and the ten recorded and partly transcribed meetings of the core group. This particular empirical material was analysed by using thematic content analysis (Braun & Clarke, 2006), where the "particular analytic interest" (79) was placed in how the participants articulated their learning in their written reflections and group discussions.

After I made the analysis, the findings were brought back to the core team co-researchers. This article has thus been reviewed and discussed in the core team prior to submission.

sion. Although the writing of this article was my task (see, Herr & Anderson, 2015; Eilks, 2014), the collective validation addresses issues of democratic validity (Herr & Anderson, 2015), where collaborative verification is seen as “an ethical and social justice issue” (56). The results of this research have thus followed the guidelines of PAR, in which the participants “review and validate the results” and “retain ownership” (Stern, 2014: 203). As Moser (1980) addressed decades ago, validity in PAR is a matter of “dialogical argumentation, with the ‘truth’ being a matter of consensus rather than of verification by any externally determined standards” (quoted in Rahman, 2008: 50). Also, catalytic validity, which puts emphasis on the learning of the researcher and the research participants (Herr & Anderson, 2005), has been one central element in this PAR. Catalytic validity in this inquiry is illustrated through answering the second research question.

It should be noted, however, that evaluations of PAR look beyond the narrow product of research outcomes to place substantial weight on the process as a whole (Bennett & Roberts, 2004). Moreover, as PAR explicitly targets the sharing of experiences from a particular site and trusts the academia and practitioners to “make their own wise judgements about what parts of [the] story might be relevant to their situation” (Kemmis, McTaggart & Nixon, 2014: 68), a thorough articulation of the process is needed. This will be done in what follows, as I describe the findings of this inquiry. The following section contributes in answering the first research question.

Beginning the collaboration

When the Finnish-Nepali partnership was established in 2013, we were relatively unfamiliar with each other’s educational contexts and the collaborative ways of working were open to negotiation. The preliminary phase of the Nepali-Finnish collaboration took place under the The Music Teacher Education Development Project in Nepal², which lasted until December 2014. During this time, I visited Kathmandu four times for a total of over 70 days, with my first visit taking place in November 2013. During

2 Funded by the Finnish Ministry of Foreign Affairs

these early stages, the activities in the music school included mainly workshops for teachers and staff, which had been a particular request from the music school management. The 16 workshops that each lasted about two hours, were designed and conducted by myself and other visiting Finnish teachers and researchers. Outside the workshops, discussions and interactions with the Nepali teachers and administrators mostly took place in official meetings and formal settings.

By my fifth visit to Kathmandu in March-April 2015, it had become obvious that the motivation of the music school teachers to participate in the workshops was disappearing. During my first visit, for example, the number of teachers participating in the workshops had been approximately twenty and included most of the teaching faculty at the music school, but by my fifth visit, only a few were showing up³. It appeared that the aims of the workshops at that time were not particularly clear for the teachers and this created a lack of motivation. In addition, I was leading the workshops in similar ways and with similar contents as those I led in teacher trainings in Finland. Confronted with the decreasing number of participants, I started to wonder if perhaps the workshop contents were not relevant in the local context. I did not know how to proceed and was confused about the overall goals of the Nepali-Finnish collaboration. During the next workshop, I received confirmation of my doubts:

When teaching at my home university, I use a particular model for lesson planning. I wanted to bring this model to my Nepali colleagues. I spent a 2 hours-long workshop lecturing about this model and then gave a task to write a plan for their next lesson. However, at that point, one of the teachers said: "But we cannot plan like this. We do not know beforehand who is coming to the class and what is then required." It was only then that I realized that classes in this institution are actually not one-on-one teaching, but group lessons of 3-5 students who would sign up one week at a time. Boy did I feel stupid. I had just assumed all music schools operate in the same ways as in Finland! (Researcher diary, 3.4. 2015)

³ During 25-30 November 2013, the number of teachers participating in the five workshops was between 17-21. On the 2nd of April 2015, only three teachers participated in the workshop.

I had been blinded by my educational background, and not realized the apparent differences in educational practices, which seemed to derive from our different historical backgrounds in music teaching and learning. The teaching at the institution was organized with influence from the Guru Shishya Parampará model, common in Nepali contexts. In this model, it is typical to have “students at varying stages of learning in one class” (Vasanth 2013: 20), and the students then participate to music making according to their abilities. In other words, the tuition is strongly teacher-led, whereas the teaching in my own context emphasises student-centered ways of designing the classes. I was also struggling in my attempts to facilitate an environment where the participants could engage in reflective discussions after activities in the workshops. Again, this is a common practice at my home university. However, my way of facilitating this process by not providing concrete answers but instead asking questions to elicit ideas from the participants, was an unfamiliar practice in this context and created a lot of confusion, which manifested in an unwillingness to participate in discussions. It was becoming clear that working in the same way as I did at home was not leading the way forward but seemed to be leading us towards a dead end.

Identifying challenges and opportunities

To better understand the context and practices in this particular music school, during my visit in March and April 2015, I interviewed 13 staff members and teachers and spent time observing classes ($n=12$). The goal was to increase my own understanding of the local context, and in this way, become better at facilitating collaborative ways of working and co-developing practices and future visions. The interviews and observations provided me with a better overview of everyday life at the music school. They also illuminated some challenges to supporting systematic and progressive approaches of education such as: i) the lack of a shared vision or educational aims, and ii) practical circumstances (e.g. a lack of instruments). At this point, the teachers participating in the workshops and volunteering for interviews were the ones who taught mainly rock music and who formed about one-third of the overall teaching faculty ($n=8$) at the music school. Their view was that

one of the biggest challenges was that the lessons took place in heterogeneous groups, in which the number and level of students would vary weekly. As some of them followed a particular trademarked European exam syllabus, where the lessons are designed progressively, the teachers felt such a progressive organization of lessons fitted poorly with the way that classes were organized in their music school. Despite these discovered challenges, the interviews also highlighted one possible way forward: Both the administrators and the teachers felt that a more structured local curriculum and an officially recognized student certificate were needed at the institution. As one of the teachers explained:

So far in the context of Nepal, we need a certification for what we study here. That is the most important thing, for the parents and the students too. That's what we have been lacking, we have been behind, lacking the proper education.
(Interview, Teacher 3, 29.3. 2015)

An institutional curriculum was also seen as a route to a more established way of teaching that would guarantee equal quality for all the students.

But as an institution, [...] when a student finishes one year [at the music school], what do they achieve? So that's the main concern now. A student, after one year studying with [teacher], might have different skills than one studying, with, for example, flute [with another teacher]. Their skill level doesn't match. So that is one of the concerns, that there should be [...] a structured curriculum. [...] If the students spend one year at [the music school], their level of expertise has to be the same. (Interview, Teacher 4, 7.4. 2015)

Both the teachers and the administrators felt that a local curriculum could offer a possible starting point for the further development of music education, as it would help teachers plan their work in a better way:

Researcher: Why have you decided to start the [music school] internal [local] curriculum work?

Administrator 1: We wanted to bring structure and to formulate everything. That will help us implement a proper way of education and to teach music in a formal way. (Interview, 26.3. 2015)

The teachers and administrators also highlighted the need for an official certificate for the students. In their opinion, the certificate would help the parents value music education and allow their children to pursue music studies. One administrator also pondered whether providing an official certificate could help the students continue their music studies abroad or gain more job opportunities in Nepal. One administrator also pondered whether providing an official certificate could help the students to continue their music studies abroad or to gain more job opportunities in Nepal. Therefore, it appeared that a shared goal of the music school stakeholders was to establish a new educational programme, in which tuition would be organized progressively, and for which the students would commit to the studies for a longer period of time and receive a certificate upon its completion.

Building a shared platform for collaborative learning

The collaborative work towards the goal of designing a new educational program and its curriculum began in August 2015. This work engaged the eight teachers, who had been involved in the interviews earlier and taught mainly rock music, in intense discussions aimed at defining an educational vision for a new program that would be targeted at advanced level students. The process of finding a guiding vision for the new program was inspired by several researchers in the field of teacher education (e.g. Hamerness, 2001; Hamerness, vanTartwijk & Snoek, 2012; Leo & Cowan, 2000), who have argued that a clearly articulated and shared vision is needed in order to create a strong educational program. Creating a vision calls for identifying shared beliefs about institutional aims, values, practices, and desired behaviour to achieve them (see, Kruse & Lillie, 2000). In order to identify these features, we came together for collaborative workshops. During four workshops (each from two to four

hours) in August 2015, that involved brainstorming and collective ‘think-tank’ discussions, the participating teachers (the amount of teachers varied from six to eight in the workshops) and myself co-created an overall vision resulting in a vision for the music school that all the participating teachers could commit to:

[Music School] produces creative musicians who are able to perform in a professional manner in the field of music and are able to continue their studies in higher music education.

To implement this co-created vision, the seven music school teachers and myself started to design a curriculum for the three-year-long program and agreed that the program should also include some courses in teaching. By introducing teaching as one possible career path for the students, we were hoping to potentially contribute also to the future need for educated music teachers in Nepal. The work started by developing yearly overall learning outcomes that mirrored the program vision. At this point, the music school teachers took an active lead in planning and conducting the meetings and workshops, and I stepped into the background from the leading facilitator’s role. In the workshops, we used various collaborative ways of working: collecting ideas for post-it notes and discussing certain topics in pairs, smaller groups, and instrument groups before sharing the ideas created in these smaller groups with everyone. The most intense discussions during these workshops arose around topics such as processes of evaluation, student creativity, and the role of traditional musics in the program. Traditional music in Nepal is mainly performed inside communities with relatively restricted access to outsiders, meaning not only foreigners but also members of different castes and ethnic groups from Nepal (Moisala, 2013). The participating teachers were, however, concerned about the future of traditional musics in Nepal and wanted to include traditional material in the curriculum through creative approaches. These included, for instance, using traditional material as a source for new compositions and improvisation, an approach familiar to me from the Finnish folk music education at my home university. Supporting student creativity also became central in other ways as well. All the participating teachers at the workshops

are well-established professional musicians and referred to the importance of being able to offer creative input in diverse musical settings. However, vivid discussions arose around the topic of how creativity could be measured and whether formal music education requires measurable factors, without the participating teachers reaching consensus. Similarly, the use of grading in assessment was another ‘hot topic’ in the discussions. Some of the teachers argued that using grades would give the programme more ‘official’ weight to, which would increase students’ and parents’ value of this kind of education. Other teachers countered this view by asking: What does a grade tell about individual musicians’ various abilities and areas of development? In the end, it was decided that the student evaluations would emphasize formative assessment methods, including verbal feedback throughout the process, but would also include final grades for the courses. Such discussions related to the assessment can be seen as deriving from the forms of evaluation typical in the Nepali basic education, where standardized external exams place notable stress for measurable factors and exclude the individual students’ “intellectual level, interest, pace, and needs” (Government of Nepal, 2007:27; see, also, Treacy et al., 2019). Finding the desirable ways of attending these issues in the new programme called for discussing the unique features of music education, its purpose and educational dimensions. Importantly and delightfully, the workshop discussions at this time had become rich conversations characterised by increasing openness. This was likely due to the group size being smaller with only approximately seven teachers, instead of the twenty in the beginning of the collaboration, and, having a concrete goal to aim for.

After finding the overall vision and aims for the new programme, we then continued further in the curriculum development work during that same visit in August 2015. We, the seven teachers and myself, familiarized ourselves with different curriculum guidelines and theoretical aspects of curriculum building (e.g. Elliott, 2015) and then immersed ourselves in intensive discussions of how these might or might not be suitable in the context of Nepal. I then worked one-on-one with each of the seven teachers for approximately one hour each. In one-on-one sessions we formulated semester-based instrument-specific curricula for guitar, bass, drums, vocals,

and music theory. Each teacher used his own reasoning and experience in adjusting their instrument or subject specific curricula. During this visit, I also started to play music together with three of the music school teachers who had been active participants in the curriculum work. We played two concerts together, and between the time rehearsing and performing, we started to spend a lot more time together outside the meetings at the school. My background as a musician, performing mostly music that is a hybrid of Finnish traditional music and jazz and popular music, was very similar to the three teachers, who played music inspired by traditional Nepali musics but performed in a contemporary manner with a drum kit and electric bass. Finding common ground in our musical landscapes and spending more and more time with music, both playing together and informally attending musical events, allowed us to get to know each other better and further developing our collegiality.

The challenge at this time became how to allocate enough time for the programme development work. Due to the geographical distance between Finland and Nepal, this work mostly happened in intensive periods when I was in Kathmandu and was not included in the Nepali teachers' paid working hours at the music school. The time teachers invested in this process was away from their other jobs and affected their monthly income. Thus, at the end of the productive working period in August 2015, it was evident that in order for the process to continue, new means were again needed. These means were found by opening up the possibility for four Nepali teachers who had been active leaders in developing the new program to accomplish Teacher's Pedagogical Studies (60 ECTS), the teacher qualification required in Finland as stipulated in Decree No. 986/1998. These four teachers and myself form the core team of this inquiry. The core team Nepali teachers began their studies in December 2015, and from this point on, my work in Kathmandu took mostly place among the core team. The studies were tailor-made for the core team and taught primarily in Kathmandu during the Finnish researchers' visits, and partly online. Although the studies followed the course structure defined by the Finnish Ministry of Education, the contents intertwined seamlessly with the activities of establishing the new study program. The motivation to participate in the studies was enhanced by an oppor-

tunity which is currently not available in Nepal: to earn an official, internationally recognized certification as music teachers. My role in the core team varied from mentor to co-learner, co-writer, and sometimes co-teacher together with my Finnish colleagues. Importantly, we, the core team studied collaboratively to accomplish the designated courses throughout their studies. The studies included familiarizing with music education practices around the world, reading music education literature, and then jointly discussing and reflecting on them in relation to our own working environments. Written reflections were made both individually and collaboratively using online platforms such as Google Drive. Course assignments included writing lesson plans and curricula, practice teaching, reading, group discussions on the ethics of education, group presentations, pedagogical portfolios, and even presenting individually and collaboratively at international conferences, such as Cultural Diversity In Music Education conference (2015) and the International Society of Music Education World Conference (2016). The Teacher's Pedagogical Studies thus succeeded in providing us with more time to work together as colleagues and discuss music education matters, thereby enabling us to develop our thinking as a team.

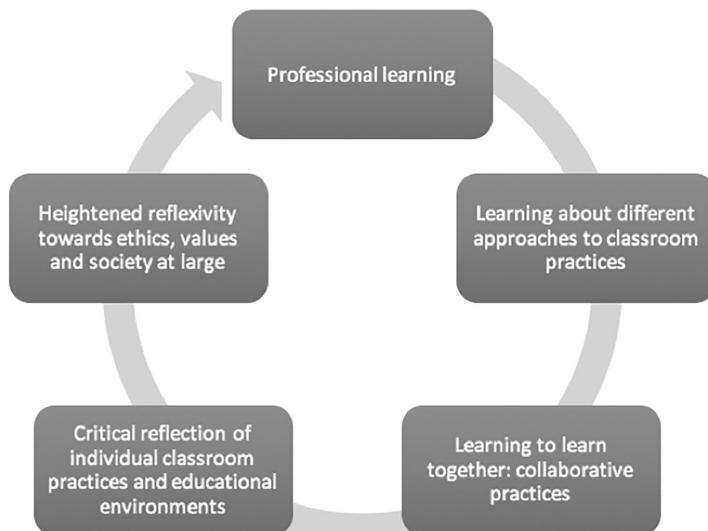
In January 2016, the new co-created program started at the music school with nine students entering the program. The activities related to the final establishment of this new study program were carried out as part of the Teachers' Pedagogical Studies, in collaboration with the Finnish and Nepali educators. In 2016 we proceeded with the Teachers' Pedagogical Studies in March, April, and August. These studies were intertwined with activities in the new study programme. Thus, the reading of music education literature and conducting of tasks for the Teachers' Pedagogical Studies were applied in practical level activities in the new program. The core team formed the teaching faculty in the new program. In addition to our individually taught courses we also taught in the new program collaboratively.

In August 2016, we reflected on our collaborative process in creating the new music education program. The Nepali co-researchers' written reflections as well as my researcher diary were then used to illustrate our learning throughout this process.

Professional learning in the intercultural PLC

In this section, I will answer the second research question and illustrate, how the participating Nepali and Finnish teachers articulate their learning in the process of constructing the new study programme. As said in the beginning, whereas intercultural professional learning in music education would typically be about learning each other's music and music-making practices (see, Campbell, 2018; Schippers, 2010), in this intercultural process of developing a new educational programme, learning about musical styles or diverse classroom practices was only a starting point. The interpretation of the learning process of the participants can be depicted as a cycle: Learning about diverse classroom practices through observation and discussions supported us to learn collaborative practices, which motivated critical reflection on our educational environments, that in turn enhanced reflexivity towards ethics and values on a wider societal level and paved a path towards professional learning in its deep meaning.

Figure 1. Cycle of professional learning in the intercultural PLC



Learning about different approaches to classroom practices

Reflecting on one's teaching practices and critically mirroring them to ideas, not just from close colleagues but also from colleagues from a different educational culture, opened the door to exploring new pedagogical approaches for all of us. Familiarizing myself with the teaching practices in Nepal widened the horizon of what 'good music education practices could look like:

I followed a class where Eastern classical music was taught. The processes were strongly teacher-led, something that in my pedagogical training, and during my career, I had tried to avoid. Yet, I could see how perfect the approach was to this particular style, and how the students also enjoyed the very practical exercises that led them into the secrets of ragas in small and repetitive steps. (Researcher's diary, 30.3. 2015)

Since then, I have not been too afraid of sometimes choosing strongly teacher-led approaches in my teaching. Similarly, the Nepali co-researchers adopted pedagogical approaches into their teaching that I had been using while leading workshops for the students and teachers in the Kathmandu based music school. These included, for instance, the use of body percussion and collaborative composition methods, where features (melodic or rhythmic) of traditional music act as a catalyst for creating new music. In our discussions, we all acknowledged that one of the benefits of our collaboration was becoming inspired by different teaching approaches, which widened the scope of methods available to us when constructing learning paths for our students.

Learning to learn together: Collaborative practices

Collaborative practices were a somewhat new for the Nepali teachers. The Nepali members of the core team described how challenging it had been at first to get used to sharing their personal practice:

Writing, reading, and sharing knowledge with colleagues is new to me. [However] this process helps me compare, rethink, and analyse the ways that I work. (Reflective essay, Teacher 2, August 2016)

One of the core team members described how he had been brought up to be afraid of making mistakes, both in school and at home. Therefore, he had neither wanted to ask for help nor to share any struggles he might have had in his teaching. Another teacher described how in Nepal sharing one's good practices is also uncommon since so many people are trying to get a job just to survive, making competition a hard fact of life.

Our intensive work periods when I was in Nepal enhanced our core team's sense of working not only in a group but as a group. Learning to work collaboratively made the process more meaningful and rewarding:

Working in a team with the teachers has been fun, and we are able to learn a lot from everyone. Sharing and communicating has made me learn in many different ways. Learning different approaches to teaching and sharing ideas with others has been helpful. Achieving the set goal with the collaboration and with the team has been rewarding and is building a sense of collective achievement and progress. (Reflective essay, Teacher 2, August 2016)

Importantly, it could be seen that the team's collaborative practices had an impact on the core team members professional self-confidence and manifested as palpable enthusiasm:

In the same way as when working with the other teachers, I could notice some kind of empowerment happening [in teacher 2] during the work. Even though at the beginning of the work the teachers had been insecure. When they get to work and notice that they have a lot of professional knowledge to do the work, they get very excited and are full of ideas. (Researcher's diary, 4.8. 2015)

The increase in professional self-confidence, exemplified here by trust in one's own abilities, was then enacted through the ability to critically examine classroom practices and educational environments.

Critical reflection of classroom practices and educational environments

All of us core team members recognized various ways the collaborative process helped us to become more aware of different dimensions of music teaching and learning.

In my view, the most important aspect of this process is self-reflecting and evaluating our own work. As a result, it has provided us with an equal opportunity to assess our performance [as teachers], making it more organized and efficient.
(Reflective essay, Teacher 3, August 2016)

Another teacher recognized the importance of self-evaluation, making a connection to how it could act as a springboard to improving one's professional environment.

It is really important to evaluate our own behaviour and carry out activities that help us to put our learning to practice. In this way, we can encourage and get engaged in the professional development of a team and an institution.
(Reflective essay, Teacher 3, August 2016)

Importantly, becoming more aware of the educational practices and environment, and the aims and values embedded in them paved the way for heightened critical reflexivity.

Heightened reflexivity towards ethics, values, and society at large

Reflecting on our classroom practices and co-developing the new program soon expanded our discussions from music education practices to society more broadly:

As a result of this three-year-long process, I already see a community of people within this program, with balanced, harmonious, positive, and yet critical thinking; soulful yet rational thinking is building. This kind of balanced society is what we long for. From this I sense a need for a social change. We always expect the government to bring a positive change in society, whereas it is the society that needs to make the positive change itself. (Reflective essay, Teacher 1, August 2016)

Thus, by collaboratively learning diverse approaches to music education, questions about equality and equity in relation to diversity, democracy, and societal change arose in our discussions. This was also articulated in one of the reflective essays:

From this process, I've found confidence in my belief that there is more to music education than teaching only the music. It is more like building a community of people that actually takes into consideration what kind of background the students are coming from. (Reflective essay, Teacher 1, August 2016)

For me, one of the most painful points of learning was when I began to become more aware of my own positionality concerning power and privileges. As a western woman, a scholar, and a university lecturer, I have opportunities and possibilities that are available to very few in the world. In my diaries, the emotional struggle is present throughout. I asked myself, for example, how I could overcome the discomfort caused by witnessing injustices and inequalities, while having so many privileges I had done nothing to 'deserve'. Moreover, a larger question loomed behind the whole work: Is it possible to impact these fundamental issues of global and local inequalities through music and music education?

Discussion

In what follows, I will offer a discussion of how the PLC characteristics displayed in the Nepali-Finnish collaboration as catalysts of constraints and further discuss the nature of learning the process accumulated in the participating music educators. Interculturality frames the process of this inquiry throughout as a ‘point of view’ (Dervin 2016: 2), which establishes a perspective that recognizes the particular underlying conditions for this intercultural PLC, as well as for the professional learning that took place.

An ongoing negotiation of principles, and the purpose of the collaboration

Needless to say, the emergence of a PLC with participants from two different countries and contexts was a long and complex process, with no guarantee that a PLC would manifest or be sustained. Indeed, the beginning of the process lacked more or less all the features of a PLC (see, Table 1), which highlighted how the lack of these features almost led the collaboration towards dead end. The features of a PLC only started to emerge as catalysts after the teacher group became smaller, and the features then intensified further in the core team work. Throughout the process, aiming towards a collaborative, reflective, and learning-oriented way of working together (Stoll & Seashore Luis, 2007) required both a constant re-evaluation of the directions and finding new means to move forward. Leo and Cowan (2000) note “that creating a professional learning community requires change facilitators ‘to get down in the trenches’ with teachers and to struggle with them in whatever they are trying to do differently” (p.15). Therefore, there needed to be enough time to enable the external researcher with full participation in the activities. Thus, a significant supportive condition (Roy & Hord, 2006) for the whole process and collaboration was the project funding received from Finland. It provided means for reciprocal travel and allocated working time not only for myself, but the Finnish educators, who were responsible for teaching the Teachers Pedagogi-

cal Studies. Sufficient time spent together enabled genuine communication (Nkengbeza, 2014), as our communication was slowed down and complicated because none of us was using our mother tongue, we were all accustomed to different communication styles, and we had to navigate power issues and tacit assumptions about how to work throughout the process. Learning to read the underlying meanings of the expressions and the connotations that we incorporate into our verbal communication was essential for the process of PLC and required time.

A critical reflection on the educational environments and the ongoing negotiations and constant re-evaluations of values and ethics

In designing a new educational programme stemming strongly from the local surroundings and inspired by both international music education research and practices from various we, as the core team needed to reach beyond our familiar practices. This process raised questions for all of us, such as: Why have I been teaching the way I have? What kind of tacit knowledge have I accumulated in my surroundings? Understanding on a very emotional and deep level Mateiro and Westvall's (2016) notion that "when we teach music, we tend to approach and understand this task through the lens of values and beliefs that we are accustomed to" (157), was a transforming experience for many of us in the understanding of ourselves and our histories. Indeed, the intercultural environment required us to developing the ability to critically reflect on the foreground contextual presumptions of music teaching and learning (Westerlund, Karlsen & Partti, 2020) both individually and as a group. Such critical reflection manifested, for instance, in our discussions about assessment, evaluation, and creativity. Our discussion of the effects of selected approaches to student learning and assessment invited the core team to look deeper into the contextual practices. More precisely, we reflected in values embedded in music education and how they not only manifest in contextual teaching and learning situations, but also, how they reflect the wider societal context. This critical reflexivity led us to ask questions concerning accountability (Nkengbeza, 2014), including: As music educators, who are we

accountable for? What kind of educational values guide our work? And, how do these values affect accountability? Thus, ethical deliberations concerning the purpose and practices of music teaching became central to our discussions. Our experience thus suggests that intercultural collaborative learning has the potential to trigger ongoing questioning related to one's values and the ethics of music teaching. Therefore, if the turn towards intercultural music education is in need of becoming more aware of the "ethics, politics, and ideologies" (Westerlund & Karlsen, 2017:100) guiding our professional practice, providing music educators with opportunities for collaborative learning in intercultural settings may be an asset. Further research on collaborative learning in intercultural settings could perhaps hold potential for responding to inequalities using music education as a 'tool', where social change becomes part of the structural process of organising music education.

Experimenting and co-developing collaborative and democratic ways of working, and the practice of collaborative and individual critical reflexivity

Intercultural collaborative learning can be examined in relation to how Hakkainen, Paavola, and Lipponen (2004) theorize learning: intellectual efforts require skills in operating in social networks and taking collaborative responsibility in tackling forthcoming challenges. Finding democratic ways of working within the core team was crucial for the collaborative process to continue. When the Nepali music school teachers took an active lead in designing the workshops aimed at developing the new programme, a turn towards supportive and shared leadership (Roy & Hord, 2006) was evident. These more democratic ways of distributing the leadership role were the beginning of what according to Nkengbeza (2014), is a more genuine collaboration among the stakeholders. Moving towards collective learning and the application (Roy & Hord, 2006), required another significant supportive condition (Roy & Hord, 2006): The opportunity to take part in Teachers Pedagogical Studies. These studies supported us in engaging collective learning and the application (Roy & Hord, 2006),

and building a habit of continuous inquiry (Nkengbeza, 2014). Moreover, the collaborative learning environment eased and supported the core team members processes of learning, as illustrated in the selected quotations from the empirical material above. However, the critical approach invites for pointing out that the environment of the Pedagogical Studies might be controversial in terms of equality (see, Sanger, 1996). The studies followed Finnish curriculum and I also acted as a co-teacher along with the other Finnish educators, which inevitably places me hierarchically different position in the core team compared to the Nepali participants. However, collaborative ways of working supported the steering of the collaborative work, and at the same time, the development of shared personal practice (Roy & Hord, 2006). A common goal of developing of a new programme provided a recognized purpose and focused vision (Nkengbeza, 2014) for our work. The joint task of writing the programme curriculum required us to engage in ongoing negotiation and evaluation of our jointly shared visions and values (Roy & Hord, 2006), and the goals, values, and purposes of music education more broadly. However, individual and collaborative critical reflexivity required not only the ability to question our practices, but also bravery to share our struggles. As individuals, this challenged us on both personal and professional levels. Notably, the core team Nepali participants reflective essays and my own researcher diary recognized our collaborative practices as the catalyst for learning, although getting used to these practices was neither straightforward nor easy. The collaborative practices required, most importantly, the development of trust (see, Nkengbeza 2014), which I recognize as the most central ingredient in the emergence of the intercultural PLC and the impetus for our professional learning.

Trust: Balancing between confidence, uncertainty, and vulnerability

In constructing this PLC, the trust needed to be developed on many levels: Trust in oneself to participate and trust in the other participants (Sachs, 1994). Schoorman, Mayer, and Davis (2007) have defined trust as a willingness to be vulnerable to another party. Discussing the diversities in our teaching and learning environments, education-

al histories, and all of our shifting positionalities (teacher-learner-expert-insider-outsider) throughout the process, as well as the diversity in our points of learning - in other words, the diversities in ourselves (Dervin, 2016) - would not have been possible without the emerging trust in the core team. A trusting environment supported us in facing the uncertainty and vulnerability and eased the emotional turbulence of encountering the critical points of learning, where each individual had to question their familiar classroom practices, educational histories, and very personal issues. In this intercultural PLC, where several kinds of power imbalances (e.g. inequalities in financial and educational opportunities) complicated the relationships, working through our commonalities built the foundation for togetherness. Our experience thus echoes Dervin (2016), who suggests that “starting critically and reflexively from similarities rather than differences might open up new vistas for both research and practice” (37) and might therefore be an asset in intercultural work. The core team members shared a similar passion for teaching and playing music and had a lot in common professionally. Making music together and spending more time together outside official meetings supported the trust-building and developed what Nkengbeza (2014) calls genuine relationships, which cannot be achieved without overarching trust.

Based on our experiences in this intercultural PLC, the emergence of different forms of trust was the stimulant for any of the components of the intercultural PLC to act as catalysts. Moreover, without trust, the professional learning of the participants would have remained on a surface level. Trust, however, needed to be constantly developed over and over again. Hence, it can be seen as an emerging quality of interaction and collaboration, even though it seemed at times to be waxing or waning. This is why trust is at the centre and in the background of all the other essential components of an intercultural PLC as presented in Figure 2.

Figure 2. The components of an intercultural PLC in education



Concluding thoughts

In this article, I have discussed the complex and multifaceted process of facilitating the professional development of music teacher educators through participating in intercultural collaboration. Considering how this work can contribute to the wider music education community, I suggest that looking at the intercultural professional learning community in this study as an innovative knowledge building community (Hakkarainen, Paavola & Lipponen, 2004) might offer some direction to the efforts of music teacher education institutions to respond to the needs of ever-changing and diversifying societies, and provide ideas about the ways that life in [music] teacher education institutions could be organized in the future. If engagement in the process of dynamic and holistic continuous professional learning demands that teachers go through rather stressful socio-emotional processes, space and time ought to be allocated for managing this effect within the educational institutions. In light of the project-nature of this study, one could ask: Are projects, or ephemeral interventions, enough to support the continuous professional development of music teacher educators? And, if professional learning is seen as a gradually growing individual resource

that has to do with one's identity and the creation of new identities (*ibid*), should institutions and governments commit to allocating time and financial support for teachers' professional learning for example in intercultural environments? This inquiry highlights the importance of supporting systematic collaborative models inside and between institutions, and even beyond national borders, as they hold potential for constructing reflective, ethically engaged and diversity-aware music education - the kind of education that is needed in these rapidly changing times. If the music teachers in a global society have to facilitate "expanding perspectives" (Mateiro & Westvall 2016:170), this inquiry suggests that collaborative learning might be one of the more successful ways in achieving this. Consequently, I suggest that collaborative professional learning should be embedded in the institutional structures, such as curricula and funding frames, within music education. Even if the investment of time and money would be considerable for the music teacher education institutions, it may well still be worth it now and, more importantly, prove necessary in the future. Indeed, this might hold potential for transforming music teacher education institutions into globally aware innovative sites that engage their teachers in continuous professional learning in collaboration with one another

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Appendix III: Article III

The Politics of Reflexivity in Music Teachers' Intercultural Dialogue

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This is a draft of a chapter that has been accepted for publication in A. Kallio, S. Karlsen, K. Marsh, E. Saether & H. Westerlund (Eds.), *The Politics of Diversity in Music Education*. Springer.

Abstract

In this chapter, we explore the politics of music teacher reflexivity that emerged in a transnational collaboration between two institutions, the Nepal Music Center (NMC) and the Sibelius Academy, University of the Arts Helsinki when co-developing intercultural music teacher education. We examine in particular the reflexivity in this intercultural dialogue, and how the collaboration became a complex field of issues of power related to social positions and epistemologies. Such reflexivity may act as an invitation to discomfort but at the same time as an invitation to deep professional learning. The empirical material was generated in the flow of activities within teachers' pedagogical studies organized by the Sibelius Academy for the NMC teachers in Nepal. The authors experiences and the omnipresent colonial setting were taken as a backdrop of the overall interpretation and discussion. We argue that in an intercultural dialogue, negotiating one's premises, stance, and the ethical relations with the Other requires reflection on one's existential groundings. However, professional learning in intercultural dialogue is prone to persistent paradoxes that cannot be swiped away, or even solved. The politics of reflexivity thus keeps the questions open, with no final answers and or ultimate solutions.

Keywords: Reflexivity, politics of reflexivity, deep professional learning, intercultural dialogue, music teacher education

1. Introduction

Reflective practice and the reflective practitioner are established concepts in the international literature on teacher education and teachers' professional development (e.g., Cochran-Smith & Lytle, 1999). In music education, reflective practitioner typically refers to the socio-culturally formed thinking that is part of a cognitive apprenticeship, where one learns to think-in-action and reflect critically while focusing one's attention and awareness on the details of music making, listening, or other musical activities (Elliott, 1995, p. 74 and 101). Moreover, the concept of 'reflection' has often been reserved for thinking processes that are "linked to learning 'how' rather than learning 'about' or 'what'" (Leitch & Day, 2000, p. 180). In other words, the starting point is that reflection is about the 'hows' of acting according to the known and valued practices, instead of questioning and changing any elements of the practice or tradition. As described in Schön's (1983) work, many of the reflective practitioner's tacit processes of thinking, which take place in tandem with doing, remain unconscious. Through the two forms of reflection – reflection-*in*-action and reflection-*on*-action – that according to Schön form the epistemology of practice (p. 49), the practitioner can become aware of the success and relevance of his actions and accordingly change "the situation from what it is to something he likes better" (p. 147). Reflection is therefore often limited to "an in-depth consideration of events or situations outside of oneself" (Bolton 2010, p.13). Reflexivity, however, relates more to thinking about the mind itself and refers to "finding strategies to question our own attitudes, thought processes, values, assumptions, prejudices and habitual actions, to strive to understand our complex roles in relation to others" (Bolton 2010, p. 13). According to Bolton (2010):

[t]o be reflexive is to examine, for example, how we – seemingly unwittingly – are involved in creating social or professional structures counter to our own values (destructive of diversity, and institutionalizing power imbalance for example). It is becoming aware of the limits of our knowledge, of how our own behavior plays into organizational practices and why such practices might marginalize groups or exclude individuals (p. 13-14).

Intercultural dialogue has been said to provoke such reflexivity (Westerlund, Partti & Karlsen, 2015; Mateiro & Westvall, 2016). This kind of reflexivity, which requires becoming aware of power structures, stepping into uncertainty, and engaging in complex dialogue, can emerge “between the diverse cultural logics that attend different cultural territories” (Biddle & Knights, 2007, pp. 5–6). In such intercultural dialogue, there is a new need to see culture as constantly undergoing “co-constructions, negotiations, questionings (...) manipulations and instabilities” (Dervin & Machart, 2015, p. 3). This kind of reflexivity is more related to one’s own existential groundings, and is expected to be a “support for cross-cultural dialogue” (Nasar, Modood, Zapata-Barrero, 2016, p.5), through which professional identities and epistemologies can be seen as ongoing change processes. Moreover, such dialogue requires “a commitment to discomfort, a commitment to questioning oneself and one’s identity, a commitment to engagement with difficult truths and alternative histories, a commitment to developing ethical relations with the Other” (Martin, Pirbhai-Illrich & Pete, 2017, pp. 252–253).

In this chapter, we explore the politics of music teacher reflexivity that emerged in a transnational collaboration, by recognizing both the risks for the colonial oppression omnipresent in intercultural collaboration, on the one hand, and on the other hand the potential for the transformation of professional identity in such dialogue. We examine the emerging reflexivity in intercultural dialogue between and among a group of Finnish and Nepali music educators, and how the collaboration became a complex field of issues of power related to social positions and epistemologies.

2. Reflexivity and intercultural engagement in late modernity

Recent sociological and philosophical literature identifies a number of definitions for reflexivity. The term can be traced to the pragmatist and social constructionist ideas of the self as being “created through social *interaction* with others as people come to

see themselves in the way others see them” (Giddens & Sutton, 2014, p. 36). In the social sciences, reflexivity also refers to the “fundamentally reflexive nature of social life *per se*” (p. 37). Reflexive awareness “is characteristic of all human action...[as] all human beings continuously monitor the circumstances of their activities as a feature of doing what they do” (Giddens, 1991, p. 35). As a concept, reflexivity is also used in understanding contemporary late modern society as a “de-traditionalized’ social context in which individuals are cut adrift from the social structure and, hence, forced to be continuously reflexive in relation to their own lives and identities” (p. 37). In this emerging post-traditional globalizing society, the balance between tradition and modernity is altered (Giddens, 1994), and “modernity is best understood as a matter of the routine contemplation of counterfactuals, rather than simply implying a switch from an ‘orientation to the past’, characteristic of traditional cultures, towards an ‘orientation to the future’” (Giddens, 1991, p. 28–29).

Lately, it has been suggested that in the late-modern view human beings have the temporal priority, relative autonomy of experience, and causal efficacy that allows them to become social beings with powers of transformative reflection and action, which they can then bring to their social context (Archer, 2012). This social relationality is “the fuel or food for the reflexivity” (Donati, 2006). Donati (2010) points out that “social networks are not only a context where personal reflexivity takes place but can have their own reflexivity of a distinctive kind in respect to personal (agential) reflexivity” (p. 147). Also, situations where joint activities are planned and based on co-production or peer-to-peer production, such as in this inquiry’s intercultural dialogue, require more than personal reflexivity, as the consequences pertain to the whole social unit or system. For Donati (2010), such personal and social *meta-reflexivity*:

is that form of turning back on oneself by a subject who considers (internally as well as in interaction with others) the outcomes of his/her own deeds, both direct and indirect, and tries to relate them to a horizon of values that transcends what is already given (p. 159).

Meta-reflexivity, in this sense, is related to such values that might “constitute a utopian life-project” (p. 159), or a utopian social project. This kind of meta-reflexivity can be seen as part of the intercultural dialogue examined in this chapter. Moreover, such meta-reflexivity involves *epistemic reflexivity*, albeit not leading to a unified epistemic community, as perspectives and histories vary vastly in the intercultural dialogue in question. It has been argued that in epistemic reflexivity “reflection becomes reflexivity when informed and intentional internal dialogue leads to changes in educational practices, expectations, and beliefs” and “to action for transformative practices” promoting “deep professional learning” (Feucht, Brownlee & Schraw, 2017, p. 234). Besides a commitment to a degree of discomfort, this kind of epistemic reflexivity can be a collective and collaborative activity (Leitch & Day, 2000), as in this inquiry.

3. The context

In this inquiry, music teacher reflexivity is explored in the context of an intercultural collaboration between two institutions, the Nepal Music Center (NMC) and the Sibelius Academy, University of the Arts, Helsinki,¹ that agreed to co-develop an intercultural music teacher education system between Nepal and Finland.² The collaboration between NMC and the Sibelius Academy commenced in 2013, aiming at – in addition to mutual professional learning - the co-creation of a music teacher education program for advanced level students at NMC. In this collaboration, the idea of co-development is not understood as something that is directed, pre-planned, or even necessarily fully orchestrated, but rather “a complex process of transformation

1 The Nepal Music Center is an institution hosting approximately 300 students and 30 staff members, providing tuition in (Western) popular music, Eastern classical and Nepali folk music, as well as traditional Nepali dance. The Uniarts Helsinki’s Sibelius Academy is one of the largest music academies in Europe. At the Sibelius Academy, music teacher education is an extended and integrated 5-year program leading to a bachelor’s and master’s degree.

2 The collaboration commenced through a project called ‘Developing music teacher education in Nepal’ 2013-2014, funded by the Ministry of Foreign Affairs in Finland, and continued under a larger research project ‘Global Visions Through Mobilizing Networks: Co-Developing Intercultural Music Teacher Education in Finland, Israel and Nepal’, funded by the Academy of Finland in 2015-2020.

that comes with difficult choices” and that “must attend to a multiplicity of interests and identities” (Heller & Rao, 2015, p. 5). Therefore, the process, rather than the ends, of the development is also a focus of this inquiry.

To support the program’s development and to alleviate the lack of opportunities for formal education in the country, the Sibelius Academy provided the opportunity for four of the NMC teachers to take part in the Teacher’s Pedagogical Studies that are required for teacher competence in Finland.³ These pedagogical studies had to follow the general goals of Finnish teacher education, that aim at preparing student-teachers for a reflective practice and research-based professionalism, paying particular attention to building ‘pedagogical thinking skills, enabling teachers to judge the bases and values of one’s teaching, and to manage instructional processes in accord with contemporary educational knowledge and practice’ (Sahlberg, 2015, p. 109).⁴

The pedagogical studies of the NMC teachers included regular assignments, such as writing portfolios, reflective essays, and a final paper based on individually conducted research. The studies were in this case integrated into the curriculum writing for NMC, reading educational and Asian anthropological theories, and philosophical literature far beyond that of the Finnish context. The studies also included a long cycle of group discussions that functioned as the core arena for both for the studies and professional development. Some of the reflective material produced during the pedagogical studies also functioned later as empirical material for this inquiry. In this tailor-made program, for example, presenting one’s own research results at international music education conferences became a centerpiece, with the idea that such a wider positioning would trigger critical thinking beyond that of the Finnish-Nepali dialogue, aiming in this way to balance the international impact. Hence, the studies engaged all participants in constant reflection as the main approach, resulting in a hybrid generative process – ‘grafting’ (Ahenakew, 2016) – where certain ways of understanding knowledge production were applied and also introduced into the Nepali

3 As stipulated in Decree No. 986/1998

4 The first and third authors of this chapter were responsible for various study modules, and all three authors were involved in the organization and teaching of the studies.

context. In this way, the ideal of reflexive practice in studies and research created an epistemological dominance in this context, and at the same time also created a distinction between a ‘better’ and ‘worse’ way of developing music education.

4. Empirical material and research objective

The empirical material was generated within the pedagogical studies and intercultural dialogue, as well as through our experiences during and after the process.⁵ The material used for this chapter consists of eight reflective essays that the four NMC teachers wrote as part of their pedagogical studies, five discussions among the NMC teachers and Finnish teacher-researchers, as well as the first author’s research journal, and the collective discussions among the authors. When reflecting on the process of the pedagogical studies as a whole and the intercultural collaborative setting with its inherent power structures, we have engaged with the empirical material through the question: What kind of meta-reflexivity is emerging in the transnational and intercultural dialogues, and in the music educators’ professional learning processes, that took place between these two educational institutions?

5. Analysis

In attempting to answer the research question, we first analyzed the empirical material and then contested it with our own dominant position in the intercultural dialogical setting. In the analysis, conducted through the NMC teachers’ essays and the first author’s researcher diary, we explored the taken-for-granted expectation of reflection as a teacher and how this expectation reinforced the distinction between ‘us’ and ‘them’ in the intercultural dialogue (Section 1). We then moved on to analyze how the professional meta-reflexivity of the participants critically en-

⁵ Every participating teacher has signed a consent form that states where the material will be used and by whom. All publications related to the process will be read and accepted by all participants before submission, and the participants have been given the possibility to withdraw from the research at any time.

gaged with each of their larger socio-cultural frames (Section 2). The analysis then proceeded from the first-stage content analysis to the second stage of exploration, in which the outcome of the first-stage analysis was contested through co-reflexive discussions against the scholarship on intercultural interaction and decolonial frames (Section 3). In this way, the entire process of participating in the pedagogical studies was reflected against the larger context of power issues, promoting collaboratively produced epistemic reflexivity and co-developed “deep professional learning” (Feucht, Brownlee & Schraw, 2017, p. 234) during the analysis and writing process of this inquiry.

As reflexivity can also refer to simply becoming more aware of one’s own biases and theoretical assumptions as qualitative researchers (Giddens & Sutton, 2014, p. 38), in this inquiry we lean on the type of reflexive understanding in which critical, interpretive work “conceptualizes social reality as being constructed, rather than discovered” (Alvesson, Hardy & Harley, 2008, p. 480). The second stage of analysis is seen to hold implications for the interpretation of the representation of participant voices (Carducci, Pasque, Kuntz, and Contreras-McGavin, 2013, p. 15), and also our own self-reflexivity and positionality as scholars towards investigating “the absences, blind spots, and invisibilities inherent in research designed to interrogate, disrupt, and ultimately upend educational inequities” (Carducci et.al, 2013, p.6). Moreover, we highlight the position that there is no gap between the researcher and research subject (Giddens & Sutton, 2014, p. 37) by including ourselves in the analysis. In this way, instead of aiming only for the endpoints of clarity and explanations, we aim at digging into the complexity, ambiguity, and even paradoxes of the process of intercultural interaction in transnational settings. In what follows, the analysis will be accompanied by direct quotes from the written essays, discussions, and researcher journal.⁶ Our own experiences and the power hierarchies in the transnational setting are taken as the backdrop of the overall interpretation and discussion.

⁶ The quotes have been edited to be more grammatically correct.

6. Findings

6.1 The journey from reflection to reflexivity

The NMC teachers' professional work consisted not only of teaching in the music school, but also of playing music in various bands and studios, and performing in public arenas. None of them had a degree in music education, but had become teachers through an apprentice model of teaching and learning. Critical (co)-reflection as a part of teaching and learning was somewhat unfamiliar to the NMC teachers. Thus, at the beginning of their pedagogical studies, reflection in itself became a central topic of discussion and a focus of collaborative reflexive processes. Instead of reflecting on how to teach music in a more effective way, the following questions emerged: What is reflection? How can you learn to reflect and use it for your work and teacher development? Why are we expected to reflect as teachers?

Reflective assignments became a part of their pedagogical studies, as required for the formal degree. However, after some months, in their written essays the teachers expressed how understanding the meaning of reflection and learning to articulate one's own thoughts through writing had taken time.

Writing has been very challenging for me. This is not what I have been used to do. Therefore, it took a lot of time to write down my thoughts in words. (Reflective essay, August 2016, teacher 1)

The teachers also recognized the difficulty of establishing a co-reflexive practice. Not only was writing and reading about one's own activities as a teacher a new experience, but also sharing ideas with colleagues as a facilitated practice.

At the beginning of this process, there were few awkward moments for me, such as team building activities where you had to open up in a new environment and present yourself as a strong individual, willing to contribute in a

team. For me, it took quite a bit of time to understand the whole process, and develop communicative and supportive skills within a group of people. However, things started kicking off as I led myself to share my inner thoughts with others and visualized the connection between all these activities with my performance as a teacher. (Reflective essay, August 2016, teacher 1)

Through the development of a co-reflexive practice, the understanding of the benefits of reflection started to emerge. This was articulated already in the very first written tasks. As one of the teachers wrote in his essay:

This process of working together [in a group consisting of Finnish and Nepali teachers] made me realize that reflecting while working simultaneously is not only possible but very essential to any work that you are doing. (Reflective essay, August 2016, teacher 2)

As reflection was related to interaction with the Finnish partners, it naturally also concerned the assumed differences between the practices in the two countries. Cultural differences were seen as legitimizing the differences between ‘us’ and ‘them’.

In my experience, the working cultures in Finland and in Nepal differ from each other quite a bit. In Finland, work is very precisely planned, everyone knows their exact role in their work and the exact time for the work. The Finns are making a constant reflection on the work, asking questions like why, how, what if, what, paving a path towards deep thinking, that even provokes their own thoughts. (Reflective essay, August 2016, teacher 2)

At the same time, the constant comparing between ‘us’ and ‘them’ helped in identifying one’s own professional epistemology, as the time spent with reflective tasks in the studies invited the teachers to ask: Why am I doing my work in the ways I am? For the first author, the process led at times to fundamental questions, such as:

I don't know how to proceed. Educational values? Musical values? What is my take on traditional music? What is important [for me] as an educator, and why? What is important [for me] as a musician, and why? (Researcher diary, 15.2.2016)

The unexpected uncertainty of one's own professional taken-for-granted values and principles questioned the constant comparing and thinking of the differences between 'us' and 'them', and gradually led to realizing that reflexivity in transnational collaboration and intercultural dialogue might move all of us into a deeper consideration of inescapably inherent socio-cultural matters.

6.2 Reflexivity beyond the existing practices and socio-cultural hierarchies: emerging meta-reflexivity supporting professional learning

The collaborative work on creating a new educational program as part of the studies guided discussions on how to create consistent learning paths for the students, in order to achieve desired educational outcomes.

The overall process of curriculum writing helped me pinpoint the actions that I take in my classes on a deeper level. I started to ask questions: Why do I do things in the way I do? What is the purpose of my actions? What are the outcomes that I am looking for in a student? Am I succeeding in achieving the desired goals? If yes, why? If not, why?" (Reflective essay, January 2016, teacher 2)

Working and co-reflecting as a team inspired further discussions about community building; not just about the teacher community, but the whole institutional community, to which the students also belong.

Moving forward another step has meant becoming self-aware and creating awareness in a team. It has helped us in understanding the broader meaning of music education. It has become a way to explore different dimensions of my teaching and classroom activities. Meanwhile, in the process, I've realized that music education is more than just transferring knowledge; rather, it is about building a strong teacher-student relationship as well as understanding the needs and interests of the students. (Reflective essay, August 2016, teacher 1)

Joint discussions demanded time for building trust, which enabled alternative thoughts to be discussed and tested collegially. One of these complex socio-cultural issues was the country's caste system. The caste system has been legally forbidden since 1962, but continues to be a strong force in defining social roles and relations within institutions (Bennett, 2008), including educational systems. The caste system thus intersects musical practices and music education in various ways, including the historical perspective that music teachers in Nepal, as also musicians, traditionally come from the lower castes. In their essays, the teachers reflect on how the caste system and cultural habits support ways of conducting mundane activities that do not allow critical thinking or social change, and how the possibility of social mobility and thereby individual choice is more relevant for lower caste children and more challenging for upper class children.

In Nepal, ...one's upbringing depends on what caste and what customs one is brought up with. I personally have found it easier to teach pupils who are from the lower middle, or middleclass families, since in the higher classes, children [are] brought up in a strictly disciplined way. [In the higher classes], superstition is also in practice. [For example], you cannot drink water from a glass touched by a lower caste person. These kinds of beliefs and practices often make pupils insecure, low self-esteem, sealed and hesitant beings, as everything in their upbringing is pre-planned. These children have a very slim chance to make decisions. When a teacher comes to know that a pupil comes from such a background, the teacher should try to make the learning

and teaching environment as relaxed, friendly, fun, and enjoyable as possible. This type of friendly environment helps the students in opening up and gaining self-confidence. (Reflective essay, January 2016, teacher 2)

In the process of co-reflection among the teachers, the emerging meta-reflexivity that relates to values and being aware of social relationality elicited a social environment wherein teachers' choices, also regarding alternative strategies, started to emerge.

But have we, as teachers, provided the students with such a [supportive and friendly] environment, the right atmosphere in our classes? Have we encouraged the students to make mistakes, not to be afraid of failures, but to take them as a part of their learning process? I presume that asking these questions of ourselves as teachers will definitely increase the self-realization in the teaching sessions. This is very important, as I strongly believe that the teacher's role in making a better society is larger than we have realized. (Reflective essay, January 2016, teacher 2)

The teachers' essays also dealt with the identified professional and economical differences between the two contexts, Finland and Nepal, and how the conditions of professional work shape the reflexive practice, or condone the lack of it.

(07:14) R: Mostly...because of the situation in our country ... one job is not enough. So, you are always thinking of getting another job. So, ... we don't reflect on what we have done, how we did it. Before, ... I never reflected on my own work, and I haven't seen that being done, either in any company or by our friends. [Here in Nepal] it's always about the new thing: What do we want to do next? And, that's what I grew up with. And, it [the reflective approach] was never part of my working habit. (Discussion 25.3.2016, teacher 4)

Here, reflexivity appears as a privileged activity for those who can afford it. As Indian-born anthropologist Arjun Appadurai (2013, p. 180) argues, "the better off you

are (in terms of power, dignity, and material resources), the more likely you are to be conscious of the links between the more and less immediate objects of aspiration". Realizing this led us, the Finnish participants, to turn back to ourselves and ask: Who is reflexivity for? Is reflexivity really a luxury only for those who have the time and means for it?

6.3 Meta-reflexivity on epistemic imperialism and exploitation

NMC's first expectation had been that the Finnish music teacher educators would consult with them and share their knowledge of music teacher education, and in this way help in building a new music teacher education program in Nepal. Yet, as shown above, we ourselves were painfully aware that many of our teaching and learning practices, as well as organizational ideas, were challenging the local understanding of who gets to decide what is done, how things are done, when, and by whom. Hence, organizational efficiency rather than the questions of how to teach music became central in the dialogue. As a consequence, we constantly revisited our own understandings, whilst becoming increasingly aware of the potential consequences of our intervening actions in NMC. The persistent question arose as to how to recognize the colonial frame omnipresent in the dialogue; or rather, how to deal with the fact that the power issues were present throughout. As Leigh Patel (2016) argues:

"the location of some actions as within and others outside of systemic coloniality mutes and collapses necessary conversations, not only about the function and impact of oppressive deeds and acts but also about the theories of change for more desired dynamics". (p. 2)

For us, setting up processes of complex reflexivity, instead of introducing professional certainty, became one necessary strategy in our attempts to work through the paradoxes and ambiguity of the situation (see also, Carducci et al 2013, p. 8).

The NMC teachers' participation in the pedagogical studies re-positioned all participants, and can be seen as strengthening the already existing hierarchies between the partners. The power hierarchies (established due to professional authority and economical privilege) became even more complex when the initial positions between the Sibelius Academy and the NMC teachers were formally changed from an international teacher exchange relationship to teacher-student relationships, at the same time as the studies provided the NMC teachers access to formal qualifications and professional knowledge. Moreover, the pedagogical studies as a kind of 'institutional intervention' became a significant part of the research project as a whole,⁷ thus making the position of the NMC teachers even more vulnerable. Therefore, during the studies and the concurrent discussions, the question of what might be epistemic injustice became central. Whilst the studies were conducted with the understanding that practicing reflexivity is a necessity for teachers, the project - with its many sub-studies - constantly dealt with such questions as: whose knowledge is legitimate in terms of educational organization, when to intervene and when not, and how to anticipate whether our presence and interventions initiated a transformative change or not, as the consequences could only be seen afterwards. Indeed, we had to ask: Does enhanced reflexivity itself create tensions that can be more destructive than transformative? Questioning our own actions became an inherent and constantly present part of the process, and continues to be so as we write. Hence, the pedagogical studies aimed to support in every way the attempts of the NMC teachers to become equal members of the international community of music educators and researchers. This resulted, for instance, in the NMC teachers becoming co-authors in international peer-reviewed publications, participating as presenters in major international conferences, and their home institution organizing major conferences in Nepal. The joint processes of inquiry in various sub-studies can be seen as having partially blurred the student-teacher division.

Intercultural/transnational collaboration, in which all participants were regarded as learners of some sort, albeit learning different things, can be seen as a strategy to

⁷ Global Visions Through Mobilizing Networks: Co-Developing Intercultural Music Teacher Education in Finland, Israel, and Nepal

work through the paradoxes encountered. Our own stance in facilitating the collaboration was drawn in large part from Appadurai's understanding, where research can be seen as a democratic activity: "one which is not restricted to the sphere of high science, policy experts, or other elites" (Appadurai, 2013, p. 267). Appadurai (2013) eminently advocates that this kind of 'right for research', meaning to practice epistemological and intellectual capacity to navigate between alternative knowledge horizons, should be included as a basic human right for all, and would be especially relevant to citizens in poorer countries. Accordingly, it became important to consider all participants as equal professionals, working in a joint co-reflexive collaborative process of knowledge-production; to support and value all participants' involvement in the inquiry.

Despite these attempts, however, we still had to consider whether facilitating the participants becoming researchers and members of the international academic community was simply an enforced idea, as it seemed unrealistic at least in the beginning for those without any academic background in music education. Moreover, the goals of the pedagogical studies may continue to be seen as 'epistemic imperialism', which privileges science and research-based knowledge production – a paradox that cannot be hidden in this case and that pertains to the whole of academia, also including the international music education network. As Gorski (2008) points out, there cannot be neutrality, as "in fact the very act of claiming neutrality is, in and of itself, political, on the side of the status quo" (p. 523). Most importantly, the pedagogical studies that produced the empirical material for the research can themselves be critically seen through the concept of epistemic exploitation, where "epistemic labor is coercively extracted from epistemic agents in the service of others" (Pohlhaus, 2017, p. 22), even though the intentions were for developing "critical consciousness and against marginalization" (Gorski, 2008, p. 523). These questions remain to be reflected upon even though when the inquiry as a whole was based on an intention to co-create a hybrid epistemic community that is neither 'Finnish' nor 'Nepali', but an outcome of a community that engages in the creation of Utopian life-projects for all participants.

7. Conclusion

This chapter has aimed to show that intercultural dialogue in a transnational project can develop a type of meta-reflexivity that questions one's existential groundings independently of the position of the participant. In such a dialogue, negotiating one's premises, stance, and the ethical relations with the Other - when also confronting and facing a different social order and belief system, among other things - invites, or even requires reflection on one's existential groundings. Such reflexivity is an invitation to discomfort, but at the same time it is an invitation to deep professional learning. The inquiry has illustrated, however, that professional learning in intercultural dialogue is prone to persistent paradoxes that cannot be swiped away, or even solved, but rather will continue haunting in future interactions. Another important question remains: Can or should one expect such commitment to produce discomfort for anyone else except oneself? Although failures have been argued to be a necessary element of intercultural dialogue and learning (Dervin & Gross, 2016), the ethical imperative is that failures cannot be welcomed at the cost of harming others. This question relates to the very politics of reflexivity in music education practice and research. Although intercultural dialogue is based on intense communication and serious attempts to form a joint arena for collaboration through discussion, as has been the case for this inquiry, in such a dialogue one can only begin to understand what is *not* communicated in professional communities, where the personal is often subsumed under the benefits of the organization, project, or the very community, including the research community. The politics of reflexivity thus keeps the questions open, with no final answers and or ultimate solutions.

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